THE CONSERVATORY OF MUSIC

Presents

"THE LYNN UNIVERSITY PHILHARMONIA ORCHESTRA"

DEDICATED TO THE MEMORY OF
RUTH NELSON KRAFT

Saturday, November 9, 2002

7:30 p.m.

The Green Center
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 Pierre 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


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 Sandström  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 a 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 held 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 plaints, which are these. And let not my grief you molest. Though it ever so feelingly went. Since here for pay you rest. Don Qiuoxte 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 cooperation and support of

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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
J. S. Bach’s reputation began to rise, Telemann’s began to fall. By the early twentieth century, the Nobel Prize-winning novelist and music historian Romain Rolland was able to write in his essay *Telemann: A Forgotten Master* (1919), “This man, whose music was admired in every country in Europe from France to Russia, and whom Schubart called ‘the peerless master,’ whom the austere Mattheson declared to be the only musician who was above all praise, is today forgotten. No one attempts to make his acquaintance.” Rolland goes on to call for a reevaluation of Telemann, pointing out that “Bach transcribed whole cantatas by Telemann with his own hand. It is possible not to realize this; but if one admires Bach, the mere fact that his opinion of Telemann was so high should give us food for reflection.”

Telemann’s high reputation in the eighteenth century can perhaps be explained by the fact that he was always an “up to date” composer, one who was aware of and employed in his own music the trends and ideas that were leading to the new style of the Classical Period. His musical textures emphasized a clear melody, instead of the dense and complicated counterpoint that was typical in the music of earlier German composers and also of Bach. As well, Telemann was open to the musical styles of other countries, particularly France. This interest in French music is demonstrated in his *Don Quichotte Suite*. Programmatic music, in other words music for instruments that tells a story or depicts a scene from nature, is generally thought of as having been created in the nineteenth century in the Romantic Era, but earlier examples do exist, and the suite in France in the Baroque is one such example. The dance suite, a series of dances of varying tempos and characters, meant to be listened to in a concert setting, was one of the most popular instrumental genres/forms of the Baroque Era. Usually the movements of a Baroque suite are simply labeled with the name of the dance being used, for example, Allemande, Sarabande or Gigue. However, a suite where the individual movements are given programmatic titles was a particularly French phenomenon of
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
Even though this work is programmatic in nature, depicting as it does various adventures of the elderly knight, it at the same time reveals the composer's mastery of classical form. In this composition Strauss combined various forms and genres in an ingenious manner. First, as has been stated, it is a symphonic poem, a one-movement orchestral composition telling a story. Franz Liszt is credited with the creation in the mid-nineteen century of this genre, which rapidly became a staple of the Romantic Era. Almost all of the major composers of the time contributed examples, but it is certainly Strauss who brought it to its full maturity. Next, as its subtitle—"Fantastic Variations on a Theme of Knightly Character (Introduction, Theme with Variations, and Finale)"—reveals this work is structurally a theme and variations, a form whose use in instrumental music stretches back to the Renaissance. As is appropriate, each variation represents a different adventure of the Don. Finally, Don Quixote is also a cello concerto, with a secondary solo part for a viola. The solo cello represents Don Quixote, while the solo viola portrays his squire, Sancho Panza.

Strauss is known as a great master of orchestration, and this is amply demonstrated in Don Quixote. A particularly noteworthy moment in this regard is the second variation, where the Don attacks a herd of sheep, believing them to be an army. Strauss evokes the bleating of the animals in quite realistic terms, using in the brass a technique known as flutter-tonguing, where the instruments play rapid, repeated notes. Animals, particularly birds, had been imitated in music before this, even as far back as the Renaissance, but here we find a whole new level of musical pictorialism. In a similar manner Strauss graphically depicts windmills in the first variation and a "flying horse" in the seventh; however, the composer's instrumental brilliance is on display throughout this work. A guide to the programmatic structure of Don Quixote follows: Introduction: Don Quixote goes mad; Theme: Don Quixote and Sancho Panza; Variation I: The Adventure with the Windmills; Variation II: The Battle with the Sheep; Variation III: Discussions between the Knight and his Squire; Variation IV: Don Quixote attacks the Penitents; Variation V: Don Quixote keeps vigil; Variation VI: The Meeting with Dulcinea; Variation VII: The Hoax of the Flying Horse; Variation VIII: The Enchanted Boat; Variation IX: Don Quixote's attack on the Monks; Variation X: The Joust and Defeat at the hands of the Knight of the Mirrors; Finale: The return of sanity and the Death of Don Quixote.
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

**Flute**
Keller, Laura  
Suarez, David

**French Horn**
Alves de Araujo, Eraldo  
Case, Sharon  
Juarez, Nelly

**Oboe**
Berger, Lee  
Gerfin, Amanda  
Navarrete, Marco

**Trumpet**
Campo, David  
Mahnken, Aaron  
Schiller, Shayna

**Clarinet**
Pomerants, Stas  
Scurtu, Bogdan  
Villanueva, Girard

**Trombone**
Li, Chao  
Henderson, Matthew

**Bassoon**
Anderson, Jennifer

**Tuba**
Alejos, Brandyn  
Trieu, Long

**Viola**
Hodrea, Simona  
Perkins, Sarah

**Percussion**
Goldberg, Douglas  
Hanka, Aaron

**Trombone**
Li, Chao  
Henderson, Matthew

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

**Piano**
Lipsky, Megan  
Tchobanov, Alex  
Zhang, Yi

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**Lynn University Conservatory of Music**

President..................Donald E. Ross  
Dean..........................Claudio Jaffé  
Assistant to the Dean.....Olga M. Vazquez  
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Concert Manager............Ana Martínez  
Ticket Office..................(561)237-9000
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 it’s 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*