



Beethoven Portrait by Axel Rojas (Lynn '19)

Philharmonia No. 6

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Lynn Philharmonia No. 6

Guillermo Figueroa, music director and conductor

Saturday, April 21, 2018 – 7:30 p.m.

Sunday, April 22, 2018 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Program

Symphony No. 6 in F Major, Op. 68

Ludwig van Beethoven

(1770-1827)

Allegro ma non troppo (Awakening of cheerful feelings on arrival in the countryside)

Andante molto mosso (Scene by the brook)

Allegro (Merry gathering of country folk)

Allegro (Thunder. Storm)

Allegretto (Shepherd's song. Cheerful and thankful feelings after the storm)

INTERMISSION

Concerto for Flute and Orchestra

Mariano Morales

(b. 1960)

Nestor Torres, flute

Danzón No. 2

Arturo Márquez

(b. 1950)

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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, 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 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.



Nestor Torres

Standing on the shoulders of flute giants from worlds as diverse as Rampal & Galway in Classical Music; Richard Egues' Cuban Charanga style; rocker Ian Anderson's Jethro Tull; Herbie Mann and - most influential of all - Hubert Laws as pioneers of Jazz Flute, Latin

Grammy Award winning Nestor Torres' rhythmic and mellifluous flute sound remains apart in a class all by itself. His 14 recordings as a soloist; 4 Latin Grammy nominations, one Grammy nomination and one Latin Grammy Award; collaborations with diverse artists such as Gloria Estefan, Kenny Loggins, Dave Mathews, Herbie Hancock, Tito Puente, Michael Camilo, Paquito D' Rivera and Arturo Sandoval; as well as performances with the Cleveland, Singapore, and New World Symphony Orchestras among many others, are testament to the remarkable journey of an Artist who continues to grow and enrich the lives of those who experience his talents.

Born in Mayaguez, Puerto Rico, Nestor Torres moved to New York City, where he pursued Classical flute studies at Mannes School of Music, Jazz at Berklee College of Music and Classical and Jazz at New England Conservatory of Music in Boston. During that time he also learned to improvise in the 'Charanga' Cuban Dance Music style, which helped shape and develop Nestor's melodic and danceable sound.

His CD *This Side Of Paradise* won the Latin Grammy award in the Pop instrumental category, scheduled to be presented on September 11, 2001. This great achievement - and its timing - proved to be a major turning point for Torres.

"Of course it was a great honor and privilege to win the Grammy. That being said, the fact that I was to receive it on 9/11 gave my work and my music a stronger sense of mission and purpose."

Since then, Torres has focused on transcending his role as a Jazz Flautist to that of an agent of change through crossover multi-media productions, compositions and performances. To that effect, his compositions 'Successors', *Marta y Maria* and *Disarmament Suite* (commissioned by the Miami Children's Chorus, St. Martha-Yamaha Concert Series, and ICAP - International Committee of Artists for Peace - respectively), are variations on Nestor Torres' multi-cultural fusion sounds as expressions of today's world. Then again, Nestor's music has always been about that: a Crossover fusion of Latin, Classical, Jazz and Pop sounds. Rich and engaging, complex and exuberant, profound yet accessible.

In addition to his achievements in the studio and on the stage, Torres is also the recipient of many awards, including two honorary doctorate degrees from Barry University and Carlos Albizu University, for his commitment to youth, education and cultural exchanges.



Mariano Morales

The artistic life of Puerto Rican composer/arranger/music director and instrumentalist Mariano Morales encompasses a wide spectrum of genres and styles.

As a composer, Morales has received numerous commissions and his works have been performed by distinguished ensembles amongst which are: the Royal Symphony Orchestra of Seville, the Netherlands Wind

Ensemble, the Houston Symphony and the Puerto Rico Symphony Orchestra. Performances of his compositions have been presented at Music in the Mountains Festival in Durango, during the New Mexico Symphony Orchestra Salsa Sinfónica Concert, and the Houston Symphony Orchestra 9/11 Special Concert.

As a performer and recording artist (violin and piano), Mariano Morales has worked with leading pop artists such as: Andrea Bocelli, Marc Anthony, Franco D' Vita, Ricardo Arjona, and Tego Calderón, among many others. Mariano has also

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performed as guest pianist with the New Mexico Symphony Orchestra, the Houston Symphony Orchestra, the Puerto Rico Symphony Orchestra and the Arturo Somohano Philharmonic Orchestra. He has performed at many prestigious venues such as the White House in Washington, DC, the Birdland in New York, Carnegie Hall, etc. He has directed and performed internationally with numerous Latin Jazz ensembles with guest artists such as Tito Puente, Giovanni Hidalgo, David Sánchez, Luis "Perico" Ortíz and the Albuquerque Jazz Orchestra, among others.

Dr. Morales has offered lectures, workshops and Master Classes in composition, jazz composition and arranging in prestigious institutions such as: Indiana University, Purdue University, University of Michigan, Cincinnati University, Northern State University in South Dakota, the University of New Mexico and as part of the American Composers Orchestra Festivals. He was founder and Music Director of the Latin American Music Ensemble at Indiana University. He has served on juries and panels for various competitions sponsored by The Indiana Arts Commission, the Bloomington Area Arts Council in Indiana, The Puerto Rican Institute of Culture and the American Composer's Orchestra Forum in New York.

As a performer and arranger in the tropical music scene Morales' work can be heard in recordings of artists such as Celia Cruz, El Gran Combo de Puerto Rico, Gilberto Santa Rosa, Tito Nieves, Cheo Feliciano, and Víctor Manuelle, amongst others. His work can be found in Grammy winning productions such as Marc Anthony's "Contra la Corriente", and El Gran Combo's "Arroz con Habichuelas".

Dr. Mariano Morales has also worked as a professor at the Puerto Rico Conservatory of Music, the University of Puerto Rico, the Interamerican University of Puerto Rico, and at Northern New Mexico College and the Escuela Libre de Música in San Juan, Puerto Rico. He founded the Camino de Vida Community Music Program for low income children in Albuquerque, New Mexico. He is currently Artist in Residence for the Santa Fe Opera Integral Educational Program.

Morales holds a Bachelor Degree in Music in Jazz Composition and Arranging from Berklee College of Music and a Masters and a Doctoral Degree in Music Composition from Indiana University.

Most recent recording: Mariano Morales & Pikante "To the Masters"
<http://www.jamesarts.com/4tay/4043-morales-popup.html>



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Program Notes

In Fall 2017, students taking MUH 530 (Bibliography and Research Skills) discussed the purpose of a program note, and how it could engage an audience in performance. They pointed out that program notes tend to be long and often use technical jargon, which audiences might not understand. They further suggested that the inclusion of visual materials, like portraits of composers, could be effective in conveying messages. After the discussion, the students were asked to write a program note for Beethoven's Symphony no. 6. Maestro Figueroa, and I selected the best one of the bunch. I hope Sonya will textually engage you in today's performance of Beethoven.

Tsukasa Cherkaoui, Music Librarian

Recollections of Country Life: Beethoven's "Pastoral" Symphony

Notes by Sonya Nanos

The name Ludwig van Beethoven often evokes the image of the scowling, wild-haired man who struggles against fate with his Fifth Symphony. The cheerful, imaginative, contemplative, and joyful scenes of the Sixth *Pastoral* Symphony almost seem like they were written by another composer entirely. But, these two Beethoven's live side by side, having composed the Fifth and Sixth Symphonies simultaneously. They were even premiered in the same very long concert in 1808.



Beethoven had a love of nature and would often retreat to the countryside outside Vienna to compose. His letters are full of nature's importance in his life: "How delighted I will be to ramble for a while through the bushes, woods, under trees, through grass, and around rocks. No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo that man desires to hear."

The *Pastoral* Symphony is one of the few explicitly programmatic pieces that Beethoven ever wrote, giving each movement specific descriptions. However, he stated in the program of its premier that the *Pastoral* is "more the expression of feeling than painting". Our strongest memories are associated with various senses: sights, sounds and smells indelibly linked to our feelings. Beethoven in his *Pastoral* Symphony leaves us with his most precious memories in a soundscape that allows us to feel as he has felt.

The first movement, “Awakening of cheerful feelings upon arrival in the countryside”, is like drawing in a breath of fresh air. The cheerful skipping rhythm is almost continuous throughout the movement. The repetition of this rhythm, heard in different contexts, elicits the infinite variety found in nature. In the second movement “Scene by the brook” the lower strings babble over river rocks as the violins flow downstream, the different textures in the music mirroring the water. The movement ends as our attention is brought to a flock birds. We hear a nightingale (flute), quail (oboe), and cuckoo (clarinets).



Breaking the boundaries of tradition, the last three movements flow one into the other. In third movement “Merry gathering of country folk”, excitement is in the air. People are dancing and making merry to a band of possibly limited talents (have a listen to the comical bassoon line). This short five-minute party is interrupted by movement four. A “Thunderstorm” rumbles in and erupts. You can hear the grumbling thunder in the cellos and basses with bursts of lightning from the timpani and violins. As fast as the storm approached, it subsides giving way to the fifth and final movement “Shepherd’s Song: Thankful Feelings after the Storm”. A simple melody, joyful and heartfelt, leads us to the climax of the whole symphony with emotional intensity.

In 1802, Beethoven wrote a famous letter to his two brothers, now called the Heiligenstadt Testament that he never showed to anyone during his lifetime. In it, he reveals his inner struggle with going deaf: "Oh you men who think or say that I am malevolent, stubborn, or misanthropic, how greatly do you wrong me. You do not know the secret cause which makes me seem that way to you." He speaks at the end of the letter about his impending death, leading to some speculate suicide. Beethoven started composing the *Pastoral* as early as 1802 and although the music is scenic and beautiful, at the heart of it is a massive storm. It is no wonder he declared it “extramusical”.

Concerto for Flute and Orchestra By Mariano Morales

Notes by Dr. Mariano Morales

The concerto was commissioned by Maestro Guillermo Figueroa and the Lynn University Conservatory of Music. Written as one movement, the concerto has three main sections (Fast, Slow, Fast). The concerto uses the Puerto Rican Bomba Sicá rhythm to generate both melodic and rhythmic ideas that are woven into the composition. The slow middle section, showcases the lyrical aspects of the soloist.

The composition is a tribute to the Puerto Rican people, who although devastated by Hurricane María, are resilient, hopeful and strong of spirit. Musical devices such as the song of the Coquí (autochthonous small toad), and the use of the Bomba

rhythm, serve as reminders of the Puerto Rican sense of pride to the people on the island and abroad.

Danzón No. 2

By Arturo Márquez

Notes by Dr. Paul Offenkrantz

In 1993 Mexican composer Arturo Márquez visited his friends, painter Andrés Fonseca and dancer Irene Martínez, in Malinalco. Both were passionate about the Mexican *danzón*, a couples dance equal parts elegance and passion, set to the rhythms of a *charanga* band. They brought Márquez to the dance halls of Veracruz and Mexico City, where the *danzón* tradition began. Entranced by the atmosphere of the halls and impressed by their place in shaping the culture of urban Mexican life, Márquez paid them homage and captured their essence in his *Danzón No. 2* which remains a culturally significant and popular work by one of Mexico's most respected composers.

Márquez, born in 1950 in Alamos, Sonora, in Mexico, grew up surrounded by the music of his heritage; his father was a mariachi player, his grandfather a Mexican folk musician, and he later studied composition with Mexican composers Federico Ibarra, Joaquín Gutiérrez Heras, and Hector Quintanar. While his earliest works were experimental, he moved away from his avant-garde compositions as he sought to reach audiences with a more accessible style. *Danzón No. 2* was commissioned by the Universidad Nacional Autónoma de México in 1994. Márquez was already well-known in his home country, but it was this piece that gave him recognition abroad, particularly after it was included in the Simón Bolívar Youth Orchestra's successful 2007 tour of Europe and the United States, with Gustavo Dudamel conducting to wildly enthusiastic audiences. Since its premiere, both the piece and its composer have been showered with accolades in Europe and the Americas, while back home *Danzón No. 2* has been referred to as a "second national anthem."

The *danzón* is often juxtaposed with the tango as its northern counterpart—both are refined urban dances with sensual rhythms and often melancholy melodies. The *danzón* had its origins in the Cuban *habanera* and became a popular part of Mexican city life in early 1900s. Like Aaron Copland earlier in the century, who was inspired to write *El Salón México* after a visit to the region, Márquez felt the irresistible pull of those same dance halls and poured their flavor into his own piece. But for Márquez, unlike for Copland, the *danzón* was a symbol of his heritage and his composition was a very personal declaration of love for his country. In choosing to compose for a dance tradition that harkens back to the generations prior to his own, Márquez promotes the continuity and perseverance of his culture through music and dance, even as he transforms it by adapting it to concert form. Describing how his piece relates to the tradition, Márquez wrote that the *danzón* is "a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world...The *Danzón No. 2* is a tribute to the environment that nourishes the genre...it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

The piece features an elegant, slow introduction typical of a danzón, and then bursts into a fiery passion, full of syncopation and percussion rhythms and only pausing for short lyrical solo or duet passages. It opens with a melody in the clarinet that glides up into wistful high notes. The clacking of the percussive clavés gives the piece its Latin heartbeat. The clarinet melody is taken up by the oboe, and the two instruments circle each other like a pair performing the stately dance itself.

A brief solo piano interlude transitions into a new section and a change of mood, set off by short, sharp strokes in the strings and accents in the deep brass. A new theme rings out con fuoco in the winds and brass, and the strings unleash swirling runs which add to the momentum. Everyone pauses for a sweet statement on the piccolo, and then the piano transitions again into a lyrical section with the opening melody on solo violin. Before everyone gets swept away, though, they are brought back by a sharp return to the percussive strings, and the dance continues more wildly than before. The piece becomes increasingly boisterous as fragments of each theme are heard amidst the wild rumpus. Finally, at the height of the frenzy, the ensemble unites in a repeated rhythm on a single note that grows in intensity, and the piece rises to an emphatic close



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Upcoming Events

Class of 2018 in Concert

Saturday, April 28 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

\$10

A salute to the graduating class as they captivate us one last time with the final serenade to the patrons who have supported them in their pursuit of musical mastery.

John Oliveira String Competition Winner Recital

Sunday, April 29 – 4 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

FREE

Features the winner of the 2018 John Oliveira String Competition in a solo recital. The competition is made possible by a gift from violinist Elmar Oliveira, brother and student of John Oliveira.

2018-2019 Ticket Sales Information

MARCH 24 TO 25 - sneak peak

- Producer Jan McArt releases the 2018-2019 Arts, Culture and Ideas Pre-season brochure to every patron attending A Perfect Evening with Erich Bergen.
- No ticket sales until April 2.

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- 2018-2019 Arts, Culture and Ideas Pre-season brochure mails to all patrons.
- No ticket sales until April 2.

APRIL 2 TO APRIL 27 - subscription renewals only!

- Current subscribers may renew their existing seats on April 2-27.
- Only you may buy your current seats; they will be held through April 27.
- There is no rush; you have four full weeks to renew your subscription.
- No online orders.

MAY 1 TO MAY 15 - members may purchase subscriptions

- Theatre Arts Guild members and Friends of the Conservatory may purchase a new subscription or upgrade their seats based on availability.
- No online orders.

MAY 16 TO JUNE 29 - subscriptions open to general public

- Existing subscription holders may upgrade their seats based on availability.
- New subscriptions are available to the general public.
- Online subscription ticket sales begin.

JULY 2 TO JULY 31 - members may purchase individual seats

- Theatre Arts Guild members and Friends of the Conservatory may purchase individual tickets.
- Group sales coordinators may purchase 20 or more discounted tickets,
- No online orders.

AUGUST 1 - all tickets open to general public

- Individual tickets are available to the general public.
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