

ALEA III

Contemporary Music Ensemble in residence at
Boston University since 1979

Theodore Antoniou, *founder*

ALEA Contemporary Guitar Series

Marsh Chapel at Boston University
735 Commonwealth Avenue
April 23, 2025, 7:00 p.m.

Forty – seventh Season
2024-2025

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Ricardo Cobo

Jorge Luis Zamora

ALEA III Guitar Series

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Curator of tonight's event:

Apostolos Paraskevas

PROGRAM – Part I

Ricardo Cobo

guitar

Los Caujaritos (Aire Venezolano)

Ignacio “El Indio” Figueredo (1899-1995)

Preludio De Adios

Alfonso Montes (b. 1955)

Dos Valsas (Paschoito)
-*Se Ela Preguntar*
-*Promessa*

Dilermando Reis (1916-1977)

Son Del Barrio

Eduardo Martín (b.1956)

Elogio De La Danza
-*Lento, Ostinato*

Leo Brouwer (b.1939)

Acrílicos en Asfalto

Eduardo Martín (b.1956)

Un Habano y Un Mojito

José Lezcano (b.1956)

La Muerte Del Angel (arr. R. Cobo)

Astor Piazzolla (1921-1992)

Ricardo Cobo



Born in Cali, Colombia, **Ricardo Cobo** is the son of Lebanese immigrants who came to America during the early 20th century. His mother, a classical pianist and avid visual artist, taught him to play the piano and read music as a young boy. His father, a brilliant surgeon, devoted concertgoer, and lover of classical music, instilled a passion for guitar music in Cobo during many hours of listening to Flamenco and classical recordings. He began taking guitar lessons at 8, on a twenty-dollar souvenir guitar, a gift from his uncle. Quickly outpacing his lessons, Cobo's parents enrolled him in the Antonio Maria Valencia Conservatory at age 12. His professional career began at the early age of 17 at a live televised performance with the Orquesta Filarmónica de Bogotá. This performance was viewed by an audience of over nine million people. Cobo's career took flight at that point and is still soaring today. Following high school, Cobo attended the Peabody Conservatory where he became a protégé of Aaron Shearer. He received his Bachelor of Music

from the University of North Carolina School of the Arts and a Master of Music from Florida State University. While at FSU, Cobo pursued postgraduate studies under the late Bruce Holzman as a Graduate Assistant and University Doctoral Fellow.

While completing his degrees, Cobo won many international competitions, a host of academic excellence awards, and numerous scholarships. Competitions included the 6th Guitar Foundation of America International Competition (GFA), the 9th Alirio Díaz International Competition in Caracas, and the 9th Casa de España Competition in San Juan. As the first Hispanic/Latino to win the GFA competition, he embarked on a highly auspicious tour that covered over 70 American cities, followed by debut appearances throughout Europe, Ukraine, and Asia. Following this tour, Cobo was awarded an extraordinary ability visa by the United States while he continued to pursue a Doctor of Musical Arts at FSU.

Cobo has been collaborating with composers to develop new music based on Latin America's rich literary and cultural legacy. Chilean composer Javier Farías dedicated his “Romanzas de Rihoacha,” based on Gabriel García Márquez’s stunning autobiography, to him. This piece was premiered in Washington, DC in 2015. Cuban American composer José Lezcano, Colombian composers Franz Castillo, Hector Gonzalez, Fabio Salazar Orozco, and many others have dedicated new pieces to Cobo.

Celebrated for his passionate and mesmerizing performances worldwide, Cobo is in demand as a soloist, chamber musician, lecturer, and recording artist. His versatility can be heard on his award-winning ESSAY, NAXOS, Ellipsis Arts, Angel/EMI, Cambria Records, and ESSAY/Allegro recordings. Many include his remarkable arrangements of Latin American standards. Cobo will soon release new music under his own recording label.

A long-time resident of Las Vegas, Cobo is a dedicated and avid supporter of music education and often hosts master classes for students of all ages. He also enjoys the outdoors and walks with his Boston Terrier, Gizmo. For additional information, please visit ricardocobo.com and follow him on Facebook and Instagram.

Program Notes

Ignacio Ventura Figueredo, affectionately known as "El Indio Figueredo," was a seminal figure in Venezuelan folk music. He was renowned for his mastery of the llanera harp and contributions to the joropo genre. Born on July 31, 1899, in Algarrobito, Apure State, Venezuela, he was immersed in a musical environment from an early age. His father, Francisco "Pancho" López, was a skilled mandolin and bandola llanera player, while his mother, María Luisa Figueredo, provided him with his first harp. This instrument, obtained through a barter involving a young cow and 20 bolívars, became central to his life's work.

At 11, Figueredo made his public debut in San Juan de Payara, Apure, showcasing prodigious talent that would define his career. In 1914, he introduced "El Gabán," a composition that highlighted his innovative spirit and contributed to the evolution of the joropo genre. This piece features a unique four-bar harmonic cycle and a blend of short and long lyrical phrases, setting a new standard within the style. Balancing the demanding life of a llanero—excelling in horseback riding, cattle herding, and other equestrian skills—with his musical pursuits, Figueredo's dedication to the harp remained steadfast. His exceptional talents caught the attention of notable figures such as composer Antonio Estévez, musicologist Reynaldo Espinoza Hernández, and musician Fredy Reyna during a performance in Achaguas. They invited him to Caracas in 1948, where he performed at an open-air club in Los Palos Grandes. That same year, he participated in "La Fiesta de la Tradición," a national folkloric event celebrating President Rómulo Gallegos's inauguration, where he was affectionately dubbed "El Indio Figueredo."

Throughout his prolific career, Figueredo composed over 400 pieces, many of which have been recorded and continue to influence Venezuelan music. His legacy is preserved in numerous recordings that showcase his profound impact on the llanera harp tradition. He passed away on September 3, 1995, in San Fernando de Apure at the age of 96. In recognition of his contributions, a monument was erected in San Fernando de Apure in 2013, located on Avenida Intercomunal San Fernando-Biruaca, symbolizing his enduring influence on Venezuelan culture.

Alfonso Montes (b. 1955, Venezuela) is a renowned composer and guitarist known for blending Latin American rhythms with European classical traditions. He studied in London under John W. Duarte and at the Royal College of Music. Montes has taught in Caracas and London and served as Venezuela's Cultural Attaché in Europe. Since 1983, he has performed globally with his wife, Irina Kircher, as Duo Montes-Kircher. His extensive compositional work includes over 400 pieces for solo guitar, chamber music, and symphonic works. Now residing in Germany, Montes continues influencing classical and Latin American music.

Dilermundo Reis (1916–1977) was a celebrated Brazilian guitarist, composer, and educator widely regarded for his contributions to choro, waltz, and Brazilian popular music. Born in Guaratinguetá, São Paulo, he was introduced to the guitar by his father and later studied under Levino da Conceição. In the 1930s, he moved to Rio de Janeiro and built a successful career as a performer, composer, and recording artist. Over his lifetime, Reis recorded 23 LPs, producing beloved compositions such as *Se Ela Perguntar*, *Eterna Saudade*, and *Xodó da Baiana*. His expressive, technically refined playing earned him prominence in Brazilian music. In addition to performing, he was a dedicated teacher, mentoring renowned guitarists like Bola Sete. His legacy continues through recordings and transcriptions, influencing generations of musicians and securing his status as one of Brazil's greatest guitarists.

PROGRAM – Part II

Jorge Kuis Zamora
Guitar

<i>Suite # 2</i>	Leo Brouwer (b. 1939)
<i>Canticum</i>	
<i>Dream Not of Today</i>	Apostolos Paraskevas (b.1964)
<i>Variaciones sobre el Punto Guanacasteco</i>	Agustín Barrios Mangoré (1885-1944)
<i>Son (Preludio, Son y Allegro)</i>	Eduardo Martín (b.1956)
<i>Sumú Gagá</i>	José Ángel Navarro
<i>Guajira a Mi Madre</i>	José Antonio (Ñico) Rojas (1921-2008)
<i>Invierno Porteño</i> (Arr. S. Assad)	Astor Piazzolla (1921-1992)
<i>A Felicidade</i> (Arr. Rolan Dyens)	Antonio C. Jobim (1927-1994)

Jorge Luis Zamora



Born on December 24, 1966, in Colón, Matanzas, Cuba, Jorge Luis Zamora has established himself as one of the foremost classical guitarists of his generation. From an early age, he was immersed in the rich musical traditions of his homeland, guided by his father, an interpreter of the Tres Cubano, one of Cuba's most iconic string instruments. This early exposure to music led him to formally begin his guitar studies at the Provincial School of Art in Matanzas at the age of 11.

By 1981, Zamora was admitted to the prestigious National School of Art in Havana, where he refined his technique and artistry, graduating in 1985 with a specialization in classical guitar. Zamora's dedication and technical mastery have earned him numerous accolades in some of the most prestigious international guitar competitions:

- 1984 – Special Mention, International Guitar Competition, Alessandria, Italy
- 1986 – Second Prize, Manuel M. Ponce International Guitar Competition, Mexico
- 1988 – Honor Award, International Silesian Autumn Guitar Competition, Poland
- 1990 – First Prize, Isaac Albéniz Competition, Havana, Cuba
- 1990 – Third Prize, Havana International Guitar Competition, Cuba
- 1991 – Second Prize, International Guitar Competition, Jalapa, Mexico
- 1993 – Grand Prix, International Guitar Competition of Radio France, Paris, France

- 1996 – Grand Prize & Audience Award, René Bartoli International Guitar Competition, Marseille, France

As a founding member of Cuba's most important Guitar Orchestra, Zamora has played a pivotal role in promoting the rich heritage of classical and Latin American guitar music. His performances have captivated audiences in over 40 countries across Europe, Asia, and the Americas, including Germany, Austria, France, Spain, Japan, South Korea, Brazil, Mexico, and the United States, among many others. Beyond his concert career, Zamora has served as a juror in major international guitar competitions in countries such as the Czech Republic, Greece, Mexico, Bolivia, Thailand, and Cuba, solidifying his status as an influential figure in classical guitar. He has performed as a soloist with all of Cuba's major symphony orchestras and collaborated with renowned ensembles worldwide. His artistry has also been featured in numerous radio and television broadcasts across continents.

Zamora's performances have consistently drawn high praise from critics and specialized media worldwide. His playing has been described as:

- "A musician of extraordinary finesse."
- "Technical perfection at its finest."
- "A master whose interpretation evokes the Golden Age of Segovia."
- "The reincarnation of Agustín Barrios."

Prominent magazines, including *Le Cahiers de la Guitare* (France), *Aktuel Guitar* (Germany), *Guitarra & Laute* (Germany), *Classical Guitar* (UK), and *Guitar Dream* (Japan), have featured him in their publications, dedicating cover stories and in-depth articles to his work.

Zamora's artistry is documented in a series of acclaimed recordings:

- 1990 – "Havana Guitar Festival" (EGREM) – Live recording from the International Havana Guitar Competition.
- 1991 – "Jorge Luis Zamora" (EGREM) – Winner of the EGREM Award for Best Classical Music Album of the Year.
- 1998 – "Saudade" (Tyrolis Classic)
- 2001 – "Moors and Christians" (Tyrolis Classic)
- 2012 – "Amazona Express" (RYCY Productions)

Zamora's passion for music extends beyond the concert stage. At just 17 years old, he began teaching at Havana's National School of Art, where he spent a decade shaping the next generation of guitarists. Since 2002, he has continued his pedagogical work in Costa Rica, where he teaches at the University of Costa Rica, the National University, and the Conservatory of Castella. His performer and educator work ensures that his profound knowledge and mastery of the classical guitar tradition are passed on to future generations.

With a career spanning more than four decades, Jorge Luis Zamora remains one of the most distinguished classical guitarists of our time. His extraordinary artistry, commitment to education, and unwavering pursuit of musical excellence have earned him a prestigious place in classical guitar. Through his mesmerizing performances, influential recordings, and inspiring teaching, Zamora leaves an indelible mark on the international music scene. He passionately and brilliantly upholds the tradition of the classical guitar.

Program Notes

Juan Leovigildo Brouwer Mezquida (1939) Cuba

He is a composer, conductor, and classical guitarist. He is a Member of Honour of the International Music Council. Brouwer went to the United States to study music at the Hartt College of Music of the University of Hartford and later at the Juilliard School, where he studied under Vincent Persichetti and took composition classes with Stefan Wolpe. In 1970, Brouwer played in the premiere of *El Cimarrón* by Hans Werner Henze in Berlin. Morton Feldman and Leo Brouwer were awarded a 1972 scholarship by the DAAD (German Academic Exchange Service) to work as a guest composer and lecturers at the Academy of Science and Arts of Berlin. In Germany, Brouwer also recorded several LPs for Deutsche Grammophon.

In his early compositions, Brouwer stayed close to the rhythms of Cuban music, but later, he was drawn to aleatoric music. During the 1960s and 70s, he became interested in the works of modernist composers such as Luigi Nono and Iannis Xenakis, employing indeterminacy in pieces like *Sonograma I*. Other compositions from this period include the guitar works *Canticum* (1968), *La Espiral Eterna* (1971), *Parábola* (1973), and *Tarantos* (1974). More recently, Brouwer's works have shifted towards tonality and modality. The solo guitar pieces *El Decamerón Negro* (1981), *Paisaje Cubano con Campanas* (1986), and the *Sonata* (1990; for Julian Bream) exemplify this trend. His performing career ended in the early 1980s due to an injury to a tendon in his right-hand middle finger.

Brouwer has written for guitar, piano, and percussion and has composed orchestral works, ballet, and music for over one hundred films, including the movie *Like Water for Chocolate*. For a guitar competition in Hungary in 1979, he created a piece featuring 200 guitarists. He is well-known for a series of studies called the *Etudes Simples*. Brouwer has also arranged Beatles songs for classical guitar. He has been a conductor for many symphony orchestras, including the BBC Concert Orchestra, the Berlin Philharmonic, and the Cordoba Symphony in Spain. Brouwer is involved in the Concurso y Festival Internacional de Guitarra de la Habana (Havana International Guitar Festival and Competition). He frequently travels to attend guitar festivals worldwide, especially in other Latin American countries.

Suite No. 2 for Guitar is the first work composed by Leo Brouwer in 1954. The piece consists of 3 movements.

1. Prelude, 2. Allegro Burlesco, 3. Andantino

Leo Brouwer composed his Suite No. 2 as a teenager. He takes up his Cuban roots in the external movements of this work, while in the central time, he evokes Russian neoclassical composers such as Shostakovich, Stravinsky, and Prokofiev..."

Canticum (composed in 1968) by Leo Brouwer is a watershed that separates the before and after in the guitar repertoire. Brouwer placed the guitar in a leading place within the musical avant-garde of his time. *Canticum* is one of 4 pillar works in the history and evolution of the guitar repertoire, along with *Fantasía que Contrahaze la Arpa en la manera de Ludovico* by Alonso Mudarra, *Homenaje a la Tumba de Debussy* by Manuel de Falla and *Nocturnal* by Benjamin Britten.

Apostolos Paraskevas is a classical guitarist, composer, award-winning film director, and producer. He has received multiple international awards for his compositions and was nominated for a Grammy Award. He is the only guitarist ever to have a major orchestral piece performed at Carnegie Hall under the direction of Lukas Foss—and the only musician who has performed there in a Grim Reaper outfit. He has made over a dozen recordings of his music, and his orchestral music has been performed around the world by numerous symphony orchestras, including Albany, Boston Landmarks, Boston University, Newton, National Festival, Atlantic, Odessa, National Greek, Cyprus, Florida International University, Thessaloniki Municipal Symphony orchestras, and Boston Civic Orchestra. He was the founder and served 16 years as the artistic director of the International Guitar Congress Festival of Corfu, Greece. He is a voting member of the Recording Academy (Grammys) and a Professor of Music at Berklee College of Music. After his undergraduate music studies in Volos, he pursued advanced studies in classical guitar with Costas Cotsiolis (diploma, 1990) and Leo Brouwer (Havana 1984, 1988), as well as postgraduate studies in composition with Lukas Foss and Theodore Antoniou (DMA in composition, Boston University, 1998). His eclectic compositional style arises as an idiosyncratic integration of seemingly conflicting influences – from avant-garde approaches to harmonic structure, form, and timbre, to pop-folk modal and rhythmical concepts – amalgamated into a personal evocative musical language, characterized by rhythmic verve, melodic grace, dramatic (and sometimes unexpectedly humorous) gestures, and ritualistic or theatrical elements. The latter feature has also led Paraskevas to create films, notably the acclaimed *I Finally Did It* (Gold award, California Film Awards 2010), dealing wittily with Death, a recurring extra-musical theme in his music. *The Groves Dictionary of Music*, Costas Tsougras

Dream Not of Today is a lullaby and a night storytelling fable with heroes, challenges, and romances. It's a lullaby for brave kids and adults full of emotions who want to sleep at the end of it, and only after all the good guys have won. It is written in a jazzier and continuing motivic development style, almost as a theme and variations.

Agustín Barrios Mangoré (1885–1944) was a Paraguayan composer, virtuoso classical guitarist, and poet regarded as one of the most important figures in the history of classical guitar. Born in San Juan Bautista, Paraguay, Barrios displayed exceptional musical talent early and was admitted to the National University of Asunción, where he studied music, literature, and philosophy. He was deeply influenced by European Romantic composers such as Chopin, Schumann, and Tárrega. Yet, his music also reflected the rich folk traditions of Latin America, particularly those of Paraguay and the indigenous Guaraní culture.

Barrios was one of the first guitarists to record his compositions, beginning in the early 20th century, and his repertoire included a vast number of original works—ranging from dazzling virtuosic showpieces to deeply expressive, lyrical pieces. Among his most celebrated compositions are *La Catedral*, inspired by his visit to the San José Cathedral in Montevideo; *Julia Florida*, a delicate barcarolle named after one of his students; and *Un Sueño en la Floresta*, a dreamlike piece that showcases his mastery of tremolo technique. In addition to composing, Barrios cultivated a unique artistic persona. Around 1930, he began performing under the name "Nitsuga Mangoré" (his first name spelled backward) and adopted the identity of a Guaraní warrior, dressing in indigenous attire to emphasize his cultural heritage. This theatrical aspect of his performances added a mystique, though it sometimes overshadowed the depth of his musical achievements.

Despite his extraordinary talent, Barrios struggled with financial instability throughout his life. Today, Barrios is regarded as one of the greatest guitar composers, and his works are an essential part of the instrument's repertoire. His ability to blend European classical influences with Latin American folklore and his profound expressiveness inspire guitarists worldwide.

Variaciones sobre el Punto Guanacasteco

Composed in Costa Rica in 1939, this extended theme and variations is based on a popular dance from the province of Guanacaste, known as the "Punto Guanacasteco." Barrios presented this work only once in concert at the National Theater in San José, Costa Rica, on March 29, 1939.

Eduardo Martín (1956), Cuba

Eduardo's music has been featured worldwide in the classical guitar scene for 30 years. He is the first Latin American composer to win the Radio France International Guitar Competition. In 2003, his works "La Trampa" and "Hasta Alicia Baila" were nominated for Best Classical Album at the Grammy Awards. In the same year, he was chosen by the American Composers Orchestra of New York to be the guest composer at the Sounds of the Americas festival. He frequently tours Cuba, South America, the United States, and Europe, offering recitals, seminars, workshops, and master classes.

The public and specialized critics consistently offer him an excellent reception. Throughout his career, he has recorded for radio and television in various countries across America, Europe, and Asia. He has served as a judge for several international guitar competitions, and numerous guitar festivals worldwide have been dedicated to him and his musical creations. His music discography includes over 100 recordings and a catalog of 100 works spanning various genres and musical forms. He is a professor at the Higher Institute of Art of Cuba, a position he balances with his concert tours. Eduardo directs the International Guitar Festival "Identidades" in Havana and the "En Confluencia" concert series. Eduardo holds the position of Executive Director at UNEAC.

The Cuban **Son** is a style of singing and dance that originated in Cuba and gained international recognition in the 1930s. This rhythm combines the structure and characteristics of Spanish music with Afro-Cuban and indigenous musical elements and instruments. Cuban son is one of the most influential genres of Latin American music; its derivatives and fusions, especially salsa, have spread widely worldwide. The Prelude, Son, and Allegro by Eduardo Martín references the Prelude, Fugue, and Allegro by J.S. Bach, but from a distinctly Cuban perspective.

José Ángel Navarro (1964), Cuba

José Ángel Navarro was born on October 1st in Güines, a town in the southern part of the Havana province. He grew up in a humble family with a basic education and no relatives connected to music. However, since childhood, he has been naturally inclined toward music and art, often listening to jazz, classical music, and instrumental pieces. From a very young age, he needed to play musical instruments, his favorite toys in his humble childhood. Auditorily, I imitated the melodies I heard on the Radio and later on Television. He preferred melodic instruments like the saxophone, accordion, piano, and guitar. Finding specialized industrial instruments, such as wind instruments in a rural village is quite challenging. Therefore, a guitar was more likely to be seen because it's used in traditional folk music, and in Güines, there were several groups of this kind.

His hometown is one of the most recognized in Cuba for its folk music tradition and the historical presence of excellent and important Güinero musicians who have gained international

recognition. Using his unique technique, he replicates the sounds of the drums through the strings without striking the acoustic body of the instrument. He has shared the stage with artists such as Larry Coryell, Stanley Jordan, Ray Gómez, John Mc Laughlin, Luis Salinas, Vicente Amigo, Chucho Valdés, Maraca, Ernán López Nussa, and Tomatito, among others.

Sumú Gagá

It is an Afro-Cuban-style lullaby that imitates the beats of the batá drums—an apparent influence of African culture on Cuban music.

José Antonio (Ñico) Rojas (1921 – 2008) Cuba

He was a prominent Cuban composer and guitarist, considered one of the founders of the Cuban song style known as "filing." This style combined Cuban rhythms with harmonies and melodies influenced by American jazz during the 1940s and 1950s. José Antonio Rojas, popularly known as Ñico Rojas, began playing the guitar at a young age as a self-taught musician. At eighteen, he started a career in Hydraulic Engineering at the University of Havana. By the 1940s, while still in college, Ñico Rojas continued to nurture his love for music by composing songs such as the boleros *Mi Ayer*, *Ahora sí sé que te Quiero*, and *Sé Consciente*, which renowned singers like Pepe Reyes, Orlando Vallejo, and Miguelito Valdés recorded. He also created numerous pieces for guitar that incorporated influences from classical music and the most ancient national tradition. Through this, Rojas developed a highly original guitar style characterized by significant difficulty and impressive technical virtuosity, which musicologist Leonardo Acosta described as "overflowing with emotion, vitality, and intellect."

The works for guitar by Ñico Rojas have been transcribed by the outstanding Cuban guitarist Martín Pedreira, as well as by José A. Perez Miranda and Ahmed Dickinson, and published by EGREM in Cuba. Rojas received numerous distinctions in Cuba, including an award from the UNEAC (National Union of Writers and Artists of Cuba) in 1994.

Guajira a mi Madre

This piece is part of the Cuban Suite for Guitar by Cuban composer Jose Antonio "Ñico" Rojas Beoto. It is an evocative composition honoring his late mother, Mrs. Angela Beoto. Within it, we can find reflections in the score and sensations in the song: the helplessness, in this case of our composer, in facing the death of such a beloved person. A feeling of nostalgia, sadness, and remembrance—what we might call "saudade"—overwhelms us when listening to this beautiful piece. The work introduces a guajira, a folkloric genre from Cuba, layered with expressive melodies and a familiar essence known to many. Part B presents a brief progression that maintains the overall key while showcasing variations in the harmonic structure of the guajira. It uses the relative and subdominant chords as a foundation to convey the author's emotions. It is important to note that much of his work reflects themes of love and friendship, which is evident in the titles of the pieces. A prime example of this is "Guajira a mi madre," which was designated as a required piece for the 1990 Havana International Guitar Competition and Festival.

Astor Pantaleón Piazzolla (1921 - 1992) Argentina

He was an Argentine bandoneonist, bandleader, arranger, and composer. He was considered one of the most important musicians of the twentieth century and one of the greatest exponents of tango in the world. In 1954, he traveled to Paris to study with Nadia Boulanger, who encouraged him to compose tango music. During his stay in Paris, he recorded and released his first extended album, *Sinfonía de Tango*, marking the beginning of a lengthy and successful recording career in which he produced about forty studio albums across Argentina, Europe (typically Italy and France), and the United States. He also collaborated on several albums with notable musicians, such as Summit with Gerry Mulligan and The New Tango with Gary Burton.

His works revolutionized traditional tango with a new style known as avant-garde or nuevo tango, which is less danceable and meant for attentive listening. Among the innovations he introduced, his nuevo tango featured instruments unusual for the genre, such as percussion, electric guitar, and vibraphone, and integrated elements of classical music and jazz, including counterpoint, fugues, and jazz improvisations. Although at the start of his career, he collaborated with tango singers like Francisco Fiorentino, he eventually removed singers from his groups to focus on purely instrumental music. Nonetheless, he composed outstanding lyrical works such as the emblematic tango-waltz *Balada para un loco* and his operetta *María de Buenos Aires* in collaboration with Horacio Ferrer.

A virtuoso bandoneonist, he led various ensembles, including tango orchestras, sextets, octets, nonets, and the quintet, the most commonly used format throughout his career. His renowned electronic Octeto paved the way for the fusion of tango and rock. He also composed music for approximately 40 films. Although it is challenging to quantify the number of pieces he composed—many of which were gifted, forgotten, or even destroyed—France's SACEM classified him as an exceptionally prolific composer, with estimates suggesting he wrote nearly three thousand works. In the last years of his life, he was vindicated by intellectuals, jazz musicians, and rock musicians from around the world, as well as by new figures in tango. In the twenty-first century, he is regarded as one of the most important musicians in the history of his country.

***Estaciones Porteñas* (Invierno)**

The *Four Seasons of Buenos Aires*, also known as the *Estaciones Porteñas*, are a set of four tango compositions written by the Argentine musician Ástor Piazzolla. He originally conceived and treated them as different compositions rather than a suite, and over time, they were released on various albums. However, Piazzolla came to interpret them together occasionally. The pieces were written for a quintet with violin, piano, electric guitar, double bass, and bandoneon. The adjective porteño, a gentleman of Buenos Aires, is used by Piazzolla to give his impression of the seasons of the year in Buenos Aires.

1. Buenos Aires Summer. Written in 1965, initially as incidental music for the work *Melenita de Oro* by Alberto Rodríguez Muñoz.
2. Autumn of Buenos Aires, 1969.
3. Buenos Aires Spring, 1970.
4. Buenos Aires Winter, 1970.

Antonio Carlos Jobim (1927-1994) Brazil

Tom Jobim, also known as Antonio Carlos Jobim, was a Brazilian bossa nova composer, singer, guitarist, and pianist. He is regarded as one of the great representatives of Brazilian music and an artist who helped internationalize bossa nova. Jobim is recognized as one of the foremost composers of popular music in the twentieth century. He was born in Rio de Janeiro on January 25, 1927. At a very young age, he moved with his family to live in Ipanema, then an uninhabited beach in Rio, and began his music and piano studies.

In the mid-1950s, he participated in the bossa nova movement, which started to take shape in the city alongside musicians such as João Gilberto, Menescal, Carlos Lyra, and Johnny Alf, among others. The movement mainly developed in the clubs of Copacabana Beach, where young musicians, captivated by American jazz, sought to create a fusion of Brazilian samba and Afro-American rhythms and melodies. Soon, Jobim became the musical leader of Bossa Nova, and the poet and diplomat Vinicius de Moraes became its spiritual and artistic father. Together with Vinicius de Moraes, a brilliant poet, an incredible storyteller, and an unrepentant drinker, Jobim created one of his most fruitful collaborations, celebrated in history for the now legendary "Garota de Ipanema," which they both composed. This iconic piece starts with the musical adaptation of the play "Orfeu da Conceição," written by the poet.

At the beginning of the 1960s, bossa nova crossed the borders of Brazil and gained international recognition. Particularly significant is the impact the movement had in the United States, where musicians like Stan Getz contributed to its popularization. In this way, Jobim travels to North America, where he records some of his most intriguing albums, featuring arrangements by Deodato, Nelson Riddle, and especially Claus Ogerman, who becomes Jobim's favorite arranger: "Wave," "Tide," and "Stone Flower."

A Felicidade

The song 'A Felicidade,' composed by the renowned Brazilian musician Tom Jobim, offers a poetic reflection on the fleeting nature of happiness in contrast to the enduring presence of sadness. The lyrics employ visual metaphors to depict happiness as light and ephemeral, likening it to a feather carried by the wind or a drop of dew on a flower, which, although it glistens for a moment, ultimately falls like a tear. The song also explores the social reality of less fortunate individuals, whose joy is likened to the illusion of carnival—a fleeting moment of escape and fantasy that ends abruptly. This analogy emphasizes how happiness can be a short-lived and superficial experience, particularly for those facing the challenges of everyday life.

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ABOUT ALEA III

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.

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

- - Theodore Antoniou

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