BORN IN THE U.S.A.

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA

ARTHUR WEISBERG, CONDUCTOR

SHOKO HINO, PIANO
(a winner from the 2001 Conservatory Concerto Competition)

sponsored by Daniel and Shirlee Cohen Freed

7:30 p.m.  April 21, 2001
Coral Springs City Center
... a perfect rest is based on a traditional melody for *El Male Rachamim*, the Jewish memorial prayer. The prayer and its melody have a long and painful history. During the bloody Chmielnitzki pogroms of 1648, four Jewish communities were captured by the Tatars. When the cantor, or chazzan, Hirsch of Zywotow, chanted the prayer *El Male Rachamim*, the congregation burst into tears, moving the Tatars to release the three thousand Jews. A similar story told of the chazzan Solomon Rasumny of the Russian town of Kishinev. In 1903, Czarist officials organized a wave of anti-Semitic violence against a population already left impoverished from Czarist laws restricting Jewish rights. Jews were massacred, homes and synagogues were destroyed, and thousands of Jews were left homeless. As a response, the Kishinev chazzan Rasumny composed a melody for *El Male Bachamim*. This melody has been preserved and forms the basis for ... a perfect rest. His stirring composition shows the intense emotional power of the East European cantonal style known as *chazzanut*. The opening cello solo is a free adaptation of the melody followed by what is essentially one long orchestral interpretation, commentary, and variation.

A translation of the original Hebrew prayer is as follows:

O God full of compassion,  
Who dwells on high —  
Grant a perfect rest under the wings of Your Presence,  
Among the heights of the holy and pure, who shine  
as the brightness of the firmament,  
To the righteous souls who have passed into eternity.  
For the sake of prayer and supplication,  
For the remembrance of their souls,  
In Paradise may they rest.

We beseech you, O Lord of compassion —  
Shelter them under the cover of your wings forever,  
And may their souls be bound up in the bond of eternal life  
the Eternal is their inheritance —  
And may they rest in peace in their graves,  
And let us say Amen.
PROGRAM

..a perfect rest* .................................. Laurence Bitensky
A Jewish Prayer of Remembrance

Appalachian Spring ......................... Aaron Copland

Plethora* (Symphony No. 3) ............. Michael Timpson
    Panoply
    Vicissitudes
    Techno Meso-morph

INTERMISSION

Piano Concerto ............................... Samuel Barber
    Allegro appassionato
    Canzone: Moderato
    Allegro molto
Shoko Hino, piano

An American in Paris ....................... George Gershwin

*world premiere
Plethora "Symphony No. 3" (composed 1998) represents a multitude of ideas in my compositional style. Most specifically, three areas of inspiration: the European Classical tradition, Asian music, and Jazz. While this may appear as a musical collage, the goal of my technique is to combine these elements fluently.

Since this is a work for an orchestra of equal-tempered Western instruments, it is clearly rooted in the European Classical tradition. While most of its compositional devices (motivic development, polyphony, chromaticism) are historically tied to the European Classical tradition, the work is inflected with gestural concepts from both Asian music and Jazz. These inflections are evoked through pitch, rhythm, and texture.

Although all the pitch collections come from European chromaticism, especially clusters and quartal/quintal harmonies), these form an accentuation of both Jazz and Asian music. The harmonies are often fit into a format retaining the elements of Jazz extended terten harmonies. The chromaticism is also brought to represent the pitch collections of Asia. Although this music is equal-tempered, thus lacking the ability to truly use Asian pitch collections, I employ "non-diatomic" sounding collections that retain distinctive qualities of the Arab maqam, the Persian dastgah, the Indian raga, and, most significantly, the Indonesian Pelog collection. The distinctive "non-diatomic" Asian referencing qualities are multiple consecutive minor seconds and augmented seconds.

The Jazz and Asian referencing qualities of pitch are felt in full force when implemented in specific textures and rhythms. The most important Asian textural device employed here is heterophony. Basically, two forms of heterophony are expressed in this composition. One form of heterophony utilized is multiple versions of the same melody played simultaneously; this is related to textures found in East Asian and Islamic-Hindu music. Another form of heterophony utilized is a single melody that is rhythmically and texturally stratified and partitionally interleaved; this is related to the textures found in Southeast Asia.

Other than the rhythmically referencing qualities of heterophony, Asian rhythm is alluded to through what is called "breath rhythm". "Breath rhythm" is especially indicative of Korean and Japanese court music. In "breath rhythm", longer durations are placed against shorter values in a seemingly non-pulsed feel. The contrasting pulsed Jazz rhythms, while employed throughout the entire composition, are most directly shown in the final movement. The most distinctive of Jazz rhythms used in the final movement are those of Afro-Latin origin, although the music occasionally slides into funk, electronica, and big band emphasis.

The three movements of Plethora combine these concepts of pitch, texture, and rhythm through differing structures. The first movement, "Panoply", is a through-composed structure, where each of the three stylistic influences (European, Asian, and Jazz) is transformed through linearly. The second movement, "Vicissitudes", follows disparate paths, where each of the three stylistic influences are visited and combined in multiple ways. The third movement, "Techno Meso-morph", presents all the stylistic influences combined and unified. The Afro-Latin rhythmic base is specifically emphasized in this movement since Afro-Latin music is historically tied to European and Islamic musical traditions.

This music represents the composer's multitude of interests and background in culture and music. However, on a larger level, it is also meant to represent the growing cultural diversity of North America and the worldwide "instant access" of the electronically infiltrated dawn of the twenty-first century.
About Laurence Bitensky and Michael Sidney Timpson

LAURENCE BITENSKY, composer and pianist, is currently an assistant professor of music at Centre College where he teaches composition, music theory, musicianship, world music, and piano. He received a B.M. in piano performance from the New England Conservatory of Music, a M.M. in composition from Ithaca College, and a D.M.A. in composition from Cornell University. His primary teachers were Dana Wilson and Steven Stucky, with additional studies with Roberto Sierra and Karel Husa.

Bitensky has received numerous honors in composition. Recently, he received a commission from the Fromm Music Foundation at Harvard University, the 2001 Al Smith Artist Fellowship Award from the Kentucky Arts Council, and an award from the Joyce Dutka Arts Foundation. In 1999 Bitensky's song cycle, “Mishb'rey yam,” on texts by Yehuda Halevi, gained him recognition by the Music Teachers National Association as the Shepherd Distinguished Composer of the Year. Bitensky was also selected by the Kentucky Music Teachers Association as the 1999 Composer of the Year. Other awards include four Special Awards from ASCAP, a grant from the ASCAP Foundation Grants to Young Composers (1996), an honorable mention from the ASCAP Foundation (1993), commissions from the Kentucky Teachers Music Association and Centre College, the John James Blackmore Prize (1993, 1994), the Smadbeck Composition Competition (1989), and others. His piano work, “Shouts and Murmurs,” was the winning entry in the 1997 Friends and Enemies of New Music Composition Competition and the 1997 Modern Chamber Players Composition Competition.

Bitensky's music has been performed by numerous ensembles at festivals and conferences around the world. As a pianist, he is known as an interpreter of contemporary works as well as earlier classics of the twentieth century.

MICHAEL SIDNEY TIMPSON (b. 1970) has received composition degrees from the University of Michigan (D.M.A.), the Eastman School of Music (M.A.) and the University of Southern California (B.M.). His primary composition teachers included Samuel Adler, William Albright, Donald Crockeet, Ian Krouse, Morten Lauridsen, Frederick Lesemann, Andrew Mead, Milcho Leviel (for jazz), Allen Schindler (for computer music) and Pulitzer Prize winners William Bolcom and Joseph Schwantner. His works have been featured all over the United States (Arizona, California, Florida, Hawaii, Illinois, Indiana, Iowa, Kansas, Massachusetts, Michigan, New York, North Carolina, Virginia, and Washington) and internationally (Canada, the Caribbean, the Czech Republic, France, Japan, Korea, Singapore, and Taiwan).

Performances of his compositions have included such notable groups as the New York New Music Ensemble, the Society for New Music, Composers Inc. and many others. He has received numerous composition honors, (ASCAP, BMI, the Brian M. Israel Prize, the Carson Cooman National Organ Commission, DownBeat Magazine, the Joyce Dutka Arts Foundation, the Kathryn Thomas Flute Composition Competition (England), the Lee Ettelson Composer's Award, the Music From China International Composition Competition, NACUSA, and the National Federation of Music Clubs' Beyer Competition.) His works will appear on five different CDs in the coming year. Currently, he is an assistant professor of music theory and composition at the University of Kansas where he is director of the Electronic Music Studio and an associate of the Center of East Asian Studies. This fall he will be an assistant professor at Rhodes College in Memphis, where he will be the director of the music theory, composition, and technology programs.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA

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Cristian Mandu (Concertmaster)
Yang Lu
(Associate Concertmaster)
Ying Chai
Xin Chen
Viktor Dulguerov
Lisa Jung
Liana Koteva
Violin II
Angel Valchinov (Principal)
Marta Murvai (Associate Principal)
Amaia Lizaso
Andrei Bacu
Chung-Hyun Kim
Danita Muresan

Viola
Irena Momchilova (Co-Principal)
Simona Hodrea (Co-Principal)
Alexandra Smith
Sun-Kyoung Park

Cello
Victor Coo (Principal)
Simona Barbu (Associate Principal)
Ana-Maria Achitei
William Dale
Martin Gueorguiev
Robin Peter Miller
Adrian Teodorescu

Double Bass
Matthew Nelson
Hideki Sunaga

Oboe
Lee Berger
Bethany Schoeff
Matthew Siehr
Katherine Venditti

Clarinet
Simon Kovacs
Stanislav Pomerants
Bogdan Scurtu
Ming-Zhe Wang

Flute
Elizabeth Alvarado
Ambar Garcia
Jessica Sherer
David Suarez

French Horn
Sharon Case
Melissa Crews
Nelly Juarez
Michael Snyder
Marian Tudor
Lauren Vinoski

Bassoon
Yang Guan
Jan Hána
Xiaohu Zhou

Trombone
Chao Li

Piano
Shoko Hino

SHOKO HINO Piano
Shoko Hino is a winner of the 2001 Lynn University Conservatory of Music Concerto Competition. Born in Japan, Ms. Hino is currently studying piano with Dr. Roberta Rust at Lynn University, where she will earn her Bachelor of Music degree in 2001. She has been a prizewinner in the Boca Raton Pops Competition and performed on an Honors Recital while studying with Lydia Frumkin at Oberlin College. Recent participation in summer festivals include American Conservatory in Fontainebleau (France), International InterHarmony Music Festival (Geneva), Soesterberg International Music Festival (Holland), and Orford Arts Festival (Canada).

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, Alborg 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.

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Hong-Chen Ma

Tuba
Long Trieu

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David Cochran
Douglas Goldberg
Matt Henderson

Piano
Ying Huang
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