

# DINOS CONSTANTINIDES SYMPHONIC MUSIC

*Live with the Louisiana Sinfonietta*





**Concerto for Saxophone Quartet and Chamber Orchestra, LRC 178 (2001)**

(Commissioned by the Athens Saxophone Quartet)

- 1 Prologue
- 2 Tetralogue
- 3 Monologue I and II
- 4 Epilogue

The **Concerto for Saxophone Quartet and Chamber Orchestra** is a fun piece. It denotes the thoughts of four individuals expressed in many ways in a conversational format. As the titles of the four movements of the work indicate, the conversation appears sometimes as a monologue, a dialogue, a tetralogue, a beginning or an ending. Throughout the piece intervallic relationships control the various happenings. Sonorities based on seconds and thirds highlight the harmonic progressions which influence the direction of the music. Stylistic quotations ornamented by sound effects are also important. The **Concerto for Saxophone Quartet and Chamber Orchestra** as well as the **Music for Saxophone Quartet** were commissioned by the Athens Saxophone Quartet (Greece).

**Homage to Louisiana LRC 150 (1995)  
for chamber orchestra**

**Homage to Louisiana** for chamber orchestra was written to celebrate the purchase of Louisiana. The text of this transfer from France under Napoleon to the United States was housed in the Louisiana Governor's office of Baton Rouge. The 150th anniversary was celebrated in Baton Rouge, Louisiana, and the composer was asked to write a piece for this occasion. This work was initially meant to use the text of the transfer with a narrator, but the composer felt that it was better to portray this event with music alone. The French and the USA anthems are used extensively in this work in many ways and transformations.

**Concerto for Violin and Orchestra, LRC 142b, (1994)**

- 1 Patterns 1
- 2 Idyll
- 3 Patterns 2

The **Concerto for Violin and Orchestra**, in three movements, was completed in 1994. It was premiered by violinist Walter Verdehr and the LSU New Music Ensemble under the direction of the composer during the 50th Annual Festival of Contemporary Music at Louisiana State University on February 17, 1995. The first movement, Patterns I, 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. The third movement, Patterns II, composed in 1994, is the counterpart of Patterns I. Both Patterns are based upon contrasting musical ideas organized within a tight framework. Free slow sections alternate with fast rhythmic ones leading to frenzied endings. The middle movement, Idyll, was written in 1994. Idyll is based on a three-note figure which first appears at the beginning of the solo violin. This figure is transformed throughout the composition into several rhythmic and melodic ideas and in various tonal centers. Sometimes it acts as a short motive, sometimes as a part of a long phrase, and sometimes as a counterpoint. Its upward leap of perfect fifth followed by steps in the opposite direction gives the romantic flavor that the composer wanted. Notable examples of this figuration can be found in the many romantic violin concertos of the 19th and 20th centuries.

**Threnos of Creon LRC 218 (2003) for English Horn and String Orchestra**

**Threnos of Creon** for oboe (or English horn) and string orchestra was written for and dedicated to oboist Sarah Mueller, who gave its world premiere with the Louisiana Sinfonietta at the George Washington University's Lisner

Auditorium, Washington DC, on May 23, 2004. The music derives from the last portion of the composer's opera **Antigone**. It depicts the state of mind of King Creon at a time when he had lost everything in life: children, wife, and the respect of the citizens of his kingdom Thebes. It is a lament (Threnos), portraying resignation, sadness, and drama.

**Concerto for Bassoon and Orchestra, LRC 154a (1996)**

- 1 Spirals
- 2 Planes (Song)
- 3 Pendulums

The **Concerto for Bassoon and Orchestra** (1996) is in three uninterrupted movements. As the movement titles indicate, it is based on specific designs. After a short introduction, the first movement, "Spirals," uses continuous ostinato patterns. These patterns spiral, built upon thirds. As in most of the composer's works, abrupt changes in tonal centers occur frequently. The second movement, "Planes (Song)," is based on various layers of sound in the orchestral part. These layers support a folk-like tune (song) performed by the solo bassoon. This solo is repeated in the middle of the movement by the violins with lush sonorities. Parts of it also appear in the final movement, "Pendulums." The song highlights the ethnic background of the composer that is evoked in most of his works. "Pendulums" is related in design to the first movement. The spiral motion this time returns in the opposite direction, thus imitating the action of a pendulum. Although changes of tonal centers occur rather suddenly here too, the principle of the circle of fifths is loosely employed in a descending manner. This concerto utilizes the format of an early classical orchestra: two oboes, two horns and strings. It is written for and dedicated to the Romanian bassoon virtuoso and member of the prestigious Romanian "Concordia Quintet," Miltiade Nenoiu.

**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 Martinu 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."

As the Director of the prestigious Louisiana State University Festival of Contemporary Music for 22 years, Constantinides presented the top composers of the continent including Carlos Chávez, John Cage, Milton Babbitt, Karel Husa, and Ernst Krenek among others.

He has written over 250 compositions, most of them published, for all mediums including his opera **Intimations** winner of two Awards, his opera **Antigone** and six symphonies of which 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 U.S.A., 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 in Greece at the Ioannina, Greek, and Athens Conservatories and in the USA at the universities of Indiana, Michigan State 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) in the USA 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.

**The Louisiana Sinfonietta** is a professional ensemble of musicians led by composer, conductor, and LSU Boyd Professor Dinos Constantinides. The Sinfonietta maintains a high standard of excellence. The members' credentials include DMA degrees, doctoral candidates, teachers, graduates of the Juilliard School of Music, and former students of such illustrious teachers as Galamian. Many members of the Sinfonietta have performed as soloists with the Sinfonietta and elsewhere. Distinguished guest artists appear with the ensemble frequently. Over the years more than 100 soloists, both locally and nationally known, have appeared with the ensemble.

## THE SOLOISTS

**Athens Saxophone Quartet:** Athanasios Zervas, Leo Sanguiguit, Dionisios S. Roussos, Eric Honour

**Athanasios Zervas** (soprano and alto saxophones) is a composer,

theorist, saxophonist, and conductor. He holds a Bachelor of Arts (BA) in music from Chicago State University, a Master of Music (MM) in saxophone performance and Doctor of Music (DM) in composition from Northwestern University (US). He has written more than 70 pieces for various ensembles. Numerous soloists and ensembles in Greece, Canada, Latin America, Europe, and the US have performed his compositions -including a performance in Carnegie Hall NY. Dr Zervas is a specialist in contemporary music (after 1945), pitch-class set theory, music analysis and interpretation/performance, the music of Ralph Shapey, Elliott Carter, jazz theory and orchestration, traditional and urban music of Greece, and Greek music for saxophone.

**Leo Sanguiguit** (tenor and soprano saxophones) holds a Master of Music-Saxophone from Northwestern University where he studied with Frederick Hemke, and presently is an assistant professor at the University of Missouri-Columbia. Prof Sanguiguit has appeared as soloist and chamber musician in performances at festivals and universities throughout the United States and abroad and he is a member of the Chicago Saxophone Quartet.

**Dionisios S. Roussos** (alto and soprano saxophones) studied the saxophone at the Athens Conservatory with Babis Farandatos and after with Theodor Kerkezos, where he graduated with the higher honors, (first prize). He has also attended master classes with Jean Marie Laundeix. In 1998, he took the chamber music award from the Athens Conservatory and in 1999, the award of the national radio and TV of Greece, for young soloists.

**Eric Honour** (baritone and alto saxophones) is the director of the music technology degree program of Central Missouri University. His specialty areas are music composition and audio recording/engineering. He received a Bachelor of Music degree (highest honors) in saxophone performance and composition from the University of Florida in 1995, where he also earned the Performer's Certificate. He received a Master of Music degree in saxophone performance and composition from Northwestern University. Dr. Honour com-



pleted the doctorate in composition from Northwestern University in 2004.

**James Ryon**- Oboe, English Horn

James Ryon is currently the Principal Oboist of the Baton Rouge Symphony as well as Associate Professor of Oboe at the Louisiana State University School of Music. He holds Bachelor's and Master's degrees in music from the Juilliard School where he studied with Robert Bloom. Ryon has also served as Principal Oboist with the Akron Symphony, the Florida Orchestra, the Orquesta Filarmonica de Caracas in Caracas, Venezuela, and the Orchestra Estadual de Minas Gerais in Belo Horizonte, Brazil. He has taught at the University of Akron, the Baldwin Wallace Conservatory, the University of South Florida, and the Caracas Philharmonic Conservatory, where he was Director of "Musica en las Escuelas," a musical outreach program. His wide-ranging musical experience includes the Louisiana Philharmonic, the Pittsburgh Symphony, the Cleveland Opera, the Cleveland Ballet, the Cleveland Orchestra, the Ohio Ballet, the Canton Symphony, the Charleston Symphony, the Bach Aria Group and the British rock group Emerson, Lake and Palmer. Prof. Ryon also holds a degree in Engineering and Applied Science from Yale University.

**Simos Papanas**, Violin

Simos Papanas was born in Salonica in 1979. He began his studies in music at the New Salonica Conservatory and completed them at Oberlin and Yale Universities in the U.S.A. His professors included P. Arnaoudov, St. Kafantaris, T. Gabora and E. Friedman for the violin, M. McDonald for baroque violin and H. Samaras in theory and composing. He has a Master's degree in Math from Yale University.

He has collaborated as a soloist with the National Orchestras of Athens and Salonica, the Camerata- Orchestra of the Friends of Music, the orchestra of Patra, the Sofia Philharmonic, The American Bach Soloists(San Francisco), the Louisiana

Sinfonietta, the Symphonic Orchestra of Costanza(Romania), the Orchestra of Debrecen (Hungary) etc. He has given recitals in Greece, Bulgaria, FYROM, Hungary, Italy, Germany, Egypt, Canada and the U.S.A. He has taught at the Thuringische Sommerakademie (Germany) and has given lessons during a violin seminar at Louisiana State University. He performed for the first time worldwide the **Concerto for Two Violins** by N. Skalkotas with violinist G. Demerxis at the Heroduw Atticus Theatre (Athens Festival 2004). The performance was released on a recording. His performance of the **Concerto for Violin** by D. Constantinides with the Louisiana Sinfonietta has also been released.

**Gabriel Beavers**, Bassoon

Gabriel Beavers is Assistant Professor of Bassoon at Louisiana State University. Prior to joining the faculty at LSU, he performed with many important orchestras such as Virginia Symphony (Principal Bassoon), the New World Symphony under the direction of Michael Tilson-Thomas, the Malaysian Philharmonic Orchestra, the Jacksonville Symphony, and the Milwaukee Symphony. He was previously Visiting Assistant Professor at the University of Missouri-Columbia School of Music and has been a member of the Quartz Mountain Music Festival Orchestra, which includes musicians from the New York Philharmonic, the Saint Louis, San Diego and Dallas Symphonies. His chamber music experience includes playing with the Missouri Quintet, the Norfolk Chamber Consort, and the Sheridan Chamber Players. He has also worked with renowned singers and soloists including Placido Domingo, Thomas Hampson, Leila Josefowicz, Vladimir Feltsman and Sarah Chang. Mr. Beavers worked under the baton of many distinguished conductors including Sir Neville Mariner, Marin Alsop, Robert Spano, and Hans Graf. Mr. Beavers is a graduate of Boston University and holds a Masters degree from Southern Methodist University, where he studied with Dallas Symphony principal bassoonist Wilfred Roberts.



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(Commissioned by the Athens Saxophone Quartet)

(12:48)

(Athanasios Zervas, Leo Sanguiguit, Dionisios Roussos, Eric Honour - Saxophones)

- |                      |      |
|----------------------|------|
| 1 Prologue           | 3:54 |
| 2 Tetralogue         | 2:37 |
| 3 Monologue I and II | 3:19 |
| 4 Epilogue           | 2:56 |

5 Homage to Louisiana LRC 150  
for chamber orchestra

7:05

Concerto for Violin and Orchestra, LRC 142b

(22:09)

(Simos Papanas, violin)

- |              |  |
|--------------|--|
| 6 Patterns 1 |  |
| 7 Idyll      |  |
| 8 Patterns 2 |  |

9 Threnos of Creon LRC 218 for English Horn and String Orchestra  
(James Ryon, English Horn)

10:11

Concerto for Bassoon and Orchestra, LRC 154a

(17:13)

- |              |      |
|--------------|------|
| 10 Spirals   | 4:16 |
| 11 Planes    | 6:01 |
| 12 Pendulums | 6:55 |

(Gabriel Beavers, Bassoon)

**Total Duration: 69:27**

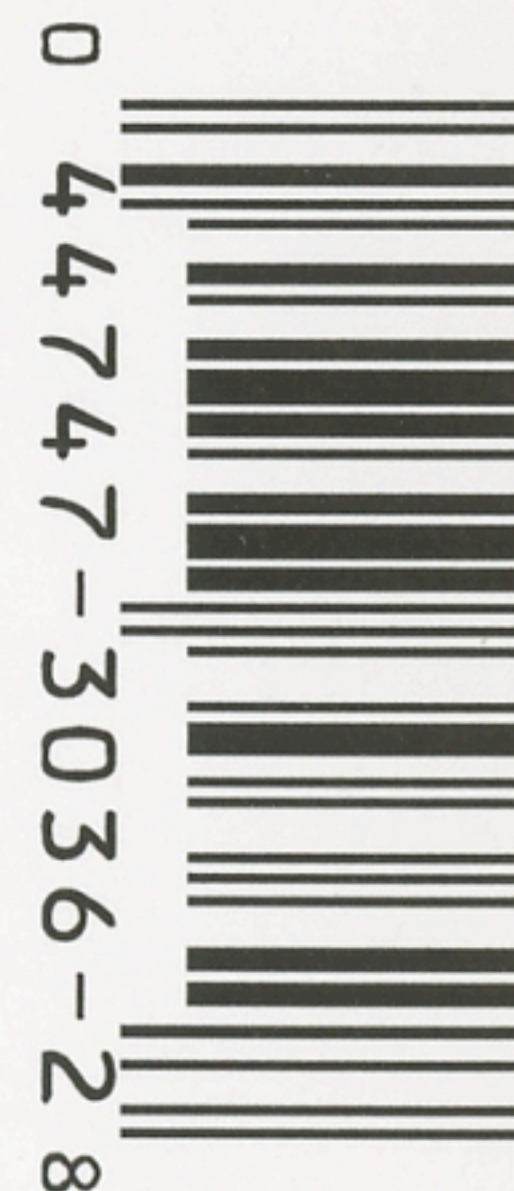
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