



# CONSERVATORY OF MUSIC

*presents*

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NORTH AMERICAN MUSIC FESTIVAL  
PHILHARMONIA ORCHESTRA

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Friday, April 25, 2003  
7:30 p.m.

Olympic Heights High School  
Boca Raton, Florida

# Program

*New Dawn* (A Tone Poem for Orchestra, 2001) . . . . . Lawrence Moss  
    Spring Dawn . . . . . (World Premier)  
    Early Morning Meditation  
    Passing Beauties  
    Evening Flute Song  
    Saying Goodbye

*Trumpet Concerto* (1996) . . . . . Arthur Weisberg  
    . . . . . (World Premier)  
    Marc Reese, Trumpet

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## INTERMISSION

*Second Symphony* (1991) . . . . . Aaron Jay Kernis  
    Alarm  
    Air / Ground  
    Barricade

# Poems

## New Dawn

Five Tang Dynasty (618-907 A.D.) poems

Translation by Lawrence Moss

©1994

### I. Spring Dawn (Meng Hao Ran)

Spring dream - dawn and I still asleep!  
Now birds everywhere chirrup, cheep.  
That noisy storm the night before -  
How many blossoms did it reap?

### II. Early Morning Meditation (Chang Jian)

Early morning, Sun's first beams  
Stream through lofty bamboo groves.  
The path beneath, its hidden goal:  
Chan\* hall, within the flowering trees.

Birds' song, evoked by mountain shine -  
Pond shadows emptying the quiet mind -  
Where all was noise, now all is still,  
Except for the sounds of bell and chime.

\* Chinese original for "Zen"

### III. Passing Beauties (Du Fu)

Third month, third day: the air is clean.  
'Round Chang-an's waters many a beauty queen  
Arrogantly surveys the lakeside scene,  
Here skin pale blush, her face serene.  
On her silk gown silver unicorns preen -  
Ruffled gold peacocks reflect late Spring.

On her head, what's that she wears?  
Delicate jade pendants frame the proud mien.

And from behind, what's that you see?  
Garlands of pearls frame thighs' soft sheen.

### IV. Evening Flute Song (Li Yi)

In the northern vastness, fields of snow-like sand.  
By the city walls, moon-like frost upon the land.

That lonely flute - do you hear it?  
It make our conscripts' hearts all ache -

With thought of home.

### V. Saying Goodbye (Du Mu)

When feelings run so deep they leave no sign.  
I only feel the farewell cup of wine  
Before me. My smile likewise is gone.  
See - the candle pities us our parting,  
Shedding tears of wax until the dawn.

# Biographies

## **Arthur Weisberg, conductor/composer**

Mr. 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. Mr. Weisberg is currently the conductor and artist faculty- bassoon at the Lynn University Conservatory of Music.

## **Aaron Jay Kernis, composer**

Aaron Jay Kernis, one of the youngest composers ever to be awarded the Pulitzer Prize, has become among the most esteemed musical figures of his generation. Each work of Kernis bears the unmistakable stamp of a wildly fertile musical imagination


and a distinctive voice forged out of the wide-ranging musical languages of the 1980s and 1990s. His music bursts with rich poetic imagery, brilliant instrumental color, distinctive musical wit, and infectious exuberance. His work is as likely to be inspired by the horrors of the Persian Gulf War (as in the much-talked about *Symphony No. 2*) as the love poems of Anna Swir (*Love Scenes*); the earthy rhythms of Salsa (*100 Greatest Dance Hits*) as the antics of a child (*Before Sleep and Dreams*); the surrealism of Gertrude Stein (*Fragments of Gertrude Stein*) as the complexities and high-craftsmanship of Italian mosaics (*Invisible Mosaic III*).

Mr. Kernis' music figures prominently on orchestral, chamber, and recital programs around the world. He has already written works for many of America's foremost musical institutions, including *New Era Dance*, commissioned for the 150th Anniversary of the New York Philharmonic and recorded by the Baltimore Symphony; *Still Movement with Hymn*, a piano quartet commissioned by American Public Radio for Christopher O'Riley, Pamela Frank, Paul Neubauer, and Carter Brey; *Colored Field*, a concerto for Julie Ann Giacobassi (English horn) and the San Francisco Symphony; *Goblin Market* for narrator and ensemble, on a text by Christina Rossetti, for the Birmingham (England) New Music Group; *Air* for violinist Joshua Bell; an a cappella work for the Birmingham Bach Choir and the Plymouth Music Series; *Lament and Prayer*, a work for violin and string orchestra for Pamela Frank and the Minnesota Orchestra; and *Double Concerto* for Violin, Guitar, and Orchestra, commissioned by the Saint Paul Chamber Orchestra, Aspen Music Festival, and Los Angeles Chamber Orchestra for Nadja Salerno-Sonnenberg and Sharon Isbin. Mr. Kernis helped to usher in the new Millennium with a monumental choral symphony, *Garden of Light*, commissioned by the Disney Company. A new version of *Colored Field* for cello and orchestra featuring Truls Mørk and a song cycle, *Valentines*, for Renée Fleming were both premiered by the Minnesota Orchestra in April 2000.

Aaron Jay Kernis was born in Philadelphia on January 15, 1960. He began his musical studies on the violin; at age 12 he began teaching himself piano, and, in the following year, composition. He continued his studies at the San Francisco Conservatory of Music, the Manhattan School of Music, and the Yale School of Music, working with composers as diverse as John Adams, Charles Wuorinen, and Jacob Druckman. Mr. Kernis received national acclaim for his first orchestral work, *dream of the morning sky*, premiered by the New York Philharmonic at the 1983 Horizons Festival.

Mr. Kernis is one of the most honored young American composers. In addition to the 1998 Pulitzer Prize for his *String Quartet No. 2 (musica instrumentalis)*, his many


awards have included the 2002 Grawemeyer Award in Music Composition for the cello and orchestra version of *Colored Field*, the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, an NEA grant, a Bearn's Prize, a New York Foundation for the Arts Award, and three BMI Student Composer Awards. Currently he serves as the Minnesota Orchestra's New Music Advisor. Mr. Kernis's music is published by Associated Music Publishers.

## Lawrence Moss, composer

Lawrence Moss was born in Los Angeles in 1927. He has taught at Mills College and Yale University before coming to the University of Maryland, where he teaches composition. His works have been performed throughout the U.S. and Europe and among his many honors are a Fulbright Scholarship, two Guggenheim Fellowships, grants from the National Endowment for the Arts, the state of Maryland, and Yale University (Morse Fellowship). He has received commissions from the Fromm Foundation, New Haven Symphony, University of Chicago Symphony, Chamber Music Society of Baltimore, Kindler Foundation, University of Maryland International Piano Festival and an NEA Consortium Commission (*San Francisco Contemporary Music Players*, *Speculum Musicum*, *Contemporary Music Forum*).

Among the many distinguished performers for whom he has written pieces are Bethany Beardslee, Phyllis Bryn-Julson, David Burge, *Continuum* and *Speculum Musicum* of New York, Joel Krosnick, Neva Pilgrim John Shirley-Quirk, Sara Watkins and Paul Zukofsky.

His works have been performed in Bayreuth (where his opera, *The Brute*, was the U.S. entry to the "20th International Youth Festival"), London (Moss' *Flight* for Brass Quintet was performed at the Royal Academy's "American Music Festival" of 1990), Bourges (1989 Electronic music Festival), Berlin (*Radio Berlin*) New York (*New Juilliard Ensemble*, *Continuum*, *Speculum Musicum*), Boston (*Alea*), Baltimore (*Chamber Music Society of Baltimore*) Los Angeles (*Monday Evening Concerts*) San Francisco (*San Francisco Contemporary Music Players*, *Composers' Forum*) Washington DC (*Theater Chamber Players*, *Contemporary Music Forum*) etc.


## Lynn University Conservatory of Music

### Lynn University

Lynn University, a private, coeducational institution founded in 1962, has grown from modest beginnings to more than 2,000 students from 44 states and 89 nations, creating educational traditions where students are provided with a rich multicultural experience and global awareness in the heart of a dynamic urban community.

### The Conservatory's Mission

The mission of the conservatory is to provide high quality performance education for gifted young musicians and set a superior standard for music performance education worldwide. Primary among the goals of the conservatory is the nurture and education of the student body with a thorough attention to musicianship, artistry, and skills needed to succeed in the field of music performance.

### Students at the Conservatory

The current students represent 13 countries and 19 states, with 14 conservatory students from Florida. When they graduate, these young musicians will go on to perform with some of the most prestigious symphonies in the world. Conservatory graduates play with orchestras from Calgary, Detroit, Montreal, Milwaukee, Washington D.C., Pittsburgh, the New World Symphony, to the Metropolitan Opera Orchestra.

The exceptional quality of the students and the program's success is evidenced by 98% of the conservatory graduates remaining active in music. The list of prizes won by conservatory students includes international awards from France, Italy, Spain, Canada, and Switzerland. They have also competed or won Fulbright fellowships, the Juilliard Concerto Competition, National Trumpet Competition, Rubinstein Int'l Piano Competition, and the Wallenstein Violin Competition. Graduates go on to further their education at Juilliard, Eastman, New England Conservatory, Yale, and other prestigious schools.

### The Conservatory of Music moves to Lynn University

In 1998 the Harid Conservatory of music and dance made the decision to focus their efforts on their dance division only. Rather than lose the cultural and educational treasure of the music division's faculty and students who provide our community with more than 100 concerts, lectures, and Master Classes each year, Lynn University "adopted" the conservatory. It was a natural partnership between institutions that shared geographic proximity and a commitment to excellence in education.

### The Need

To maintain levels of excellence, Lynn University built the 220-seat Amarnick-Goldstein Concert Hall in 2001. This past summer, the conservatory moved from the Harid campus to renovated offices, studios, and practice rooms in an existing building on the Lynn campus. In addition to capital expenses associated with the move, the university must meet the \$1.15 million annual budget for the conservatory. Additionally, Lynn University is striving to continue to award the \$1 million annual scholarships that allow the conservatory to attract exceptional music students from around the world.

Today Lynn University seeks to promote the conservatory and continue its traditions of excellence. Funding is sought for many diverse projects such as the purchase of instruments (from pianos to drums), a music library, a \$10 million Fine Arts complex, and the building of an endowment for scholarships so the arts can thrive at Lynn University and in South Florida. *You can help bring music to our community when you contribute to the Lynn University Conservatory of Music.*

# Upcoming Events

## MAY

**Thursday 1**

7:30 PM

**\*Conservatory All-Stars**

*A Hank Ellman Memorial Concert*

*sponsored by Sonny Ellman*

Exceptional student performances

**Sunday 4**

4:00 PM

**\*Graduation Concert**

*Sponsored by Friends of the Conservatory*

Salute the Class of 2003...a perfect time to say farewell to our young musicians as they captivate us one last time with their incredible music-making.

Douglas Goldberg, percussion

Nelly Juarez, french horn • William Dale, cello

Angel Valchinov, violin • Chao Li, trombone

Viktor Dulguerov, violin • Chung-Hyun Kim, violin

Ana-Maria Achitei, cello • Bogdan Scurtu, clarinet

Cristian Mandu, violin

**Sunday 18**

4:00 PM

**\*Florida Young Musicians Showcase**

Young musicians from across Florida take the stage

**\* Located at the Amarnick-Goldstein Concert Hall**