



# Lynn Philharmonia No. 1

## 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**

Conservatory of Music

2015-2016 Season

# Lynn Philharmonia Roster

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## HARP

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## PIANO

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# Lynn Philharmonia No. 1

Guillermo Figueroa, music director and conductor

Saturday, Oct. 3 – 7:30 p.m.

Sunday, Oct. 4 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

*Don Quixote, Op. 35*

*Fantastic Variations on a Theme of Knightly Character*

Richard Strauss

(1864-1949)

David Cole, cello  
Brenton Caldwell, viola

Based on *El Ingenioso Hidalgo Don Quijote de la Mancha* (1605-1615)  
(*The ingenious Gentleman Don Quijote de la Mancha*)  
by Miguel de Cervantes Saavedra (1547-1616)

## INTERMISSION

Suite No. 2 from *El Sombrero de Tres Picos*

*Los vecinos*

*Danza del molinero (Farruca)*

*Danza final*

Manuel de Falla

(1876-1946)

Based on the novella *El Sombrero de Tres Picos*  
(*The Three Cornered Hat*) [1874]  
By Pedro Antonio de Alarcón (1833-1891)

*Conga*

Miguel del Aguila

(b.1957)

Miguel del Aguila, piano

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 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  
Dean

## 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 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.



## David Cole, cello

A fourth generation musician, David Cole is a graduate of the Curtis Institute of Music, having studied with his father Orlando Cole, Metta Watts, Leonard Rose, and Zara Nelsova. He participated in master classes with Pablo Casals and recorded Mozart trios with Rudolf Serkin and Pina Carmirelli at the Marlboro festival. He was awarded a Martha Baird Rockefeller grant and as a competition winner was twice soloist with the Philadelphia Orchestra and the National Symphony in Washington, D.C. He has performed in, Canada, England, France Switzerland, Germany, Holland

Lithuania, China, Puerto Rico, Jamaica, and the United States as soloist, recitalist, chamber musician, and recording artist. He has been a member of the Vancouver

Symphony and principal cellist with the New Jersey Symphony, the Sinfonica Abruzzese in Italy, the Florida Philharmonic and the Florida Grand Opera. David's love of music and his belief in its power as a living art form have inspired him not only to strive for the highest standards in cello playing, but to devote himself to passing on the knowledge handed down to him by great artists of the past. He began his teaching career as a teenager at the New School of Music in Philadelphia, which was founded by his father's Curtis String Quartet. Presently, David heads the string department at the Lynn University Conservatory of Music and is Lynn's professor of cello and a coach in its chamber music program.



## Brenton Caldwell, viola

Brenton Caldwell began viola studies at age 12 and has since performed as a soloist, chamber and orchestral musician throughout the U.S., Canada, Europe, Colombia, Japan, South Africa, and the United Arab Emirates. He was an inaugural fellow in the Academy, a program of Carnegie Hall, the Juilliard School and the Weill Music Institute in partnership with the New York City Department of Education. A recipient of numerous awards, Mr. Caldwell won prizes in the 2009 National Young Artist Competition, Watson Forbes International Viola Competition, and Lynn University Concerto Competition. Solo appearances include the Boston

Philharmonic, East Texas Symphony Orchestra, Gettysburg College Orchestra, and the Lynn Philharmonia. Recently, he was a featured performer at the 2014 Primrose International Viola Competition and Festival held at the Colburn School in Los Angeles and performed the Walton Viola Concerto with the Lynn Philharmonia under maestro Guillermo Figueroa. As an orchestral musician, Mr. Caldwell has performed in the viola sections of the Alabama Symphony, American Ballet Theatre Orchestra, Florida Grand Opera Orchestra, National Symphony, and the New York Philharmonic. He performed as principal violist with the Boston Philharmonic, CityMusic Cleveland, and the Kwa-Zulu Natal Philharmonic in Durban, South Africa. As a dedicated chamber musician, he has appeared as guest violist with the Amernet and Hyperion string quartets. Festival performances include the Amelia Island Chamber Music Festival, BRAVO! Vail Valley, Music@Menlo, Festicamara, Festival Mozaic, Music From Angel Fire, Pacific Music Festival, Banff, the Steans Institute at the Ravinia Festival, and the Verbier Festival Academy. Mr. Caldwell has had the privilege of frequently collaborating with esteemed artists such as Roberto Díaz, Guillermo Figueroa, Gary Graffman, Daniel Hope, Marc Johnson, Ida Kavafian, Menahem Pressler, Sir Simon Rattle, Steven Tenenbom, Donald Weilerstein, and Eugenia Zukerman. Mr. Caldwell received his bachelor's degree from the Cleveland Institute of Music and an artist diploma from the Curtis Institute of Music. Currently, he is pursuing a master's degree from the Lynn University Conservatory. He has studied with Misha Amory, Susan Dubois, Roberto Díaz, Ralph Fielding, Jeffrey Irvine, Kim Kashkashian, Lynne Ramsey, and Karen Tuttle, whom he served as a teaching assistant. With an ardent devotion to education, Mr. Caldwell is on the faculty of Texas Strings Camp and the Curtis Summerfest Young Artists Summer Program.



## Miguel del Aguila, composer/pianist

Two-time Grammy nominated American composer Miguel del Aguila was born 1957 in Montevideo, Uruguay. In more than 100 works that couple drama and driving rhythm with nostalgic nods to his South American roots, he has established himself as one of the most distinctive and highly regarded composers of his generation. His music has been performed by some 60 orchestras, by hundreds of ensembles and soloists, and recorded on 30 CDs. Worldwide performances or

broadcasts of his works take place virtually every week of the year.

Del Aguila's training and early professional experience took place in both the U.S. and Europe. After graduating from the San Francisco Conservatory of Music he traveled to Vienna, where he studied at the Hochschule für Musik and Konservatorium. Early premieres of his works in Vienna's Musikverein, Konzerthaus and Bösendorfer halls won him praise from audiences and press who described his music as "dancing with incendiary rhythms," with "near to obsessive vitality" (*Wiener Zeitung*). While still living in Vienna, he introduced his piano works in New York's Carnegie Recital Hall. Days later, Lukas Foss led the U.S. premiere of *Hexen* with the Brooklyn Philharmonic. CDs containing five of his works were released on KKM-Austria and Albany Records in 1989 and 1990.

Del Aguila returned to the U.S. in 1992, settling in the Los Angeles area. Soon thereafter the *Los Angeles Times* described him as "one of the West Coast's most promising and enterprising young composers." He received the prestigious Kennedy Center Friedheim Award in 1995, and was music director of *Ojai Camerata* from 1996 to 1999. In the 1990s his works were first performed at Lincoln Center, London's Royal Opera House, and in Moscow, Vienna, Zurich, Budapest, Prague, Tokyo, and Rome. From 2001 to 2004 del Aguila was Resident Composer at the Chautauqua Music Festival, where he performed as pianist, contributed new works, and wrote a weekly music column for the *Chautauquan Daily*.

In 2005 he began a two-year Composer in Residence position with the New Mexico Symphony Orchestra, made possible by a Meet the Composer/Music Alive Award. His residency culminated in the fully-staged premiere of his third opera *Time and Again Barelás*, commemorating Albuquerque's tricentennial. He was honored with a Meet the Composer Magnum Opus/Kathryn Gould Award in 2008, resulting in the orchestral tone poem *The Fall of Cuzco*, which has been performed by The Buffalo Philharmonic, and by Nashville, Virginia, Sao Paulo State, and Winnipeg symphony orchestras. He received the Lancaster Symphony Composer of the Year Award 2009, as well as awards from The Copland Foundation and the Argosy Foundation among others.

In 2010 he was honored with two Latin Grammy nominations, for the CD *Salón Buenos Aires* (five chamber works on Bridge Records) and for the composition *Clocks* from that album. Other labels that have recorded his works include Naxos, Dorian, Telarc, New Albion, Albany, Centaur and Eroica. His music is published by Peermusic Classical.

# Program Notes

Don Quixote, op. 35

By Richard Strauss

That preposterous, yet somehow winning person, Don Quixote de la Mancha, seems always to have had a real existence of his own, independent of his first author. We know, as a matter of historical fact, that the Don was launched on his improbable career early in the year 1605 by Miguel de Cervantes Saavedra. He so endeared himself to his readers that it was only a matter of weeks before three pirated editions had appeared, and in less than six months the Knight of the Rueful Countenance had become a figure of proverb. He has continued to grow with each generation of readers and creative artists, whose imaginations he has stirred.

Cervantes presented his Don Quixote first of all as a figure of satire, occasionally even of farce, an old-fashioned impoverished gentleman of La Mancha, who spent all his time reading books on chivalry, such as were still popular in Cervantes's day, and meditating on the adventures of bold knights, villainous giants, evil magicians and enchanted princesses, until at last "through his little sleep and much reading, he dried up his brains in such sort, as he wholly lost his judgment." Thereupon, "He fell into one of the strangest conceits that a madman ever stumbled on in this world .... that he himself should become a knight errant, and go throughout the world with his horse and armor to seek adventures and practice in person all he had read was used by knights of yore ...." It is not until considerably later in the tale that Cervantes's Don inspires pity and affection.

Today we see the Don not only as Cervantes created him, but also through the nineteenth-century eyes of Honore Daumier and Gustave Dore. For many the Don is the voice of the solo cello in Richard Strauss' tone poem. Strauss composed his score in his native city of Munich in 1897, the year after his *Also sprach Zarathustra*. It was first performed at the Gierzenich Concerts in Cologne under the direction of Franz Willner on March 8, 1898.

By 1897 Strauss had developed an orchestral style of unparalleled virtuosity, flexibility and vividness of description, a style which alternately shocked and dazzled his listeners. But his startling orchestral colors were obtained from largely traditional pigments: 2 flutes, piccolo, 2 oboes, English horn, 2 B-flat clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 3 trumpets, 3 trombones, tenor tuba, bass tuba, strings, harp, kettledrums, bass drum, military drum, tambourine, cymbals, triangle, small bell, and wind machine (for Variation VII).

Introduction: A gallant, prancing theme associated with the books of chivalry which snared our hero's imagination opens the score. As the Don's mind weakens, the theme begins to wander and the harmonies go awry. Thereupon, over a glamorous harp accompaniment a solo oboe sings a rather timid but noble melody--Don Quixote's ideal vision of womanly beauty and virtue, the fair Dulcinea. At once his excitement boils. He imagines her threatened. His theme sounds heroically in the



brass, only to degenerate into a series of dotty discords, indicating dearly enough his state of mind.

Theme: Don Quixote now sees himself as the personification of chivalry, so the theme of knight errantry quoted above turns into his own. The theme is played by the instrument which will be associated with him through the Variations, a solo cello. He is followed down the road by the lumbering theme of Sancho Panza in the bass clarinet and tenor tuba. Later, in Sancho's more garrulous moments, he will be personified by the solo viola.

I. The first variation describes the adventure of the windmills. In spite of Sancho's frantic warnings, the Don sees the windmills as giants. Lance set, he charges their vast, waving arms as they creak and groan in the wind. He is whirled up to the heavens and smashed back to earth with a terrifying thump.

II. The second variation brings another threat: a fabulous army of all the nations of the earth led by the great Emperor Alifanfaron. The army approaches slowly in a vast cloud of dust, accompanied by a distinct sound of baa-ing in the muted brass. Sancho warns again that it is only a flock of sheep, but already the Don has charged. A bold military fanfare clashes with the panic-stricken bleating of the enemy and our hero would have surveyed the field in triumph except for the shepherds, who "began to salute his pate with stones as great as one's fist."

III. Our Knight and Sancho discuss the ways of chivalry. The garrulous viola doubts the point of such a life. His master rebukes him for his earthbound mind and describes the ideal with waxing enthusiasm. The knightly theme repeats the point. With the last repetition, the theme ends on a note one half-tone higher than normal and we are magically lifted into the land of Don Quixote's quixotic dreams. The instruments shimmer, a glow spreads through the orchestra. The melody of the ideal soars and sings with a nobility which tells you better than any words that this is the true reality—a thousand times more real than fat, querulous Sancho Panza and the world of sheep. The radiance grows and the transfigured voice of the Don mounts to a rapturous climax. The clod Sancho attempts a realistic reminder, but the orchestra, in a burst of temper, silences him.

IV. A distant, doleful ecclesiastical chant announces the approach of penitent pilgrims. For Don Quixote, they are threatening desperadoes. He attacks bravely; they knock him senseless and go their prayerful way.

V. Sancho sleeps, but the Don keeps vigil beside his weapons. A vision of Dulcinea appears, clothed in fantastic glissandos of the harp.

VI. In the cold daylight, three coarse country wenches approach. One has a tambourine, and Sancho identifies her to his master as Dulcinea. The melody of ideal womanhood is transformed into a banal, witless ditty. The Knight understands that a magician has transformed his princess and vows vengeance.

VII. The Don and his servant are blindfolded and persuaded to mount a wooden horse which is to carry them through the air. The breathless speed of their course, the dizzy heights, the winds that whistle through outer space, are evoked by high

woodwind instruments and harp glissandos. But the low D sustained throughout in the bottom of the orchestra suggests that the pair have never left ground.

VIII. The Don spies an empty boat lying oar-less on the river bank. He understands at once that this has been sent to their aid by some kindly spirit. The Knight's theme is transformed into a barcarole as they careen downstream. They capsize and manage to scramble ashore. They offer brief thanksgivings for their miraculous escape and go on to the next adventure.

IX. Two bassoons in whining counterpoint represent two Benedictine monks in whom Don Quixote sees evil magicians. This time the Knight knows victory. The two monks take to their heels, terrified by his warlike cries.

X. In order to save Don Quixote from his own follies, a kindly neighbor from La Mancha masquerades as a rival knight and challenges the Don to single combat, on condition that if our hero loses he shall retire to his home for a full year. His defeat is swift and crushing. The homeward march begins over a desolate throbbing pedal point of the kettledrum, like the tread of the broken hero. It rises to a mighty dirge for defeated ideals and shattered illusions. Don Quixote tries to console himself with prospects of the idyllic life of a shepherd: Pastoral phrases echo in the woodwinds. But gradually his mind clears.

The Finale is Don Quixote's farewell to his dreams and to life. Sanity returns, his theme leaves off its cavorting and melts into warm diatonic melody, tinged with greatness. But the Don's strength ebbs. The voice of the cello grows fainter as wisps of the original theme flit through the orchestra. Then it falters and is silent. The serene final cadence is like a smile of understanding.

-- Downes, Edward. *Guide to Symphonic Music*. (New York: Walker and Company, 1976), 890-893.

## Suite No. 2 from *El sombrero de tres picos* (The Three-Cornered Hat) By Manuel de Falla

Manuel de Falla was one of the last brilliantly creative composers of the Romantic, nationalistic tradition, who based their styles on the traditional popular music of their lands. He was a pupil of Felipe Pedrell, the eminent Spanish musicologist, composer, teacher and proponent of the ancient traditions of Spanish popular and art music.

The second decisive ingredient of Falla's music was French. Saint-Saens and other French composers were much admired in Spain during Falla's youth, and in 1907 he went to Paris, where he lived for seven years. There he won the friendship and support of Dukas, Debussy, and Ravel and was strongly influenced by his French contemporaries.

The original version of Falla's *The Three-Cornered Hat* was composed for a pantomime, *The Corregidor and the Miller's Wife*, adapted from a short story, *El Sombrero de tres picos*, by Pedro de Alarcón. This was produced with great success in Madrid at the Eslava Theater in April, 1917. Soon after, when Serge Diaghilev's *Ballets Russes* were touring Spain, Falla played some of the music to Diaghilev, who urged him to arrange it as a ballet. Falla not only revised his score but added two of the most popular numbers: "The Miller's Dance" and the "Final Dance." The first performance of the ballet version with choreography by Massine took place in July, 1919, at the Alhambra Theatre in London. The leading roles were danced by Karsavina, Massine and Woizikowsky. The story of the ballet concerns a young miller, his pretty wife and an elderly corregidor (or governor) who unsuccessfully plays court to the miller's wife.

I. "The Neighbors' Dance" (Seguidillas) is part of a merrymaking scene of the villagers at the mill, which opens the second half of the ballet. "It is a fine Andalusian night, perfumed, starlit and mysterious." The sinuous melodies, with their typical Andalusian triplet rhythms, are orchestrated with the utmost delicacy.

II. "The Miller's Dance" (Farruca) follows immediately. It opens with brilliant, cadenza-like phrases for solo horn and English horn. The dance proper begins with heavy, stamping, rhythmic figures, which alternate with melodic fragments in the winds and strings.

III. "Final Dance" (Jota). The corregidor has had the miller arrested to get him out of the way and comes to the mill at night. However, he falls into the mill stream, awakening the miller's wife. He pursues her and she runs off in a fright. The corregidor, shivering with cold, takes off his wet clothes and goes to sleep in the miller's bed. The miller returns and, finding the corregidor's discarded clothes, fears his wife has betrayed him. In a jealous rage he goes off with the corregidor's clothes. In the scene of the Final Dance the miller, his wife, the police and the neighbors all return. The misunderstandings are cleared up, the miller and his wife are reconciled, while the neighbors mock the amorous corregidor.

-- Downes, Edward. *Guide to Symphonic Music*. (New York: Walker and Company, 1976), 339-340.

## Conga for Orchestra

### By Miguel del Aguila

"Conga-Line in Hell" or *Conga*, began as a dream. At first there was the visual image of an endless line of dead people dancing through the fire of hell. I gradually started hearing the music, which was flowing spontaneously out of me in an effort to entertain and alleviate the pain of those poor souls. I woke up and wrote the music as I remembered it.

As the name implies the work has a definite Caribbean flavor. The rhythmic pattern of the conga dance beats throughout the piece and is at times distorted into a 13/16 pattern. It employs unusual percussion and rhythmic structures, and instruments are often playing at their most extreme registers. The piano is used 'obbligato' as a sort of metronome, very much like the harpsichord of the old Baroque times. The music is humorous, sarcastic, grotesque, sensuous and at times also terrifying. I rely mainly on the dramatic and expressive qualities of rhythm to convey the evil forces that govern my imaginary hell.

As thematic material I primarily use rhythmic claves (Spanish for clef or key) as they are used in Latin American music: a sort of 'rhythmic tonality' to which harmony and melody must conform. After the sensuous middle section the work rushes frantically toward the end to explode in a dramatic finale.

-- by *Miguel de Aguila*

## Donors to the Keith C. and Elaine Johnson Wold Performing Arts Center at Lynn University

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.

Lynn University gratefully acknowledges the donors who have generously contributed to the construction of this center:

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# Upcoming Events

## Oboe Master Class with Nancy Ambrose King

Saturday, Oct. 10 – 7 p.m.

Location: Amarnick-Goldstein Concert Hall

FREE

## 2015 Lynn Concerto Competition Final Round

Sunday, Oct. 11 – 9:30 a.m. and 1 p.m.

Location: Amarnick-Goldstein Concert Hall

FREE

## Piano Master Class with James Giles

Monday, Oct. 12 – 2 p.m.

Location: Amarnick-Goldstein Concert Hall

FREE

## Cello Master Class with Lynn Harrell

Monday, Oct. 12 – 7 p.m.

Location: Amarnick-Goldstein Concert Hall

FREE

## Dean's Showcase No. 1

Thursday, Oct. 15 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall

\$10

## Philharmonia No. 2

Saturday, Oct. 24 – 7:30 p.m.

Sunday, Oct. 25 – 4 p.m.

Guillermo Figueroa, conductor

Location: Keith C. and Elaine Johnson Wold Performing Arts Center]

Sponsored by Arlyne and Myron Weinberg

BEETHOVEN      Symphony No. 8

PUCCINI      Intermezzo from *Manon Lescaut*

TCHAIKOVSKY      *Francesca da Rimini*, Symphonic Fantasy after Dante, Op.32

Box

\$50

Orchestra

\$40

Mezzanine

\$35

## From the Studio of Lisa Leonard: "Piano and Friends"

Thursday, Oct. 29 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

\$10

## Philharmonia No. 3

Saturday, Nov. 14 – 7:30 p.m.

Sunday, Nov. 15 – 4 p.m.

Jon Robertson, conductor

Location: Keith C. and Elaine Johnson Wold Performing Arts Center]

DVORAK Othello Overture, Op. 93  
WEBER Bassoon Concerto in F Major, Op. 75  
Eric Varner, bassoon  
NIELSEN Symphony No. 4, Op. 29, *The Inextinguishable*

Box	Orchestra	Mezzanine	
\$50	\$40		\$35

## Mostly Music: Brahms

Thursday, Nov. 19 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

\$20

## Dean's Showcase No. 2

Thursday, Dec. 3 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

\$10

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## Guest Pianist Weekend with Nancy Weems

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

NANCY WEEMS, *Madison Endowed Professor of Piano* at the Moores School of Music, University of Houston has performed extensively as a concert artist in the U.S., Europe, Asia, Mexico, Russia, and Central America. After winning the United States Artistic Ambassador Competition sponsored by the United States Information Agency, she represented the United States in three international concert tours, and presented a solo debut recital at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She has appeared as guest artist with numerous orchestras, and has given master classes in conservatories in the United States, Europe, Asia, and the West Indies. A Grammy award nominee in 1990, she has recorded works of American composers Arnold Rosner, Jerome Moross and Chris Theofanidis. Her students have won top awards in national and international piano competitions including two first prizes in the MTNA Steinway Young Artist Competition, the San Antonio International, the New Orleans International, the Leeds International, the Hummel International, the Corpus Christi International, the Bach International, the Wideman International. TMTA Outstanding Collegiate Teacher of the Year, 1991; University of Houston Teaching Excellence Award, 1995; Moores School of Music Faculty of the Year, 2004. Professor Weems often serves as an adjudicator of international competitions in the U.S., Asia, and Europe and is a frequent presenter at music teacher conferences worldwide.

## Nancy Weems in Recital

Saturday, Dec. 5 – 7:30 p.m.

\$20

Guest pianist Nancy Weems performs the Haydn Sonata in E Major, Bach-Busoni Chaconne, Prokofieff Sonata No. 6, and a selection of Mendelssohn's *Songs Without Words*. Weems has performed extensively in the United States, the former Soviet Union and fourteen foreign countries throughout Europe, Asia, and Central America. She won the Artistic Ambassador Competition and top awards in the International Recording Competition. Ms. Weems has recorded for Albany and Bay Cities labels and the disc "Classical Hollywood" was nominated for a Grammy Award.

## Master Classes

Sunday, Dec. 6 at 10 a.m. and 1 p.m.

FREE (no tickets necessary)

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