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ALEA III: Kucyna International Composition Competition Finalists Concert, September 26, 1987

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BOSTON UNIVERSITY CONCERT HALL
855 Commonwealth Avenue
Boston, Massachusetts

ALEA III

Theodore Antoniou, Music Director

KUCYNA INTERNATIONAL COMPOSITION COMPETITION FINALISTS CONCERT

September 26, 1987
7:00 PM

Quintet 1984

Violin I and II, viola, cello, piano

Daniel Doura (b.1957)
Argentina

Miroloi

Susan Downey, *solo flute*

Ilias Papadopoulos (b.1951)
Greece

Green Self-portrait

*Piccolo, bass clarinet, harp,
guitar, violin, double bass*

Paolo Ricci (b.1949)
Italy

Translusions

*Flute, clarinet, violin, viola,
cello, piano, percussion*

Su Lian Tan (b.1964)
Malaysia

Music for Twelve

*Flute, oboe, clarinet, bassoon, horn, trumpet, trombone
timpani, violin, viola, cello, double bass*

Uros Rojko (b.1954)
Yugoslavia

Intermission

String Quartet No. 5

January 25 . . . September 9 . . . December 10, 1954

Thomas Oboe Lee (b.1945)
United States

Braarmarapha

John Daverio, *solo violin*

Joseph Papadatos (b.1960)
Greece

Extremities II

Flute, clarinet, violin, cello, piano

Bruce Taub (b.1948)
United States

"Die Zeit ist ein Fluss ohne Ufer" . . .

6 x Chagall für 10 Instrumente

*Flute, oboe (English horn), clarinet (bass clarinet),
bassoon, horn, trumpet, trombone, tuba, harp, piano*

Bernd Franke (b.1959)
Germany

Reception in the Lobby and announcement of First Prize

ALEA III Ensemble:

Susan Downey, *flute*

Disa English, *oboe*

David Martins, *clarinet*

Jonathan Saylor, *bassoon*

Ellen Michaud Martins, *horn*

Joseph Foley, *trumpet*

Robert Couture, *trombone*

Julian Dixon, *tuba*

Jeff Smith, *percussion*

Steve Cornelius, *percussion*

Rebecca Plummer, *piano*

Bill Buonocore, *guitar*

Judy Saiki, *harp*

Mark Beaulieu, *violin*

Beth Welty, *violin*

Scott Woolweaver, *viola*

Mark Simcox, *cello*

Michael Gorman, *double bass*

ALEA III is
in residence
at Boston
University

KUCYNA INTERNATIONAL COMPOSITION COMPETITION FINALISTS CONCERT

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PROGRAM NOTES

DANIEL DOURA was born in Buenos Aires in 1957. His graduate studies in composition were completed at Columbia University in spring 1987. His principal composition teachers have been Mario Davidovsky, Chou Wen-chung, Jack Beeson, Hugo Norden, and John Adams.

In the past several years Mr. Doura has written numerous ballet and film scores, winning the "best original score" award in 1985 for COMMERCIAL FOR MURDER at the New York University Film Festival. Among his recent works for the concert stage is ESDRAS, a concerto for violin and string orchestra commissioned for the London Mozart Players, New York. An opera titled MITO is in progress, commissioned by the Royal Theatre of Spain, Angel Orrios Gil, Director.

Mr. Doura says "Although the character of the chosen group of instruments is familiar to almost everyone, my main compositional idea was to produce fresh sounding music conceived with a classical inner ear. My second goal was to achieve an original musical discourse with disregard for gimmicky sound effects and unnecessary repetition. To materialize the music I took advantage of different composition techniques, among them serialism, baroque counterpoint, fugue, canon, non-imitative counterpoint, and non-functional harmonic relationships.

The piece is in one movement with an approximate duration of 11 minutes. This movement divides into 5 major sections resembling in a way, a classical-romantic symphony form."

ILIAS PAPADOPULOS was born in 1951 in Missovuno in Northern Greece. He studied composition at the High School of Music in Berlin between 1978 and 1983 with Professor Szalonek. He now lives in Greece, and most of his music comes under the influence of the folk music of Greece and the surrounding Mediterranean countries.

"Miroloya" are traditional songs expressing deep sorrow or great happiness sung (mainly) by women surrounding the event of childbirth. The irregularly repeated tetrachord motive is an identifying characteristic. About his composition Mr. Papadopoulos states "MIROLOI for solo flute has four basic parts divided into ten smaller portions. The form is a circle and at its center exists the emotions which man experiences when faced with destiny."

PAOLO RICCI was born in Longiano, Italy, in 1949. He studied contrabass, electronic music and composition at the Conservatory of Pesaro. Later he received a degree in composition at the Accademia Musicale Pescaresese where he studied with Franco Donatoni.

Among the international prizes he has been awarded are the "Valentine Bucci" in 1984 with "Sentieri nel canneto" for seven performers; the "Guido D'Arezzo" in 1986 with the choral work "Vieni, la tua morte mi affanna" and recently the "Giuseppe Savagnone" with a work for chamber orchestra. His compositions are performed and broadcast in all European countries and published by Ricordi, Suvini-Zerboni and Zanibon. He lives in Milan where he plays the contrabass in the RAI Symphony Orchestra.

(con't.)

Mr. Lee says "My *STRING QUARTET* No. 5 (1987) has a subtitle, 'Four Birthdays', alluding to those of the Kronos Quartet in San Francisco. My professional association with them goes back to 1980 when I wrote for them 'Departed Feathers', and then several other works in the intervening years. The thematic idea for each movement is derived from the birthdays. January 25 generated the pitches C#, D, and F (C as zero, C# as 1, D as 2, etc.) The murmuring theme in the cello hovers around the notes C#, D, (E), F. Similarly, the scherzo-like theme is a pedal tone on A natural-September 9. The melody for the slow 3rd movement is a languid C, Bb, C# (C# again), A, F, E." The work is in progress and is going to have additional movements.

JOSEPH PAPADATOS was born in 1960 in Ioannina, Greece. From 1978 to 1982, he studied composition with Yannis Ioannidis in Athens. From 1982 to 1985 he studied composition and live electronics with Gunther Becker at the Robert-Schumann Institute, Rhineland State School of Music in Dusseldorf, West Germany and received the Composition Diploma. In 1984 he was awarded the first prize in the European Composition Competition "Grammazio Metallo" in Italy. At present he is doing his military service in the Greek Army.

About his work *BRAARMARAPHA*, Mr. Papadatos says, "The composition bears the title of a Byzantine sacral word taken from the Papyrus W of Leyden. *BRAARMARAPHA* was written in 1986 for violin alone. The tonal material is based on a scale containing six different tetrachords. The main musical idea of the piece is the connection of apparently opposite elements: rhythms, timbres, structures, and so on."

BRUCE J. TAUB (born in New York City in 1948) has studied composition with Mario Davidovsky, Vladimir Ussachevsky, Jack Beeson, and Chou Wen-chung at Columbia University where he received a D.M.A. in 1974. Mr. Taub's prizes and awards include: the Marc Brunswick Award in Musical Composition, the Joseph H. Bearns Prize in Music, a BMI Award and two awards from the National Endowment for the Arts.

Mr. Taub has written over forty compositions including pieces for solo instruments, chamber ensemble, tape, computer, the ballet and two operas. His compositions have been performed by many contemporary music ensembles in New York and throughout the United States. Mr. Taub is currently Editor and Director of the Editorial Department, C.F. Peters Corporation.

"*EXTREMITIES II* (Quintet V) was written in 1982" says Mr. Taub. "The title refers to the 'extreme' contrasts in register, dynamics, timbre and other musical parameters that are exploited in this work and other pieces for this combination of instruments since I have always been interested in the juxtaposition of two wind instruments, two string instruments and the piano. Although this is not a tonal composition, Bb serves as the most important pitch center and is often associated with a diminished seventh chord or an augmented chord especially in the sections where one hears reiterated chords

(con't.)

in the piano. One should get the feeling that different 'musics' are going on at the same time because of the rhythmic structure and the juxtaposition of different meters (downbeats), dynamics, phrasing, etc. The piece begins with a slow piano solo that presents the basic musical material of the entire work and serves as an introduction to the first main section. The solo returns at the end of this section as an interlude before the second main section which is a variation and development of the first. The work concludes with a final statement of the piano solo (coda)."

BERND FRANKE was born in 1959 in Weissenfels Saale, Germany. He studied composition and conducting at the Academy of Music in Leipzig and also at the Academy of Arts in Berlin. Founder and Director of the Junge Musik in Leipzig, he has also taught there since 1981.

Mr. Franke has written in all categories of orchestral, choral and chamber music. He has been performed in Leipzig and at other festivals of East Germany and Berlin. In 1981 he won the Hans Eisler Prize, and in 1986 received the composition prize at the 9th International Competition in Switzerland.

His work "DIE ZEIT IST EIN FLUSS OHNE UFER" - 6 x CHAGALL FÜR 10 INSTRUMENTE is like a suite which has six movements, each movement with a different character. Often improvisatory sections are developed at the same time with other sections notated. Most of the musical materials are quite idiomatic for the instruments.