Philharmonia No. 2

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LYNN
Conservatory of Music
**Lynn Philharmonia Roster**

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Lynn Philharmonia No. 2
Guillermo Figueroa, conductor

Saturday, October 21, 2017 – 7:30 p.m.
Sunday, October 22, 2017 – 4 p.m.
Keith C. and Elaine Johnson Wold
Performing Arts Center

Overture to Don Giovanni
Wolfgang Amadeus Mozart
(1756-1791)

Caracas: A Symphonic Poem to the Idea of a City
Alfredo Cabrera
(b. 1996)

Winner of the 2017 Lynn Composition Competition

INTERMISSION

Symphony No. 5 in C-sharp Minor
Gustav Mahler
(1860-1911)

Part I
1. Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt
2. Stürmisch bewegt, Mit größter Vehemenz

Part II
3. Scherzo. Kräftig, nicht zu schnell

Part III
4. Adagietto. Sehr langsam
5. Rondo-Finale. Allegro

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

Unauthorized recording or photography is strictly prohibited.
A Message from the Dean

Welcome to the 2017-2018 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 25th anniversary of the Lynn Philharmonia and our 8th season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please enjoy a magnificent season of great music.

Jon Robertson
Dean

Artist Biographies

Guillermo Figueroa

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the Principal Conductor of the Santa Fe Symphony Orchestra. He is also the Music Director of the Music in the Mountains Festival in Colorado and Music Director of the Lynn Philharmonia in Florida. He is the founder of the highly acclaimed Figueroa Music and Arts Project in Albuquerque. Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony. With this last orchestra, he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

International appearances include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata, 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, Tucson, Santa Fe, Fairfax, San Jose, the 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 Philippe Quint.

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, Amemet 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 has appeared at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, Festival Groba in Spain 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.

Alfredo Cabrera

Alfredo Cabrera is an accomplished composer, pianist, and violinist from Caracas, Venezuela. He started his musical education at age 3 and started playing the violin at age 7.

When Cabrera turned 8, he was accepted to Escuela Experimental de Música Manuel Alberto Lopez (EEMMAL) where he studied the violin. At age 13, he began studying the piano and started taking violin lessons from Ariadna Ramirez, the principal second violin of the Venezuelan National Philharmonic Orchestra. In 2013, Cabrera began studying musical composition with Jose Baroni, a Venezuelan composer and scholar, and a 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 El Hatillo municipality in Caracas. He has participated in the violin master classes with Simon Goyo, Virgine Robilliard and Netanel Draiblate, and the composers David Noon, Ellen Zwilich, and Eric Ewazen. Cabrera's musical style is defined by the use of polystylistic and programmatic elements. The music of Alfred Schnittke, Stravinsky, and Debussy have deeply influenced his writing style. His ability to blend Latin American rhythms with classical sounds and forms has been recognized as a defining element of his music by musicians from all over the world. Cabrera currently studies music composition with Dr. Thomas McKinley, and he is expecting to earn the Bachelor of Music in Composition in 2018. Caracas: A Symphonic Poem to the Idea of a City is Cabrera’s first orchestral work, which earned him the first place on Lynn University Conservatory of Music Composition Competition in 2017.
Program Notes

Overture to Don Giovanni
Wolfgang Amadeus Mozart

Notes by Dr. Paul Offenkrantz, D.M.
Adjunct Professor of Music History
Lynn University Conservatory of Music

Of the twenty-two music dramas of varying lengths and styles that Mozart composed in his lifetime, his three collaborations with Italian librettist Lorenzo da Ponte hold a special and revered place within the repertoire of every opera house. Le Nozze di Figaro (“The Marriage of Figaro”), Don Giovanni, and Cosi fan Tutte (“So Do They All”) were created within a four-year period (1786-1790). They represent the pinnacle of Italian opera up to that time, despite the composer’s Austrian heritage. Music critics, performers, and the opera-going public have long considered these works to be about as “perfect” as anything composed for the lyric stage.

Of the three “Da Ponte operas” Don Giovanni (based upon the legend of the notorious seducer and libertine, Don Juan) is the most overtly dramatic, and that sense of drama hits us from the first powerful D minor chords of the overture. Anyone who has seen the movie Amadeus will recognize these chords – as director Milos Forman chooses to associate them visually with Mozart’s stern father as well as the masked stranger who commissions the composer to write a Requiem funeral mass.

In the opera – which Mozart called a Dramma Giocoso (a drama with elements of humor) those menacing opening chords (followed by a series of ascending and descending chromatic scales) is associated with the figure of the Commendatore – father of one of Don Giovanni’s
conquests whom the title character kills in a sword fight within minutes after the curtain rises. In a brilliant stroke, these chords and chromatic phrases are only heard again (more than two hours later) when the Commendatore returns in the form of a stone statue to drag Don Giovanni into the fires of hell as payment for all of his debauchery and licentious behavior. The opening of the Overture is an ominous foreshadowing of what is to come, and – unlike any other opera overture of the period – serves a specific dramatic purpose.

The weight and gravitas of the opening (representing the dramma of the work) soon gives way to a lighter and faster section (representing the giocoso) setting up a tension between the dramatic and comedic elements of the plot. There is no grand ending to the overture. Rather, it winds down quietly to segue directly into the introduction of Leporello (Don Giovanni’s faithful but long-suffering servant) who represents a stock character type within the established genre of opera buffa.

Legend has it that Mozart composed the Overture to Don Giovanni the night before the premiere.

Caracas: A Symphonic Poem to the Idea of a City
Alfredo Cabrera

Notes by Alfredo Cabrera

Caracas attempts to depict the different parts of a day in the city whose name it bears as title. The work makes use of a distinctive motive on the tubular bells to signal the beginning moments of the day.

The arrival of the morning sun is announced by the tolling bells at 6:00 a.m. telling the city it’s time to wake up. Slowly the city begins to move, and a once serene town becomes increasingly chaotic. Once again the bells toll to announce its 12:00 p.m. With a city that is still at its peak there is only one place to look for serenity: North. El Avila, the mountain that flanks the city across its north side, is an oasis of calmness. The citizens of Caracas, or caraqueños as called by their fellow Venezuelans, hold this mountain high as a sanctuary for peace and unity in a city divided by social stigmas and political prejudices. This section depicts the mountains peaks and curves which seem to transform into the most fantastic shapes as the sun sets over the mountains in the west.

The bells toll again to announce 6:00 p.m. and the city’s Latin identity emerges with a bolero using the first theme from the opening section of the piece. Caraqueños love a party, but in a city with a declining police force and one of the highest crime rates in the world, there’s nothing to expect but even more chaos, as the veil of the night covers those who fall out of the boundaries of the law. Within the raging anarchy the bells toll to announce midnight. The people of Caracas seek refuge in their home waiting for the Sun to rise and bring light to the darkness and lawlessness that fills the city. The final section of the work represents the sunrise, and when the light finally appears on the horizon the bells toll one last time to announce the start of a new day. It is 6:00 a.m.

The work makes use of a of the opening notes of the Venezuelan National Anthem after the tolling of the bells. It is part of the law in the country that every radio and TV station must play the national anthem at noon and midnight. Although the tune is used throughout the piece, the sections of the piece representing the time from 12:00 pm. to 6:00 p.m., and 12:00 a.m. to 6:00 a.m. employ the tune more prominently. The theme can be heard right after the bells toll at 6:00 a.m., played by the trumpet in the opening of the work.
Caracas is not a mere image of the city where I grew up but rather the idea of a city that can overcome social stigmas, police conflicts, economic calamities, and violence like never before in its history. It is a city that can survive all that and still stand tall every morning, with people full of hope that one day their beloved Caracas will blossom once again into the beautiful flower that they know it used to be and that will be again.

**Symphony No. 5 in C# Minor**

*Gustav Mahler*

Notes by Dr. Paul Offenkrantz, D.M.
Adjunct Professor of Music History
Lynn University Conservatory of Music

“A symphony must be like the world….it must contain everything.”

-Gustav Mahler

Mahler’s gargantuan symphonies stretch symphonic form to its absolute limits in: a) scale – both the length of the works as well as the size of the orchestral (and often vocal) forces needed; b) harmonic and structural complexity; c) the instrumental virtuosity required of the players; and d) the sheer audacity of the composer’s artistic vision. His canon of nine completed symphonies, an unfinished tenth symphony, and an orchestral song-cycle Das Lied von der Erde (“The Song of the Earth”) reflect Mahler’s conflicted (and sometimes tormented) inner psychological state which is often connected to specific events in his life at the time of composition. Within these massive symphonies, Mahler includes: funeral marches; Jewish klezmer music; landlers (Austrian peasant dances); church-like chorales; imitation of nature sounds (i.e. bird calls); military trumpet calls; folk melodies; children’s songs (including the German version of Frere Jacques – ironically set in a minor key within the third movement of his First Symphony); as well as vocal soloists and choirs (in Symphonies 2, 3, 4, and 8) which build on the revolutionary introduction of sung text in Beethoven’s Symphony No. 9. In historical terms, Mahler’s music forms a bridge between the sturm und drang (“storm and stress”) of 19th century German romanticism, and the atonal music of the “Second Viennese School” (Arnold Schonberg, Alban Bern, and Anton Webern) of the 20th century.

The Fifth Symphony occupies a pivotal place in Mahler’s endlessly fascinating output. It marked his return to a purely instrumental symphonic work after three consecutive symphonies that include vocalists. It was also the first of his symphonies to have no literary or musical connection to Des Knaben Wunderhorn (“The Youth’s Magic Horn”), a collection of German folk tales that inspired the composer. Mahler composed the Fifth during the summers of 1901 and 1902, during his annual holiday from his job as director of the Vienna Court Opera. It was in Vienna the winter prior to beginning the Fifth Symphony that Mahler met Alma Schindler, the beautiful daughter of a famous landscape painter. Mahler proposed to her in the fall of 1901, and the symphony, with its trajectory from mourning to triumph, reflects this development in its composer’s personal life.

The symphony is in five movements, which are grouped into three parts. The work opens with a funeral march that starts with a trumpet fanfare whose rhythm dominates the movement. The march contrasts with two trio sections, the first bursting out of the near-silence like some sort of terrifying, demonic carnival music, the second a more somber, restrained passage for the strings. The second movement builds on the material of that demonic first trio of the opening march. This is intense, raw music, with Mahler whipping up a frenzy from comparatively modest material. The only respite comes with the appearance of a D-major chorale, a joyous, hymn-like passage that finds the sun temporarily piercing the charged gray
hues of the surrounding storm clouds. Taken together, these two movements make up the first part of the symphony and foreshadow its overall trajectory, as the D-major chorale’s reappearance in the finale confirms.

The third movement Scherzo is the symphony’s longest movement and by itself comprises the work’s second part. The music’s episodic nature has a strong dramatic trajectory that prevents it from descending to mere sprawl – Mahler’s rigorous intellect is on display here as he balances the tone of folksy Austrian country dances and the more cultivated elegance of the Viennese waltz. The central trio section, with its evocative horn solo (the horn plays a prominent role in the whole of this movement) and shadowy writing for the orchestra, has much in common with the “night music” movements of Mahler’s Seventh Symphony, the Fifth’s under-appreciated closest relative in the composer’s output.

The symphony’s third and final part begins with the Adagietto, probably Mahler’s “greatest hit” – it has often been performed as a stand-alone piece, most famously, by Leonard Bernstein at Robert Kennedy’s funeral in 1968, and was also used as a recurring theme in the film adaptation of “Death in Venice.” This slow, elegiac movement silences everyone in the orchestra except for the strings and harp. The brilliant Rondo-Finale ensues without pause, a lively celebration capped by the return of the chorale theme from the second movement.
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