



Lynn Philharmonia No. 1

LYNN

Conservatory of Music

2014-2015 Season

Lynn Philharmonia Roster

VIOLIN

JunHeng Chen
Erin David
Franz Felkl
Wynton Grant
Herongia Han
Xiaonan Huang
Julia Jakkel
Nora Lastre
Jennifer Lee
Lilliana Marrero
Cassidy Moore
Yaroslava Poletaeva
Vijeta Sathyaraj
Yalyen Savignon
Kristen Seto
Delcho Tenev
Yordan Tenev
Marija Trajkovska
Anna Tsukervanik
Mozhu Yan
Evgenia Zharzhavskaya

VIOLA

Felicia Besan
Brenton Caldwell
Hao Chang
Josiah Coe
Sean Colbert
Zefang Fang
Roberto Henriquez
Miguel Fernandez Sonnak
Megan Yost
Jesse Yukimura

CELLO

Patricia Cova
Akmal Irmatov
Trace Johnson
Yuliya Kim
Elizabeth Lee
Clarissa Vieira
Doniyor Zuparov

DOUBLE BASS

August Berger
Evan Musgrave
Jordan Nashman
Amy Nickler
Isac Ryu

FLUTE

Mark Huskey
Jihee Kim
Alla Sorokoletova
Anastasia Tonina

OBOE

Paul Chinen
Asako Furuoya
Kelsey Maiorano
Trevor Mansell

CLARINET

Anna Brumbaugh
Jacqueline Gillette
Carlos Ortega
Amalia Wyrick-Flax

BASSOON

Hyunwook Bae
Sebastian Castellanos
Joshua Luty
Ruth Santos

FRENCH HORN

Mileidy Gonzalez
Mateusz Jagiello
Daniel Leon
Shaun Murray
Raul Rodriguez
Clinton Soisson
Hugo Valverde Villalobos
Shuyu Yao

TRUMPET

Zachary Brown
Ricardo Chinchilla
Marianela Cordoba
Kevin Karabell
Mark Poljak
Natalie Smith

TROMBONE

Mariana Cisneros
Zongxi Li
Derek Mitchell
Emily Nichols
Patricio Pinto
Jordan Robison

TUBA

Jose Guimaraes
Josue Jimenez Morales
Nicole Kukieza

PERCUSSION

Kirk Etheridge
Isaac Fernandez
Hernandez
Parker Lee
Jesse Monkman

Lynn Philharmonia No. 1

Guillermo Figueroa, music director and conductor

Saturday, September 27 – 7:30 p.m.

Sunday, September 28 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Ínsula Tropical for Violin and Strings

Ernesto Cordero

Yerba bruja (Witch – Herb): Allegro vivace

(b. 1946)

Jajome (Meditation): Andante affabile

Fantasia salsaera: Allegro ritmico

El colibri dorado (The Golden Hummingbird): Energico

Guillermo Figueroa, violin

Cockaigne Overture “In London Town”, Op. 40

Edward Elgar
(1857-1934)

Intermission

Symphony No. 4 in E minor, Op. 98

Johannes Brahms

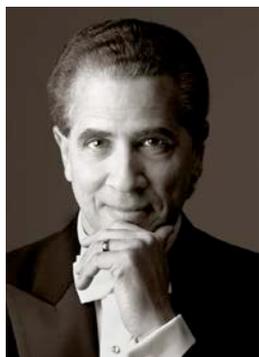
Allegro non troppo

(1833-1897)

Andante moderato

Allegro giocoso

Allegro energico e passionato



Guillermo Figueroa

Guillermo Figueroa is currently the Music Director and Conductor of the Music in the Mountains Festival in Colorado, and Music Director of the Lynn Philharmonia at the prestigious Lynn Conservatory of Music in Boca Raton, Florida. He is the Founder and Artistic Director of The Figueroa Music and Arts Project in Albuquerque. For 10 years he was the Music Director of the New Mexico Symphony, as well as Music Director of the Puerto Rico Symphony for 6 seasons. With this last

orchestra he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

His international appearances as a Guest Conductor include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata (Buenos Aires), Xalapa (Mexico), the Orquesta de Cordoba in Spain and the Orquesta Sinfonica de Chile. In the US he has appeared with the symphony orchestras of Detroit, New Jersey, Memphis, Phoenix, Colorado, Berkeley, Tucson, Santa Fe, Toledo, Fairfax, San Jose, Juilliard Orchestra and the New York City Ballet at Lincoln Center.

Mr. Figueroa has collaborated with many of the leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Placido Domingo, Joshua Bell, Olga Kern, Janos Starker, James Galway, Midori, Horacio Gutierrez, the Emerson and Fine Arts String Quartets, Ben Hepner, Rachel Barton Pine, Pepe and Angel Romero, Elmar Oliveira, Vadim Gluzman and Arnaldo Cohen.

A Berlioz specialist, he created the most comprehensive Berlioz Festival in the US in 2003 for the composer's Bicentennial. Mr. Figueroa has conducted the premieres of works by important composers, such as Roberto Sierra, Ernesto Cordero and Miguel del Águila. An advocate for new music, Mr. Figueroa and the NMSO won an Award for Adventurous Programming from the League of American Orchestras in 2007.

A renowned violinist as well, his recording of Ernesto Cordero's violin concertos for the Naxos label received a Latin Grammy nomination in 2012. Figueroa was Concertmaster of the New York City Ballet, and a Founding Member and Concertmaster of the Orpheus Chamber Orchestra, making over fifty recordings for Deutsche Grammophon. Also accomplished on the viola, Figueroa performs frequently as guest of the Fine Arts, American, Amernet and Orion string quartets.

Figuroa has given the world premieres of four violin concertos written for him: in 1995 the Concertino by Mario Davidovsky, at Carnegie Hall with Orpheus; in 2007 the Double Concerto by Harold Farberman, with the American Symphony at Fisher Hall, Lincoln Center; in 2008 the Violin Concerto by Miguel del Aguila, commissioned by Figuroa and the NMSO and in 2009 *Insula, Suite Concertante*, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

He is a regular performer at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, and Music from Angel Fire. Figuroa has recorded the Three Violin Sonatas by Bartok for the Eroica Classical label, with pianist Robert Koening, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figuroa.

Mr. Figuroa studied with his father and uncle at the Conservatory of Music of Puerto Rico. At the Juilliard School his teachers were Oscar Shumsky and Felix Galimir. His conducting studies were with Harold Farberman in New York.

Program Notes

Ínsula Tropical for Violin and Strings Ernesto Cordero

Notes by Ernesto Cordero

This work is a 'combined' concerto, made up of movements from two different works by Mr. Cordero, *Concertino Tropical* (1998) and *Ínsula, Suite Concertante* (2007). At the suggestion of violinist Guillermo Figuroa, to whom the original *Ínsula* is dedicated, the composer approved the assemblage of the new *Ínsula Tropical*, which combines the first and last movements of *Concertino* with the two middle movements of *Ínsula, Suite Concertante*, as well as a mixture of the two names. The combined *Ínsula Tropical* was premiered by Figuroa at the Music from Angel Fire summer festival, also in 2009.

The first movement, *Yerba bruja*, is dominated by a rhythmic cell or pattern 3-2-2, a syncopated rhythm very common in traditional Afro-Caribbean music. This rhythmic cell has a great influence in the melodic and harmonic structure which is very modal. The movement ends with a quite emotional and virtuosic cadenza followed by a classical recapitulation.

The second movement is called *Jájome*, after a mountainous ridge located at the center of the Island. The relaxing peace and serenity permeating this zone, turns it into an ideal meditation site. Upon this lovely spot in the town of Cayey, sprinkled as it is with impressionist and extemporizing elements, rises the contemplative character that distinguishes this movement. I love to imagine an afternoon right in this place, where Guillermo and myself were listening to Erik Satie playing his "Gymnopedies" at the piano, and frankly admit that this wonderful thought did influence this movement.

The third movement, *Fantasia Salsera*, is based in the Afro-Caribbean aspect of our insular musical culture. Because of this, the syncopated, rhythms and harmonic sequences that characterize the Caribbean music denominated by the inclusive term of "Salsa" are emphasized. At the middle part of this composition, there is a change of atmosphere and rhythm identified as "lento Giocoso". The creative element in this section is born from the violin's open strings (sol, re, la, mi). The work ends with a recapitulation which retakes the Afro-Caribbean element.

The fourth movement, *El colibri dorado* (The Golden Humming-Bird), is a *moto perpetuo*. Barely lasting a minute and half, it is the shortest and most virtuosic part of the work. The soloist runs, with great velocity and without interruption, through all the registers of the instrument, while the string orchestra maintains the harmonic support.

Ernesto Cordero

Notes by Michael Lorimer

Composer and guitarist Ernesto Cordero (born in 1946 in New York and raised in Puerto Rico) has composed a large rich catalogue distinguished by its Caribbean flavor. He has written eight concertos (four for guitar, two for violin, one for flute-piccolo and one for the Puerto Rican cuatro), orchestra and choral works, art songs accompanied by the guitar, piano or orchestra a variety of chamber works in which the guitar appears in diverse ensembles and numerous guitar solos, some of which have become standards. He has received important awards for composition and his music is performed and recorded worldwide by the finest artists. To date, there are more than fifty recordings of Cordero's works and most of his several dozen compositions have been published under the banners of leading publishers, for example; Max Eschig (France), Berben (Italy), Chanterelle, Antes Edition and Hubertus Nogatz (Germany), Doberman-yppan and D'oz (Canada), Mel-Bay Publications, Boosey & Hawkes, Falls House Press, Editions Ophée and Michael Lorimer Editions (USA).

Although Ernesto Cordero is now generally known only as a composer, the New York Times reviewer Peter G. Davis highly acclaimed Ernesto Cordero's January 1978 New York Carnegie Recital Hall debut as a guitarist and as a composer: "His technique is impeccable, remarkable for its finger independence and ability to clarify and articulate the most complex textures. The colorist variety of his playing is also extensive, and the subtle interplay of tonal nuances gave each piece a solid musical profile as well as supplying a beguiling sensuous wash of sound". Of Cordero's compositions, the New York Times review said, "...like Mr. Cordero's performances they projected a healthy combination of skill, sensitive invention and sound musical effect".

Ernesto Cordero's countrymen G. Figueroa, Rijos, Egúrbida, Sorroche, López, Hutchinson, Cruz and Colón Zayas have all performed his concertos, as have leading international performers including, Angel Romero, Carlos Barbosa Lima, Manuel Barrueco, Costas Cotsiolis, Eduardo Fernández, Pepe Romero, Alirio Díaz, and Carlos Pérez among many others. Some orchestras that have played his works are; Puerto Rico Symphony Orchestra, Philharmonie baden-baden, Nouvel Orchestre Philharmonique de Radio France, National Philharmonic Orchestra of Russia, Orquesta de Cámara Reina Sofía, I Solisti di Zagreb and Orquesta Simón Bolívar.

Ernesto Cordero began his higher studies in 1963 when he entered the Conservatory of Music in Puerto Rico and he continued at the Royal Conservatory of Music in Madrid, Spain where he earned a diploma in 1971. Subsequently, he did post-graduate work in composition with Roberto Caggiano in Rome, Italy from 1972 to 1974 and with Julian Orbón in New York from 1977 to 1978. He first studied guitar from 1961 to 1964 with Jorge Rubiano and he later worked with several teachers, most importantly Regino Sainz de la Maza in Spain in the 60s and Alirio Díaz and Claudio de Angelis in Italy in 1972. Since 1971 he taught composition and guitar in the music department of the University of Puerto Rico. In addition to his activities as composer, performer and teacher, Ernesto Cordero, was music director since 1980 to 1997 of the International Guitar Festival of Puerto Rico. He is in demand throughout the world as a distinguished participant in leading competitions and festivals.

Symphony No. 4 in E Minor, Op. 98

Johannes Brahms

Notes by Barbara Barry

Considered one of the most important groups of large-scale orchestral works after Ludwig van Beethoven, Brahms' four symphonies hold a special place in his output. For many years Brahms was reluctant to publish a symphony until he had gained experience in chamber music and concerto; as he was highly self-critical and concerned with the inevitable comparison with Beethoven.

The fundamental "building block" of Brahms' fourth symphony in E minor, composed in 1885, is the interval of a third. The first movement opens with a broadly spaced, yearning melody in the violins of a falling third alternating with its inversion, a rising sixth. The opening melody is based on a chain of descending thirds, and thirds can be traced throughout the whole work. Following Beethoven's use of four-movement symphonic form, the first movement unfolds a sonata design based on two principal ideas the opening, yearning melody, then, after a rhythmic "heralding" figure in the woodwinds, a long-spanned, beautiful cello melody. The middle section of the movement intensifies exchanges between instrumental groups. When the heralding figure returns, it announces a mysterious, elongated appearance of the opening idea. This leads, in turn, into the last main section of the movement.

Brahms picks up the keynote E from the first movement to make the transition to the second movement, *Andante moderato* (moderately slow). The unaccompanied and unharmonized horn opening hinges between an upper and lower third from E, then opening out into a lyrical melody in E major in the clarinets with pizzicato strings, repeated in the violins in one of Brahms' most radiant orchestral textures.

The scherzo, Brahms' only true scherzo in the four symphonies, once again picks up the third relationship heard in the first and second movements. This energetic movement is in C major, which is the interval of a third away from E minor, the key of the work. Unlike the usual triple time for the scherzo, it is in 2/4 time, often accentuating the second beat of the bar.

The finale is the crown of the work and of Brahms' symphonic achievement. It is a chaconne/passacaglia, a form most often used in the Baroque period as a series of variations on an eight-bar theme and harmonic pattern, although Brahms once again shows his indebtedness to Beethoven, as the finale of the ninth symphony is also a set of variations.

Each variation in Brahms' finale follows the model precisely, with variety provided by scoring and difference of rhythmic patterns from one variation to the next. The movement is laid out in three large sections-E minor, E major, E minor-and after the more inward quality of the E major section, the final incisive section drives forward to a powerful conclusion of the work.

Upcoming Events

From the Studio of Lisa Leonard: "Mozart and Beethoven: A Retrospective"

Thursday, Oct. 2 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall
\$10

Piano Master Class with Rebecca Penneys

Thursday, Oct. 6 – 4 p.m.

Location: Amarnick-Goldstein Concert Hall
FREE

A Reese-Leonard Production

Thursday, Oct. 16 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall
\$20

Concerto Competition Final Round

Sunday, Oct. 19 – 9:30 a.m. and 1 p.m.

Location: Amarnick-Goldstein Concert Hall
FREE

Piano Master Class with Uriel Tsachor

Monday, Oct. 20 – 7pm

Location: Amarnick-Goldstein Concert Hall
FREE

Chamber Music Palm Beach No. 2

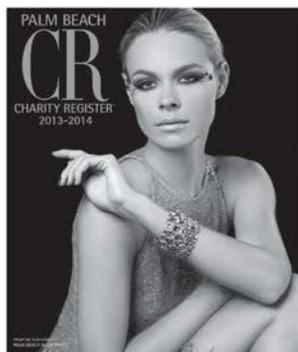
Thursday, Oct. 23 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall

\$20 ** DATE CHANGE from PRESEASON BROCHURE (was October 16th)

REACHING

FLORIDA'S WEALTHIEST READERS



PUBLISHER OF

Palm Beach Illustrated • Naples Illustrated • Weddings Illustrated

Palm Beach Charity Register • Naples Charity Register

Fifth Avenue South • The Jewel of Palm Beach: The Mar-a-Lago Club • Traditions: The Breakers
The International Polo Club Palm Beach Magazine • ONE Life: ONE Sotheby's International Realty
Salut!: The Naples Winter Wine Festival • Estate Portfolio: Premier Estate Properties

FOR MORE INFORMATION
561.659.0210 • palmbeachillustrated.com

PALM BEACH
ILLUSTRATED

PALM BEACH
MEDIA GROUP

All one has to do
is hit the right keys
at the right time
and the instrument
plays itself.

– *Johann Sebastian Bach*



kretzer
P I A N O

Exclusive

YAMAHA

Dealer for Palm Beach County
and the Treasure Coast

240 West Indiantown Road
Jupiter, Florida 33458

561.748.0036
www.kretzerpiano.com



