Lynn Philharmonia No. 5

Great Literature Meets Great Music
The 2015-2016 season explores great works of literature as interpreted by master composers. Every concert features one or more works based on literary masterpieces.
# Lynn Philharmonia Roster

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

Unauthorized recording or photography is strictly prohibited.
Lynn Philharmonia No. 5
Guillermo Figueroa, music director and conductor

Saturday, March 19 – 7:30 p.m.
Sunday, March 20 – 4 p.m.
Keith C. and Elaine Johnson Wold Performing Arts Center

Hungarian March from The Damnation of Faust, Op.24 Hector Berlioz (1803-1869)
Based on Johann Wolfgang von Goethe’s play Faust

Les Nuits d’Ete, Op. 7 Hector Berlioz (1803-1869)
Villanelle
Le Spectre de la Rose (The Specter of the Rose)
Sur les Lagunes (On the lagoons)
Absence
Au Cimetière [Clair de Lune] (At the cemetery [Moonlight])
L’Ile Inconnue (The Unknown Island)

Rebecca Robinson, mezzo-soprano
Poems by Théophile Gauthier

INTERMISSION

Danse Macabre, Op. 40 Camille Saint-Saëns (1835-1921)
Yordan Tenev, violin
Based on a poem by Henri Cazalis
"Zig, zig, zig, Death in cadence,
Striking a tomb with his heel,
Death at midnight plays a dance-tune,
Zig, zig, zag, on his violin."

Daphnis et Chloé Suite No.2 Maurice Ravel (1840-1893)
Based on a work by the ancient Greek writer Longus
A Message from the Dean

Welcome to the 2015-2016 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 23rd anniversary of the Lynn Philharmonia and our 6th 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
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Artist Biographies

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 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 Águila, 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.
Rebecca Robinson

Mezzo-soprano Rebecca Robinson is quickly making a name for herself as a rising talent in the opera world. A student of Abigail Nims, she is in her second year of the Professional Certificate program at the University of Colorado – Boulder, where she has been seen in Eklund Opera productions as the title role in Rossini’s La Cenerentola (Cinderella), Ottone in Monteverdi’s L’incoronazione di Poppea, and Dorabella in Cosi fan tutte. Last year she was named a finalist in the Bruce Ekstrand Competition, which recognizes and awards development grants to promising graduate students, and had the honor of performing in recital with the world-renowned Takács Quartet.

No stranger to concert work, she made her Colorado Symphony Orchestra debut as a soloist in Mendelssohn’s A Midsummer Night’s Dream, and performs regularly with the Colorado Bach Ensemble. Robinson will make her Bellingham Festival of Music debut as the mezzo soloist in Mozart’s Requiem later in the summer (Bellingham, WA). Rebecca holds a Master’s degree from McGill University in Montreal, Quebec, and a Bachelor’s from DePaul University, where she worked with renowned teachers Sanford Sylvan, Jane Bunnell, and Susanne Mentzer.

Program Notes

The Hungarian March from La Damnation de Faust, op. 24
By Hector Berlioz (1803-1869)

As a young student of composition in Paris, Berlioz’s enthusiasm was kindled by a series of new literary and musical experiences, each of which had something to do with the music he was to write, either in style or choice of subject matter. Already he had developed a great enthusiasm for Virgil; eventually it culminated in his opera The Trojans. But classical antiquity had long been part of the aesthetic background of educated Frenchmen; what arrived in the 1820s was a series of utterly new experiences that affected many young, forward-looking artists in Paris, Berlioz more than most. These were Shakespeare, Goethe, and Beethoven. All of them were to have a long-lasting effect on Berlioz’s life and work. Goethe he came to know through Gerard de Nerval’s translation into French of Part I of Faust. To Berlioz it was a revelation; it became the basis of his Opus 1, Eight Scenes from Faust, which he later repudiated and reworked into one of his most original masterpieces, The Damnation of Faust.
The Faust legend was a very old one, but Goethe's use of it had made it modern for the young artists who encountered the work soon after its publication; it appealed to the Romantic generation like few others. The principal character was both a sufferer and a doer. Faust did not yield—he strove constantly, seeking that one moment so utterly transcendental that he could desire to experience it again.

The Rakoczy March, the most famous part of the score, was created almost by accident. When Berlioz planned a concert in the Hungarian capital, a Viennese musical amateur had given him a volume of old Hungarian songs and advice that using one of these tunes would win the hearts of his audience. He chose a tune associated with a military hero, Rakoczy, and composed an extended march in a single night. Berlioz was warned that the audience would not accept his quiet beginning; they were accustomed to hearing it played fortissimo. He counseled patience, but he admitted to being nervous when the performance began:

But when a long crescendo ensued, with fragments of the theme introduced fugally, broken by the dull strokes of the bass drum, like the thud of distant cannon, the whole place began to stir and hum with excitement; and when the orchestra unleashed its full fury and the long-delayed fortissimo burst forth, a tumult of stamping and shouting shook the theater; the accumulated pressure of all that seething mass of emotion exploded with a violence that sent a thrill of fear right through me . . . The thunders of the orchestra were powerless against such a volcano in eruption; nothing could stop it. We had to repeat the piece, of course. The second time, the audience could scarcely contain itself a few seconds longer to hear a bar or two of the coda.

With such a surefire crowd-pleaser on hand, Berlioz adjusted the beginning of his Faust legend for the sole purpose of introducing the Rakoczy March into the score. Contrary to Goethe or any other version of the Faust legend, the first part opens on the "plains of Hungary."


Les Nuits d’été, op. 7
By Hector Berlioz (1803-1869)

We have been a long time getting over the nineteenth-century misconception of Berlioz as a composer who wrote music only for musical
forces deployed on the most gigantic scale, designed to pound the listener into stupefied submission through sheer decibel power. Of course, many of his works do call for a large ensemble, often with unusual demands in the brass departments. But even those who know only such huge showpieces as the Requiem or The Damnation of Faust should recall that the entire ensemble is used most sparingly, for particular climactic effects. A moment’s reflection brings to mind any number of passages in these and other “grandiose” works of Berlioz that make their statement with a small ensemble, virtually a chamber orchestra, even at times with a single instrument or voice intoning an unaccompanied melody. For there can be no doubt that melody is at the heart of Berlioz’s musical conception, and all else—rhythmic vivacity, harmony, orchestral color—follows after.

Berlioz grew up in the country; the first music he heard and the music he knew best was primarily melodic: folk songs, popular ballads, and airs from operas-comiques. He was not a pianist, so unlike many of his contemporaries he never conceived his music at or for the keyboard, which tends to stress the harmonic underpinnings and to develop small motivic ideas into larger melodies. No, Berlioz conceived his melodies pure and whole, as an attempt to capture a particular mood, the expressive quality of a particular text. They are often unusual in their shape and proportion (especially when compared to the German songs or symphonies that we have come to think of as normative). This is a reflection of an utterly different musical vision, not a shadow (as some critics have had it) on the composer’s competence. He considered his melodies a kind of flexible musical prose, rather than the "musical verse" that might be represented by more stereotyped patterns. Listening to Berlioz’s melodies over and over until through familiarity they reveal their inner logic is the best way of entering into the secret places of his musical thought. And nowhere is the melodic element so overwhelmingly predominant as in the songs.

We know very little about the composition of these six songs, all settings of texts by the composer’s friend Theophile Gautier, other than that Berlioz himself chose the particular poems and added his own titles with the poet’s approval. Though the songs were published together as a set, there is not the slightest thread of plot connecting them; rather they seem to be grouped with one another because all of them deal in some way with the theme of longing—occasionally in an ironic way, more frequently in deadly earnest.

In the original piano version, Berlioz intended the songs to be performed by tenor or mezzo-soprano; when he orchestrated them, he changed the keys of two of them and suggested different voice parts for some of the songs (implying a performance of the set by more than one singer). It has always been most common for a single singer to undertake the entire cycle, but the composer’s suggestions are indicated in parentheses here. “Villanelle”
(mezzo-soprano or tenor) is a fresh spring song of simple contentment. “Le Spectre de la rose” (contralto) is a conventional homage to the loved one: the very rose that lies on her breast is the envy of kings. The sentimental image is presented with considerable passion. "Sur les Lagunes: Lamento" (baritone or contralto or mezzo-soprano), a threnody for a loved one who has passed away, rocks gently in its 6/8 rhythm, which might well be an emblem for Charon’s boat, ferrying the lost one "on the sea" that comes at the end of life, leaving one behind to mourn. “Absence” (mezzo-soprano or tenor) is the finest song of the set, its simplicity evoking an overpowering loneliness.

“Au Cimetiere: Clair de lune” (tenor) begins with an accompaniment of the utmost simplicity that becomes more elaborate and shivery as the singer feels a “shade” brushing past (harmonics in the upper strings). “L’île inconnue” is an energetic song of the sea, an offer to take the “young beauty” wherever she wishes to go. But there is an ironic twist when she says that she desires to go to the land “where love lasts forever.” The reply: “That shore is little known.”

The poems themselves are thoroughly conventional in both manner and substance, but Berlioz’s music imparts a degree of feeling that covers a wide range. His orchestra is small—just a handful of woodwinds (counting the horns as part of the woodwind group) with a modest string ensemble. They practically never indulge in the kind of word-painting that a Schubert might provide—no galloping horses or waves gently lapping the side of the boat. The instruments provide rhythmic activity, delicately varied colors, and harmonic underpinning, but for the most part they remain secondary to the voice. The entire cycle remains a vibrant monument to the expressive power of melody.


Daphnis et Chloé, Suite No. 2
By Maurice Ravel (1875-1937)

Ravel’s ballet Daphnis et Chloé is based on a Greek romance written in prose by a shadowy author known only as Longus. Typical Greek romances involve a potential love-relation that is thwarted by some obstacle—in this respect it is no different from modern popular fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome. Daphnis and Chloé has some of these elements, to be sure, but its emphasis is on
a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity.

The idea for the ballet was more or less thrust upon Ravel by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine wanted to do a Greek ballet. Fokine created the scenario, delighted by the fact that “the whole meaning of the story can be expressed by the dance.” After Diaghilev’s company had made a sensational splash in Paris with brilliant mountings of existing pieces, he began to commission new works, seeking out the brightest composers on the scene in Paris and Russia. His long collaboration with Stravinsky was to be epoch-making, but he also commissioned and performed important scores by Debussy, Ravel, Falla, Satie, Prokofiev, and many others.

Ravel was commissioned to write Daphnis and Chloé, his largest and finest orchestral score, in 1909, though he required changes in Fokine’s scenario. Ravel worked on it during the spring of 1910 and completed a piano score by May. In 1911 he substantially reworked the finale and completed the scoring in that year. The production was postponed several times, and when it finally came to fruition, it was somewhat cast into the shade by the premiere of Nijinsky’s dancing of Debussy’s Prelude to The Afternoon of a Faun, regarded as scandalously erotic, just a week earlier.

The typical ballet of the late nineteenth and early twentieth centuries was made up of isolated musical numbers whose character was determined by the kind of dance the choreographer wanted to create; this typically controlled the tempo, meter, and length of the music. At its most devastatingly dull, you can identify ballet music of this sort upon hearing a single phrase. Daphnis and Chloé, though, is an entirely different matter. The ballet as a whole is, according to the composer, “constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work.”

During the first part of the ballet, Daphnis and Chloé are introduced as an attractive pair of young lovers, or potential lovers, at any rate. But at the climax of the first scene, a horde of pirates attacks, seizing Chloé and carrying her away. The people invoke the god Pan, before whose statue they have been making sacrifices. A second scene, in the pirates’ seaside camp, shows how Pan assists in the recovery of Chloé by evoking his characteristic effect—panic—on the terrified pirates. The Suite No. 2 encompasses the final scene of the ballet. In one of Ravel’s most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloé; they find Daphnis and
awaken him. He looks around for Chloé, and sees her arriving at last. They throw themselves into one another’s arms (climactic statement, “very expressive”).

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax, Chloé throws herself into Daphnis’ arms, and they solemnly exchange vows before the altar. A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended Danse générale, one of the most brilliant and exciting musical passages ever written.

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The Keith C. and Elaine Johnson Wold Performing Arts Center, designed by noted architect Herbert S. Newman, is a state-of-the-art performance facility. The elegant lobby is graciously lit with chandeliers replicating those in New York City’s Lincoln Center. The 750-seat theatre, designed in paneling reminiscent of the inside of a violin, features superb acoustics, a modern lighting system and comfortable seating. The Wold Center opened in March 2010.

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Lynn University gratefully acknowledges the donors who have thoughtfully provided for the care of the Wold Center and its programs through endowed funds:

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For information on naming opportunities in the Wold Performing Arts Center, or making a gift to the endowment, please contact the senior vice president for development and administration at 561-237-7277.
Upcoming Featured Events

Dean’s Showcase No. 3
Thursday, March 24 – 7:30 p.m.
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
$10

This delightful program will feature student chamber ensembles that have distinguished themselves throughout the semester. Groups are chosen by faculty recommendation and are guaranteed to impress and inspire.

Flute Master Class with Nadine Asin
Friday, March 25 – 7:00 p.m.
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
FREE

Elmar Oliveira Violin Recital
March 31 – 7:30 p.m.
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
$20

Hear violinist Elmar Oliveira’s only solo recital appearance in the 2015-16 season in Boca Raton with pianist Sheng-Yuan Kuan. His recital features great yet lesser known works by composers Frederick Delius, Maurice Ravel and Rodion Shchedrin as well as the masterworks of Leclair and Beethoven.

Violin Master Class with Elmar Oliveira
Friday, April 8 – 7 p.m.
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
FREE

Flute Master Class with Nestor Torres
Saturday, April 9 – 7 p.m.
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
FREE
Philharmonia No. 6
Saturday, April 16 – 7:30 p.m.  
Sunday, April 17 – 4 p.m.  
Guillermo Figueroa, conductor  
Location: Keith C. and Elaine Johnson Wold Performing Arts Center

HANDEL  Music for the Royal Fireworks  
PROKOFIEV  Suite from *Romeo and Juliet*  
RIMSKY-KORSAKOV  Scheherezade

Box  Orchestra  Mezzanine  
$50  $40  $35

Dean’s Showcase No. 4
Thursday, April 21 – 7:30 p.m.  
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

$10

This delightful program will feature student chamber ensembles that have distinguished themselves throughout the semester. Groups are chosen by faculty recommendation and are guaranteed to impress and inspire.

Bassoon Studio Concert
Sunday, April 24 – 4 p.m.  
Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

FREE

From the Studio of Dr. Eric Van der Veer Varner comes the Lynn Conservatory Bassoon Consort. Join us as students and faculty collaborate on solo works, duos, trios, and quartets, all featuring the sound of that most regal of instruments, the bassoon!

Class of 2016 in Concert
Thursday, May 5 – 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.