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THE CONSERVATORY OF MUSIC

Presents

“THE LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA”

SPONSORED BY

DANIEL AND SHIRLEE COHEN FREED

Sunday, November 10, 2002

4:00 p.m.

Lincoln Theatre
Miami Beach, Fl

Program

Introduction - Graciela Helguero, Assistant Professor, Spanish

Overture in G ("Burlesque de Quichotte").....Georg Philip Telemann

Overture

Awakening on the Windmills

Sighs of Love for Princess Aline

Sancho Panza Swindled

Don Quixote (Trombone Concerto #2).....Jan Sandstrom

Introduction - A Windmill Ride

To Walk Where the Bold Man Makes a Halt

To Row Against a Rushing Stream

To Believe in an Insane Dream

To Smile Despite Unbearable Pain

And Yet When You Succumb, Try to Reach this Star in the Sky

Mark Hetzler, trombone

INTERMISSION

Don Quixote.....Richard Strauss

Introduction

Don Quixote - Sancho Panza

Var. I: Departure; the Adventure with the Windmills

Var. II: The Battle with the Sheep

Var. III: Sancho's Wishes, Peculiarities of Speech and Maxims

Var. IV: The Adventure with the Procession of Penitents

Var. V: Don Quixote's Vigil During the Summer Night

Var. VI: Dulcinea

Var. VII: Don Quixote's Ride Through the Air

Var. VIII: The Trip on the Enchanted Boat

Var. IX: The Attack on the Mendicant Friars

Var. X: The Duel and Return Home

Epilogue: Don Quixote's Mind Clears. Death of Don Quixote

Johanne Perron, cello

Arthur Weisberg, conductor

Mr. Weisberg is considered to be among the world's leading bassoonists. He has played with the Houston, Baltimore, and Cleveland Orchestras, as well as with the Symphony of the Air and the New York Woodwind Quintet. As a music director, Mr. Weisberg has worked with the New Chamber Orchestra of Westchester, Orchestra de Camera (of Long Island, New York), Contemporary Chamber Ensemble, Orchestra of the 20th Century, Stony Brook Symphony, Iceland Symphony, and Ensemble 21. With these various ensembles, he has toured around the world, performing over 100 world premieres and making numerous recordings. He has guest conducted such world-renowned orchestras as the New York Philharmonic, Berlin Radio Orchestra, Basel Radio Orchestra, Aalborg Symphony (Denmark), Symphony Orchestra of Copenhagen, Milwaukee Symphony, Rochester Philharmonic, and Santa Cruz Symphony.

Johanne Perron, cello

Ms. Perron is well established as an important artist and teacher, enjoying a career at an international level. She has appeared with orchestras and in recitals in Canada, Brazil, the United States, and Europe, and currently maintains a concert schedule as a soloist and chamber musician. She has been featured on nationwide radio and television, and has won top prizes in numerous competitions. She pursued her studies with Aldo Parisot at Yale University on a scholarship from the Arts Council and the Ministry of Cultural Affairs of Canada, and in 1981 she received her master of music degree from Yale, together with the coveted "Frances G. Wickes Award". Ms. Perron made her debut in Montreal with the Montreal Symphony Orchestra at age 17. She continued her studies at the Conservatory of Quebec with Peierre Morin, and in 1978 received her first prize in cello and chamber music, which was the result of a unanimous decision of the jury.

Mark Hetzler, trombone

Born in Sarasota, Florida, Mr. Hetzler began playing his father's trombone at the age of twelve. He went on to receive a B.M. from Boston University and a M.M. from the New England Conservatory of Music. Mr. Hetzler was a fellow at the Tanglewood Music Center and worked under Seiji Ozawa, Simon Rattle and Marek Janowski. He also completed a three-year fellowship with the New World Symphony, under the direction of Michael Tilson Thomas. As a member of the Empire Brass Quintet, Mr. Hetzler has performed in recital and as a soloist with symphony orchestras in China, Japan, Hong Kong, Taiwan, Germany, Italy, Austria, Malaysia, Singapore, Bermuda, St. Bartholomew, Venezuela and throughout the United States. Mr. Hetzler appears on numerous Empire Brass CD's, including **Firedance** and a soon-to-be-released recording of the music of Gabrieli, with members of the Boston Symphony Orchestra and the New York Philharmonic. Mr. Hetzler is a talented arranger, having scored a number of chamber pieces for trombone quartet and brass quintet. Mr. Hetzler is featured on *Animal Act*, a CD of music Boston composer Evan Ziporyn.

Jan Sandström, composer

Jan Sandström was born in Vilhelmina on 25th of January 1954. He grew up in Stockholm. He studied counterpoint with Valdemar Söderblom 1974-1976 and school music at Luleå University of Technology Piteå School of Music 1976-1978. He then went to study composition with Gunnar Bucht, Brian Ferneyhough and Pär Lindgren at Royal Academy of Music in Stockholm, 1980-1984, and music theory 1978-1982.

Sandström has been on the staff of the Luleå University of Technology / School of Music in Piteå since 1982, teaching composition and music theory, 1985-1989 employed as fifty-fifty composer/teacher, and from 1989 as professor in composition. He lived in Paris 1984-85.

Sandström has written music for various ensembles, for choir, opera, ballet and for radio theatre - but above all for orchestra, with or without soloist. His most famous works are *Acintyas* for string orchestra, *Es ist ein ros* for choir, and the two trombone concertos; *Motorbike Concerto* and *Don Quixote*. Since the first performance in 1990 the *Motorbike Concerto* has become Sweden's most frequently played work on the international scene.

Jan Sandstrom Don Quixote de la Mancha

“Halt ! No more any note, until you're admitting Dulcinea,
most beautiful on earth”.

This, roughly is what Don Quixote says in Chapter Four when he meets a band of strangers. And this is the opening for the trombone concerto *Don Quixote*, a tribute to the ridiculous, intuitive and emotional human being who is engaged in his impossible fight against rationalism and the intellect. For Sandstorm himself the composition work on *Don Quixote* has in a sense been a final therapeutic settlement of the issue of restrictive rules, impediments and decrees in contemporary art music.

The titles of the movements-

“to walk where the bold man makes a halt”,
“to row against a rushing stream”,
“to believe in an insane dream”, and
“and yet when you succumb, try to reach the star in the sky”

-speak for themselves, it is not a question of succeeding, but rather of daring to lose one's foothold for
while, of being carried away by one's feeling even if punishment follows.
And punished Don Quixote was, time and again, but he nonetheless believed in his insane dream and his
his lance high!

Everything that happens in the trombone concerto has a symbolic value beyond the music itself - very much in a realm of pure ideas, but also in the form of manifestly physical transfers from the stories in the book.

1. Introduction – A windmill ride

2. To walk where the bold man makes a halt

The composer's playful fight against his own windmills and the presentation of Don Quixote as "the victor of all battles."

3. To row against a rushing stream

The story of Zoraida, the daughter of a rich Muslim king in Algeria. The beautiful Zoraida secretly pushes into a prison yard, to some imprisoned slaves, a pipe containing a message. Only at the fourth attempt does the message reach the right man, the slave she has fallen in love with. The message reads:

"When I was a girl my father had a woman slave, who taught me the Christian prayers in my tongue and spoke to me often about Lela Marien (Virgin Mary). She told me to go to Christian lands and see Lela Marien, who loved me very much. I am young and beautiful, and have much money to take with me. See if you cannot find a way for us to go; and you shall be my husband. If you will. I wrote this: be careful to whom you give it to read. If my father finds out he will immediately throw me down a well and cover me with stones. May Lela Marien and Allah protect you."

4. To believe in an insane dream

In Sierra Morena. Don Quixote meets a man called Cardenlo who, driven out of his mind by an unhappy love affair, is running around naked among the bushes. Don Quixote transfers the whole story to himself and asks Sancho Panza to inform Dulcinea of Toboso that his master is running around with a bare rump because of his boundless desire for her. While awaiting Sancho's return he passes the time by composing and inscribing, on the bark of trees and on the fine sand, numerous verses that are all in tune with his mournfulness. Of these verses, only the following two were fully legible when he was found:

"Ye plants, ye herbs and ye trees. That flourish in this pleasant site, in lofty and verdant degrees, if my harms do you not delight. Hear my holly complaints, which are these. And let not my grief you molest. Though it ever so feelingly went. Since here for pay you rest. Don Quixote his tears hath addressed. Dulcinea's lack to lament del Toboso. In this very place doth abide. The loyallest lover and true. Who himself from his lady did hide. But yet felt his sorrows anew. Not knowing whence they might proceed. Love doth him cruelly wrest. With a passion of evil descent. Which robbed Don Quixote of his rest. Till a keg with his tears was full pressed. Dulcinea's lack to lament del Toboso."

5. To smile despite unbearable pain

Don Quixote meets a goatherd who insults him by calling him “a gentleman who must have some of the rooms in his brain vacant”.

“—You are a very great rascal,” replies Don Quixote, “and I am a good deal fuller than ever that whore’s daughter, the whore that bore you, was.”

What ensues is, for Don Quixote, a singularly humiliating battle that ends with him lying, bloody and beaten, on the ground. All the spectators laugh until they choke, except for Sancho Panza who is in utter despair.

6. And when you succumb, try to reach the star in the sky

A sorrowful tribute to Don Quixote, “the victor ... and the loser ... of all battles”.

The Conservatory of Music wishes to thank the
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GEORG PHILIPP TELEMANN — *Suite in G Major ‘Don Quichotte’*

George Philip Telemann (1681-1767), an almost exact contemporary of fellow Germans J. S. Bach and George F. Handel, was one of the most prolific composers in the history of music, writing well over 3000 works in almost all the musical genres of the time. He was highly respected during his life, considered by almost all critics of his era to be one of the greatest composers alive. One well-known anecdote involves both Bach and Telemann, who competed in 1722-23 for the same position, the post of Thomaskantor in Leipzig. Telemann was the town council’s first choice, but he turned down the job to remain in Hamburg. At this point the Leipzig town council deliberated for nine more months, and failing to hire another composer they wanted, namely Christoph Graupner, turned to Bach, with one councilman stating that “since the best man could not be obtained, mediocre ones would have to be accepted.” This evaluation of the two composers began to change in the early nineteenth century, and as

the time, as demonstrated in many of the keyboard suites of François Couperin and others. Telemann's *Suite in G Major 'Don Quichotte'* contains eight movements which, after the initial overture, depict a series of scenes in the life of the hapless Don.

RICHARD STRAUSS — DON QUIXOTE, Op. 35

Richard Strauss (1864-1949) occupies an unusual position by virtue of the particular times in which he lived. Early in life he was considered one of the most avant-garde composers of his time, a follower of Liszt and Wagner, writing "music of the future." By the time he had reached the end of his long life, the world had changed radically. One of the greatest revolutions in the history of the arts had taken place, and the entire language of music had been altered. Strauss, still composing in a late Romantic style, now appeared to be the most conservative of the major composers. Certainly many composers who live long enough, continue writing in an earlier style and come to be viewed as somewhat outdated by their younger colleagues, but it is the almost total reversal in our conception of Strauss that is unique. This change, from being considered a "modernist" composer to one writing in a style that no longer really mattered to most serious composers, is truly unprecedented. However, regardless of how he is viewed historically, Strauss was true to himself. One change that did occur over the course of Strauss's career was a shift in genre. For the first part of his life Strauss concentrated on the symphonic poem, or tone poem as he like to call these compositions. Between 1888 and 1898 he wrote seven tone poems that established him as a major composer. He followed these compositions with the *Symphonia domestica* (1902-03) and *Eine Alpensinfonie* (1911-15), two works which combine the concept of the programmatic tone poem with that of the symphony. During the period of these later two works, Strauss turned to opera, and for the rest of his life this genre remained his passion.

Don Quixote, the sixth of Strauss's tone poems, was composed in

Lynn University Philharmonia Orchestra

Violin

Andai, Daniel
Bacu, Andrei
Chicheportiche, Anne
Dulguerov, Viktor
Fink, Gabrielle
Johnson, Gareth
Jung, Lisa
Kim, Chung-Hyun
Kim, Sylvia
Lizaso, Amaia
Mandu, Cristian
Muresan, Danut
Murvai, Marta
Pogorelov, Dmitry
Real-d'Arbelles,
 Marcoantonio
Valchinov, Angel

Viola

Hodrea, Simona
Perkins, Sarah

Cello

Achitei, Ana-Marie
Barbu, Simona
Curteanu, Ilie
Dale, William
Teodorescu, Adrian

Double Bass

Okada, Sachiko
Sunaga, Hideki

Flute

Keller, Laura
Suarez, David

Oboe

Berger, Lee
Gerfin, Amanda
Navarrete, Marco

Clarinet

Pomerants, Stas
Scurtu, Bogdan
Villanueva, Girard

Bassoon

Anderson, Jennifer

Percussion

Goldberg, Douglas
Hanka, Aaron

French Horn

Alves de Araujo, Eraldo
Case, Sharon
Juarez, Nelly

Trumpet

Campo, David
Mahnken, Aaron
Schiller, Shayna

Trombone

Li, Chao
Henderson, Matthew

Tuba

Alejos, Brandyn
Trieu, Long

Piano

Lipsky, Megan
Tchobanov, Alex
Zhang, Yi

Lynn University

Conservatory of Music

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Dean.....Claudio Jaffe

Assistant to the Dean.....Olga M. Vazquez

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Concert Manager.....Ana Martinez

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The Conservatory

Lynn University

Lynn University, a private, coeducational institution founded in 1962, has grown from modest beginning in the bean fields of Boca Raton to more than 2,000 students from 44 states and 89 nations, creating educational traditions where students are provided with a rich multicultural experience and global awareness in the heart of a dynamic urban community.

The Conservatory's Mission

The mission of the conservatory is to provide high-quality performance education for gifted young musicians and set a superior standard for music performance education worldwide. Primary among the goals of the Conservatory is the nurture and education of the student body with a thorough attention to musicianship, artistry, and skills needed to be competitive in the field of music performance.

Students at the Conservatory

The current group of students represent 13 countries and 19 states, with 14 conservatory students from here in Florida. When they graduate, these young musicians will go on to perform with some of the most prestigious symphonies in the world. Conservatory graduates play with orchestras from Calgary, Detroit, Montreal, Milwaukee, Washington D.C. Pittsburgh, the New World Symphony, to the Metropolitan Opera Orchestra.

The exceptional quality of the students and the program's success is evidenced by 98% of the conservatory graduates remaining active in music. The list of prizes won by conservatory students includes international awards from France, Italy, Spain, Canada, and Switzerland. They have also won Fulbright fellowships, the Juilliard Concerto Competition, National Trumpet Competition, Rubinstein International Piano Competition, and the Wallenstein Violin Competition. Graduates go on to further their education at Juilliard, Eastman, New England Conservatory, Yale, and other prestigious schools.

The Conservatory of Music moves to Lynn

In 1998 the Harid Conservatory of music and dance made the decision to focus their efforts on their dance division only. Rather than lose the cultural and educational treasure of the music division's faculty and students who provide our community with over 100 concerts, lectures and Master Classes each year, Lynn University "adopted" the conservatory. It was a natural partnership between institutions that shared geographic proximity and a commitment to excellence in education.

The Need

To maintain levels of excellence, Lynn University built the 220 seat Amarnick-Goldstein Concert Hall that opened in 2001. This past summer, the Conservatory moved from the Harid campus to renovated offices, studios, and practice rooms in an existing building on the Lynn campus. In addition to capital expenses associated with the move, the University must meet the \$1.15 million annual budget for the conservatory. Additionally, Lynn University is striving to continue to award the \$1 million annual scholarships that allows the conservatory to attract exceptional music student from around the world.

Today Lynn University seeks to promote the conservatory and continue its traditions of excellence. Funding is sought for many diverse projects such as the purchase of instruments (from pianos to drums), a music library, a \$10 million Fine Arts complex, and the building of a scholarship endowment.

Help us reach our goals by contributing to the Conservatory.

Upcoming Events

NOVEMBER

- Sunday 17**
4:00 PM
***A Two Piano Showcase**
Roberta Rust and Phillip Evans, pianists.
- Thursday 21**
7:30 PM
***Conservatory All-Stars**
Exceptional Student Performances.
- Thursday 24**
4:00 PM
***Lynn University String Orchestra**
Serenade for Strings
Sergiu Schwartz, conductor.
- Saturday 30**
8:30 PM
***A Cantorial Concert Debut**
A vocal recital.

DECEMBER

- Saturday 7**
2:00 PM
***Concerto Competition Finals**
Soloist compete to perform in the
Philharmonia Orchestra.
- Sunday 8**
4:00 PM
***Slide Show: A Collision of Music and Theatre**
Hear and see works based on Melville's Moby Dick,
Cervantes' Don Quixote and Miller's Death of a
Saleman.

* Located at the Amarnick-Goldstein Concert Hall