

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, Music Director

LEONE BUYSE, Flute

RICE CHORALE

and the

*CHANCEL CHOIR OF
CHAPELWOOD UNITED
METHODIST CHURCH*

THOMAS JABER, Music Director

Thursday, April 29, 1999

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Overture to "La Scala di Seta"

Gioacchino Rossini
(1792-1868)

Marlon Chen, conductor

Flute Concerto (1995) (Houston premiere)

John Harbison
(b. 1938)

Allegro moderato e leggiero

Allegro volatile

Allegro grazioso

Leone Buyse, soloist
Larry Rachleff, conductor

INTERMISSION

Mass in C Major, Op. 86

Ludwig van Beethoven
(1770-1827)

I. Kyrie. *Andante con moto assai vivace*
quasi Allegretto ma non troppo

II. Gloria. *Allegro con brio – Andante mosso –*
Allegro ma non troppo

III. Credo. *Allegro con brio – Adagio –*
Allegro ma non troppo – Vivace

IV. Sanctus. *Adagio – Allegretto ma non troppo – Allegro*

V. Agnus Dei. *Poco Andante – Allegro ma non troppo –*
Andante con moto, tempo del Kyrie

Rice Chorale
Chancel Choir of Chapelwood United Methodist Church
Thomas Jaber, conductor

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible timepieces. The taking of photographs and use of recording equipment are prohibited.

TEXT

Mass in C Major, Op. 86 Ludwig van Beethoven

Kyrie

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

*Erin Wall, soprano
Joan Allouache, mezzo-soprano
Eric Esparza, tenor
Brandon Gibson, baritone*

Gloria

Glory to God in the highest, and on earth peace to men of good will. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly king, God the Father almighty. O Lord God, heavenly king, God the Father almighty. O Lord Jesus Christ, the only-begotten Son! O Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us, for Thou alone art holy. Thou alone art Lord. Thou alone art most high, O Jesus Christ. Together with the Holy Ghost in the glory of God the Father. Amen.

*Ana Treviño, soprano
Joan Allouache, mezzo-soprano
Brandon McReynolds, tenor
Brandon Gibson, baritone*

Credo

I believe in one God, the Father almighty, creator of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, only-begotten Son of God, born of the Father before all ages; God of God, light of light, true God of true God; begotten, not made; consubstantial with the Father; by whom all things were made. Who for us men, and our salvation, came down from heaven; and was incarnate by the Holy Ghost of the Virgin Mary; and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures; and ascended into heaven. He sitteth at the right hand of the Father, and He shall come again with glory to judge the living and the dead; and His kingdom shall have no end. And in the Holy Ghost, the Lord and

giver of life, Who proceedeth from the Father and the Son, Who together with the Father and the Son is adored and glorified; Who spoke by the Prophets. And in one, holy, catholic and apostolic Church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

*Kristina Driskill, soprano
Joan Allouache, mezzo-soprano
Keith Hudspeth, tenor
Brandon Gibson, baritone*

Sanctus

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

*Adrienne Starr, soprano
Joan Allouache, mezzo-soprano
David Ray, tenor
Brandon Gibson, baritone*

Agnus Dei

*Lamb of God, Who takest away the sins of the world, have mercy upon us.
Lamb of God, Who takest away the sins of the world, have mercy upon us.
Lamb of God, Who takest away the sins of the world, grant us peace.*

*Erin Wall, soprano
Joan Allouache, mezzo-soprano
Eric Esparza, tenor
Brandon Gibson, baritone*

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

Michael Arlt,
concertmaster
Jocelyn Adelman
Nathaniel Farny
Stephan Ellner
Caroline Pliszka
Jonathan Godfrey

Violin II

Heather LeDoux,
principal
Alessandra Jennings
Fia Mancini
Emma Philips
Chaerim Kim
Brinna Brinkerhoff

Viola

David Filner,
principal
Emily Rome
Anna Bach-y-Rita
Daniel Sweaney
Matthew Dane

Cello

Ayëla Seidelman,
principal
Erin Breene
Katherine Schultz

Cello (cont.)

Jacob Charkey
Sandra Halleran

Double Bass

Erin Bewsher,
co-principal
Holly Butenhoff,
co-principal
David Molina

Flute

Martha Councell
Kirstin Eade
Merrie Siegel

Piccolo

Martha Councell
Kirstin Eade

Oboe

Julie Gramolini
Jared Hauser
Omri Raveh

Clarinet

Angella Hedrick
Sheila Patterson

Bassoon

Shawn Jones

Bassoon (cont.)

Kathy Kvitek

Contrabassoon

Kathy Kvitek

Horn

Martina Snell
Jason Snider

Trumpet

David Dash
Kenneth Easton
Thomas Hooten
Arthur Murray

Harp

Heidi O'Gara

Celeste

Jason Hardink

Timpani and Percussion

John Andress
Trent Petrunia

Orchestra Manager

Martin Merritt

Orchestra Librarian

Karen Slotter

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.
STRING SEATING CHANGES WITH EACH CONCERT.

UPCOMING ORCHESTRA CONCERT

Friday, April 30, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Debussy - *Prelude to the Afternoon of a Faun*;
Arthur Gottschalk *Amelia (Empire of the Sun)* (Premiere); Gershwin - *An American
In Paris*; and Debussy - *La Mer*. Stude Concert Hall. Free admission.

RICE CHORALE

Thomas Jaber, director

Gregg Punswick, graduate assistant director and pianist

*Joan Allouache
J.P. Anderson
Kristin Anderson
Chip Aucoin
Patricia Bass
Dawn Bennett
Erin Bennett
Laura Berwick
Stephanie Bradow
Zachary Bruton
Marla Buonodono
Paul Butt
Yung-Eun Choe
Hye-Ree Chung
Willa Collins
Amy Cowan
Ryan Dohoney
Kristina Driskill
Benjamin Eley
Eric Esparza
Adam Feriend
Simon Fink
Cristina Garcia
Eleanor Garrett
Brandon Gibson
Elizabeth Grove
Suzanne Hatcher
Leslie Heal
Jennifer Hitt
Patty Huang
Keith Hudspeth
Lisa Hwang*

*James P. Jackson
Steven Jamail
Jameson James
Julianna Jerome
Melissa Jordan
Kara Kane
László Kenéz
Laural Klein
Amy Krivohlavek
Austin Ku
Alok Kumar
Catherine Lee
Chien-Yu Lee
Jane Y. Lee
Cathy Lin
Andrea Lubawy
Mary Louise Marent
Angela Marroy
Brandon McReynolds
Katherine McKinin
Paul Meier
Thomas Miller
Catherine Ann Morrison
Shahrzad Mowlavi
Lynn Pao
Anita Poley
Natalie Priest
Gregg Punswick
David Ray
Malcolm Rector
Clara Reitz
Laurie Reynolds*

*Jason Roberts
Erin Robinson
Richard Sadka
Kristen Sharpley
Felice Shieh
Laurie Silverberg
David Sommer
Cara Spinks
Adrienne Starr
Jennifer Stein
Daniel Street
Andrew Sudduth
Janet Tanaka
Michael Texada
Alyson Tom
Marisa Touns
Gina Tran
Ana Treviño
Teresa Treviño
Elizabeth Tsai
Peter Van Beck
Craig Verm
Erin Wall
Daniel Wampler
Cherry Wang
Jennifer Ward
Jennifer Westerfield
Jason Whitney
Julian Woollorton
Leslie Wren
Jeremy Zoss
Allison Zumbro*

CHANCEL CHOIR OF
CHAPELWOOD UNITED METHODIST CHURCH

Thomas Jaber, director

*Norma Allee
Harry Anderson
Jennifer Bailey
Jim Barrackman
Sara Beaves
Rita Bell
Mary Ann Board
Jaime Boatman
Emily Bone
Elmer Brunsting
Nelva Brunsting
Virgie Bryant
Tony Buonodono
Allison Carter
Bobby Carter
Craig Cavanagh
Pat Cavanagh
Bob Clark
Casey Corbett
Priss Davis
Bonnie Deaton
Bonnie Denny*

*Ray Dickey
Robin Dickey
Rita Dupree
Kay Eaton
Art Faris
Laurel Garrett
Fred Gibson
Peggy Gibson
Sharon Goforth
Don Grove
Jeff Harris
Larry Hesketh
Melissa Hinton
Robert Hinton
Jennifer Hood
Jody Huddleston
Frank Jeffers
Mel Jordan
Vicki Jud
Katherine Kyle
Gordon Laird*

*Lloyd Lafferty
Ken Landgren
Joanne Mills
Robert Moore
Pamela Moore
Judy Morgan
John Ortloff
Kathy Oxspring
Carl Sandlin
Mary Nan Sone
Ann Steiner
Bill Steiner
Carolyn Strobl
Bob Thomas
Laura Verble
Margaret Wagenecht
Jo White
Pat Whitnel
Pat Wild
Shirl Williams
Francine Winkel
Carrie Woliver*

PROGRAM NOTES

Overture to “La Scala di Seta” Gioacchino Rossini

Like several other ill-fated operas by Rossini, such as *La Gazza Ladra*, *La Scala di Seta* (“The silken ladder”) is known today only by its overture. When Rossini was commissioned by the impresario of Venice’s Teatro San Moisè to write a one-act farsa on Giuseppe Foppa’s *La scala di seta*, he had recently seen the first success of his career. With *L’inganno felice*, also after a libretto by Foppa, Rossini had emerged on the Venetian opera scene with a coup. Before he completed *La Scala di Seta*, however, he was ready with an opera seria he had composed for Ferrara, *Ciro in Babilonia*. *Ciro* was unfortunately a complete failure, and although *La Scala di Seta* was mildly praised for making a stale subject seem fresh, it was not the brilliant success Rossini had expected. It was premiered at Venice’s Teatro San Moisè on May 9, 1812.

The operatic overture as exemplified by Rossini took on a fairly rigid form, comprised of a slow introduction, an energetic Allegro with first and second subjects, a recapitulation, and a coda. Although Rossini rarely deviated from this modified sonata form, his overtures avoid monotony through the sheer variety of his invention. The overture to *La Scala di Seta* is one of the fastest and most virtuosic, permeated with prominent wind concertante writing. From a disorderly start, the overture propels forward with facile energy.

— Note by Angela Marroy

Flute Concerto John Harbison

Once upon a time, virtuosos from Mozart to Rachmaninoff composed concertos as showcases for their own performing skills. Now, however, the concerto genre has fallen out of fashion in new music. Fewer composers today are also star performers, and the new-music community tends to shun egotistical displays in performance anyway. Still, there is also a tradition of composers writing concertos for other artists whom they admire — Mozart and the clarinetist Anton Stadler, say, or Brahms and Joseph Joachim — and exploring the artistic encounter between a soloist and an orchestra. A number of composers are now keeping that tradition alive with new concertos, notably John Harbison.

Married to a performer (the violinist Rose Mary Harbison) and a much admired conductor himself, Mr. Harbison knows what it is to stand in the spotlight and also to collaborate with other musicians in performance. Beginning with his *Piano Concerto* in 1978, he found that he had an affinity for the genre, in both its Baroque concerto-grosso form, with multiple soloists emerging modestly from the ensemble, and the Romantic “contest” between a single heroic soloist and the orchestra. He has since composed one solo concerto each for violin, viola, cello, and oboe, as well as “group” concertos featuring oboe and clarinet and double brass choir. The *Flute Concerto*, composed in 1994, was first performed in New York’s Carnegie Hall on October 29, 1995; Ransom Wilson was the soloist with the American Composers Orchestra. The commissioning of the *Flute Concerto* by the American Composers Orchestra, the Oregon Symphony, and the Saint Paul Chamber Orchestra was made possible by a grant from the Meet the Composer/Reader’s Digest Commissioning Program in partnership with the National Endowment of the Arts and the Lila Wallace-Reader’s Digest Fund.

The *Flute Concerto* is scored for a moderate-sized but colorful orchestra with double woodwinds, horns, trumpets, celeste, harp, and a variety of percussion, which

is there more to make subtle sound chemistry with the tone of the solo flute than to reinforce the fortissimos. The work's form — three movements of contrasting character — links it to the concertos of the past, but the composer indicates that the movements be played without, or nearly without, a break. Although all three are allegros, Mr. Harbison draws clear distinctions between them: *Allegro moderato e leggiero* (moderate and light), *Allegro volatile*, and *Allegro grazioso* (graceful).

Also true to the concerto tradition is the music's sense of play, of athleticism and good-natured competition, which underlies all its darker or lighter moments. The opening movement has its share of both, leaping into action with pointed, chromatic give-and-take between soloist and orchestra, but later relaxing into an easier dialogue of flute and harp amid more diatonic harmonies. The sense of fantasy continues into the solo cadenza, as the sounds of tinkling music boxes steal in on the flutist's musings; after a loud, jazzy interruption by the full orchestra, the soloist resumes the cadenza, with all the music boxes tinkling away at once in different tempos. Finally they all run down, leaving the soloist to close the movement alone.

The second movement begins immediately, a sort of pizzicato scherzo for the strings lit up by bright flashes from the winds. Soon familiar sounds begin to emanate from various parts of the forest, and listeners may wonder whether they need a Peterson Field Guide instead of a program note. Fortunately, the composer has identified these feathered soloists in the score, beginning with a flock of doves, followed in profusion by chickadee, indigo bunting, kinglet, robin, ovenbird, cardinal, red-breasted nuthatch, hermit thrush, yellow warbler, dickcissel, fox sparrow, white-throated sparrow, pee-wee, and towhee. When all have had their say, the movement ends suddenly, fortissimo.

Like many of Mozart's violin and wind concertos, this one relaxes into minuet tempo for its finale. The soloist enters this decorous ballroom scene with a series of pyrotechnic, but still dancing, flourishes. The strings soar with a cantabile melody, and the flute, somewhat chastened, joins them with a gentler dance tune. The return of the minuet becomes a friendly sparring match between the flute soloist and the first flutist of the orchestra, after which the music takes on a march rhythm, becoming more animated as it nears the brilliant finish, recalling first-movement themes as it goes.

—Note by David Wright © 1995

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Mass in C Major, Op. 86 Ludwig van Beethoven

That Ludwig van Beethoven produced two large-scale choral works in his last creative period (the *Missa Solemnis* and the Ninth Symphony), and that both of these works present a confrontation with such weighty topics as universal unity and transcendent idealism, indicates a tendency on Beethoven's part to associate solemn subjects with a choral texture. This gravitation is heralded by his *Mass in C, Op. 86*, composed in 1807. The Mass belongs to what is often called Beethoven's "heroic decade," the period after his Heiligenstadt crisis of 1801, a dire time of ill health and increasing deafness, until approximately 1813. Beethoven's resolution to live for his art despite his imposed separation from the hearing world and his antagonistic relationship with society, as a kind of Romantic Promethean figure, proved to be a fruitful decision for the composer. In the heroic decade, Beethoven wrote no less than six symphonies, an opera, an oratorio, a Mass, four concerti, five string quartets, three piano trios, and numerous other works of chamber, incidental, and vocal music.

The *Mass in C* was commissioned by Prince Nikolaus Esterházy, the grandson of Haydn's famous patron, to celebrate the name day of his wife, Maria Josepha von Liechtenstein Esterházy. By the time Beethoven was writing his mass in 1807, the Prince had made it a tradition to commission a new mass each year for his wife's name day. From 1796 to 1806, Haydn had written six new masses for the occasion, and Hummel, the Prince's Kapellmeister, had written three. Beethoven's *Mass in C* was premiered at the Esterházy estate in Eisenstadt on September 13, 1807. According to Schindler's early biography of Beethoven, the Prince was not pleased with the composition, remarking, "But, my dear Beethoven, what is this that you have done again?," and called it "unbearably ridiculous and detestable." According to Schindler, Beethoven was so incensed that he left Eisenstadt that same day and revoked his dedication of the work to the Prince, honoring instead another patron, Prince Kinsky. However, documentary evidence has shown that Beethoven did not quit Eisenstadt prematurely, actually staying until September 16. In addition, although the work is not dedicated to the Prince, the Esterházy Archiv in Budapest holds a corrected copy of it.

The *Mass in C* always seems to have given Beethoven particular satisfaction; he called it "especially close to my heart." This fondness lasted until he composed the *Missa Solemnis*, finished in 1823, which he then called "the greatest work which I have composed." Nevertheless, Beethoven's emotional investment in the *Mass in C* is demonstrated by his cryptic comment of 1810, "the Mass could perhaps be dedicated to Napoleon." Beethoven's somewhat ambivalent opinion of Napoleon is most often connected to the "Eroica" Symphony, completed in 1804, which is dedicated "to the memory of a great man." Beethoven's relation of the Mass to Napoleon demonstrates his view of the Mass in C as a heroic and elevated work.

The mass opens in a surprisingly novel way, with the chorus basses a cappella, before the vocal and orchestral tutti enter a measure later. Although Beethoven scores the Mass for a large orchestra, with double woodwinds, he uses these forces in a delicate way, often avoiding undue emphasis on string sonorities. Beethoven relies on Classical tradition in his manipulation of the mass genre, but enriches it with his own symphonic touch, which is demonstrated most clearly in the brilliant choral fugue at the "Et vitam venturi" section at the close of the Credo movement. The last movement of the Mass, the Agnus Dei, concludes with a quotation of the first eleven bars of the Kyrie. The return of this thematic material signifies a transition back to the atmosphere of gentle supplication apparent in the opening of the mass. Although the mass does not close with immense ostentation, as Beethoven's large works of his last period would, this relative intimacy is entirely in keeping with the scale of the work as set up from the beginning. Nevertheless, Beethoven's *Mass in C* represents an important step towards the *Missa Solemnis* and the Ninth Symphony.

— Note by Angela Marroy

BIOGRAPHIES

MARLON CHEN is currently in his first year as a graduate conducting student of Larry Rachleff at The Shepherd School of Music. A native of Taiwan, Mr. Chen immigrated to the United States at the age of eight. A Houston resident for sixteen years, he attended the High School for the Performing and Visual Arts. He studied clarinet at the University of Michigan and graduated with a Bachelor of Arts degree in music in 1995.

In 1997 LEONE BUYSE joined the faculty of The Shepherd School of Music as professor of flute and chamber music. Previously professor of flute at the University of Michigan, she relinquished her position with the Boston Symphony Orchestra in 1993 to pursue a more active teaching and solo career after twenty-two years as an orchestral musician. Acting principal flutist of the BSO since September 1990, she was invited by Seiji Ozawa to join the orchestra in 1983 as assistant principal flutist and principal flutist of the Boston Pops. Before moving to Boston, she served as assistant principal flutist of the San Francisco Symphony and played piccolo and flute with the Rochester Philharmonic Orchestra. The only American finalist in the 1969 Geneva International Flute Competition, Ms. Buyse has appeared as soloist with l'Orchestre de la Suisse Romande, the Boston Pops, the San Francisco Symphony, the Utah Symphony, the Rochester Philharmonic, and the New Hampshire Music Festival, of which she was principal flutist for ten years. She made her debut as soloist with the Boston Symphony at Tanglewood in August of 1993, performing Leonard Bernstein's *Halil* under John Williams.

Ms. Buyse has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Juilliard and Muir Quartets, the Boston Musica Viva and Chamber Music West, and in recital with Jessye Norman and Yo-Yo Ma. She has also appeared as guest artist at Banff and on the National Arts Centre Orchestra's chamber series in Ottawa. Summer festival appearances include Yale University's Norfolk Chamber Music Festival, Domaine Forget (Quebec), the Sitka (Alaska) Summer Music Festival, Strings in the Mountains (Steamboat Springs, Colorado), and the Park City International Festival in Utah. With her husband, clarinetist Michael Webster of the Shepherd School faculty, she performs in the Webster Trio and the Buyse Webster Duo.

Widely recognized as one of America's foremost flute pedagogues, Ms. Buyse has taught at the New England Conservatory, Boston University, the Tanglewood Music Center, the Boston University Tanglewood Institute, and as a visiting associate professor at the Eastman School of Music. This summer she will serve as a visiting faculty member at the Aspen Festival in Colorado. She has presented recitals and master classes at universities, conservatories, and festivals across the United States, as well as in Canada, Japan, and New Zealand. She may be heard as solo flutist on numerous recordings of the Boston Symphony, Boston Pops, and the San Francisco Symphony for the Philips, Deutsche Grammophon, RCA Victor, and Sony Classical labels. Her solo recordings include "The Sky's the Limit," a Crystal compact disc devoted to twentieth century American flute music, and "Contrasts," a Boston Records release of American music for flute and harp with Boston Symphony principal harpist Ann Hobson Pilot. With Michael Webster and pianist Katherine Collier she has recorded "Tour de France," a Crystal compact disc. "Sonata Cho-Cho San," her recording of Michael Webster's operatic arrangements for flute, clarinet, and piano with pianist Chizuko Sawa, is available on the Japanese label Nami/Live Notes.

A native of Ithaca, New York, Ms. Buyse graduated with distinction from the Eastman School of Music, where she was a student of Joseph Mariano. Awarded a Fulbright grant, she subsequently studied in France with Michel Debost, Jean-Pierre Rampal, and Marcel Moyse. Also an accomplished pianist, she served for two years as accompanist at Rampal's summer master classes in Nice, France. An active member of the National Flute Association, she has served on the Board of Directors and as program chair for the 1987 convention in St. Louis, an event attended by more than 2,200 flutists. In addition, Ms. Buyse is the proud stepmother of three sons, including Rice computer science and linguistics major, Brian Webster.

JOHN HARBISON is one of America's most prominent composers. Among his principal works are three string quartets, three symphonies, two operas, and the cantata **The Flight Into Egypt**, which earned him a Pulitzer Prize in 1987. The Metropolitan Opera has commissioned him to compose a third opera, **The Great Gatsby**, scheduled for its premiere in December 1999.

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance. He is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet. Today he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Festivals, and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, and more than thirty of his compositions have been recorded on the Nonesuch, Northeastern, Harmonia Mundi, New World, Decca, Koch, Centaur, Archetype, and CRI labels.

Harbison's newest work, **Four Psalms**, was commissioned by the Israeli Consulate of Chicago and composed to celebrate the 50th anniversary of the founding of the State of Israel. Scored for vocal soloists, chorus, and orchestra, the work was premiered by the Chicago Symphony earlier this month. Other recent projects include **Olympic Dances**, written for the National Band Directors Association and choreographed by Pilobolus; a **Flute Concerto** for the American Composers Orchestra, the St. Paul Chamber Orchestra, and the Oregon Symphony; and a **Sonata for Saxophone and Piano**, commissioned by 100 saxophonists. Harbison was one of twelve composers invited to compose a section of a requiem commemorating the victims of World War II, performed on the 50th anniversary of V-Day, August 1995, by the Stuttgart Bachchor and the Israel Philharmonic, conducted by Helmuth Rilling.

As conductor, Harbison has led a number of distinguished orchestras and chamber groups, including the St. Paul Chamber Orchestra, the Scottish Chamber Orchestra, and the Cantata Singers in Boston. He has also conducted the Boston Symphony, the Los Angeles Philharmonic, the Handel and Haydn Society, and Emmanuel Music in Boston.

Harbison did his undergraduate work at Harvard University and earned a Master of Fine Arts degree from Princeton University. He has taught at the Massachusetts Institute of Technology, CalArts, Boston University, and Duke University, and is currently on the faculty of the Aspen Music Festival. His awards include the Kennedy Center Friedheim First Prize of 1980, a MacArthur Fellowship in 1989, and the Heinz Award for the Arts and Humanities in 1998. Much of his violin music has been composed for his wife, Rose Mary, and with her, he runs the Token Creek Music Festival on the family farm in Wisconsin.

Furthering the work of younger composers is one of Harbison's prime interests, and he serves on the boards of directors of the American Academy in Rome, the Copland Fund, and the Koussevitzky Foundation, and on the juries of the Fromm Foundation and the American Academy of Arts and Letters. His music is published exclusively by Associated Music Publishers.

