### Lynn Philharmonia Roster

#### VIOLIN
- JunHeng Chen
- Erin David
- Franz Felkl
- Wynton Grant
- Herongia Han
- Xiaonan Huang
- Julia Jakkel
- Nora Lastre
- Jennifer Lee
- Lilliana Marrero
- Cassidy Moore
- Yaroslava Poletaeva
- Olesya Rusina
- Vijeta Sathyaraj
- Yalyen Savignon
- Kristen Seto
- Delcho Tenev
- Yordan Tenev
- Marija Trajkovska
- Anna Tsukervanik
- Mozhu Yan

#### CELLO
- Patricia Cova
- Akmal Irmatov
- Trace Johnson
- Yuliya Kim
- Elizabeth Lee
- Clarissa Vieira

#### VIOLA
- Felicia Besan
- Brenton Caldwell
- Hao Chang
- Sean Colbert
- Zefeng Fang
- Roberto Henriquez
- Jesse Yukimura
- Alberto Zilberstein

#### DOUBLE BASS
- August Berger
- Evan Musgrave
- Jordan Nashman
- Amy Nickler
- Isac Ryu

#### FRENCH HORN
- Mileidy Gonzalez
- Mateusz Jagiello
- 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

#### FLUTE
- Mark Huskey
- Jihee Kim
- Alla Sorokoletova
- Anastasia Tonina

#### OBOE
- Paul Chinen
- Asako Furuoya
- Kelsey Maiorano
- Trevor Mansell

#### CLARINET
- Anna Brumbaugh
- Jacqueline Gillette
- Amalia Wyrick-Flax

#### BASSOON
- Hyunwook Bae
- Sebastian Castellanos
- Joshua Luty
- Ruth Santos
Lynn Philharmonia No. 6

Guillermo Figueroa, music director and conductor

Sponsored by Arlyne and Myron Weinberg

Saturday, April 11 – 7:30 p.m.
Sunday, April 12 – 4 p.m.
Keith C. and Elaine Johnson Wold
Performing Arts Center

Symphony No. 3 (1946) Aaron Copland
  Molto moderato
  Allegro molto
  Andantino quasi allegretto

INTERMISSION

Symphonic Suite from On the Waterfront (1955) Leonard Bernstein
  Andante (with dignity) - Presto barbaro
  Adagio - Allegro molto agitato - Alla breve
  Andante largamente - More flowing - Lento
  Moving forward - Largamente - Andante come prima
  Allegro non troppo, molto marcato - Poco più sostenuto
  A tempo (Poco più sostenuto)

An American in Paris (1928) George Gershwin
  (1898-1937)

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

Unauthorized recordings or photography are strictly prohibited.
A Message from the Dean

Welcome to the 2014-2015 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 22nd anniversary of the Lynn Philharmonia and our 5th 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

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, Plácido 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 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.
Program Notes

Symphony No. 3
By Aaron Copland

Completed September 29, 1946, this symphony was commissioned by the Koussevitzky Music Foundation. It was premiered by the Boston Symphony Orchestra under the baton of Serge Koussevitzky on October 18 and 19, 1946. This program note, written by John N. Burk, appeared on the original concert program from the world premier concert and can be viewed on Boston Symphony Orchestra Archives (HENRY).

The symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, two harps, piano, celesta, timpani, numerous instruments of percussion, and strings. Mr. Copland wrote his First Symphony (for orchestra with organ) in 1924-25. It was performed by this orchestra February 20-21, 1925, when Mile. Nadia Boulanger played the organ part. The composer revised this symphony as an orchestral work without organ, and in this form it was performed by this orchestra February 15-16, 1935. His Second Symphony, entitled "Short Symphony," is a work of great rhythmic complexity. It was performed in 1934 in Mexico under the direction of Carlos Chavez. It was repeated there in 1941 and 1946.

Mr. Copland divulges that he had been "collecting themes over a period of years with the idea of someday writing a symphony." When he received his commission from the Koussevitzky Music Foundation in 1943, he began actually to plan the symphony. He began work upon the score in August, 1944, during a summer stay in a small Mexican village. The first movement was completed in April and the second in August of the following year. The third movement was finished in January, 1946, and the finale on September 29, barely in time for the necessary, copying of parts for the first performance. "Inevitably the writing of a symphony," says Mr. Copland, "brings with it the question of what it is meant to express. I suppose if I forced myself I could invent an ideological basis for my symphony. But if I did, I'd be bluffing — or at any rate, adding something ex post facto, something that might or might not be true, but which played no role at the moment of creation. Harold Clurman put my meaning well when he wrote recently that music is a 'reflection of and response to specific worlds of men: it is play, it is speech, it is unconscious result and conscious statement all at the same time.' Anything more specific than that in relation to so-called absolute music is suspect. In other words — to use a well worn phrase — I prefer to let the music 'speak for itself.'
One aspect of the Symphony ought to be pointed out: it contains no folk or popular material. During the late twenties it was customary to pigeon-hole me as composer of symphonic jazz, with emphasis on the jazz. More recently I have been catalogued as a folklorist and purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious.

For the sake of those who like a purely musical guide through unfamiliar terrain I add a breakdown by movements of the technical outlines of the work:

I. *Molto moderato*: The opening movement, which is broad and expressive in character, opens and closes in the key of E major. (Formally it bears no relation to the *sonata-allegro* with which symphonies usually begin.) The themes — three in number — are plainly stated: the first is in the strings, at the very start without introduction; the second in related mood in violas and oboes; the third, of a bolder nature, in the trombones and horns. The general form is that of an arch, in which the central portion is more animated, and the final section an extended coda, presenting a broadened version of the opening material. Both first and third themes are referred to again in later movements of the symphony.

II. *Allegro molto*: The form of this movement stays closer to normal symphonic procedure. It is the usual scherzo, with first part, trio, and return. A brass introduction leads to the main theme, which is stated three times in part I: at first in horns and violas with continuation in clarinets, then in unison strings, and finally in augmentation in the lower brass. The three statements of the theme are separated by the usual episodes. After the climax is reached, the trio follows without pause. Solo wood-winds sing the new trio melody in lyrical and canonical style. The strings take it up, and add a new section of their own. The recapitulation of part I is not literal. The principal theme of the scherzo returns in a somewhat disguised form in the solo piano, leading through previous episodic material to a full restatement in the *tutti* orchestra. This is climaxed by a return to the lyrical trio theme, this time sung in canon and in *fortissimo* by the entire orchestra.

III. *Andantino quasi allegretto*: The third movement is freest of all in formal structure. Although it is built up sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of a closely-knit series of variations. The opening section, however, plays no role other than that of introducing the main body of the movement.

High up in the unaccompanied first violins is heard a rhythmically transformed version of the third (trombone) theme of the first movement of the Symphony. It is briefly developed in contrapuntal style, and comes to a
full close, once again in the key of E major. A new and more tonal theme is introduced in the solo flute. This is the melody that supplies the thematic substance for the sectional metamorphoses that follow: at first with quiet singing nostalgia; then faster and heavier — almost dance-like; then more child-like and naive, and finally vigorous and forthright. Imperceptibly the whole movement drifts off into the higher regions of the strings, out of which floats the single line of the beginning, sung by a solo violin and piccolo, accompanied this time by harps and celesta. The third movement calls for no brass, with the exception of a single horn and trumpet.

IV. *Molto deliberato (Fanfare) — Allegro resoluto*: The final movement follows without pause. It is the longest movement of the symphony, and closest in structure to the customary sonata-allegro form. The opening fanfare is based on 'Fanfare for the Common Man,' which I composed in 1942 at the invitation of Eugene Goossens for a series of wartime fanfares introduced under his direction by the Cincinnati Symphony. In the present version it is first played pianissimo by flutes and clarinets, and then suddenly given out by brass and percussion. The fanfare serves as preparation for the main body of the movement which follows. The components of the usual form are there: a first theme in animated sixteenth-note motion; a second theme — broader and more song-like in character; a full-blown development and a refashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the movement consists in the fact that the second theme is to be found embedded in the development section instead of being in its customary place. The development, as such, concerns itself with the fanfare and first theme fragments. A shrill tutti chord, with flutter-tongued brass and piccolos, brings the development to a close. What follows is not a recapitulation in the ordinary sense. Instead, a delicate interweaving of the first theme in the higher solo wood-winds is combined with a quiet version of the fanfare in the two bassoons. Combined with this, the opening theme of the first movement of the symphony is quoted, first in the violins, and later in the solo trombone. Near the end a full-voiced chanting of the second song-like theme is heard in horns and trombones. The symphony concludes on a massive restatement of the opening phrase with which the entire work began.

*Suite from On the Waterfront*
*By Leonard Bernstein*

*Notes by Malcolm MacDonald*

Considering Bernstein’s popularity and media celebrity, it is surprising that he wrote the music to just one motion picture – Elia Kazan’s *On the Waterfront* (1954). Featuring the young Marlon Brando, this New York
dockland drama is a classic, not least because of the power of Bernstein’s score. In 1955 Bernstein extracted a symphonic suite and conducted the Boston Symphony Orchestra in the premiere at Tanglewood on 11 August. The Suite skillfully incorporates all the themes and textures from the original score into a compelling musical whole which is entirely independent of the film’s visual impetus.

An American in Paris
By George Gershwin

Notes by Jeff Sultanof – taken from Commemorative Facsimile Edition

George Gershwin made a trip to England in March 1926 in preparation for the London opening of Lady Be Good. He accepted an invitation to visit two friends of his who lived in Paris, Mabel and Robert Schirmer. At their apartment, he composed a short musical theme which he called a “walking” theme. He admitted that he was stuck musically and did not know how to continue until he bought four taxi horns on the Avenue de la Grande Armeé. The seeds of An American in Paris began in that week in 1926.

It was not until he made a trip to Europe in 1928 that he actively continued work on the composition. In the meantime, Walter Damrosch had been asking him for a new symphonic work ever since the incredible success of Concerto in F. Gershwin sailed for Europe on March 11, 1928 and, after a stop in London, he arrived in Paris on March 25. The moment he checked into the Majestic Hotel, the Parisian musical community flocked to be with him – Milhaud, Prokofiev, Poulenc, Walton, Ibert, Ravel, and Nadia Boulanger. (He asked both Ravel and Boulanger if he could study composition with them; both declined.) In between socializing and attending performances of his music, he continued to work on An American in Paris.

He went to Vienna in late April and met many more musicians – Kálman, Lehár, and Berg among them. He played sections of An American in Paris for them and eagerly sought their opinions.

After visiting Paris once again, he returned to the U.S. in late June. Earlier in the month, the New York Philharmonic announced that An American in Paris would be premiered during their next season of concerts.

Gershwin finished his two-piano sketch of the work on August 1. Because he was working hard to finish the score of his show Treasure Girl, the orchestration was not completed until November 18, 1928. In an interview
that he gave to *Musical America*, Gershwin called the work “a rhapsodic ballet… (it) is the most modern music I’ve yet attempted.” Originally the composer did not have a specific program in mind for the work; yet, for its first performance on December 13, 1928, the program notes for the concert included the now-famous essay by distinguished composer-writer Deems Taylor.

Reviews, as with most Gershwin concert works, were mixed, but *An American in Paris* was a major success with the audience, who greeted the piece with cheers and loud applause.

*An American in Paris* had its radio premiere and first recording in January of 1929 with Nathaniel Shilkret conducting. The piece has since become a popular and beloved work. It is standard repertoire in many ballet companies, and it was the high point of a motion picture musical of the same name, made in 1951.

This composition also marked the first Gershwin concert work without a piano part. However, see pp. 45 and 47 of the Manuscript, where a piano part was crossed out. Did he originally conceive this work with an orchestral piano part? Alas, we will never know.

**Upcoming Events**

**9th ANNUAL NEW MUSIC FESTIVAL: April 14-16, 2015**
David Noon, Composer-in-Residence | Lisa Leonard, director

**Spotlight No. 1: Young Composers**
Tuesday, Apr. 14 – 7:30 p.m.
Location: Amarnick-Goldstein Concert Hall
FREE

**Master Class with David Noon**
Wednesday, Apr. 15 – 7:30 p.m.
Location: Amarnick-Goldstein Concert Hall
FREE

**Spotlight No. 2: The Music of David Noon**
Thursday, Apr. 16 – 7:30 p.m.
Location: Amarnick-Goldstein Concert Hall
FREE
All one has to do is hit the right keys at the right time and the instrument plays itself.

– Johann Sebastian Bach