Lynn Philharmonia No. 4

LYNN
Conservatory of Music

2014-2015 Season
Lynn Philharmonia Roster

VIOLIN
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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

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

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
Amalia Wyrick-Flax

BASSOON
Hyunwook Bae
Sebastian Castellanos
Joshua Luty
Ruth Santos

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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
Joseph Guimaraes
Josue Jimenez Morales
Nicole Kukieza

PERCUSSION
Kirk Etheridge
Isaac Fernandez Hernandez
Parker Lee
Jesse Monkman
Lynn Philharmonia No. 4

Guillermo Figueroa, music director and conductor

Saturday, February 7 – 7:30 p.m.
Sunday, February 8 – 4 p.m.
Keith C. and Elaine Johnson Wold Performing Arts Center

*Märchen von der schönen Melusine*, Op. 32
Felix Mendelssohn
(1809-1847)

Concerto for Flute and Orchestra (2013)
Behzad Ranjbaran
(b. 1955)
Jeffrey Khaner, flute

*Harold en Italie*, H 68 (1834)
Hector Berlioz
(1803-1869)

*Harold aux montagnes. Scènes de mélancolie, de bonheur, et de joie*
Marche de pèlerins chantant la prière du soir
Sérénade d’un montagnard des Abruzzes à sa maîtresse
Orgie de brigands. Souvenirs des scènes précédents

Ralph Fielding, viola

Please silence or turn off all electronic devices, including cell phones, beepers, and watch alarms.

Unauthorized recordings or photography are strictly prohibited.
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 premiers 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.
Figueroa 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 Figueroa 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. Figueroa has recorded the Three Violin Sonatas by Bartok for the Eroica Classical label, with pianist Robert Koenig, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figueroa.

Mr. Figueroa 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.

Biographies

Jeffrey Khaner, flute

Canadian-born flutist Jeffrey Khaner has been Principal Flute of the Philadelphia Orchestra since 1990. From 1982 to 1990 he was principal of the Cleveland Orchestra, and has also served as principal of the New York Mostly Mozart Festival, the Atlantic Symphony in Halifax, and as co-principal of the Pittsburgh Symphony.

A noted soloist, Mr. Khaner has performed concerti with orchestras throughout the United States, Canada and Asia collaborating with conductors including Riccardo Chailly, Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, Claus-Peter Flor, Hans Werner Henze, Erich Leinsdorf, Kurt Masur, Yutaka Sado, Jose Serebrier, Wolfgang Sawallisch, Gerard Schwartz, Franz Welser-Most, and David Zinman. His concerto repertoire is extensive and he has premiered many works including the concerto by Ned Rorem, written for him in 2003. As a recitalist, Mr. Khaner has appeared on four continents with pianists Charles Abramovic, Christoph Eschenbach, Lowell Liebermann, Wolfgang Sawallisch, Hugh Sung, and many others. He regularly incorporates into the programs the music of today’s composers, many of whom have written expressly for him.
Mr. Khaner is a founding member of the Syrinx Trio (with fellow Philadelphia Orchestra principals Roberto Diaz, viola and Elizabeth Hainen, harp) which made its Carnegie Hall debut in 2001 in the Weill Recital Hall.

A graduate of The Juilliard School, Mr. Khaner was named to the faculty as Flute Professor in 2004, holding the position formerly held by his mentor, the late Julius Baker. Since 1985 he has been a faculty member of the world-renowned Curtis Institute of Music in Philadelphia. He has given masterclasses throughout North, South and Central America, Europe and Asia.

Mr. Khaner has also participated as a performer and teacher at many summer festivals and seminars including the Solti Orchestral Project at Carnegie Hall, The New World Symphony, the Pacific Music Festival and the Hamamatsu Festival in Japan, the Sarasota and Grand Teton Festivals, and the Lake Placid Institute.

In 1995, he was selected by Sir Georg Solti to be Principal Flute of the World Orchestra for Peace, celebrating the 50th anniversary of the United Nations. The orchestra regularly reconvenes, most recently in 2005 for a tour of Europe and Asia commemorating the end of World War II.

Mr. Khaner’s editions of repertoire including the Brahms sonatas are published by Theodore Presser Company.

Jeffrey Khaner is a Yamaha performing artist and clinician.

Ralph Fielding, viola

Ralph Fielding teaches viola at the Lynn University Conservatory of Music and in the summer at the Montecito International Music Festival (Thousand Oaks, CA). He previously taught at the University of Southern California, the University of California Los Angeles and Texas Tech University. He is active as a clinician at music programs around the country and has given master classes at such institutions as Oberlin College, the Cleveland Institute, DePaul University, Indiana University, the New England Conservatory, the San Francisco Conservatory, Rice University, the New World Symphony, the Eastman School of Music and the Colburn School. He has also been an adjudicator for ASTA, MTNA, Suzuki, AVS/Primrose and other competitions. He specializes in quickly getting players to reach their highest potential through combining a singing approach to music-making with simple ways to master the basic mechanics of bow control, shifts, string crossings and bow changes.
Prior to his teaching activities, Fielding had a long history as an orchestral musician. As a teenager, he played a year in the Utah Symphony under Maurice Abravanel. He later spent 16 years as a member of the Los Angeles Philharmonic Orchestra (including serving a term as Chair of their Auditions Committee) and has since helped students prepare musically and mentally for the most competitive of performance situations. His orchestral repertoire students continue to win positions in ICSOM and regional orchestras.

In addition to his classical work, Mr. Fielding has played in the string section for dozens of Hollywood film scores (such as Ghost, Armageddon, Contact, My Best Friend’s Wedding, The Parent Trap), sound recordings (for such diverse artists as The Counting Crows, the Wallflowers, Alanis Morissette, Wayne Shorter and Willie Nelson), and TV shows (including Futurama, Jag, and Star Trek DS9, TNG & Voyager) and was in the pit orchestra for Johnny Carson’s last appearance as host of the Tonight Show.

Ralph Fielding held a three-year term as the elected President of the American Viola Society, a 1,000-member nonprofit organization, founded in 1971, that puts out a peer-reviewed Journal two or three times a year, sponsors the North American Viola Congress every two years and holds the Primrose Memorial Viola Competition, one of the nation’s largest and most prestigious viola-only events.

Program Notes

Märchen von der schönen Melusine, Op. 32 (2nd version)
By Felix Mendelssohn

Taken from notes by Christopher Hogwood

At a general meeting of the Philharmonic Society in London on November 5, 1832, the members of the Society unanimously agreed to request Mendelssohn to compose a symphony, an overture, and a vocal work, for which he was to be offered the sum of one hundred guineas. The society would retain exclusive rights for two years. Mendelssohn agreed to these terms on November 28, 1832. When he arrived in England the following year, he brought not only the Italian Symphony and the aria “Infelice”, but also two overtures: the Trumpet Overture and the Melusine Overture. The Trumpet Overture was given in the 1833 season. The Melusine Overture was presented as a sign of Mendelssohn’s gratitude for the pleasure, and Melusine was performed in the following year.
The genesis of the *Märchen von der schönen Melusine*, its rehearsal and performance in London and Mendelssohn’s subsequent rewriting can be traced through correspondence with his sister, Fanny, and letters between the composer and his friends. Not everyone understood the significance of the title. Fanny, for example wrote, “By the way, I’m not at all familiar with the story. What sort of sea lion rumbles along so wickedly in F minor and afterwards is always calmed down by the friendly play of the waves?...I would like some information about the Overture…” Her brother wrote back, “I wrote this overture to an opera by Conradin Kreutzer which I heard in the Königstädtter Theatre [in Berlin] last year at this time. The overture (that is, the one by Kreutzer) which was encored displeased me marvelously, as did the whole opera…I wanted to create an overture which people will not encore but which would be more inwardly felt. So I took what pleased me in the subject and, in short, the overture came into the world.”

The first public performance of the overture was given on April 7, 1834. The reception, although warm in the press, was unexpectedly cool in the concert-hall. Mendelssohn claimed to be untouched by the public lack of enthusiasm; he wrote to Charlotte Mascheles, “And, so the people at the Philharmonic did not like ‘Melusine’? Never mind, that won’t kill me. I felt sorry when you told me, and at once played the Overture through, to see if I too should dislike it; but it pleased me, and so there is no great harm done…” Later, his chronic Revisionskrankheit (“Revising Sickness” in Mendelssohn’s own word) returned, and he announced that he had taken note of Fanny’s criticism of Melusine: “I will change and remove…the passage in A-flat that she pointed out, as well as numerous other important ones.” In November, 1835, it had been recast and revised (2nd version), and presented to Breitkoph & Härtel for publication as opus 32.

*Excerpts from the introduction of the Bärenreiter score (Urtentxt)*

**Concerto for Flute and Orchestra (2013)**
**By Behzad Ranjbaran**

**Notes by Luke Howard**

A Blend of Styles Ranjbaran studied only the Western art-music tradition at the Tehran Music Conservatory, but privately pursued his interest in Persian classical and folk music as well. By allowing those two streams to combine in his own works, he celebrates the transcendent commonalities between cultures.
The Persian roots in Ranjbaran’s music emerge both in its structure and subject matter. His Persian Trilogy for orchestra and the Songs of Eternity (setting poems from the Rubáiyát of Omar Khayyám) composed for Renée Fleming do so explicitly in their titles and text sources. But his Violin Concerto written for Joshua Bell, the Piano Concerto, and the Enchanted Garden for piano quintet, among many other works, are also redolent with the flavors of Persian inspirations.

Ranjbaran’s new Flute Concerto continues this pursuit of blended cultural influences in music. It also further Peter Schaaf’s commitment to concerto and concertante works, which outnumber the purely orchestral works in his catalog. Commissioned by The Philadelphia Orchestra and written for its principal flutist, Jeffrey Khaner, this Concerto was inspired by the delicate, evocative sound of the ney, a bamboo flute that has been at the heart of Middle Eastern music for close to 5,000 years. Long regarded as a mystic instrument in Persian literature, the ney possesses a haunting and alluring tone that is said to emulate the human voice, and so is capable of expressing the deepest of human emotions. Throughout the Concerto, Ranjbaran utilizes the modern flute’s ability to play bright, agile passagework and also the embellished plaintive melodies that are idiomatic to the ney.

Following the classical three-movement design, the Concerto opens with a first movement that juxtaposes two contrasting musical personalities. The first subject (Grave lamentoso), heard at the outset, is the mournful song of a solo flute cadenza, with chromatic inflections that readily evoke an exotic lament. (With a focus on melodic intervals of perfect fifths and augmented seconds, this cadenza presents the basic intervallic motifs of the entire work.) The cadenza then transitions into a faster Allegro con spirito section for the whole orchestra, as lively leaping figures are tossed from one group to another with carefree vigor, expressing (in the composer’s words) “the joy of living.”

There are quieter passages throughout in which the restrained orchestral accompaniment emphasizes the soloist’s line, along with moments of mystery, comedy, and the grotesque. A tutti orchestral climax gives way to a reprise of the lamentoso solo flute, and the spirited music also returns later. But it is finally the fervor of the lament that carries the movement to its conclusion.

The second movement (Adagio cantabile), a lyrical slow one, employs the same characteristic intervals—the perfect fifth and augmented second—as the first. Yet its character is tender and dream-like as shimmering orchestral colors uphold the lithe flute line. An agitated middle section recalls ideas from the first movement before a return to the cantabile
melody of the opening. Here the orchestral accompaniment becomes increasingly sparse and ethereal until the flute and harp alone play a wistful duet at the close.

The composer describes the final movement (Presto giocoso) as “one continuous quasi-scherzo” in which materials from the previous movements are recalled and reinterpreted with a joyful character. From the outset, the orchestra is mercurial and puckish, while the solo flute’s moto perpetuo stream of 16th-notes cascades in a whirlwind that challenges the instrument’s limits of agility. Glissandos and pizzicatos in the orchestral strings boost the carnival-ride abandon of the movement. After some relatively serious moments in the middle section, a recapitulation of the opening material returns the movement’s character to one of carefree exuberance, with the music at its brightest and most festive in the coda.

*Notes originally written for the Philadelphia Orchestra debut.*

*Harold en Italie*
By Hector Berlioz

*Notes by Paul Banks and Hugh Macdonald*

In his Memoirs, Berlioz wrote in some detail about the origins of *Harold en Italie*. It was composed in response to a request from the great violinist, Paganini. Berlioz stated, “A few weeks after the concert which had re-established me, Paganini came to see me. He told me he had a Stradivarius viola, a marvelous instrument, which he wanted to play in public; but he lacked the right music...So to please the great man, I attempted to write a solo for the viola, but a solo combined with orchestral accompaniment in such a way as to leave the orchestra full freedom of action; for I was confident that by the incomparable power of his playing Paganini would be able to maintain the supremacy of the soloist.”

The Memoirs’ account of the work’s genesis continues: “My idea was to write a series of orchestral scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person, retaining the same character throughout. I decided to give it as a setting the poetic impressions recollected from my wanderings in the Abruzzi, and to make it a kind of melancholy dreamer in the style of Byron’s Childe Harold. Hence the title of the symphony, Harold en Italie.”

As in the *Symphonie fantastique* (Berlioz’s another famous work), a motto (the viola’s first theme) recurs throughout the work, but with the difference that whereas the theme of the Symphonie fantastique, the idée fixe, keeps obtruding like an obsessive idea on scenes that are alien to it and deflects
the current of the music, the Harold theme is superimposed on the other orchestral voices so as to contrast with them in character and tempo without interrupting their development.

Two passages in *Harold en Italie* were derived from the *Intrata di Rob Roy MacGregor*, an overture which Berlioz composed in Italy in 1831. The first of these passages, which appears in each movement as a motto theme designating, Harold himself, is first heard at bar 38 of the first movement. The second is heard at bar 166 of the first movement.

Although it was composed for Paganini, he told Berlioz that he would not be playing it. Berlioz wrote to Ferrand: “I think Paganini will find that the viola part is not written sufficiently like a concerto; it is a symphony of a novel kind, not a composition written for the purpose of showing off an individual talent such as his.” Without Paganini’s participation, Berlioz nonetheless planned the first performance of *Harold en Italie*. It was first heard in the Salle du Conservatoire on November 23, 1834. The conductor was Narcisse Girard and the viola soloist Chrétien Urhan, the principal violinist in the Opéra orchestra and a devoted exponent of both the viola and the viola d’amore. Berlioz was pleased with the success of the work. *Harold en Italie* became one of the pieces Berlioz drew on most consistently throughout his concert career, and the second movement, the Marche de pélerins, achieved considerable popularity on its own.

Upcoming Events

**From the Studio of Roberta Rust – “Piano Passion”**  
Thursday, Feb. 19 – 7:30 p.m.  
Location: Keith C. and Elaine Johnson Wold Performing Arts Center  
$10

**Piano Master Class with Claire Wachter**  
Monday, Feb. 23 - 4 p.m.  
Location: Amarnick-Goldstein Concert Hall  
FREE

**MOSTLY MUSIC: Tchaikovsky and Friends**  
Thursday, Feb. 26 – 7:30 p.m.  
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall  
$20
The PEN Trio  
Wednesday, Mar. 11 – 7:30 p.m.  
Location: Amarnick-Goldstein Concert Hall  
$20

Dean’s Showcase No. 3  
Thursday, Mar. 12 – 7:30 p.m.  
Location: Amarnick-Goldstein Concert Hall  
$10

Guest Pianist Boris Slutsky  
Saturday, Mar. 14 – 7:30 p.m.  
Location: Amarnick-Goldstein Concert Hall  
$20

Master Classes with Pianist Boris Slutsky  
Sunday, Mar. 15 – 10 a.m.  
Sunday, Mar. 15 – 1 p.m.  
Location: Amarnick-Goldstein Concert Hall  
FREE

Bassoon Master Class with Martin Kuuskman and Justin Miller  
Monday, Mar. 20 – 9:00 a.m.  
Location: Amarnick-Goldstein Concert Hall  
FREE

PHILHARMONIA No. 5  
Saturday, Mar. 21 – 7:30 p.m.  
Sunday, Mar. 22 – 4 p.m.  
Guillermo Figueroa, conductor  
Location: Keith C. and Elaine Johnson Wold Performing Arts Center  
Box $50  
Orchestra $40  
Mezzanine $35

TURKIN  
In Memoriam (World Premiere)  
ROUSE  
Der Geretette Alberich, Fantasy for solo percussion and orchestra  
Edward Atkatz, percussion  
BEETHOVEN  
Symphony No. 3 “Eroica”

MOSTLY MUSIC: Bach  
Thursday, Mar. 26 – 7:30 p.m.  
Location: Amarnick-Goldstein Concert Hall  
$20
Viola Master Class with Miriam Beazley
Tuesday, Mar. 31 – 1:00 p.m.
Location: Amarnick-Goldstein Concert Hall
FREE

Miami Brass
Thursday, Apr. 9 – 7:30 p.m.
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
$20

PHILHARMONIA No. 6
Saturday, Apr. 11 – 7:30 p.m.
Sunday, Apr. 12 – 4 p.m.
Guillermo Figueroa, conductor
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
Box $50
Orchestra $40
Mezzanine $35

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David Noon, Composer-in-Residence | Lisa Leonard, director

Spotlight No. 1: Young Composers
Tuesday, Apr. 14 – 7:30 p.m.
Location: Amarnick-Goldstein Concert Hall
FREE

Master Class with David Noon
Wednesday, Apr. 15 – 7:30 p.m.
Location: Amarnick-Goldstein Concert Hall
FREE

Spotlight No. 2: The Music of David Noon
Thursday, Apr. 16 – 7:30 p.m.
Location: Amarnick-Goldstein Concert Hall
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