Lynn Philharmonia No. 2

LYNN
Conservatory of Music

2014-2015 Season
Lynn Philharmonia Roster

VIOLIN
JunHeng Chen
Erin David
Franz Felkl
Wynton Grant
Herongaia Han
Xiaonan Huang
Julia Jakkel
Nora Lastre
Jennifer Lee
Lilliana Marrero
Cassidy Moore
Yarooslava Poletaeva
Vijeta Sathyaraj
Yalyen Savignon
Kristen Seto
Delcho Tenev
Yordan Tenev
Marija Trajkovska
Anna Tsukervanik
Mozhu Yan
Evgenia Zharzhavskaya

CELLO
Patricia Cova
Akmal Irmatov
Trace Johnson
Yuliya Kim
Elizabeth Lee
Clarissa Vieira
Doniyor Zuparov

DOUBLE BASS
August Berger
Evan Musgrave
Jordan Nashman
Amy Nickler
Isaac Ryu

FLUTE
Mark Huskey
Jihee Kim
Alla Sorokoletova
Anastasia Tonina

OBOE
Paul Chinen
Asako Furuoya
Kelsey Maiorano
Trevor Mansell

CLARINET
Anna Brumbaugh
Jacqueline Gillette
Carlos Ortega
Amalie Wyrick-Flax

BASSOON
Hyunwook Bae
Sebastian Castellanos
Joshua Luty
Ruth Santos

FRENCH HORN
Mileidy Gonzalez
Mateusz Jagiello
Daniel Leon
Shaun Murray
Raul Rodriguez
Clinton Soisson
Hugo Valverde Villalobos
Shuyu Yao

TRUMPET
Zachary Brown
Ricardo Chinchilla
Marianela Cordoba
Kevin Karabell
Mark Poljak
Natalie Smith

TROMBONE
Mariana Cisneros
Zongxi Li
Derek Mitchell
Emily Nichols
Patricio Pinto
Jordan Robison

TUBA
Joseph Guimaraes
Josue Jimenez Morales
Nicole Kukieza

PERCUSSION
Kirk Etheridge
Isaac Fernandez
Hernandez
Parker Lee
Jesse Monkman
Lynn Philharmonia No. 2

Guillermo Figueroa, music director and conductor

Saturday, October 25 – 7:30 p.m.
Sunday, October 26 – 4 p.m.
Keith C. and Elaine Johnson Wold
Performing Arts Center

Overture to *The Abduction from the Seraglio*  
W.A Mozart  
(b.1756 - 1791)

*TRIPLE PLAY, Concerto*  
for Clarinet and Orchestra (2011)  
Harold Farberman  
(b.1929)

**Clarinet soloists**  
Anna Brumbaugh  
Carlos Ortega  
Jacqueline Gillette

**INTERMESSION**

Symphony No. 2 in E minor, Op. 27  
Serge Rachmaninoff  
(1873-1943)

*Largo — Allegro moderato*  
*Allegro molto*  
*Adagio*  
*Allegro vivace*
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 premiers 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 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.

Anna Brumbaugh, clarinet

Praised for her “incisive” playing by the New York Times, clarinetist Anna Brumbaugh is an active orchestral player and chamber musician. Currently principal clarinet of the Florida Grand Opera, she has also performed professionally with the American Ballet Theatre Orchestra, The Orchestra of St. Luke’s, The Colorado Music Festival Orchestra, and the Lakes Area Chamber Music Festival in Brainerd, MN. Ms. Brumbaugh has been highlighted as a chamber musician and recently collaborated with the Eastman Wind Ensemble to record the Stravinsky Octet for their latest CD, available from AVIE Records. She won the 2013 Lynn University Concerto Competition and placed second at the 2013 National Society of Arts and Letters Woodwind Competition.

Ms. Brumbaugh earned her Master of Music degree from The Juilliard School in May of 2013. She was awarded her Bachelor of Music with High Distinction and Performer’s Certificate from the Eastman School of Music in 2011. Ms. Brumbaugh is currently pursuing her Professional Performance Certificate at Lynn University. Her major teachers have included Jon Manasse, internationally acclaimed soloist, and Bil Jackson, former principal clarinet of the Colorado Symphony.

A native of Boulder, Anna enjoys hiking, camping, and painting in her beautiful home state of Colorado.
Carlos Ortega, clarinet

Colombian clarinetist Carlos Ortega was born in Bucaramanga (Santander). He began musical studies at the age of eight with Professor Javier Guarin, continuing in the “Taller de Formacion Musical, Batuta Santander” with Jesus Santiago. In 2001 he began studying at the “Conservatorio de Musica de la Universidad Nacional de Colombia” in the studio of Professor Robert de Gennaro, obtaining his Bachelor’s degree in 2010. He has broad experience as a soloist, music festivals, chamber, and orchestral performance in both his native Colombia and throughout South America, Mexico, USA and Europe. He was the principal clarinet and co-founder of the Bogota Symphony Orchestra, participating in symphonic, opera, ballet, and educational performances. During his career he has received important lessons with Mark Friedman (New York), Joaquin Valdepeñas (Mexico), Jose Franch Ballester (Spain), Philippe Berrod (France), Gregory Parra (Venezuela), Victor Salamanqués (Venezuela), Orlando Pimentel (Venezuela), Nobuyuki Kanai (Japan), Manfred Preis (Germany) Wenzel Fuchs (Austria) and Carey Bell (USA). He has played in important festivals, “Instrumenta Verano” Oaxaca Mexico 2008. “Festival Internacional de Musica Clasica” Cartagena Colombia 2009. Breckenridge Music Festival in 2011 and 2012 where he played a commissioned piece with Robin Sutherland pianist of the San Francisco Symphony, the World Premiere of “Volante” suite for clarinet and piano by Nicholas Pavkovic. In 2013 he participated in “Telluride Colorado Chamber Music Festival” and he just return from his debut in Europe playing this summer in “Zephyr, Festivale Internazionale di Musica di Camara.” He came to the United States in 2011, when he was accepted in the class of one of the most acclaimed clarinetists of his generation, Professor Jon Manasse at Lynn Conservatory of Music in Boca Raton, Florida. He graduated of his Professional Performance Certificate in December 2012 and he is currently working in his Master degree.

Jacqueline Gillette, clarinet

Born in Brooklyn, clarinetist Jacqueline Gillette has made her mark as a teacher and orchestral performer. A recent graduate of the Eastman School of Music, she received her bachelor’s degree in Clarinet performance with a Performer’s Certificate studying with Jon Manasse. She has performed professionally with the Buffalo Philharmonic, Eastern Festival Orchestra, and NYC Concerti Sinfonietta. Jacqueline is featured on recent recordings with the Eastman Wind Ensemble for their Jeff Tyzik album, and the Samuel Adler Orchestration Textbook CD. As a soloist, she has performed several concerti with the Manhattan School of Music Precollege Symphony orchestra, LaGuardia High School Orchestra, and the Marty Shaw Big Band. Jacqueline has performed in masterclasses with
Ricardo Morales, David Krakauer, the Imani Winds, Laura Flax, Ethan Sloane, Mihai Tetel, Daryl Coad, and Jun Qian.

Jacqueline now lives in Delray Beach Florida where she attends Lynn University continuing her graduate studies with Jon Manasse and teaching clarinet at North Broward Preparatory School.

Harold Farberman, composer

Harold Farberman has conducted many of the world’s leading orchestras, including the London Symphony, Royal Philharmonic, Philharmonia, BBC Symphony, English Chamber Orchestra, Bournemouth Symphony, Stockholm Philharmonic, Danish Radio Orchestra, Swedish Radio Orchestra, Hessischer Rundfunk, BRT Orchestra (Brussels), Orchestre National de Lille, RAI in Rome, Mozarteum Orchestra, Hong Kong Philharmonic, KBS (Korea), Sydney and Melbourne Symphonies (Australia), and the Puerto Rico Symphony.

Upon graduating from The Juilliard School of Music, Farberman was invited to join the Boston Symphony Orchestra as a percussionist/timpanist. At the time, he was the youngest player to ever become a full-time member of the orchestra. He resigned in 1963 to devote his energy to conducting and composing. In 1966 he was appointed principal guest conductor of the Denver Symphony Orchestra; subsequently, he became music director and conductor of the Colorado Springs Symphony and Oakland Symphony Orchestra, and principal guest conductor of the Bournemouth Sinfonietta in Great Britain.

Farberman has recorded more of Charles Ives’s works than any other conductor and is the only conductor to date to have recorded all four of the composer’s symphonies. As a result, he was honored with the Ives Award from the Charles Ives Society.

The December 1993 issue of the American Record Guide listed his recordings with the London Symphony Orchestra of Mahler’s Symphonies Nos. 2, 5, and 6 as among the best ever recorded. His recording of the complete symphonies of Michael Haydn, recorded with the Bournemouth Sinfonietta for MMG Records, received acclaim from the New York Times and High Fidelity magazine. His recording of Glière’s Ilya Murometz with the Royal Philharmonic, on the Unicorn label, received the Saint Cecilia Award, Belgium’s highest recording award.
A prolific composer, Farberman counts orchestral works, chamber music, concertos, ballet music, film scores, song cycles, and three operas among his compositions. His opera The Losers was commissioned by The Juilliard School of Music and premiered at Lincoln Center. His chamber opera Diamond Street premiered at the Hudson Opera House in October 2009; it was commissioned by the city of Hudson, New York, for the Hudson Fulton Champlain Quadricentennial.

Farberman is also a tireless advocate on behalf of conductors. In the 1970s, while serving as a member of the American Symphony Orchestra League, he established countrywide workshops for young conductors. At the 1975 American Symphony Orchestra League Conference, he proposed the creation of an association of conductors; the following year the Conductors Guild became a reality, and Farberman served two terms as its first president. He is the founder and director of the acclaimed Conductors Institute, a summer conducting program at Bard College, where he is also a co-director of the Graduate Conducting Program of the Bard College Conservatory of Music.

Program Notes

Harold Farberman
TRIPLE PLAY, Concerto for Clarinet

Farberman’s wide range of compositions includes many percussion pieces, orchestral and chamber works, and four operas – Medea, The Losers (commissioned by Juilliard and premiered at Lincoln Center), Song of Eddie (nominated for a Pulitzer Prize), and, most recently, Diamond Street. TRIPLE PLAY, Concerto for Clarinet, receives its premiere at these concerts. The composer has provided the following notes on the piece:

The clarinet is an instrument with extraordinary character. Mozart gave the clarinet a symphonic voice through his friend Anton Stadler, the virtuoso whom he wrote a variety of works, including in 1791 the Clarinet Concerto (K. 622). In the 20th century Benny Goodman made the clarinet a popular solo jazz instrument. And for many long years, and in countless shtetls throughout Eastern Europe, the timbre of the clarinet, wrapped in soul, became the instantly identifiable sound of Jewish klezmer music. The three movements of TRIPLE PLAY pay homage to three very different performing styles.
The first movement – In Symphonic Style – begins using circular breathing for the soloist and has an overall form that is A-B-C-(3/4)-D, followed by a cadenza that leads into a call-and-response conclusion using the opening materials. The second movement – In Jazz Style – opens with an on-stage, up-front trio consisting of solo clarinet, bass, and drum set in a slow quadruple meter that leads to a faster duple-meter section with a Latin swing. After an episode with a “Big Band” character there is a slow coda with the trio. The third and final movement is in Klezmer Style. In 2004, I was commissioned by the Jewish Museum in New York City to create a short work to commemorate its centennial. The result was Re/Collections, and the instrumentation included a klezmer-style clarinet player. As I began writing the final movement TRIPLE PLAY in 2011, it became clear to me that Re/Collections was an incomplete work. Music closely allied to that piece came spilling onto the staves of the final movement of TRIPLE PLAY, which seemed to write itself. Re/Collections opens with two notes a fifth apart, played by a shofar, a ram’s horn mentioned in the Bible and connected to Jewish religious practices. The klezmer clarinet opens this last movement with the same two notes and then continues to paint the tragic 20th century history of a people in pain. The concluding half of the movement is built on a buoyant Bulgar dance rhythm, infused with energy and joy, often a survivor’s dance

Sergei Rachmaninoff
Symphony no. 2 in E minor, op.27

Notes by Barbara Barry

Best known for his piano works, for solo piano and piano concerto, Sergei Rachmaninoff also wrote works in a variety of different genres: opera, string quartet and symphony. He was born in 1873 in the country region of Oneg. Originally the family was well-off with five estates, but his father squandered the family fortune, so all their estates were sold and the family moved to St. Petersburg. Rachmaninoff received his first piano lessons from his mother, then at the conservatory in St. Petersburg. Family matters deteriorated even further in 1885 when his sister Sophiya died of diphtheria and his parents separated. It was decided that he would receive more supervision in his education if he went to study piano at the Moscow Conservatory, living in the house of Nickolai Zverov. It was at Zverov’s Sunday afternoon concerts that Rachmaninoff met some of the most influential musicians of his day- Anton Rubinstein, Arensky, and the man whom he was to look up to the most, Tchaikovsky. After the inauspicious start to his musical studies in St. Petersberg, Rachmaninoff graduated a year early from the Moscow
Conservatory with the highest marks in both piano and composition, earning the Great Gold Medal, which had only been awarded twice before.

The early compositions show the eclecticism that was to mark his entire oeuvre. His first works included a symphonic poem, a cello Lied, songs, his first piano concerto and the work which would bring him fame, the Prelude in C sharp minor. Nevertheless, when on March 1897 the first performance of the 1st symphony in D minor was severely criticized (it was believed that the conductor Glazunov was drunk), Rachmaninoff went into a kind of shock and was unable to write another work for almost three years. It would be nearly 12 years (1906) until he started work on the second symphony.

Rachmaninoff had a three-pronged career: as composer, conductor and pianist. He made his first appearance as a pianist in London in 1899 and soon started to write the work that would achieve his most enduring popularity, the second piano concerto. With the success of the concerto, often playing the solo part himself, Rachmaninoff seemed to have recovered his compositional energy. The early years of the century saw a period of intense activity, with work on two operas, "Francisco da Rimimi" and "The Miserly Knight." In addition, Rachmaninoff had agreed to conduct at the Bolshoi for two years (1904-6). Due to rising political unrest, he resigned after the second season and with his family left for Dresden, where he was to write the second symphony.

It is no coincidence that the composer Rachmaninoff admired the most was Tchaikovsky. Both composers have a dark melancholy to their temperament, which manifests in their works and both contributed to opera and symphony. While some of Tchaikovsky’s best-known scores are for the ballet, Rachmaninoff conducted for the Bolshoi and so would have known these works at first hand.

Although Rachmaninoff lived until 1943, his works, like Tchaikovsky’s, are firmly rooted in the Romantic tradition of contrasted moods, expressive melodies and lush orchestral textures. The first movement of the second symphony opens with a long, ominous introduction, which, as it increases in volume in a dialogue between strings and brass, searches for its direction toward the main fast part of the movement. A solo bassoon line leads into the allegro, characterized by pressing forward momentum and soaring melodic lines. The first movement, written on a grand scale (over 17 minutes in length), describes in music a vivid narrative of drama, lyricism and impassioned intensity, as an orchestral parallel to Tchaikovsky’s "Queen of Spades" and "Eugene Onegin," works which depict love and conflict. Although written in duple time, the "allegro molto" second movement has the fast pacing and off-beat accents of a scherzo. The form is particularly interesting. Rachmaninoff adapts the five-part scherzo -
ABACA (where A is the main material, B and C contrasting episodes) to a palindrome - ABACABA and coda. The main opening section (A) with its sharp-edged rhythmic writing, gives way to a lyrical episode, which links back to the long Romantic lines in the first movement. After the main section returns, the second episode enters - a different kind of contrast, faster than the opening, with scurrying string writing. The sections return in reverse order, and the movement ends with a coda - a brief chorale followed by the highly articulated material with which the movement opened. The slow movement has a long-spanned, haunting melody in the clarinet, supported by richly textured orchestral writing, as in Rachmaninoff’s piano concertos, full of the sequential phrases which were to become even more familiar from film scores. The finale has the bustling character of a street fair, similar to the kind Stravinsky was to make famous in a few years in "Petrushka." Following this opening is a broad-spanned lyrical second theme, similar to those of the preceding movements and characteristic of Rachmaninoff’s melodic writing. After the internal dialogue of the development, which starts "sotto voce" and builds in intensity and dynamics, the emphatic re-entry of the opening is more brilliantly scored than at the beginning of the movement, with brass fanfares and timpani, and the second theme is also scored with more lushness. A vivacious coda brings the work to a resounding close.

Upcoming Events

Violin Master Class with Elmar Oliveira
Monday, Oct. 27 – 7pm
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
FREE

The Life and Times of Leonard Bernstein
Saturday, Nov. 15 – 7:30 p.m.
Sunday, Nov. 16 – 4 p.m.
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
Box Orchestra Mezzanine
$40 $30 $25

Featuring Marshall Turkin’s Classic Jazz Ensemble and the Lynn Philharmonia, conducted by Terence Kirchgessner.
Chamber Music Palm Beach No. 3
Thursday, Nov. 6 – 7:30 p.m.
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
$20

New Music Ensemble
Sunday, Nov. 9 – 4 p.m.
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
FREE

Friends of the Conservatory Concert
Thursday, Nov. 13 – 1 p.m.
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
FREE

PHILHARMONIA No. 3
Saturday, Nov. 15 – 7:30 p.m.
Sunday, Nov. 16 – 4 p.m.
Guillermo Figueroa, conductor
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
Box Orchestra Mezzanine
$50 $40 $35

Featuring winners of the annual Conservatory Concerto Competition

Violin Master Class with Elmar Oliveira
Monday, Dec. 1 – 7pm
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
FREE

Dean’s Showcase No. 2
Thursday, Dec. 4 – 7:30 p.m.
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
$10

Preparatory School of Music Recital
Saturday, Dec. 6 – 12pm
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
FREE
12th ANNUAL GINGERBREAD HOLIDAY CONCERT
Sunday, Dec. 7
NEW LOCATION: Keith C. and Elaine Johnson Wold Performing Arts Center
$35 – tickets are general admission and include the cost of valet parking.

Elmar and Friends
Thursday, Dec. 11 – 7:30 p.m.
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
$20

Elmar Oliveira Recital
Saturday, Jan. 10 – 7:30 p.m.
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
$20

MOSTLY MUSIC: Schubert
Thursday, Jan. 22 – 7:30 p.m.
Location: Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall
$20

PHILHARMONIA No. 4
Saturday, Feb. 7 – 7:30 p.m.
Sunday, Feb. 8 – 4 p.m.
Guilermo Figueroa, conductor
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
Box Orchestra Mezzanine
$50 $40 $35

MENDELSSOHN Symphony No. 4 “Italian”
RANJBARAN Concerto for Flute and Orchestra
Jeffrey Kahner, flute
BERLIOZ Harold in Italy
Ralph Fielding, viola

From the Studio of Roberta Rust – “Piano Passion”
Thursday, Feb. 19 – 7:30 p.m.
Location: Keith C. and Elaine Johnson Wold Performing Arts Center
$10
All one has to do is hit the right keys at the right time and the instrument plays itself.

– Johann Sebastian Bach

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