



Tenth Annual New Music Festival
4 events | 5 world premieres | 40 performers
Ellen Taaffe Zwilich, Composer-in Residence
Lisa Leonard, Director
February 23 - February 26, 2016

LYNN

Conservatory of Music

2015-2016 Season

SPOTLIGHT I: YOUNG COMPOSERS

Tuesday, February 23 at 7:30 p.m.

Matthew Hakkarainen Florida MTNA winner
(b.2000) *The Suite for Three Animals* (2015)
Hopping Hare
Growling Bear
Gallopig Mare

Matthew Hakkarainen, violin

David Jonathan Rogers *Piano Trio, Op.10* (2015)
(b. 1990)
Arcs
Fractals
Collage

Yasa Poletaeva, violin; Elizabeth Lee, cello
Darren Matias, piano

Trevor Mansell *Six Miniatures for Wind Trio* (2014)
(b. 1996) **World Premiere**
Pastorale
Nocturne
March
Minuet
Aubade
Rondo

Cameron Hewes, clarinet; Trevor Mansell, oboe
Michael Pittman, bassoon

Alfredo Cabrera **“Three Corrupted Melodies”**
(b. 1996) **from *The Whistler Suite, Op. 5* (2015-16)**
Innocence **World Premiere**
Sadness & Avarice
Beauty & Anger

Sheng-Yuan Kuan, piano

Pause

Chen Liang Two movements from *String Quartet* (2015-2016)
(b. 1991) World Premiere

Andante
Rondo

Junheng Chen & Yvonne Lee, violins
Hao Chang, viola; Nikki Khabaz Vahed, cello

Anthony Trujillo *The Four Nocturnes* (2015)
(b. 1995) World Premiere

Matthew Calderon, piano

Matthew Carlton *Septet* (2015)
(b. 1992) World Premiere

John Weisberg, oboe; Cameron Hewes, bass clarinet
Hugo Valverde, French horn; Michael Pittman, bassoon
Yaroslava Poletaeva, violin; Darren Matias, piano
Anastasiya Timofeeva, celesta

MASTER CLASS with ELLEN TAAFFE ZWILICH

Wednesday, February 24 at 7:30 p.m.

Selections from the following compositions by Lynn student composers will be performed and discussed.

Alfredo Cabrera

(b. 1996)

“Three Corrupted Melodies”

from *The Whistler Suite*, Op. 5 (2015-16)

Innocence

Sadness & Avarice

Beauty & Anger

Sheng-Yuan Kuan, piano

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The Four Nocturnes (2015)

Matthew Calderon, piano

Matthew Carlton

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Septet (2015)

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Hugo Valverde, French horn; Michael Pittman, bassoon

Yaroslava Poletaeva, violin; Darren Matias, piano

Anastasiya Timofeeva, celesta

SPOTLIGHT II: Music of ELLEN TAAFFE ZWILICH (b. 1939)

Thursday, February 25 at 7:30 p.m.

Concerto for Trumpet and Five Players (1984)

I. Marziale

Mark Poljak, trumpet
Anastasia Tonina, flute/piccolo
Molly Wyrick-Flax, bass clarinet/clarinet
Juanmanuel Lopez, percussion; Anastasiya Timofeeva, piano

Chamber Symphony (1979)

Maestoso

Alla Sorokoletova, flute/piccolo;
Molly Wyrick-Flax, clarinet/bass clarinet; Erin David, violin
Kayla Williams, viola; Clarissa Vieira, cello; Lisa Leonard, piano
Terence Kirchgessner, conductor

Pause

Episodes for violin and piano (2003)

Arioso

Vivace

Yasa Poletaeva, violin
Darren Matias, piano

Lament (1999)

Roberta Rust, piano

Quintet for Violin, Viola, Cello, Contrabass and Piano (2011)

without indication

Fantasy: "Die launische Forelle"

without indication

Yvonne Lee, violin; Yizhu Mao, viola
Axel Rojas, cello; Scott Davis, double bass
Sohyun Park, piano

an encore, Lullaby for Linus (1997)

Hikari Nakamura, piano

SPOTLIGHT III: The PENDERECKI STRING QUARTET
AN INFORMANCE

Friday, February 26 at 7:30 p.m.

*This event will feature the quartet performing, discussing,
and demonstrating in-depth rehearsal techniques.*

*Krzysztof Penderecki
(b.1933)*

String Quartet No.3 (2008)

Leaves of an unwritten diary

Jerzy Kaplanek and Jeremy Bell, violins
Christine Vlajk, viola
Katie Schlaikjer, cello



COMPOSER-IN-RESIDENCE



ELLEN TAAFFE ZWILICH was born in Miami, 30 April 1939. American composer and violinist. She studied with John Boda at Florida State University (BM 1960, MM 1962), then moved to New York to study the violin with Galamian. As a member of the

American SO under Stokowski, she acquired invaluable training in performance and orchestration. Eventually, she enrolled at the Juilliard School, where she studied with Carter and Sessions and, in 1975, became the first woman to take the DMA in composition. Meanwhile, performances of her music began occurring with increasing frequency: *Symposium* for orchestra (1973) was conducted by Boulez, the *String Quartet 1974* was played at the ISCM World Music Days in Boston and the *Sonata in Three Movements* (1973–4) was performed by her husband, the violinist Joseph Zwilich. Symphony no.1, first performed in 1982 by the American Composers Orchestra under Schuller, brought her international renown in 1983, when it was awarded the Pulitzer Prize in music, making Zwilich the first woman to receive that honour.

The publicity engendered by the prize enabled Zwilich to earn a living exclusively from composition. Her music had already begun to change from the jagged melodies, atonal harmonies and structural complexities of the *Sonata in Three Movements* and the *String Quartet 1974* to a simpler, more accessible vocabulary. That change was partly due to the death of her husband in 1979; afterwards, she became interested in communicating more directly with performer and listener. Although this trend is evident in the Symphony no.1, it accelerated throughout the 1980s and 90s. Since her earliest mature compositions, Zwilich has been obsessed with the idea of generating an entire work – large-scale structure, melodic and harmonic language, and developmental processes – from its initial motives. However, beginning in the mid-1980s the motivic material itself becomes simpler, its development more audible,

its melodic treatment more long-breathed and its harmonic context increasingly tonal.

In subsequent works, Zwilich has employed traditional motivic materials (triads, scales, arpeggios) within classical multi-movement structures, underpinned by recognizable thematic recurrences. Orchestral works like *Symbolon* (1988), Symphony no.2, 'Cello Symphony' (1985), and Symphony no.3 (1992), commissioned by the New York Philharmonic for its 150th anniversary, are characterized by grand gestures, with tonal centres defined by propulsive ostinatos, forceful unisons and lengthy pedal-points. Her orchestral works, the bulk of her more recent output, exude a dark-hued intensity reminiscent of Shostakovich and possess a directness of utterance that has made Zwilich popular with audiences and performers alike. Concise, economical and clean in texture, Zwilich's music might be classified under the rubric 'neo-classic' were it not for its very 'neo-romantic' expressive force.

Beginning in the late 1980s, Zwilich wrote a series of concertos for the more neglected orchestral instruments, including the trombone (1988), the bass trombone (1989), the flute (1989), the oboe (1990), the bassoon (1992), the horn (1993) and the trumpet (1994); she also wrote a Double Concerto for violin and cello (1991). As the first occupant of the Carnegie Hall Composers Chair (1995–9), she composed the Violin Concerto for Pamela Frank (1997) and the String Quartet no.2 for the Emerson Quartet (1998), and designed and hosted an innovative concert and interview series, *Making Music*, devoted to living composers of every stylistic bent. A constant stream of orchestral commissions, numerous repeat performances and an increasingly accessible musical language have combined to make Zwilich one of America's most frequently played and genuinely popular living composers.

GUEST ARTISTS

THE PENDERECKI STRING QUARTET, approaching the third decade of an extraordinary career, has become one of the most celebrated chamber ensembles of their generation. These four musicians from Poland, Canada, and the USA bring their varied yet

collective experience to create performances that demonstrate their “remarkable range of technical excellence and emotional sweep” (Toronto, Globe and Mail). Their recent schedule has included concerts in New York (Weill Hall at Carnegie Hall), Amsterdam (Concertgebouw), Los Angeles (REDCAT at Disney Hall), St. Petersburg, Paris, Prague, Berlin, Rome, Belgrade, Zagreb, Atlanta, as well as appearances at international festivals in Poland, Lithuania, Italy, Venezuela, Brazil, and China. The PSQ champions music of our time, performing a wide range of repertoire from Haydn to Zappa as well as premiering over 100 new works to date. Described by Fanfare Magazine as “an ensemble of formidable power and keen musical sensitivity”•, the PSQ’s diverse discography includes the chamber music of Brahms and Shostakovich (Eclectra and Marquis labels) and their recently released Bartok cycle. They enter their 20th year as Quartet-in-Residence at Wilfrid Laurier University in Waterloo, Ontario.

DIRECTOR



Hailed as a pianist who “communicates great musical understanding through a powerful and virtuosic technique”, **LISA LEONARD** enjoys a diverse career as soloist, chamber musician, and educator. In 1990 at the age of 17, Ms. Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy

Center. She has appeared throughout Europe, Japan, Russia, and North America with many orchestras including the Redlands Symphony Orchestra, the Oregon Mozart Players, and the Simon Bolivar Orchestra of Venezuela with conductors including Gunther Schuller and Gustavo Dudamel. An active and dedicated chamber musician, her recent collaborations have included recitals with Elmar Oliveira, Marc Reese and Guillermo Figueroa. She is a long time member of the Palm Beach Chamber Players and has performed with members of the Concertgebouw, Berlin, Vienna, New York, Cleveland, Dallas, Minnesota and Cincinnati Symphonies; American and Miami String Quartets, and the Empire Brass Quintet in performances featured on National Public Radios’

“Performance Today” and “Command Performance” programs. Her love of new music has resulted in several premieres of both solo and chamber music including James Stephenson’s *Concerto for Trumpet and Piano* which was written for her and her husband, Marc Reese, which they premiered with the Lynn University Philharmonia. The performance was noted as one of South Florida’s Top 10 performances of 2007 which also included her performance of the Brahms F minor Piano Quintet at the Palm Beach Chamber Music Festival. Critic Lawrence Budmen said, “Her stellar technique, deeply penetrating musicality and volcanic power turned Brahms’ darkly ruminative score into an edge of the seat tour de force. She uncovered new sonic layers in an awesome deconstruction of a chamber music masterpiece.” Ms. Leonard has served on the faculties of the North Carolina School of the Arts, the Meadowmount School of Music as a collaborative pianist, and the Las Vegas Music Festival. She is currently the head of the Graduate Instrumental Collaborative Piano Program at Lynn University where she also directs the annual New Music Festival, a week-long celebration of modern music which has presented more than fifty world premieres since 2006. She has performed at many festivals including the Pacific Music Festival, Gilmore International and Caramoor; has been featured on Japan’s NHK television network, PBS and can be heard on the Klavier, Centaur, and Summit labels. A native of Washington D.C., Ms. Leonard received her M.M. and B.M. from the Manhattan School of Music where she was the premiere recipient of both the Rubinstein and Balsam awards, two of the highest awards given. Her former teachers include Marc Silverman, Suzanne W. Guy, Eric Larsen, Isidore Cohen, Thomas Schumacher, Cynthia Phelps and David Geber.

HEAD OF COMPOSITION



THOMAS L. MCKINLEY (Ph.D., A.M.—Harvard University; M.M., B.M.—University of Cincinnati) is a Professor of Music Theory and Composition at Lynn University where he serves as Curriculum Coordinator,

Undergraduate Academic Advisor and Head of Music Theory, History & Composition. He studied with Norman Dinerstein, Earl Kim, Leon Kirchner and Sir Peter Maxwell Davies. Dr. McKinley's compositions have been performed throughout the United States, as well as internationally in Madrid Spain and Rotterdam, the Netherlands. He has received grants, awards, and commissions from the Georgia Woodwind Quintet/the University of Georgia; the University of Cincinnati; the Wesley Weyman Fund; ASCAP/Aspen Music School; Harvard University; the James Pappoutsakis Memorial Fund, Inc.; the Massachusetts Council on the Arts, and Humanities; Marc Reese; Lynn University; and the Florida State Music Teachers Association. Dr. McKinley's *Six Bagatelles for Wind Quintet* have been recorded on CD by the Georgia Woodwind Quintet. He was one of the founding members of the Boston-based performing group Extension Works and served as its secretary/treasurer for five years. In October of 1986, he was invited to have works played and be a guest performer (piano) at the 62nd State Convention of the Kentucky Federation of Music Clubs. In addition to his work as a composer and teacher, Dr. McKinley has pursued research in music theory and analysis. His principal areas of interest are chromaticism in the Common-Practice Period, tonality in Twentieth-century Music and the interdisciplinary study of the visual arts and music.

YOUNG COMPOSERS

ALFREDO CABRERA, 19, is an accomplished composer, violinist and pianist originally from Caracas, Venezuela. He started his musical education at age 3 and started playing violin at age 7. Cabrera began his studies in composition with Jose Baroni, a Venezuelan composer and scholar, winner of the *Klang Der Welt* composition prize from the Berlin Opera House in 2011. Cabrera has received many awards and recognitions including the award for *The Artist of the Future* in 2012 and 2013 from the El Hatillo municipality in Caracas. He has participated in master classes with Simon Goyo, Virgine Robilliard and Netanel Draiblate. Cabrera's musical style is defined by the use of polystylistic and programmatic elements and the music of Alfred Schnittke and Stravinsky has deeply influenced him. Cabrera's music has been performed by musicians of great artistry in and outside of the United States. He has been commissioned by great musicians including the Assistant Principal

Violist of the Corpus Christi Symphony Orchestra, Melissa Meléndez. In 2014 he moved to the US to continue his studies in composition with Dr. Thomas McKinley. Cabrera is currently working to complete a B.M. in Composition on the Lynn University Conservatory of Music.

MATTHEW CARLTON is a native of Naples, Florida. He graduated from Barron G. Collier High School in 2011 where his interest in composition began his freshman year. In fall of 2012 Mr. Carlton entered the Bachelor of Music in Composition degree program at the Conservatory of Music at Lynn University where he studies with Professor Thomas L. McKinley. His composition *Oracle* (2012), for a mixed octet and synthesizers, was performed at Lynn University's Seventh Annual New Music Festival and *Agellus* (2013), for woodwind quintet, was performed at the Eighth Festival. Mr. Carlton has a strong interest in film scoring and scored the documentary *A Presidential Debate: Backstage Pass* for Lynn University's Communication Department and also wrote music for the short film *Distance* which had its Florida premiere at the Miami International Film Festival on March 8, 2015. He is also currently working on scores for other film and video game projects.

Violinist **MATTHEW HAKKARAINEN** is the 2016 Florida State Music Teachers Association Composition Competition winner. He began his studies at the age of three years in Florida with Maree Sawhney and Professor Huifang Chen. He has been a consistent winner every year at the Florida Federation of Music Clubs (FFMC) Junior Convention since the age of five including winning the prestigious Irene Muir award for best overall performance, and has performed as a featured soloist in the FFMC Awards Ceremony. Matthew currently studies with Professor Mauricio Fuks of the Jacobs School of Music at Indiana University and Borislava Ilcheva, Concertmaster of the Baton Rouge Symphony. Matthew has also studied music composition with renowned composer Donald Waxman in Boca Raton, Florida. He has won many state and national competitions including grand prize at the Bach Festival Society Young Artist Competition held at Rollins College, third place in the Alhambra Concerto Competition, first place in the FSMTA Junior Performance Competition, and first place in the American Protégé International Concerto Competition where he performed as a soloist at Carnegie Hall in New York City. He performed as a soloist with Maestro Peter Fuchs and the Hallandale Symphonic Pops Orchestra and was featured on National Public

Radio's "From the Top" and "Classical Connections." In addition, he serves as the Concertmaster of the Florida Youth Orchestra's Principal Orchestra. He is currently a sophomore at the Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida.

Winner of the 2014 Lynn Concerto Competition, **CHEN LIANG** began his piano studies at age five with Cai Ying, and continued his studies, starting at twelve, with Professor Zheng Daxin. In 2010, Chen went to the Sichuan Conservatory of Music, under the tutelage of Zeng 'Ai. He has performed for the Japanese and German friendship delegations and was selected by the Chinese government to visit Japan. Chen's accomplishments include: first prize of his group in the 3rd Lira International Piano competition in St. Petersburg, Russia (2007); attending the "Prestissimo" International Chamber Music Festival in Pennsylvania (2011); 3rd prize in the "Imola" International Piano Competition in China (2012); attending Piano Texas in America (2013) and the Summer Academy of the Mozarteum in Austria (2014); and 1st Prize in the Big Arts Classical Music Scholarship Competition (2015). He presently studies piano performance at Lynn University's Conservatory of Music with Dr. Roberta Rust and composition with Dr. Thomas L. McKinley.

A native of Calgary, Alberta, **TREVOR MANSELL** plays oboe, English horn, and piano and is an avid composer of music. He is currently enrolled in Lynn's Conservatory of Music where he studies oboe with Joe Robinson and composition with Thomas McKinley. Trevor started playing oboe in seventh grade as part of his school's band program and then took up piano the following year. In ninth grade he became interested in composing and commenced studying under Duane Hendricks. The same year, he joined the Mount Royal University Conservatory Academy for Gifted Youth, graduating from their Advanced Performance Program in 2014. In the fall of 2013 Trevor's first commission for large ensemble, *Divertimento for Orchestra*, was performed on March 16, 2014 by the Calgary Youth Orchestra. Subsequently, one of the *Divertimento's* movements was featured in the Calgary Youth Orchestra's tour of Germany. Trevor's future plans are to complete degrees in oboe performance and music composition.

American-Slovakian **DAVID JONATHAN ROGERS** began violin at six, composing his first piece the next year. His concertmaster-ships began from age nine at Las Vegas Youth Orchestra and, afterward, a five-year post at Reno Philharmonic Youth Symphony Orchestra. In just over three years, he completed undergraduate degrees in violin performance in music composition at Palm Beach Atlantic University, where he won grand prize in the concerto competition with Tchaikovsky. In 2008, Rogers won first prize in the MTNA State Composition Competition. Since, his works have been performed by international artists over four continents. Having learned from such teachers as James Buswell, David Cerone, Marilyn Mims, and Philippe Entremont, he performed as a featured soloist in Europe, Asia, North America, and the Caribbean. In 2013, Rogers co-founded the music production company Vicarious D Music, with DJ J-Thor, fellow member of their crossover electronic music duo, Vicarious•D.

ANTHONY TRUJILLO is a native of Miami, Florida. He graduated from the Mater Academy Charter High School in Hialeah Gardens in 2013. His interest in music began at age ten with the Christmas gift of a piano. Anthony taught himself to read music and through middle school and high school, under the direction of Dr. Maria Mesa, he studied music theory and piano, and participated in band and chorus. He began composing at age fifteen and in fall of 2013 Mr. Trujillo entered the Bachelor of Music in Composition degree program at the Conservatory of Music at Lynn University where he studies with Professor Thomas L. McKinley.

ABOUT THE NEW MUSIC FESTIVAL

The mission of the New Music Festival is to expose students and the community to new music by providing the platform for composers to bring their work to life through collaboration with their peers. The Conservatory of Music is dedicated to promoting the creation of new works by renowned composers and has to date commissioned eight compositions for a variety of ensembles from mixed trios to chamber symphonies. 2016 marks the 10th anniversary of the festival which has presented more than 85 world premieres since 2007.

James Stephenson III, 2007

Bruce Polay, 2008

Joseph Turrin, 2009

Kenneth Frazelle, 2010

Gunther Schuller, 2011

Thomas McKinley, 2012

Donald Waxman, 2013

Shirley J. Thompson, 2014

David Noon, 2015

Ellen Taaffe Zwilich, 2016

Special thanks to the entire conservatory for supporting new music.

I am deeply appreciative of my colleagues Tom McKinley, Marc Reese, Chauncey Patterson, David Cole, Tim Cobb, and Terry Kirchgessner who helped prepare the groups; to Manny Capote and Terry Kirchgessner for assisting with all vital and practical components of the Festival and Residency and to Jon Robertson for making all things possible.



Welcome to the 2015-2016 season. The talented students and extraordinary faculty of the Lynn Conservatory of Music take this opportunity to share with you the beautiful world of music. Your ongoing support ensures our place among the premier conservatories of the world and a staple of our community.

- Jon Robertson, dean

There are a number of ways by which you can help us fulfill our mission:

Friends of the Conservatory of Music

The Friends of the Conservatory of Music is a volunteer organization formed to promote high quality performance education for exceptionally talented young musicians.

For some students, meeting the costs associated with a conservatory education can be challenging. This dedicated group provides financial support for many annual and endowed scholarships. Since its establishment in 2003, the Friends have raised significant funds through annual gifts and special events. The Gingerbread Holiday Concert is chief among them.

The Friends gather through the year for three afternoon concerts and the annual Friendship Tea, which is a thank you to all donors. Friends of the Conservatory donors also receive free access to the Lynn University Music Library and are able to purchase tickets to Conservatory performances before the general public.

The Leadership Society of Lynn University

The Leadership Society is the premier annual giving society for donors who are committed to ensuring a standard of excellence at Lynn for all students. Leadership Society donors make an annual gift of \$2,500 or more and have the option of directing their gift to support the Conservatory of Music. Leadership Society donors receive invitations to exclusive events throughout the year that offer opportunities to engage with other Leadership Society donors and university administrators.

Gift Planning

Gift planning allows you to make significant gifts to the Conservatory of Music during your lifetime or as part of an estate plan. Options include gifts of appreciated stock, charitable gift annuities, bequests and/or planned gifts.

Your contribution to the Conservatory is tax-deductible to the extent allowed by law. For additional information, please contact Lisa Miller at 561-237-7745.

LYNN

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