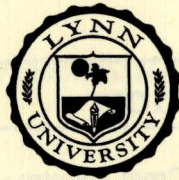


832

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Arthur Weisberg, conductor

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PROGRAM

Skyscrapers (World Premiere) Gregory J. Hutter
Mies
Steel and Glass

A Haunted Landscape George Crumb
(dedicated to Arthur Weisberg and the New York Philharmonic) (1929-)

INTERMISSION

The Rite of Spring Igor Stravinsky
(1882-1971)

Part I: The Adoration Of The Earth

Intro
Augurs Of Spring - Dances Of The Young Girls
Ritual Of Abduction
Spring Rounds
Ritual Of The Rival Tribes
Procession Of The Sage
The Sage
Dance Of The Earth

Part II: The Sacrifice

Intro
Mystic Circles Of The Young Girls
Glorification Of The Chosen One
Evocation Of The Ancestors
Ritual Action Of The Ancestors
Sacrificial Dance: The Chosen One

ARTHUR WEISBERG CONDUCTOR

Arthur Weisberg is considered to be among the world's leading bassoonists. He has played with the Houston, Baltimore, and Cleveland Orchestras, as well as with the Symphony of the Air and the New York Woodwind Quintet.

As a music director, Mr. Weisberg has worked with the New Chamber Orchestra of Westchester, Orchestra da Camera (of Long Island, New York), Contemporary Chamber Ensemble, Orchestra of the 20th Century, Stony Brook Symphony, Iceland Symphony, and Ensemble 21. With these various ensembles, he has toured around the world, performing over 100 world premieres and making numerous recordings. He has guest conducted such world-renowned orchestras as the New York Philharmonic, Berlin Radio Orchestra, Basel Radio Orchestra, Aalborg Symphony (Denmark), Symphony Orchestra of Copenhagen, Milwaukee Symphony, Rochester Philharmonic, and Santa Cruz Symphony.

Mr. Weisberg has composed 50 works that have been published by the American Composers Alliance and Bassoon Heritage Editions, and has had several works commissioned, including a work for the Library of Congress. Kalmus has taken on several of his larger wind and orchestral works. He has also written *Twentieth Century Performing Practices for Conductors and Performers*, published by Yale Press; *The Art of Wind Playing*, published by G. Schirmer; and several editions of bassoon literature.

Mr. Weisberg has made appearances on National Educational Television performing the music of Edgar Varèse and George Crumb. He has made recordings with the New York Philharmonic, Contemporary Chamber Ensemble, New York Woodwind Quintet, and Ensemble 21. He can be heard on Nonesuch, DG, New World Records, Composers Recordings, and Summit Records labels. Several of his recordings have won prizes and two have been nominated for the Grammy award.

NORTH AMERICAN MUSIC FESTIVAL

ABOUT OUR GUEST COMPOSERS

GEORGE CRUMB was born in Charleston, West Virginia on October 24, 1929.

He studied at the Mason College of Music in Charleston and received the B.Mus. degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney.

He first taught theory and analysis at Hollins College, Virginia before being appointed as instructor and assistant professor in piano and composition at the University of Colorado, Boulder in 1958. From 1964-1965 he also acted as creative associate / composer-in-residence at the Buffalo Center for the Creative and Performing Arts, State University of New York, Buffalo. In 1965 a long association with the University of Pennsylvania, Philadelphia started with his appointment as assistant professor and then full professor. Since 1983 he is the Annenberg Professor of the Humanities. He retired in May 1997 from teaching.

Most of his vocal compositions are settings of the poetry of Federico García Lorca. He has named Debussy, Mahler and Bartók as the principal influences on his music.

George Crumb married Elizabeth May Brown on May 21, 1949. They have one daughter and two sons.

He is the recipient of numerous awards: Elizabeth Croft fellowship for study, Berkshire Music Centre, (1955); Fulbright Scholarship, 1955-6; BMI student award, 1956; Rockefeller grant, 1964; National Institute of Arts and Letters grant, 1967; Guggenheim grant, 1967, 1973; Pulitzer Prize (for *Echoes of Time and the River*), 1968; UNESCO International Rostrum of Composers Award, 1971; Koussevitzky Recording Award, 1971; Fromm grant, 1973; Member, National Institute of Arts and Letters, 1975; Ford grant, 1976; Prince Pierre de Monaco Gold Medal, 1989; Brandeis University Creative Arts Award; Honorary member, Deutsche Akademie der Künste; Honorary member, International Cultural Society of Korea; and 6 honorary degrees.

Highlights of his work include orchestral music works *Echoes of Time and the River* (1967) and *A Haunted Landscape* (1984); vocal music based on Lorca poetry, including *Night Music I* (1963), four books of madrigals (1965-69), *Songs, Drones, and Refrains of Death* (1968), *Night of the Four Moons* (1969), and *Ancient Voices of Children* (1970); chamber music, including *Black Angels* (1970) for electrified string quartet, *Lux aeterna (Eternal Light)*, 1971 for voice and chamber ensemble (including sitar), *Vox balanae (The Voice of the Whales)*, 1971 for amplified instruments, and *Quest* (1994), for guitar and chamber ensemble; music for amplified piano including 2 volumes of *Makrokosmos* (1972, 1973), *Music for a Summer Evening* (1974), and *Zeitgeist* (1988); and piano music (*Processional*, 1984).

GREGORY J. HUTTER holds bachelors and masters degrees in theory and composition from Western Michigan University and the University of Michigan at Ann Arbor, respectively. He is presently a doctoral candidate in music composition at Northwestern University, where he is also a Lecturer in the Department of Academic Studies and Composition. Mr. Hutter has also served as an Adjunct Professor of Music at Concordia University in River Forest, Illinois. His extensive catalog of compositions includes orchestral, solo and chamber works, music written for theater and modern dance, and works for electronic and computer media.

His music has been presented at various venues, conferences and academic settings throughout North America and Europe, including the *Festival Musica Moderna* (Lodz, Poland), the Society of Composers, Inc. national and regional conferences, the Syracuse Society for New Music, the Midwest Graduate Music Consortium's Fifth Annual Meeting at the University of Chicago, June in Buffalo, Music 2001 (Cincinnati College-Conservatory), the New American Arts Festival (Akron), and Austin Peay State University's *Dimensions* Series.

Mr. Hutter was the First Prize recipient in the Fourteenth Annual Young Composers' Competition for 2000, given by the Center for Creative Arts at Austin Peay State University. In 2001, he won the Second Prize in the Chicago Union League Civic and Arts Foundation competition for original piano music. In addition, he was the Second Place winner in the 2001 SCI/ASCAP National Adjudication, Region V-West. Mr. Hutter has also received awards and honors from the Britten-on-the-Bay International Competition Series IX, Brazinmusikanta Publications, Northwestern University, the American Composers Orchestra, and the American Society of Composers Authors and Publishers (ASCAP). His many distinguished teachers include Ramon Zupko, C. Curtis-Smith, Michael Daugherty, William Bolcom, Evan Chambers, M. William Karlins, Alan Stout, and Marta Ptaszynska.

PROGRAM NOTE

“Skyscrapers” by Gregory J. Hutter

Given the current state of the world, I feel compelled to preface this program note with a disclaimer. I wish to be emphatically clear that this work has absolutely nothing to do with the events that transpired on 9/11/01. As a composer, I wouldn't even think of being that opportunistic. Though the orchestration of *Skyscrapers* was completed in November 2001, the short score was completed in July. Therefore, the conceptual origins of the work were far predetermined before the terrorist attacks.

Like many composers, I find my inspiration in literature, visual arts, and of course—the world around me. I have always been rather fascinated with large buildings and structures. I have been in and out of Chicago for most of my life. Whether I am living there, or just visiting, I still often find myself looking up at these magnificent structures in dumbstruck awe—much like a tourist! Perhaps the only other career aspiration I ever had as a child—other than composing music—was to be an architect. Obviously the latter didn't pan out.

The period of architecture that particularly interests me is that of the postwar modernist. The German-born architect Ludwig Mies van der Rohe (1886–1969) perhaps best epitomizes the ideas of the modernist movement. His steel and glass structures, and the influence he had on future generations of architects, forever changed the face of city landscapes around the world.

In composing *Skyscrapers*, it was my intention to create an orchestral work that would reflect these urban corporate trophies. For this, I treated the orchestra on a large scale, much like the buildings themselves. The music is at times very angular, always highly charged with energy, and filled with mechanical imagery.

...Architecture is the real battleground of the spirit.

Ludwig Mies van der Rohe, 1951

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The Conservatory of Music at Lynn University sets a superior standard for music performance education worldwide and plays a leading role in South Florida's blossoming cultural life. The Conservatory brings the world to Boca Raton through the international language of music and is the perfect complement to Lynn University's global disposition.

The Conservatory encourages the artistic growth of gifted young musicians as they prepare for leadership performance opportunities on the world's concert stages. The Conservatory also brings the gift of music into the lives of South Florida residents and visitors through a host of concerts and events performed by students and faculty throughout the year.

Established in 1991, the Conservatory of Music has achieved unparalleled success providing personalized pre-professional music training with extensive performance opportunities. Hundreds of gifted students audition each year, but only the most qualified are accepted. Talent and the potential for professional accomplishment are the sole criteria for admission. Conservatory faculty are not only outstanding musicians and teachers, but also experienced performers. Students, faculty and alumni are living legacies of the Conservatory's thriving music tradition, gracing the world's stages and presenting scores of performances annually.

Conservatory undergraduate students and alumni have earned the highest honors at local, national, and international competitions. More than 98% of alumni remain active in music, including many with leading orchestras and graduate music programs.

Lynn University in Boca Raton is a private university founded in 1962, which awards Associate, Bachelor's, Master's and Doctoral degrees and promotes high academic standards and the development of individual talents and interests. The University currently hosts more than 2,000 students from 44 states and 70 nations, creating a community that provides students with a rich multicultural education and promotes global awareness.

Lynn offers 30 majors in many of the world's fastest-growing professions, including communication, hospitality, health care and business, as well as certificate and degree programs through continuing education and distance learning.

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