

Conductors Guild

... Advancing the Art and Profession

2003

CONFERENCE FOR CONDUCTORS

JANUARY 2 - 5

Great Conductor Retrospective:
"Conductors of the Metropolitan Opera"



Hilton New York Hotel
1335 Avenue of the Americas (53rd to 54th Streets)
New York, NY 10019-6078

Trianon Ballroom, Mercury Ballroom, East Promenade



... Advancing the Art and Profession

2003 ANNUAL CONFERENCE FOR CONDUCTORS
JANUARY 2-5
HILTON NEW YORK HOTEL

SCHEDULE OF EVENTS †

THURSDAY, JANUARY 2

- 10:00 - 12:30 Optional Open Rehearsal, New York Philharmonic
\$7 Special ticket price (in advance), Avery Fisher Hall, Lincoln Ctr
- 1:00 - 1:20 **REGISTRATION/CONFERENCE CHECK-IN**
East Promenade, 3rd Floor
- 1:20 - 1:30 **OPENING REMARKS AND WELCOME**
G. Garrett Keast, *Conference Coordinator*
Anthony LaGruth, *Conference Chair*
Harlan D. Parker, *President*
- 1:30 - 2:30 **SESSION I: "YOUNG CONDUCTORS FORUM"**
G. Garrett Keast, *Artistic Director*, IN-FUSION Music Theatre
Mark Laycock, *Music Director*, Princeton Symphony Orchestra
Kirk Muspratt †, *Music Director*, Northwest Indiana Symphony Orchestra
Elizabeth Schulze, *Music Director*, Maryland Symphony Orchestra
Scott Wood, *Principal Conductor*, Washington Conservatory Orch.
† Moderator
- 2:45 - 4:15 **NEW MUSIC PROJECT, PART I**
David Bowden, *NMP Coordinator*
- 4:30 - 6:00 **SESSION II: "MUSIC IN AMERICA: WHAT NEXT?"**
Samuel Adler, *Composer/Professor of Music*, The Juilliard School
Zarin Mehta, *Executive Director*, New York Philharmonic
Lynda Herndon, *Executive Director*, Queens Symphony Orchestra
Joan Tower, *Composer/Professor of Music*, Bard College
- 6:00 - 7:30 Dinner (on your own)
- 7:45 - 9:00 **SESSION III: "HOW CAN ORCHESTRAL PRACTICES OF THE
17th AND 18th CENTURIES HELP US IN THE 21st CENTURY?"**
Neal Zaslaw, *Musicologist/Professor of Music*, Cornell University

FRIDAY, JANUARY 3

- 8:30 - 9:00 Registration, visit the exhibits
- 9:00 - 9:15 Opening Remarks: Harlan D. Parker
- 9:15 - 10:15 **SESSION IV: “TRANSCRIBING *THE LORD OF THE RINGS*
FOR ORCHESTRA”**
Johan de Meij, *Composer/Conductor*
Harlan D. Parker †, *Conductor*, Peabody Conservatory Wind Ensemble
David Warble, *Music Director*, Orange County Symphony
† Moderator
- 10:30 - 11:45 **NEW MUSIC PROJECT, PART II**
- 11:50 - 1:20 **LUNCHEON: GUEST SPEAKER, FREDERICK FENNELL**
- 1:20 - 2:00 Travel to Lincoln Center
- 2:00 - 3:15 **FEATURED SPEAKER: LORIN MAAZEL**
at Avery Fisher Hall
- 3:30 - 5:00 **METROPOLITAN OPERA TOUR**
- 5:00 - 5:45 Travel to Hotel
- 5:45 - 6:30 **ANNUAL GENERAL MEMBERSHIP MEETING**
- 6:30 - 8:30 Conductors Guild Reception (dinner/evening entertainment on your own)

SATURDAY, JANUARY 4

- 8:30 - 9:00 Registration, visit the exhibits
- 9:00 - 10:15 **NEW MUSIC PROJECT, PART III**
- 10:30 - 11:30 **SESSION V: “MAKING NEW MUSIC TOGETHER: A PRIMER ON
COMMISSIONING & CREATING COMMISSIONING CONSORTIUMS”**
Linda S. Golding, *Former President*, Boosey and Hawkes
Anthony LaGruth, *Artistic Dir. and Conductor*, Garden State Philharmonic
- 11:30 - 12:00 Visit the Exhibits
- 12:00 - 1:30 **LUNCHEON: GUEST SPEAKER, BENJAMIN ZANDER**
“Conducting Possibility”
sponsored in part by BMI

- 1:45 - 2:45 **SESSION VI: “FIDELITY AND FLEXIBILITY WHEN PERFORMING BERLIOZ”**
Hugh Macdonald, *Musicologist/Prof. of Music*, Washington University
- 3:00 - 4:30 **ROUND TABLE SPECIAL TOPIC DISCUSSIONS**
- 6:30 Dinner, evening entertainment on your own

SUNDAY, JANUARY 5

- 8:30 - 9:00 Registration, visit the exhibits, breakfast with the board
- 9:00 - 10:15 **ROUND TABLE SPECIAL TOPIC DISCUSSIONS**
- 10:30 - 10:45 **CONDUCTORS GUILD AWARDS PRESENTATION**
The Max Rudolf Award, presented to David M. Epstein, accepted by Anne Epstein
- 11:00 - 12:45 **GREAT CONDUCTOR RETROSPECTIVE:
“CONDUCTORS OF THE METROPOLITAN OPERA”**
Richard Horowitz, *Principal Timpanist*, Metropolitan Opera
Michael Parloff, *Principal Flutist*, Metropolitan Opera
Renata Scotto, *Soprano*
Alan Wagner †, *Broadcasting Executive*
Richard Weitach, *Former Assistant Conductor*, Metropolitan Opera
† Moderator
- 12:45 - 1:00 Announcements and Farewell
- 1:00 Board of Directors Meeting

‡ **Session Locations:**

The General Sessions will be held in the **Trianon Ballroom** located on the 3rd floor on the Eastern side of the hotel.

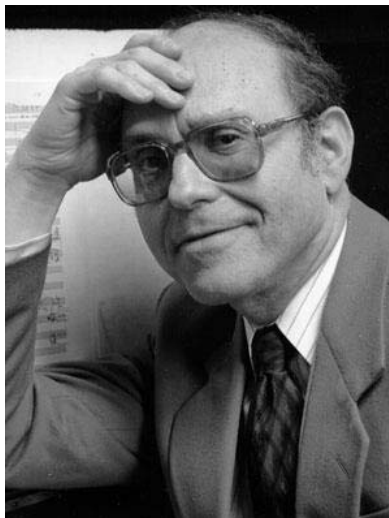
The Round Table Sessions, Luncheons, and Reception will be held in the **Mercury Ballroom** located on the 3rd floor on the Eastern side of the hotel, across from the **Trianon Ballroom**.

Friday Optional Evening Entertainment Possibilities include:

1. Die Fledermaus, Metropolitan Opera, 8 PM, Philippe Jordan, Conductor; www.metopera.org; 212-362-6000
2. The Nutcracker, New York City Ballet, 8PM, NY State Theater; www.nycballet.com; 212-870-5570
3. Dinner at Eight, Lincoln Center Theater, 8 PM, Vivian Beaumont Theater; www.telecharge.com; 212-239-6200

Saturday Optional Evening Entertainment Possibilities include:

1. Don Giovanni, Metropolitan Opera, 8 PM, Sylvain Cambreling, Conductor; www.metopera.org; 212-362-6000
2. The Nutcracker, New York City Ballet, 8PM, NY State Theater; www.nycballet.com; 212-870-5570
3. Dinner at Eight, Lincoln Center Theater, 8 PM, Vivian Beaumont Theater; www.telecharge.com; 212-239-6200



SAMUEL ADLER was born March 4, 1928, Mannheim, Germany and came to the United States in 1939. He was inducted into the American Academy of Arts and Letters in May 2001. He is the composer of over 400 published works, including 5 operas, 6 symphonies, 12 concerti, 8 string quartets, 4 oratorios and many other orchestral, band, chamber and choral works and songs, which have been performed all over the world. He is the author of three books, *Choral Conducting* (Holt Reinhart and Winston 1971, second edition Schirmer Books 1985), *Sight Singing* (W.W. Norton 1979, 1997), and *The Study of Orchestration* (W.W. Norton 1982, 1989, 2001). He has also contributed numerous articles to major magazines and books published in the U.S. and abroad.

Adler was educated at Boston University and Harvard University, and holds honorary doctorates from Southern Methodist University, Wake Forest University, St. Mary's Notre-Dame and the St. Louis Conservatory. His major teachers were: in composition, Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindesmith and Aaron Copland; in conducting, Serge Koussevitzky. He is Professor-emeritus at the Eastman School of Music where he taught from 1966 to 1995 and served as chair of the composition department from 1974 until his retirement. Before going to Eastman, Adler served as professor of composition at the University of North Texas (1957-1977), Music Director at Temple Emanu-El in Dallas, Texas (1953-1966), and instructor of Fine Arts at the Hockaday School in Dallas, Texas (1955-1966). From 1954 to 1958 he was music director of the Dallas Lyric Theater and the Dallas Chorale. Since 1997 he has been a member of the composition faculty at the Juilliard School of Music in New York City. Adler has given master classes and workshops at over 300 universities worldwide, and in the summers has taught at major music festivals such as Tanglewood, Aspen, Brevard, Bowdoin, as well as others in France, Germany, Israel, Spain, Austria, Poland, South America and Korea.

Some recent commissions have been from the Cleveland Orchestra (Cello Concerto), the National Symphony (Piano Concerto No. 1), the Dallas Symphony (Lux Perpetua), the Pittsburgh Symphony (Viola Concerto), the Houston Symphony (Horn Concerto), the Barlow Foundation/Atlanta Symphony (Choose Life), the American Brass Quintet, the Wolf Trap Foundation, the Berlin-Bochum Brass Ensemble, the Ying Quartet and the American String Quartet to name only a few. His works have been performed lately by the St. Louis Symphony, the Los Angeles Philharmonic, the Berlin Radio Symphony Orchestra and the Mannheim Nationaltheater Orchestra. Besides these commissions and performances, previous commissions have been received from the National Endowment for the Arts (1975, 1978, 1980 and 1982), the Ford and Rockefeller Foundations, the Koussevitzky Foundation, the City of Jerusalem, the Welsh Arts Council and many others.

Adler has been awarded many prizes including a 1990 award from the American Academy of Arts and Letters, the Charles Ives Award, the Lillian Fairchild Award, the MTNA Award for Composer of the Year (1988-1989), and a Special Citation by the American Foundation of Music Clubs (2001). In 1983 he won the Deems Taylor Award for his book, *The Study of Orchestration*. In 1988-1989 he was designated "Phi Beta Kappa Scholar."

In 1989 he received the Eastman School's Eisenhard Award for Distinguished Teaching. In 1991 he was honored being named the Composer of the Year by the American Guild of Organists. Adler was awarded a Guggenheim Fellowship (1975-1976); he has been a MacDowell Fellow for five years and; during his second trip to Chile, he was elected to the Chilean Academy of Fine Arts (1993) "for his outstanding contribution to the world of music as a composer." In 1999, he was elected to the Akademie der Kuenste in Germany for distinguished service to music. While serving in the United States Army (1950-1952), Adler founded and conducted the Seventh Army Symphony Orchestra and, because of the Orchestra's great psychological and musical impact on European culture, was awarded the army's Medal of Honor.

Adler has appeared as conductor with many major symphony orchestra, both in the U.S. and abroad. His compositions are published by Theodore Presser Company, Oxford University Press, G. Schirmer, Carl Fischer, E.C. Schirmer, Peters Edition, Ludwig Music, Southern Music Publishers, Transcontinental Music Publishers. Recordings of his works have been done on RCA, Gasparo, Albany, CRI, Crystal and Vanguard.



DAVID BOWDEN has had a distinguished career in orchestral conducting. As music director and conductor of the Columbus Indiana Philharmonic, he has won five ASCAP Awards and has been broadcast nationwide many times on National Public Radio's Performance Today and on Public Radio International's Pipedreams. He has recorded Marcel Dupré's Complete Music for Organ and Orchestra, which was recently released on the international classical label, Naxos Records, and is available world-wide. A second CD, Randall Thompson's Choral-Orchestral Music, is to be released soon.

Of the first release, Fanfare stated, "[The recording is] absolutely superb . . . plenty of fire and zeal." The American Record

Guide praised the "excellent performance under Bowden's gifted leadership." BBC Magazine said that it is "delightful, authoritative, well worth hearing." And Organ concluded simply, "brilliant, first class."

Bowden has guest conducted many orchestras throughout the United States, including multiple engagements with the North Carolina Symphony Orchestra and the Mississippi Symphony Orchestra. Among his other recent engagements are orchestras in San Diego, Asheville, Battle Creek, Corpus Christi, Lafayette, Muskegon, Savannah, Winston-Salem, Marquette, and Peoria.

Guest appearances have also taken him to Europe. He has received rave critical reviews for conducting "a sizzler, emphasizing the intense emotion of the music" and for the "sheer inspired audacity" of his programming. In Barcelona, El Periodico pronounced him "a genuine success."

Bowden has been featured in Symphony magazine, a national publication of the American

Symphony Orchestra League (ASOL), which highlighted his unusual and successful educational and programming emphases, and in Arts Indiana, a state-wide arts periodical, where he was commended for "doing a remarkable job of building both a quality orchestra and a receptive audience."

As Music Director of the Carmel Symphony Orchestra for the past four years, David has provided artistic vision and guidance as the orchestra has grown musically and increased its visibility and outreach. Audiences have grown over 200% in each successive season and educational initiatives such as the CSO Kids Pass have been highly successful in drawing in a substantially younger audience.

David also serves as Music Director and Conductor of the Terre Haute Symphony Orchestra and, during his six years with the THSO, he has been credited with "revitalizing" the orchestra. The Tribune Star stated, "Bowden and the orchestra are a good match. His enthusiasm for the music, his talents as a conductor, and his concern for the Terre Haute community are a strong combination...He has moved the orchestra towards the mainstream of cultural awareness in town through interesting programming, development of corporate sponsors, and the inclusion of high school and middle school musicians in his 'side by side' performances."

Bowden earned a doctorate in orchestral conducting and a master's degree in choral conducting from the Indiana University School of Music. He received his Bachelor of Music degree from the Wheaton College Conservatory of Music.



JOHAN DE MEIJ (Voorburg, 1953) studied trombone and conducting at the Royal Conservatory of Music at The Hague. He has earned international fame as a composer and arranger. His catalogue consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals.

The Symphony no. 1 **THE LORD OF THE RINGS**, based on Tolkien's best-seller novels of the same name, was his first substantial composition for symphonic band and received the prestigious Sudler Composition Award in 1989. In

2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra. His other larger compositions, such as Symphony no. 2 **THE BIG APPLE**, **T-BONE CONCERTO** (for trombone and wind orchestra) and **CASANOVA** (for violoncello and wind orchestra) are also on the repertoire of the better bands all over the world. **CASANOVA** was awarded the First Prize at the International Composition Competition of Corciano [Italy] in 1999, and a year later, De Meij won the Oman International Composition Prize with **THE RED TOWER**.

Besides composing, Johan de Meij is also very active in various musical fields. He serves as trombonist with the Orchestra "De Volharding" (The Perseverance), The Amsterdam

Wind Orchestra and as a regular substitute with the Radio Chamber Orchestra. He is much in demand as a guest conductor: he conducted concerts and seminars in almost all European countries, in Japan, Brazil and the United States.



FREDERICK FENNEL is best known as the most famous wind ensemble conductor in the world. His numerous recordings, first with the Eastman Wind Ensemble (which was his creation), and now with the Tokyo Kosei Wind Orchestra, are the standard against which all other recordings are compared. However, Dr. Fennell is equally at home conducting opera and orchestra. Some of his assignments include symphony orchestras from Cleveland (his hometown), London, Denver, New Orleans, St. Louis, Buffalo, Houston, Dallas, Calgary, Hartford and San Diego. He was an assistant to Serge Koussevitzky at Tanglewood, the Assistant Music Director of the Minneapolis

Symphony Orchestra, a conducting fellow at the Mozarteum in Salzburg, Austria, and Conductor in Residence at the University of Miami. His opera conducting has included the Eastman Opera Theater and the Houston Light Opera Company. He has conducted the Boston "Pops" Orchestra, the Boston Esplanade and Carnegie Hall "Pops" Concerts. During his distinguished music career, in addition to receiving almost every honor the world can bestow for conducting, he has earned the love and admiration of those who have been fortunate enough to play under his direction and those who have come to know him through his appearances all over the world.



LYNDA HERNDON joined the Queens Symphony Orchestra in September 1998 as Director of Operations. She was promoted to General Manager and has now been voted unanimously by the Board to be the Executive Director. Ms. Herndon has a Bachelor's degree in Accounting and a Master's degree in Violin Performance.

Ms. Herndon has been playing the violin since she was four years old. She has performed in numerous professional orchestras including the Baton Rouge Symphony and New Orleans Philharmonic. Her career has been devoted to orchestral management, including senior director positions at Acadiana Symphony Orchestra (LA) and Illinois Symphony Orchestra. Her visionary and creative ideas have

brought about new programs, including the highly acclaimed Young People's Concerts

and the Neighborhood Connection to the Classics concert series. As Executive Director, Ms. Herndon continues to maintain the artistic excellence while also providing performances that are diverse in nature - ethnically, musically and visually. She strives to form partnerships with various community organizations, including both cultural institutions and businesses, that work together towards the QSO's mission and vision - providing programs of artistic excellence to all residents of Queens through the universal language of music.



GEORGE GARRETT KEAST has conducted several of America's top orchestras, including the New York Philharmonic, Cincinnati Symphony Orchestra, Florida Orchestra, and the New World Symphony. Mr. Keast is the Artistic Director of New York's IN-FUSION Music Theatre, he is in his third season at the Metropolitan Opera as part of the Met Titles Staff, and he is currently serving as conference coordinator for the Conductors Guild 2003 National Conference.

This season he will lead *Madame Butterfly* with the South Florida Opera Company, he conducts the Prism Players in their new music series, and he returns to the New Amsterdam Symphony Orchestra. In recent seasons he has served as Chorus Director of the Bronx Opera Company

and Canada's Music At Port Milford.

For several years Mr. Keast enjoyed a close association with the Houston Symphony, where he studied under Christoph Eschenbach and Conductor-in-Residence Stephen Stein. He led rehearsals of the Houston Symphony Chamber Players, served as a cover conductor, and assisted in TV production during this time.

Mr. Keast has studied and performed at the Aspen Music Festival, the Festival of Sandpoint, the Opera Theatre of Lucca, and the University of Texas School of Music. He has studied under several distinguished conductors including Larry Rachleff, Gunther Schuller, David Zinman, and Louis Lane.



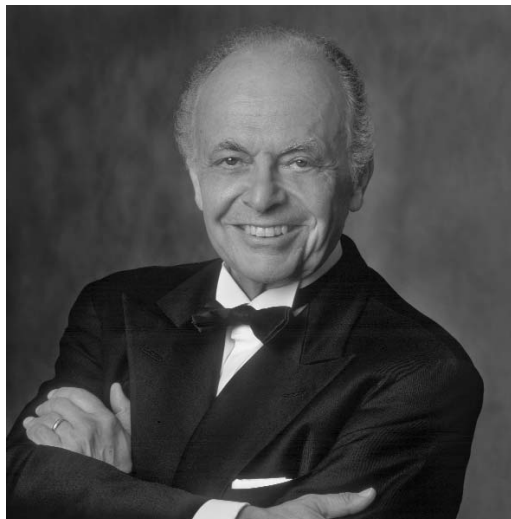
ANTHONY LAGRUTH has delighted audiences and critics alike with many exciting performances throughout the Tri-state metropolitan region. Roxanne Orgill of the Bergen Record (NJ) wrote, "Mr. LaGruth conducts with subtlety and a refined sense of style that is refreshing," and The Ellsworth American (Maine) noted his "...control, musicianship, and involvement with the music." A versatile musician, Mr. LaGruth is currently the Artistic Director and Conductor of the Garden State Philharmonic, Principal Conductor of Opera Music Theater International, a training company for young singers founded by Jerome Hines, and Music Director and Conductor of the Shrewsbury Chorale, an eighty member chorus.

Mr. LaGruth has worked with some of the greatest composers of our age, including Hans Werner Henze, John Corigliano, and Pulitzer Prize winner Karel Husa, preparing their works under their supervision. He has collaborated with a wide range of soloists including Devy Ehrly, Christopher Collins Lee, and Neal Sedaka.

Noted by his colleagues for his rapport with audiences, Mr. LaGruth works hard to build relationships with his listeners. Whether educating and entertaining students in a Young Peoples concert or chatting informally during a pre-concert discussion, he finds innovative ways to bridge the gap between new audiences and classical music.

An honors graduate of Ithaca College, Mr. LaGruth earned a master's degree in orchestral conducting and bachelors degree in composition. He also attended the world-renowned Pierre Monteux School for Conductors, where he was a conducting fellow under the tutelage of Charles Bruck and Michael Jinbo. Mr. LaGruth has enjoyed a close association with the Pierre Monteux School and currently is on the staff of that institution as well as being a member of the Board of Directors of the Conductors Guild, a national service organization for conductors.

MARK LAYCOCK is Associate Conductor of the New Jersey Symphony Orchestra and in his eighteenth year as Music Director of the Princeton Symphony Orchestra, overseeing its growth from a modest chamber orchestra into a highly acclaimed full orchestra. As winner of the Philadelphia Orchestra's Leopold Stokowski Memorial Conducting Competition in 1979, he made his debut as the second youngest conductor ever to conduct the Philadelphia Orchestra. In addition to numerous re-engagements with the Philadelphia Orchestra, he has appeared on multiple occasions with the Montreal Symphony Orchestra, St. Paul Chamber Orchestra, and the Philharmonia Orchestra of London. The first non-Russian ever to appear in Moscow's Autumn Festival, Mr. Laycock also conducted the opening concert at the inauguration of the new Cairo Opera House in 1988, the first symphony concert ever open to the public in Amman, Jordan, and recently made his debut in 2001 at the Palacio de Bellas Artes in Mexico City.



LORIN MAAZEL became Music Director of the New York Philharmonic in September 2002. Over the years he has led more than 150 orchestras in more than 5,000 opera and concert performances, and conducted the Philharmonic more than 100 times prior to his current appointment. Mr. Maazel most recently served as music director of the Symphony Orchestra of the Bavarian Radio (1993 until summer 2002). He has held positions as music director of the Pittsburgh Symphony (1988-96); general manager and chief conductor of the Vienna State Opera (1982-84) - the first American to hold that position;

music director of The Cleveland Orchestra (1972-82), appearing with the orchestra in some 700 performances and seven international tours; and artistic director and chief conductor of the Deutsche Oper Berlin (1965-71). He was named Honorary Member of the Israel Philharmonic Orchestra in 1985 when he conducted its 40th anniversary concert. He is also Honorary Member of the Vienna Philharmonic, and is the recipient of the Hans von Bülow Silver Medal from the Berlin Philharmonic.

A second-generation American, born in 1930 in Paris, Mr. Maazel was raised and educated in the United States. He took his first violin lesson at age five, and conducting lesson at seven. He studied with Vladimir Bakaleinikoff and appeared publicly for the first time at age eight, leading a university orchestra. He was invited by Arturo Toscanini to conduct the NBC Symphony in 1941 at age 11, and made his New York debut at the New York World's Fair at age 9, conducting the Interlochen Orchestra. That same year, 1939, he conducted the Los Angeles Philharmonic at the Hollywood Bowl, sharing a program with Leopold Stokowski. He made his New York Philharmonic conducting debut on August 5, 1942, at Lewisohn Stadium, the former summer venue of the Orchestra.

Between ages 9 and 15, he conducted most of the major American orchestras. At 17, he entered the University of Pittsburgh to study languages, mathematics, and philosophy. While a student, he was a violinist with the Pittsburgh Symphony and served as apprentice conductor during the 1949-50 season. In 1951, he won a Fulbright Fellowship to Italy, and two years later made his European conducting debut in Catania, Italy. He appeared at Bayreuth in 1960 (the first American to do so), with the Boston Symphony in 1961, and in Salzburg in 1963.

Maestro Maazel has conducted throughout Europe, Australia, North and South America, Japan, the former Soviet Union, at most international festivals and opera houses, including Salzburg, Edinburgh, and Lucerne, The Metropolitan Opera, La Scala, Paris Opéra, and Covent Garden, and has led all the major symphony orchestras. He has conducted numerous New Year's concerts from Vienna, and is scheduled to conduct his tenth on January 1, 2005. He has also conducted filmed productions of Don Giovanni, Carmen and Otello. Mr. Maazel, who made a worldwide tour in 2000 in celebration of his 70th birthday, celebrated his 100th appearance August 5, 2001, at the Salzburg Festival, where he

directed two Verdi operas, Don Carlos and Falstaff.

As a recording artist, Lorin Maazel has some 300 recordings to his name. These include the symphonic cycles of Beethoven and Brahms with The Cleveland Orchestra; Mahler and Tchaikovsky with the Vienna Philharmonic; Sibelius with the Pittsburgh Symphony; and Rachmaninoff with the Berlin Philharmonic. He has also recorded Mahler's *Das Lied von der Erde*, and Richard Strauss's *Tone Poems* (complete) with the Symphony Orchestra of the Bavarian Radio; Prokofiev's *Romeo and Juliet* and Gershwin's *Porgy and Bess* with The Cleveland Orchestra - the first complete recordings of these works; Puccini and Verdi with La Scala Orchestra, and Wagner with the Berlin Philharmonic; Ravel's *L'Enfant et les sortilèges*, Beethoven's *Fidelio*, Mendelssohn's *Symphonies Nos. 4 and 5*, and Mozart *Violin Concertos* (with himself as soloist), and Stravinsky's *L'Histoire du soldat*. He is the recipient of 10 Grand Prix du Disque Awards.

As a violinist, Lorin Maazel appeared as soloist with numerous orchestras as part of his 70th birthday tour. Also an accomplished composer, his works include *The Empty Pot*, for boy soprano, children's chorus, orchestra, and narrator; *Farewells*, commissioned and performed by the Vienna Philharmonic; and *Irish Vapours and Capers*, premiered by the Pittsburgh Symphony in 1994. He is currently composing an opera based on George Orwell's 1984.

His honors, decorations, and awards include the Commander's Cross of Merit of the Federal Republic of Germany, the Legion of Honor of France, and the Commander of the Lion of Finland.

HUGH MACDONALD is Avis Blewett Professor of Music at Washington University, St Louis. Born in England, he was on the faculty at both Oxford and Cambridge Universities and was Gardiner Professor of Music at Glasgow University before moving to the United States in 1987. He has also taught at Indiana University, Melbourne University and the Ecole Normale Supérieure in Paris. He is General Editor of the New Berlioz Edition and has edited all three of Berlioz's operas in modern editions, including the first full score of *Les Troyens* in 1969. He has published books on Berlioz and Scriabin and he has written opera translations and supertitles for many leading opera houses. He is the principal pre-concert lecturer for the St Louis Symphony Orchestra and is a regular speaker for the Boston and Chicago Symphony Orchestras.

Macdonald has written on a wide variety of topics, including many articles in *The New Grove Dictionary of Music and Musicians* and in *The New Grove Dictionary of Opera*. His principal areas of interest are French music and Russian music, and he has also published studies of Mozart, Beethoven, Schubert, Schumann, Liszt, Janacek, Dvorak and Wolf. He has recently published Volumes 6 and 7 of Berlioz's *Correspondance generale* (in French), a selection of Berlioz's letters in English, and a translation with commentary of Berlioz's celebrated treatise on orchestration.



Considered one of the leading arts administrators in the world, **ZARIN MEHTA** assumed the post of Executive Director of the New York Philharmonic in September 2000. Since coming to the Philharmonic, Mr. Mehta has worked to expand the Orchestra's outreach nationally through a multi-year domestic touring program that begins this season and a summer residency at the Vail Valley Music Festival, and locally through the introduction of Concerts in the Boroughs, an expanded chamber music schedule, and a performance this season of Handel's Messiah at Riverside Church. Mr. Mehta also oversaw the search for a new Music Director, which culminated in the appointment of Lorin Maazel.

Born in Bombay in 1938, Mr. Mehta is the son of violinist and conductor Mehli Mehta, and brother of conductor Zubin Mehta, former New York Philharmonic Music Director. He qualified as a Chartered Accountant in 1962 in England and moved to Canada to join the firm of Coopers & Lybrand. While a partner in that prestigious firm, he joined the Montreal Symphony Orchestra Board of Directors and later became its vice president. In 1981 he was appointed managing director of the Montreal Symphony, and served until 1990 during its most expansive period. From 1990-2000 he ran the Ravinia Festival in Chicago, a multi-disciplinary summer music festival and the summer venue of the Chicago Symphony Orchestra.

Mr. Mehta has been honored with awards for his contributions to the fine arts from such Chicago institutions as Columbia College, Dominican University, and the Music Institute. In May 1998, Mr. Mehta received an honorary doctorate from Chicago's Roosevelt University. For his work in Canada, the Canadian Government named Mr. Mehta a Member of the Order of Canada.



Recognized as one of the outstanding figures in the new generation of conductors,

KIRK MUSPRATT has garnered international critical acclaim as a "born opera conductor" (Rheinische Post) and "a knowledgeable musician who delivers superbly controlled, gorgeously shaped readings" (St. Louis Post-Dispatch). The Los Angeles Times declared "Watch him!"

Kirk Muspratt begins his third highly acclaimed season as Music Director of the Northwest Indiana Symphony Orchestra. In his first two seasons, he has instituted several new commended programs that include an extremely successful Family Series, a pilot High School Side-by-Side project, and a popular Solo Competition for Elementary Children that results in a child performing at every concert of the Northwest

Indiana Symphony Orchestra. He has also implemented an Orchestral Fellowship Program with Valparaiso University. Other new educational initiatives feature the invita-

tion at no cost to classrooms of high school students to all classical concerts - and Educators' Night - the invitation to every music teacher, principal, and superintendent in Northwest Indiana to be the honored guest of the Symphony at Opening Night of each season.

Two of the most highly praised new projects have been the innovative collaborations with the Lyric Opera Center for American Artists, Chicago and with the Indiana Ballet Theatre Northwest. In order to involve the community to the maximum, Mr. Muspratt has also created "Just Ask Kirk™" cards for audience members' questions and a "Kirkature™" to help advocate the credo: "Symphonic music is for everyone".

From 1991 through 1996, Mr. Muspratt served as Resident Conductor to Lorin Maazel at the Pittsburgh Symphony Orchestra. Prior to this, he was appointed as Associate Conductor to Joseph Silverstein at the Utah Symphony Orchestra (1990-1992). From 1987 through 1990, Mr. Muspratt served both as Assistant Conductor to Leonard Slatkin at the St. Louis Symphony Orchestra as well as Music Director of the St. Louis Symphony Youth Orchestra. He was Music Director of the Alberta Ballet from 1997 through 1999.

In addition to his work in Pittsburgh, Utah and St. Louis, Mr. Muspratt has guest conducted the orchestras of Los Angeles, Montreal, London, Detroit, National Arts Center, Vancouver, Puerto Rico, Rhode Island, Winnipeg, Calgary, Edmonton, Victoria, New Orleans, Annapolis and the Wisconsin Chamber Orchestra. Summer debuts have included the Tanglewood, Chautauqua and Sewanee Music Festivals. He has also conducted extensively at the Banff Center for Performing Arts.

Mr. Muspratt's recent appearances include his debut with the Korean Broadcasting Symphony, the Knoxville Symphony and the Stamford Symphony, as well as return engagements with the Puchon Philharmonic and Orchestra London. Upcoming debuts include the New Philharmonic of Chicago, the Binghamton Philharmonic Orchestra and the Lafayette Symphony Orchestra. At the New York Philharmonic, Muspratt has served as a Cover Conductor, in addition to working on Philharmonic educational projects.



HARLAN D. PARKER is in his twelfth year as the conductor of The Peabody Wind Ensemble and Coordinator of the Music Education Division at the Peabody Conservatory of Music of The Johns Hopkins University. Under his direction, the Peabody Wind Ensemble has given several World Premiere Performances and has performed at State, Regional and National Conventions. Considered "one of the finest ensembles of its kind in the nation," the Peabody Wind Ensemble has received critical acclaim from contemporary composers such as David Amram, James Syler and Johan de Meij. Their debut CD, *From an Antique Land*, has been praised as one of the most exciting wind ensemble recordings in recent times, the second CD, *Orff, Bird and Reed*, is currently in production, and this season marks the record-

ing of the third CD from the Peabody Wind Ensemble, featuring Johan de Meij's Venetian Collection.

As well as his duties at Peabody, Dr. Parker has a very active musical life outside of the Conservatory. Currently he is serving the 2001 - 2003 term as President of The Conductors Guild, a service organization dedicated to encouraging and promoting the highest standards in the art and profession of conducting with 1800 members in over 30 countries. Additionally, he is active regionally, nationally and internationally as a guest conductor, conducting pedagogue, clinician and adjudicator, having worked with professional musicians and students from 48 states and 30 countries. Recent and upcoming engagements include: Conductor, New York All-State Band; Conductor, The Music In May 50th Anniversary Festival, Forest Grove, Oregon; Conductor, State of Washington All-State Honor Band; Conductor, Kansas State Intercollegiate Honor Band; Guest Conductor, The United States Army Field Band; continuing engagements as a conductor with the Midwestern Music Camp; Guest Instructor, Band Directors' Institute, Lawrence, Kansas; Guest Instructor of Conducting, International Workshops, Biarritz, France; and Headliner for the American Choral Directors Association-PA Conference.

In his first year as a faculty member at Peabody, Dr. Parker reorganized the Peabody Wind Ensemble in its present format after several years of non-existence and was awarded the Peabody Student Council Faculty/Administration Award for outstanding contributions to the Peabody Community. He has also been recently appointed as the Coordinator of Information Technology at the Peabody Conservatory. Dr. Parker received his Bachelor of Music from Emporia State University and his Master of Music and Doctor of Philosophy in Music Education with an emphasis in Conducting from the University of Kansas and post-doctoral work at the Laban/Bartenieff Institute of Movement Studies in New York.

MICHAEL PARLOFF has been Principal Flutist of the Metropolitan Opera Orchestra since 1977 and is also heard regularly as recitalist and concerto soloist throughout North America, Europe, and Japan. In recent seasons his New York City appearances have included solo recitals at Lincoln Center's Alice Tully Hall and Carnegie Hall's Weill Recital Hall, concerto appearances at Carnegie Hall and The Metropolitan Museum of Art, and chamber music performances at The Mostly Mozart Festival, The Morgan Library and with The Chamber Music Society of Lincoln Center. This past October Mr. Parloff opened the MET Orchestra's Carnegie Hall concert season with a performance of Carl Nielsen's Concerto for Flute and Orchestra under the direction of James Levine. He has collaborated in New York City chamber music concerts with such noted artists as James Levine, Jessye Norman, James Galway, Peter Serkin, Dawn Upshaw, Thomas Hampson, Jaime Laredo, and the Emerson String Quartet.

Highly respected as a teacher, Michael Parloff has presented master classes at major conservatories and university music schools in the United States and abroad. Mr. Parloff has been associated with the Marlboro Music Festival since the mid-1980s and has been on the faculty of the Summer Music Seminars at the Lake Placid Institute since 2000. He has been a faculty member of Manhattan School of Music since 1985.

Mr. Parloff has recorded extensively with the Metropolitan Opera for Deutsche Grammophon, Sony Classical, London, and Philips. He has recorded 20th Century chamber music for Gunmar, CRI, and Koch. His solo CD The Flute Album (ESS.A.Y CD1027) surveys 200 years of classic repertoire for the instrument.

Michael Parloff's annotated volume, Opera Excerpts for Flute, published by Theodore

Presser Company in 2000, was a top prizewinner in The National Flute Association's 2001 Newly-Published Music Competition.



JOAN TOWER is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. Her first orchestral work, *Sequoia*, quickly entered the repertory, with performances by orchestras including Saint Louis, New York, San Francisco, Minnesota, Tokyo NHK, Toronto, and the National Symphony and London Philharmonia; a choreographed version by The Royal Winnipeg Ballet has toured throughout Canada, Europe, and Russia. *Silver Ladders*, written in 1987 for the Saint Louis Symphony as part of her three-year residency (1985-1988)

with that orchestra, won the prestigious 1990 Grawemeyer Award for Music Composition and has been performed by the Saint Louis, Chicago, Louisville, Dallas, and Berlin (Radio) orchestras. A recording by Nonesuch Records, featuring the Saint Louis Symphony (led by Leonard Slatkin), highlights these works, and also includes *Music for Cello and Orchestra* (with cellist Lynn Harrell), and *Island Prelude* (with oboist Peter Bowman). Her *Fanfare for the Uncommon Woman* (No. 1) has been played by over 200 different ensembles since its 1987 premiere and is recorded on RCA (Saint Louis Symphony/Slatkin). The Second, Third, Fourth and Fifth Fanfares were commissioned respectively by: Absolut Vodka, Carnegie Hall, the Kansas City Symphony, and the Aspen Music Festival. Her ballet *Stepping Stones* (1993) was commissioned by choreographer Kathryn Posin for the Milwaukee Ballet.

Recent works include: *In Memory* for the Tokyo String Quartet (premiered in February 2002); *Strike Zones* for percussionist Evelyn Glennie and the National Symphony (premiered in October 2001); *Fascinating Ribbons* for wind ensemble (premiered in February 2001 at the CBDNA conference); *Vast Antique Cubes/Throbbing Still*, premiered by piano soloist John Browning at Franklin and Marshall University (PA) in September 2000; the 24 February 2000 world premiere of *The Last Dance* by the Orchestra of St. Luke's; *Tambor* for the Pittsburgh Symphony (premiered in May 1998); *Rainwaves* (1997) for the Verdehr Trio; *Rapids* (Piano Concerto No. 2) (1996) for Ursula Oppens, *Turning Points* (1995), a clarinet quintet for David Shifrin and the Chamber Music Society of Lincoln Center, and *Night Fields* (1994) for the Muir String Quartet.

Koch International Classics recently released an all-Tower CD [KIC 7469], featuring for the first time all of Tower's Fanfares on one recording. Conducted by Marin Alsop, the Colorado Symphony also performs the premiere recordings of *Concerto for Orchestra and Duets*. The Delos label has released *Turning Points*, performed by David Shifrin and the Chamber Music Society of Lincoln Center. d-Note Records has recorded her four Concertos for Clarinet, Flute, Piano and Violin, featuring David Shifrin, Carol Wincenc, Ursula Oppens and Elmar Oliveira, respectively. And, Tower herself can also be heard as a performer on the New World Records recording of *Très Lent* (for cello and piano), written for André Emelianoff.

From 1969 to 1984, Tower was active as founder and pianist with the 1973 Naumburg Award-winning ensemble the Da Capo Chamber Players. They commissioned and premiered many of her most popular works including: Platinum Spirals, Hexachords, Wings, Petroushskates, and Amazon I. Other commissions include: Snow Dreams (for Carol Wincenc and Sharon Isbin), Clocks (for Isbin), and Fantasy...Harbor Lights (for Richard Stoltzman). Also active as a conductor, Tower has conducted at the White House (Celebration from Stepping Stones), the Scotia Festival in Canada, and the American Symphony Orchestra. Tower has been the subject of television documentaries on WGBH (Boston), CBS Sunday Morning, and MJW Productions (England).

Tower served as composer-in-residence for the Orchestra of St. Luke's for a term of three years beginning with the 1999-2000 season. She was also the recipient of the Delaware Symphony's 1998 Alfred I. DuPont Award for Distinguished American Composers and Conductors, and was inducted into the membership of the American Academy of Arts and Letters. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. She is also co-artistic director of the Yale/Norfolk Chamber Music Festival, and composer-in-residence at the Summit Institute for the Arts and Humanities in Utah. She was also a featured composer at SummerFest La Jolla 2000. Her music is published exclusively by Associated Music Publishers.

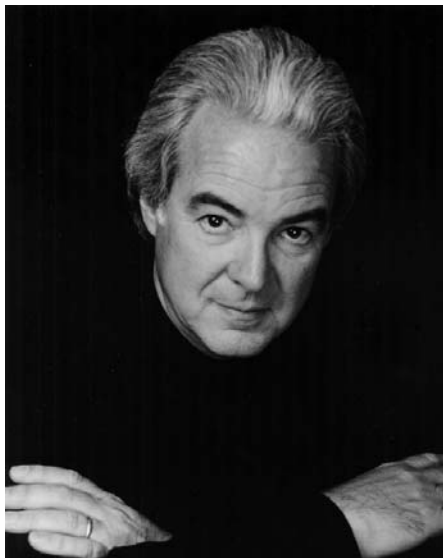
ALAN WAGNER's voice is familiar to opera lovers from many appearances on the Metropolitan Opera broadcast intermissions, including talks on topics like "Richard Wagner: Closet Feminist?" and "How to be a Jewish Wagnerite." Last season he interviewed James Levine for the Preview Broadcast, appeared on three Opera Quiz panels, hosted a Round Table with great African-American Divas Martina Arroyo, Reri Grist, Shirley Verrett and Grace Bumbry and was guest on another, of record collectors. He will be on at least five times during the 2002-03 season, including two solo essays (one on the devil image in Romantic-era Europe, for FAUST, and another on the strange theology of PARSIFAL) and another round table, this one about record collector's "guilty pleasures."

Wagner was the host/commentator for six New York City Opera radio-broadcast seasons, and before that he produced and hosted a weekly program called "Living Opera." For its ten-year run on WNYC, AM and FM, he played new recordings and interviewed hundreds of operatic luminaries, ending only when his career as an award-winning television executive required a move to Hollywood. From Rudolf Bing to Georg Solti to Licia Albanese, for that period virtually every operatic name passing through New York appeared on "Living Opera" at least once.

Wagner is a frequent contributor to Opera News, the world's leading opera magazine, and has appeared in such publications as High Fidelity, Musical America, StageBill and Reader's Digest.

Professionally, Wagner is a prize-winning television programmer, producer and consultant. He spent over two decades in a senior creative role at CBS during "The Tiffany Years," developing programs such as "All In the Family," "M*A*S*H*," "Kojak" and "The Mary Tyler Moore Show," and was also responsible for many cultural broadcasts from "The Return of Vladimir Horowitz" to "Sills and Burnett at the Met."

He was then appointed the first President and CEO of The Disney Channel, after which he formed Boardwalk Entertainment, an independent film and television production company he now owns with his wife and daughters.



DAVID WARBLE was born in 1950 into a family of respected musicians in Indianapolis, Indiana. He appears as guest conductor throughout the United States and Europe. Among his musical activities, Mr. Warble currently serves as Guest Conductor for the Long Island Philharmonic, Music Director of the Orange County (CA) Symphony, conductor emeritus of the Disney-Grammy Symphony Orchestra, Founding Music Director of the California Wind Orchestra, and conductor for film and Broadway stars Betty Buckley and Jodi Benson. In addition to guest conducting activities, Mr. Warble serves as an educational and special performance consultant to the Philharmonic Society of Orange County and The Walt Disney Company.

Released in December of 2001, Mr. Warble is featured as conductor on the London Symphony Orchestra recording of Johan de Meij's Symphony #1, "The Lord of the Rings", recorded at Golder's Green Hall in London. Mr. Warble has conducted the following major ensembles: Dallas Symphony, New York Pops at Carnegie Hall, Pacific Symphony, Utah Symphony, Milwaukee Symphony, Tulsa Philharmonic, Fort Worth Symphony, Delaware Symphony, Long Island Philharmonic, New World Symphony, Cincinnati Pops, Louisville Symphony, Denver Symphony Orchestra, Toledo Symphony. Recently, Mr. Warble produced and conducted "A Tribute to Benny Goodman", with clarinet soloist Richard Stoltzman, at the \$86 million Orange County Performing Arts Center in October 2001. He conducted an all-Beethoven concert at the Cerritos Center for the Performing Arts with Louis Farrakhan, violin soloist. In October of 2002, he wrote, produced and conducted the full orchestral presentation of "Harry Potter's Magical, Musical and Missing Wand", an educational program for the Philharmonic Society of Orange County and John Williams which premiered at the Orange County Performing Arts Center.

Mr. Warble served from 1997 through 1999 as conductor for the prestigious Disney-Grammy Symphony Orchestra at Walt Disney World®. This group was comprised of the nation's finest collegiate musicians selected from intensive auditions from over 3,000 applicants. The orchestra performed with internationally recognized guest artists throughout the summer for thousands of visitors to EPCOT® Center.

In the field of classical dance, Mr. Warble has conducted for such notables as Susan Jaffee, Paloma Herrera, Charles Askegard, Maxim Belotserkovsky, Irina Dvorovenko, Stella Abrerra, Sasha Radetsky, Marcelo Gomes, Gia Firicano and Andrew Needhamer.

Since its inception in 1986, the California Wind Orchestra has performed numerous concerts at the Orange County Performing Arts Center, including a performance of Mahler's "Das Klagende Lied" with the New World Symphony and Michael Tilson Thomas. The California Wind Orchestra has presented the finest in symphonic wind literature to young listeners at its nationally acclaimed youth concerts, and was the first professional wind ensemble in the United States to be presented on a major orchestral subscription series in

1995 at the Orange County Performing Arts Center.

In the fall of 1991, Mr. Warble produced a full narration for Johan de Meij's Symphony No. 1, "The Lord of the Rings", and conducted the California Wind Orchestra in its premiere performance with George Takei, Star Trek's "Mr. Sulu" serving as narrator. Since its creation, Mr. Warble has conducted the work on over 60 occasions, including the orchestral premiere of the narrated version with the Long Island Philharmonic on February 17, 2001, with George Takei narrating. The symphony received its world premiere for symphony orchestra with the Rotterdam Philharmonic on September 28-30, 2001.

In October of 1988, in collaboration with noted composer John Williams, Mr. Warble produced and conducted Mr. Williams' original music for the 1989 World Alpine Ski Championships at a recording session in Denver's Boettcher Concert Hall with the Denver Symphony Orchestra. This original music was performed on national and international television in over 50 countries on both ABC and ESPN.

Mr. Warble has conducted shows for numerous celebrities including: Ronald Reagan, George Bush, Michael Crawford, Robin Williams, Chuck Mangione, Marvin Hamlisch, Betty Buckley, Peabo Bryson, Sandy Duncan, Carol Channing, Roger Williams, Shirley Jones, Toni Tennille, Leonard Nimoy, George Carlin, James Garner, Michael Jackson, Leslie Uggams, Marilyn McCoo, Jim Nabors, John Pizzarelli, Jack Jones, David Ogden Stiers, Jodi Benson, Paige O'Hara, Susan Egan, Robbie Benson, Judy Kuhn, John Denver, Frankie Avalon, John Davidson, Lou Rawls, Celia Cruz, Jerry Lewis, Skitch Henderson, Magic Johnson and Tommy Lasorda, as well as appearances before every US President since John Kennedy, and special performances for the King of Sweden and the King of Tonga. In 1983, Mr. Warble assumed the duties of Music Director for the Walt Disney Company® at Disneyland Park®. Prior to 1983, Mr. Warble served as entertainment director for former President Gerald Ford in Vail, Colorado. He currently lives at 9,100 feet above sea level in the small mountain resort town of Frisco, Colorado with his wife, Joyce, and their "menagerie" of rescued furry orphans...namely, the miniature "bosses" - Sandi, (Lhasa Apso princess), Charlie, (Shih Tzu maniac) - and two terrorized felines. His son Eric, daughter-in-law Kady, and grandson Cody, live in Beaver Creek, Colorado, where Eric owns a highly successful sales and marketing company and is an internationally-ranked extreme skier.

RICHARD WOITACH joined the Metropolitan Opera in 1959, where he served as staff conductor for 38 years. He studied at the Eastman School of Music and was a student of the late Orazio Frugoni. Before graduation, he joined the Rochester Philharmonic as official pianist until his engagement by The Met. He also appeared as piano soloist under the baton of Erich Leinsdorf with the Rochester orchestra and the Boston Symphony. He has toured as the piano accompanist for violinist Zino Francescatti (1957-59 in USA, Canada & Europe) and played for many celebrated singers such as Sherrill Milnes, Anna Moffo, Jon Vickers, John Shirley-Quirk and Teresa Stratas. With the latter, he recorded THE UNKNOWN KURT WEILL, which received a Grammy nomination in 1982, as well as having made recordings, as pianist, with Regina Resnik and Jon Vickers. CDs of his recordings with Ms Resnik and Mr Vickers are currently available. He also made a recording in the UK conducting the London Symphony Orchestra. He has also appeared frequently as guest piano soloist with various orchestras in works by Karol Szymanowski, Ludwig van Beethoven, J S Bach, W A Mozart and George Gershwin.

Richard Weitach's professional operatic debut was in 1961 with the Cincinnati Opera's production of THE BARBER OF SEVILLE. He has served as Artistic Advisor of the ARIZONA OPERA, Music Director of WESTERN OPERA THEATER and the WOLF TRAP OPERA COMPANY (7 seasons). He has appeared as guest conductor with numerous companies including the SAN FRANCISCO OPERA, OPERA COMPANY OF BOSTON, the OPERA COMPANY OF PHILADELPHIA, VANCOUVER INTERNATIONAL FESTIVAL and the MILWAUKEE FLORENTINE OPERA. In 1990, he inaugurated the Valhalla Wagnerfest in New York State, conducting performances of Wagner's SIEGFRIED. At the MET, he conducted Strauss's ELEKTRA in January 1994. In his career, he has conducted over 800 performances of 88 different operas, 23 of these works at the METROPOLITAN OPERA. His repertoire also includes over 200 orchestral works. In the Spring of 1992, in Buffalo and Detroit, Maestro Weitach conducted the first complete performances in the Western Hemisphere of Karol Szymanowski's operatic masterpiece KROL ROGER in the original Polish.

After retiring from the METROPOLITAN OPERA staff at the end of July 1997, Richard Weitach embarked on a varied series of piano recitals (3 in New York City including 6 World Premieres), is conducting symphony dates and is performing orchestral solo engagements which began with the Beethoven "Triple Concerto" with the Syracuse Symphony (Syracuse, NY) November 9, 1997. He was the Music Director of the Merrick Symphony in Long Island, NY with whom he conducted a concert performance of Puccini's LA BOHEME on November 14, 1998. His schedule also includes lectures, composing, musical coaching, accompanying, and guest teaching. He has appeared on Texaco's intermission features to the Saturday METROPOLITAN OPERA radio broadcasts over 100 times in the last 36 years.

Maestro Weitach is no stranger to musical theater. In 1968, he made his Pittsburgh debut with the Civic Light Opera's SWEET CHARITY starring Chita Rivera and has conducted TOVARICH with Ginger Rogers, SOUTH PACIFIC with Giorgio Tozzi, TOP BANANA with Phil Silvers, SHOWBOAT and MY FAIR LADY.

Maestro Weitach has given Master Classes at San Francisco State College, Indiana University, Academy of Vocal Arts (Philadelphia), University of Guelph (Ontario, Canada), Bel Canto Institute @ SUNY NEW PALTZ, The Pittsburgh Opera, University of Alabama, Glimmerglass Opera (New York), National Association of the Teachers of Singing (Toronto, Canada) and others. He is also a popular lecturer on music and opera. Recently, Richard Weitach participated in 2 separate programs with his fellow members of IPTAR (Institute for Psychoanalytic Training and Research). These programs are part of a continuing series analyzing Richard Strauss, his personality and his music; in particular, his female protagonists. He has recently lectured for The Bel Canto Institute at SUNY NEW PALTZ and The Verismo Opera (New Jersey).

He has given 4 piano recitals in the last few years in St Croix, US Virgin Islands, the most recent on May 12 & 13, 2000. His most recent performance was of Richard Strauss' melodrama, ENOCH ARDEN which featured Jon Vickers reading the Alfred Lord Tennyson poem, accompanied by Mo. Weitach, on October 24, 2000 in New York City.

Currently, he is awaiting the release of a new CD entitled "The Low Bass Voice" on which he accompanied basso Kevin Maynor. This album includes the World Premiere of a new song by composer Jack Beeson called "To a Sinister Potato."

A. SCOTT WOOD is the Music Director of the Washington Conservatory Orchestra, the Montgomery Symphony Orchestra and the National Cathedral School Orchestra. He is the Assistant Conductor of the Fairfax Symphony Orchestra, whom he recently conducted as part of the Shenandoah Valley Music Festival.

As a guest conductor, he recently directed the Old Bridge Chamber Orchestra and led the Washington Balalaika Society Orchestra at the Theatre of Little Washington. He presented a concert of Scottish Music with the Meeting House Orchestra in Alexandria. He stepped in to conduct the Washington Symphonic Brass at the Reagan Trade Center.

Mr. Wood conducted two productions at Arlington's celebrated Signature Theatre in the 2000 season. In 1999, he traveled to Peru, where he lectured and served as Assistant Conductor for the Concurso Internacional de Canto Lirico and conducted the National Cathedral School/Saint Albans School Chorale during its 1997 tour of England. Under his leadership, Equinox Winds received favorable attention from the Washington Post for its "warm and admirably clear" tone and "fine sense of shade and color". He has also conducted the Shenandoah Valley Youth Symphony, the Potomac Valley Youth Symphony, and the D.C. Youth Orchestra.

As a trumpeter, Mr. Wood has performed with the Washington Opera & American Ballet Theatre (Kennedy Center), San Francisco Ballet (Wolf Trap), Smithsonian Chamber Orchestra, National Chamber Orchestra, Virginia Chamber Orchestra, Interact Theatre (Folger Elizabethan Theatre), SCENA Theatre, and the Fairfax, Annapolis, Alexandria, Arlington, Richmond and Harrisburg Symphony Orchestras. He has also toured with the Monumental Brass Quintet and appeared in Carnegie Concert Hall with Brass Mosaic.

In other areas, Mr. Wood's "Fanfare for a New Beginning" was nationally broadcast in 2000 on C-SPAN. He has composed for the Virginia Chamber Players and his arranging work has been described as "engaging" by the Washington Post. He has served as a judge for the National Trumpet Competition and Eastern Trombone Workshop, and has been guest speaker for a series of Borders Books lectures.

Born in Paris, Mr. Wood received his early training in a German Musikverein. He attended Mount Vernon High School (in Alexandria, Virginia) and the University of Illinois, where he received Bachelor of Science and Master of Music degrees, studying conducting (with Paul Vermel and James Keene) and trumpet (with Ray Sasaki and Michael Tunnell). He traveled to London as a finalist in the 1986 International Trumpet Guild Solo Competition. In 1989 Wood toured Europe as a member of the American Wind Symphony Orchestra, substituting as a conductor on two occasions (in Leningrad and in Liverpool) at the request of the musicians.

Mr. Wood has been a Fellow of the International Workshop for Conductors in the Czech Republic and the South Carolina Conductors Institute, and conducted in workshops led by the American Symphony Orchestra League and the Conductors Guild. In 2001, He was awarded an unsolicited grant from the Geraldine C. & Emory Ford Foundation to the Keene Choral Festival in Connecticut, where he conducted choral and orchestral works. In 2002, he traveled to Italy under the auspices of a Great Cities Fellowship from the National Cathedral Foundation.

Mr. Wood lives in Alexandria with his wife, Mary McLaren-Wood. They are expecting their first child in February 2003.



BENJAMIN ZANDER started his early musical training, in his native England, with cello lessons and early attempts in composition under the guidance of his father. When he was nine, Benjamin Britten, England's leading composer, took an interest in his development and invited the family to spend three summers in Aldeburgh in Suffolk where he lived. This led to a long association with Britten and lessons in theory and composition from Britten's close associate Imogen Holst, daughter of Gustav Holst.

He left school when he was fifteen, moving to Florence at the invitation of the great Spanish cello virtuoso, Gaspar Cassadó, who became his teacher and mentor for the next five years. He completed his cello training at the State Academy in Cologne, travelling extensively with Cassadó and performing cello recitals.

In 1964 Benjamin Zander completed a degree in English Literature at London University, winning the University College Essay Prize, and a Harkness Commonwealth Fellowship for post-graduate work in America. Boston has been his home ever since.

He joined the Faculty of the New England Conservatory in 1967, first as a cello and chamber music teacher, later as conductor of the Youth Philharmonic Orchestra and a regular guest conductor of the conservatory orchestras. During his thirty-one year tenure as conductor of the Youth Philharmonic he has taken the orchestra on twelve international tours, made five commercial recordings and several PBS specials. Seventeen years ago he became the Artistic Director of the joint program between NEC and Walnut Hill, a boarding high school for the Performing Arts in Natick, Mass

In 1979, after seven years as the conductor of the Civic Symphony Orchestra of Boston, the Boston Philharmonic Orchestra was founded specially for him. In their twenty-four seasons together they have traversed a wide repertory from Bach to specially commissioned works, with an emphasis on late Romantic and early Twentieth Century repertoire, especially the symphonies of Gustav Mahler.

Over the last decade, Benjamin Zander has launched an extensive international career. He guest conducts all over the world, appearing frequently with the Philharmonia Orchestra in London, in regular subscription concerts at the Royal Festival. He is in the process of recording with them a series of Beethoven and Mahler symphonies for the Telarc label, which has garnered extraordinary critical acclaim and several awards.

This past summer Mr. Zander conducted five concerts with the Israel Philharmonic in Tel Aviv. He appeared with the Johannesburg Philharmonic in South Africa and with the Philharmonia in an all-American program with the late, beloved William Warfield in Birmingham's Symphony Hall in England. He toured with the newly formed Youth Orchestra of the Americas to Washington, Rio de Janeiro and Sao Paulo and appeared with the National Youth Orchestra of New Zealand in Wellington and Auckland and the Malaysian Philharmonic in Kuala Lumpur.

Mr. Zander has become recognized as one of the great teachers of the era, expanding audiences for classical music everywhere through radio and TV appearances, pre-concert lectures and master classes. He has been featured in an hour-long profile on the BBC and on CBS "60 Minutes". Each of his Telarc recordings includes a full length bonus CD, vividly explaining the music for lay listeners, which, in part, explains the phenomenal commercial success of these recordings.

Benjamin Zander travels the world as a speaker to organizations about Leadership. This past summer he delivered a four-hour presentation to six thousand schoolteachers in Singapore. He has appeared three times as a keynote speaker at the World Economic Forum in Davos, where he was presented with the Crystal award for "outstanding contributions in the Arts and international relations". A best-selling book, *The Art of Possibility*, authored by his partner, leading psychotherapist Rosamund Zander, and containing his stories and philosophy of life and teaching, was published in 2000 by Harvard Business School Press and has just been released in paperback by Penguin.

Mr. Zander was awarded the 2002 "Caring Citizen of the Humanities" Award by the International Council for Caring Communities at the United Nations.

His website is www.benjaminzander.com



NEAL ZASLAW holds a bachelor's degree from Harvard, master's degrees from the Juilliard School and Columbia University, and a Ph.D. from Columbia. In the 1960s he was a flutist in Leopold Stokowski's American Symphony Orchestra. Between 1978 and 1982 he supervised recordings of all of Mozart's symphonies by Jaap Schroeder, Christopher Hogwood, and the Academy of Ancient Music. Time called the 23 disks that resulted "one of the most important projects in the history of recorded sound." A decade later he was dubbed "Mr. Mozart" by *The New York Times*, for organizing the 1991-92 Mozart Bicentennial at Lincoln Center, which staged performances of all of Mozart's works.

Since 1970 Zaslaw has taught at Cornell University, where he is the Herbert Gussman

Professor of Music. He is the author of more than 65 articles on baroque music, historical performance practices, Mozart, and the early history of the orchestra. His books include *Mozart's Symphonies: Context, Performance Practice, Reception* (1989); *The Classical Era from the 1740s to the End of the 18th Century* (1989); *The Complete Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart* (1990); *The Mozart Repertory: A Guide for Musicians, Programmers and Researchers* (1991); *W. A. Mozart: Portfolio of a Genius* (1991); and *Mozart's Piano Concertos: Text, Context, Interpretation* (1996). Forthcoming are *The Birth of the Orchestra* with co-author John Spitzer (Oxford University Press, 2003), as well as *Der neue Köchel*, a revised catalogue of Mozart's works (Leipzig, Wiesbaden: Breitkopf & Härtel; Kassel & Salzburg: Bärenreiter & the Neue Mozart-Ausgabe, 2004-05).

In addition to hundreds of radio and television broadcasts in a dozen countries, Zaslaw has

given guest lectures at more than 60 universities, colleges, museums, and performing arts centers on four continents. His writings have been translated into French, German, Italian, Spanish, Polish, and Japanese. He has served as vice-president of the American Musicological Society and is the recipient of research grants from the National Endowment for the Humanities, the American Council of Learned Societies, and the Martha Baird Rockefeller Fund for Music. In 1991 the Austrian government knighted Zaslav for his contributions to Mozart performance and research. He is a Mitarbeiter of the Neue Mozart-Ausgabe and Mitgleid of the Zentralinstitut der Internationale Stiftung Mozarteum. Recently he was elected to the American Academy of Arts & Sciences.

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The Conductors Guild extends special thanks to all presenters, and also to the following:

Emily Freeman Brown, Leanna Callimanopulos, Jason Eckhardt, Sarabeth Gheith, G. Garrett Keast, Kylie King, Paul Kellogg, George Mathew, Joanna Messer, Melinda O'Neal, Christel Retailleau, and Craig Urquhart

From the Metropolitan Opera:

John Fisher, Jonathan Friend, Sonya Haddad, Terri Horak, Ken Noda, Michael Panayos, and Joseph Volpe

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DAVID M. EPSTEIN dedicated the early part of his career to training young musicians. He was a founder of the New York Youth Symphony and conducted its debut concert at Carnegie Hall in 1963, which featured a 17-year-old violinist named Itzhak Perlman, then a student at Juilliard School of Music. Dr. Epstein devoted the latter part of his career to research on music and the brain, an interest sparked by his belief that there was a connection between excellence in science and excellence in musicianship - a relationship he saw firsthand at MIT.



He joined the MIT faculty in 1965 as music professor and director of the orchestra, which he conducted until 1998. Under his baton, generations of students and faculty members worked their way through the orchestral literature from Haydn to Harbison. The ensemble toured widely and produced many recordings for Vox Records. “We enjoyed at MIT what some 100 years ago was a norm in European culture: a diverse, literate, and active musical society,” Dr. Epstein wrote in an essay on music and science last year. Alan J. Grodzinsky, director of the MIT Center for Biomedical Engineering and principal viola of the orchestra for eight years, said Dr. Epstein “made it clear to students that MITSO was an organization that made real music - an intense, serious but also extraordinarily enjoyable experience.”

A graduate of Antioch College, Dr. Epstein earned master’s degrees in music at Brandeis University and New England Conservatory of Music and a doctorate at Princeton University. Dr. Epstein composed string quartets and symphonic works. He and his wife were commissioned by the Boston Symphony to compose a piece for children called *Night Voices*, which was recorded for Vox.

As a fellow of the Alexander von Humboldt Foundation, he conducted research on music and the brain at the Max Planck Institute for Behavioral Physiology in Germany and was a visiting fellow at the Neurosciences Institute in La Jolla, Calif. In 1996, he received the Deems Taylor Award of the American Society of Composers, Authors and Publishers for his book, *Shaping Time: Music, the Brain and Performance*, in which he posited that “Motion may be the quintessential factor in music, the aspect of music to which all else is ultimately subservient, the aspect which in turn ‘moves us’ in our affective experience with music.”

“Music was the prism through which he saw the world,” said Epstein-Burian. She said it was “important to him to follow his bliss and he encouraged others to do so” because when he was a young man, his own father encouraged him to become an accountant or pursue another stable profession. Instead, Dr. Epstein followed his dream.

Excerpted from the Boston Globe, January 17, 2002 - By Tom Long

Mission of the Conductors Guild

The Conductors Guild is dedicated to encouraging and promoting the highest standards in the art and profession of conducting.

The Conductors Guild is the only music service organization devoted exclusively to the advancement of the art of conducting and to serving the artistic and professional needs of conductors. The Guild is international in scope, with a membership of nearly 2,000 individual and institutional members representing all fifty states and more than forty countries, including conductors of major stature and international renown. Membership is open to all conductors and institutions involved with instrumental and/or vocal music, including symphony and chamber orchestra, opera, ballet/dance, chorus, musical theater, wind ensemble and band.

History of the Conductors Guild

The Conductors Guild was founded in 1975 at the San Diego Conference of the American Symphony Orchestra League, and it continued for a decade as a subsidiary of that organization. In 1985 the Guild became independent. Since then, it has expanded its services and solidified its role as a collective voice for conductors' interests everywhere. It is supported by membership dues, grants, donations and program fees and is registered with the Internal Revenue Service as a 501(c) 3 not-for-profit corporation.

Purposes of the Conductors Guild

1. To share and exchange relevant musical and professional information about the art of conducting orchestras, bands, choruses, opera, ballet, musical theater and other instrumental and vocal ensembles;
2. To support the development and training of conductors through workshops, seminars and symposia on the art of conducting, including, but not limited to, its history, development and current practice;
3. To publish periodicals, newsletters and other writings on the art, history and practice of the profession of conducting;
4. To enhance the professionalism of conductors by serving as a clearing house for knowledge and information regarding the art and practice of conducting;
5. To serve as an advocate for conductors throughout the world;
6. To support the artistic growth of orchestras, bands, choruses and other conducted ensembles; and
7. To communicate to the music community the views and opinions of the Guild.