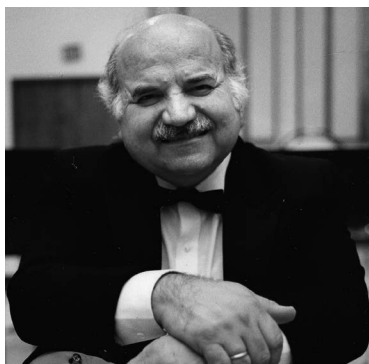


*"Constantinides' music seduced the listeners with its unusual warmth and sincerity."* Cuget Liber

## Distinguished Concerts Artist Series The Music of Dinos Constantinides

Sunday, February 12, 2012, 7:30 PM  
Weill Recital Hall at Carnegie Hall



D. Constantinides



M. Gurt



Y. Milanova



G. Campbell



Hamiruge



© Jeff Goldberg/Esto

with soloists from Louisiana State University:

Michael Gurt, piano • Yova Milanova, violin  
Griffin Campbell, saxophone

Hamiruge - The LSU Percussion Group: Brett William  
Dietz Chris Hofer • Daniel Heagney • Samuel Trevathan

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Distinguished Concerts International New York (DCINY)  
Iris Derke, Co-Founder and General Director  
Jonathan Griffith, Co-Founder and Artistic Director

*Presents*

DISTINGUISHED CONCERTS ARTIST SERIES

THE MUSIC OF DINOS CONSTANTINIDES

WITH LOUISIANA STATE UNIVERSITY SOLOISTS



Legend II for Alto Saxophone and Percussion, LRC 115a

Griffin Campbell, saxophone • Brett William Dietz, percussion

Patterns for Violin and Piano, LRC 119b

Yova Milanova, violin • Michael Gurt, piano

Celestial Musings for Alto Saxophone Alone, LRC 231b

Griffin Campbell, saxophone

Percussion Quartet, LRC 12

I. Allegro II. Adagio III. Allegro Vivo

Hamiruge – The LSU Percussion Group: Brett William Dietz, Chris Hoefler, Daniel Heagney,  
Samuel Trevathan

***INTERMISSION***

Suite for a Young Man for Solo Piano, LRC 74

I. Proud and Solemn II. First Kiss III. Beginning Dancing Lessons IV. Clusteritis V. Cotillion  
Michael Gurt, piano

Sonata for Solo Violin No 1, LRC 11

I. Andante II. Adagio III. Allegro  
Yova Milanova, violin

*Please hold your applause until the end of the last movement.*

*Please make certain your cellular phone or other electronic devices are switched off.*

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## Transformations for Saxophone Alone, LRC 126d

I. Castles in the Air II. Recollections III. Tender Conversation IV. On the Playground  
Griffin Campbell, saxophone

## Trio No 3 for Violin, Alto Saxophone and Piano, LRC 165

Study III – Finale

Yova Milanova, violin • Griffin Campbell, saxophone • Michael Gurt, piano

*Please hold your applause until the end of the last movement.*

*Please make certain your cellular phone or other electronic devices are switched off.*



## Notes on the Program

### **Legend II for Alto Saxophone and Percussion, LRC 115a**

“Legend II for Alto Saxophone and Percussion,” a one-movement work, is a tone poem without a story. A forgotten tale of the peaceful and the brave is portrayed by these two beautiful instruments in mostly tonal language. Contrasting images are achieved mainly through different dynamic levels, tempo changes, and sound colors. “Legend” was written for and premiered by LSU professors Griffin Campbell and John Raush at the World Saxophone Congress in Kawasaki, Japan, on August 10, 1988.

### **Patterns for Violin and Piano, LRC 119b**

“Patterns for Violin and Piano,” written in 1989 and reworked in 2003, was commissioned by the Montgomery Museum of Fine Arts and the Montgomery Performing Arts Company for the opening of the 1989-90 Promenade Concert Series. “Patterns” is based upon contrasting musical ideas organized within a tight framework. Free slow sections alternate with fast rhythmic ones leading to a frenzied ending. This work was premiered by the composer in 1989.

### **Celestial Musings for Alto Saxophone Alone, LRC 231b**

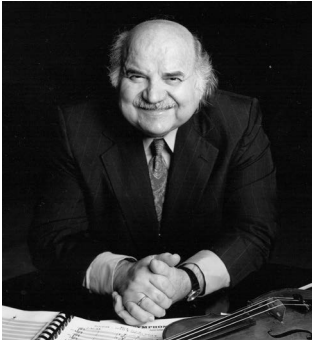
I was always fascinated by the activities of the planets and stars that surround us, especially with the recent disastrous influences on our lives on earth by such things as hurricanes, wars, hunger, sudden changes of climate to name a few. I was suddenly inspired to deal with all this in my own way with a Zodiac oriented work that describes its four elements in musical terms: Air, Earth, Water and Fire. “Celestial Musings for Alto Saxophone Alone” (2010) is based on the circular motions in the Zodiac and its imagery of influences on our planet. This is my second work dealing with the stars, the first being “Celestial Symphony No. 6.”

### **Percussion Quartet, LRC 12**

The three movements of this work have very different characters. The first movement is twelve-tone in style and conception. The second movement focuses on coloristic percussion effects. The last movement uses Greek modal dance tunes. This composition was written in 1968 as a student work, but it was revised and greatly improved in 2007. This work was premiered by Hamiruge – The LSU Percussion Group in 2011.

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## Meet the Artists



### **Dinos Constantinides**

Dinos Constantinides' works have been performed throughout the US, Europe and Asia by prestigious ensembles including the American Symphony Orchestra in New York; the Memphis and New Orleans Symphony Orchestras; the English Chamber Orchestra; the Bohuslav Martinů Philharmonic in the Czech Republic; the Athens State Orchestra in Greece and the Shenzhen Symphony in China.

He received the first prize in the 1981 Brooklyn College International Chamber Opera Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest. In 1985 he was honored with the American New Music Consortium Distinguished Service Award and in 1989 with the Glen Award of L'Ensemble of New York. He has received several Meet the Composer grants as well as yearly ASCAP Standard Awards. In 1994, the White House Commission on Presidential Scholars honored him with a Distinguished Teacher Award.

Writing for the *New York Times*, Tim Page described Constantinides as a composer whose "music speaks simply, often combining Greek modes... with an attractive quality of ritual mystery." The Romanian newspaper *Cuget Liber* acclaimed, "The music of the Greek-American composer Dinos Constantinides seduced the listeners with its unusual warmth and sincerity." And the late Ernst Krenek described one of his works as follows: "There are many fascinating details ... I am much impressed."

He has written over 250 compositions, most of them published, for all mediums, including his opera *Intimations* which won two awards, his opera *Antigone*, and six symphonies. The 2nd symphony earned him the Artist of the Year Award of Louisiana.

Constantinides has served on the Board of Directors of many national societies in the US, including the Society of Composers (SCI), College Music Society, National Composers of U.S.A. and Music Teacher National Association (MTNA). He is a member of ASCAP and has been an evaluator for the MacArthur Foundation and the National Endowment for the Humanities.

He was educated at the Ioannina, Greek, and Athens Conservatories as well as Indiana University, Michigan State University, and the Juilliard School. His teachers included Tony Schultze, Marios Varvoglis, Yannis Papaioannou, Leda Kouroukli, Olga Menjou, George Lykoudis, Ivan Galamian, Dorothy DeLay and Josef Gingold. Constantinides was a member of the violin section of the State Orchestra of Athens in Greece for over 10 years, and played in the Indianapolis Symphony and Baton Rouge Symphony (Concertmaster) for many years.

He is presently Boyd Professor, the highest academic rank at Louisiana State University, head of the Composition area, and Music Director of the Louisiana Sinfonietta.



### **Michael Gurt, Piano**

LSU Professor Michael Gurt holds degrees from the University of Michigan and the Juilliard School. In 1982 he won First Prize in the Gina Bachauer International Piano Competition, and he was also a prize winner in international competitions held in Pretoria, South Africa, and Sydney, Australia. Gurt has performed as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Utah Symphony, the Baltimore Symphony, the Memphis Symphony, the Capetown Symphony, the China National Symphony Orchestra, and the Natal Philharmonic Orchestra in Durban, South Africa. He

has made solo appearances in Alice Tully Hall in New York, Ambassador Auditorium in Los Angeles, Orchestra Hall in Detroit, City Hall in Hong Kong, the Victorian Arts Center in Melbourne, Australia, Baxter Hall in Capetown, South Africa, and the Attaturk Cultural Center in Istanbul, Turkey. Gurt has collaborated with the Takacs String Quartet, and he recently performed at the Australian Festival of Chamber Music in Townsville, Queensland.



### **Yova Milanova, Violin**

Yova Milanova was born into a family of musicians. She began playing the violin at a very early age, and at the age of 6 had her first tour as a soloist with chamber orchestra. At the age of 8, she gave her first violin recital. She debuted in London's Queen Elizabeth Hall at 11 followed by a recording for the "Southern Television" (England) as a soloist of the Bournemouth Sinfonietta. Milanova has studied with Trendafil Milanov, Stoika Milanova, André Gertler, Walter Verdehr among others. Milanova is a winner of Maria Canals International Competition (Spain, 1989) and graduated

with honors from State Music School "Liubomir Pipkov" (Sofia, Bulgaria); State Academy of Music "Pancho Vladigerov" (Sofia, Bulgaria); School of Music (Enschede, Netherlands). She was awarded the "Cobb Award" at Michigan State University. Since finishing her studies, Milanova has worked extensively as a performer and teacher.



### **Griffin Campbell, Saxophone**

Griffin Campbell, LSU professor of saxophone, has appeared to critical acclaim as a performer throughout the United States and in Slovenia, China, Italy, Great Britain, and Japan. Conference performances include solo appearances at meetings of the World Saxophone Congress, North American Saxophone Alliance, the Society of Composers, Inc., the Percussive Arts Society, National Flute Association, the College Music Society, the Society for Electro-Acoustic Music in the United States, and the International Computer Music Conference. World premieres include concerti, chamber

music, electro-acoustic works, and smaller pieces both in America and in Europe. His recordings can be found on the Capstone, Cat Crisis, Centaur, Electronic Music Foundation, Innova, SEAMUS, Vestige, and WorldWinds labels. He has conducted seminars and master classes throughout the United States and abroad, including in Italy at the Faenza International Saxophone Festival and in China at the Xian

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International Clarinet and Saxophone Festival. Dr. Campbell holds degrees from Michigan State University and Pfeiffer College.



Top, L to R: D. Heagney,  
C. Hoefler  
Bottom, L to R: B. Dietz,  
S. Trevathan

### **Hamiruge**

Hamiruge, the LSU Percussion Group is dedicated to the performance of quality literature written for the percussion ensemble. The group has been at the forefront of commissioning, performing, and premiering new works for this medium.

### **Brett William Dietz, Percussion**

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied percussion with Jack Dilanni, Andrew Reamer, Stanley Leonard, and Michael Burritt; his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim. Dietz is in demand as a clinician and soloist throughout the United States and abroad. Recent performances have taken him to Paris, France (perKumania International Percussion Festival), and Bangkok, Thailand (College Music Society International Conference).

### **Daniel Heagney, Percussion**

Daniel Heagney is a Washington D.C. native. He did his undergraduate work at George Mason University, where he received a Bachelor of Music in Percussion Performance. He recently graduated with a Masters of Music degree from Louisiana State University, and is currently continuing his studies at LSU in pursuit of a Doctorate of Musical Arts with a minor in experimental music and digital media. He has studied percussion with Brett Dietz, Jim Atwood, John Kilkenny, and Ken Harbison.

### **Christopher Hoefler, Percussion**

Christopher Hoefler is an adjunct faculty member at Dillard University in New Orleans, Louisiana and a section percussionist with the Gulf Coast Symphony Orchestra. As an active performer, he often performs throughout the Gulf Coast and recent international performances have taken him to Fukuoka, Japan and Linz, Austria. He earned a Bachelor of Music in Percussion at Indiana University/Purdue University at Fort Wayne and a Master of Music in Percussion at Belmont University. Hoefler has studied percussion with Braham Dembar, Christopher Norton, Keiko Abe, and Brett William Dietz. Christopher is currently a Doctor of Music Arts student at Louisiana State University.

### **Samuel Trevathan, Percussion**

Samuel Trevathan hails from Murray, Kentucky. He holds a Bachelor of Music Education from Murray State University. He is currently pursuing his Masters of Music in Percussion Performance at Louisiana State University. Sam has studied with Tom Vanarsdel, John Hill, and Brett Dietz.

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### **Suite for a Young Man for Solo Piano, LRC 74**

The five movements of the "Suite" (1980) are played without a great deal of pause. They are distinct, however, and the movement titles indicate the moods and impressions created by the music in each one. In the first movement, "Proud and Solemn," chordal sonorities in different rhythms and different registers evoke the quiet pleasure the self-absorbed youth takes in himself. The second movement is "The First Kiss," the music a combination of tenderness and nervousness. The composer cautions (in fact, about the entire "Suite"), "Don't tell too much. The element of surprise will be lost." The music is very clear, however, as to whether or not this episode culminates successfully. The third movement is "Beginning Dancing Lessons." One feels the self-consciousness and short concentration span of adolescence, perhaps some frustration with the discipline of the lessons, and a surprising blue note. The fourth movement is named "Clusteritis." An "-itis" denotes an illness, and the movement title and the dominant musical technique employed herein constitute a musical pun. A "cluster" is a group of tones, usually dissonances or half-steps, which are played simultaneously. Whose sickness is this? Contemporary composition cannot eschew this technique, a necessary stage in the development of harmony; the young man at his stage in life seeks compulsively to spend his time in a group of his peers, no matter how awkward. The fifth movement is "Cotillion." A cotillion is an elaborate dance or formal ball, and this is the longest and most brilliant movement of the Suite. The form is ABA with a Coda. The A section is the longest, the B section recapitulating material from the previous four movements, as though the youth in his moment of joy has brought his entire personality together, despite the troublesome parts. The Coda intensifies the A material and brings the whole to a climactic conclusion. The first four movements are balanced by the Cotillion, which collects and synthesizes material from the entire Suite.

### **Sonata for Solo Violin No. 1, LRC 11**

"Sonata for Solo Violin No. 1" (1968) is a serial work like most of the composer's work from this period. The first movement is *andante* and lyrical. The second movement uses the effect of compound melody. The third movement is energetic and coloristic.

### **Transformations for Saxophone Alone, LRC 126d**

"Transformations" was written in three versions: (1) Transformations for saxophone alone (1990); (2) Transformations for saxophone and piano (2011); and (3) Transformations for saxophone and chamber orchestra (2011). The saxophone part is basically the same for all three versions. The piece presented here is for solo saxophone. The work is based upon personal experiences and associations of the composer. In all versions, the entire composition is a constant transformation of a single motive that the composer remembers from his youth when he did some work as a violinist for the Greek Cinema. Divided into four parts, the piece portrays four different scenes of simple everyday happenings.

### **Trio No 3 for Violin, Alto Saxophone and Piano, LRC 165**

"Trio No. 3" (1998) is based on a folk-like modal tune that highlights the Greek heritage of the composer. This tune appears as a solo passage on the alto saxophone at the beginning. Parts of the tune and the intervals of fourths and fifths are worked out in various ways throughout the piece, thus creating new tonal possibilities. This is the violin, alto saxophone and piano version of "Trio No. 3." The violin, clarinet and piano version (1994-95) was written for and dedicated to the Verdehr Trio and received the Grand Prize of the Delius Composition Contest.

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