



Lynn Philharmonia No. 5

LYNN

Conservatory of Music

2014-2015 Season

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

VIOLA

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

CELLO

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

DOUBLE BASS

August Berger
Evan Musgrave
Jordan Nashman
Amy Nickler
Isac Ryu

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

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

Lynn Philharmonia No. 5

Guillermo Figueroa, music director and conductor

Saturday, March 21 – 7:30 p.m.

Sunday, March 22 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

In Memoriam (World Premiere)

Marshall Turkin

Der Geretete Alberich,
Fantasy for solo percussion and orchestra

Christopher Rouse
(b. 1949)

Edward Atkatz, percussion

INTERMISSION

Symphony No. 3 in E-flat Major “Eroica”, Op. 55

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Marcia funebre: Adagio assai in C minor

Scherzo: Allegro vivace

Finale: Allegro molto

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

Unauthorized recordings or photography are strictly prohibited.



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.

Figuroa 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 Figuroa 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. Figuroa has recorded the Three Violin Sonatas by Bartok for the Eroica Classical label, with pianist Robert Koening, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figuroa.

Mr. Figuroa 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.

Biographies

Edward Atkatz, percussion

A former Principal Percussionist of the Chicago Symphony Orchestra, Edward (Ted) Atkatz has performed with the Atlanta Symphony, Boston Symphony, Boston Pops, Chicago Chamber Musicians, Grand Teton Music Festival Orchestra, Hong Kong Philharmonic, Los Angeles Philharmonic, Pacific Symphony, Seattle Symphony, and the Santa Barbara Symphony. Over the past several years he has played on several movie scores, including those for The Day the Earth Stood Still, Super 8, and Up. He has also participated in the St. Barts Music Festival since 2001. Prior to winning his Chicago Symphony position in 1997, he was a member of the New World Symphony in Florida. He is currently a faculty member at Lynn Conservatory of Music in Boca Raton, Florida, the Music Academy of the West in Santa Barbara, California, and the Texas Music Festival in Houston, Texas.

Mr. Atkatz began his studies at age 10 at the Bloomingdale House of Music and later attended the preparatory division at Manhattan School of Music. He holds a bachelor's degree in Percussion Performance and Music Education, magna cum laude, from Boston University. Prior to graduate studies at the New England Conservatory of Music, he taught music in elementary schools in Worcester, Massachusetts. While in graduate school, he was invited to participate in the Tanglewood Music Center

Orchestra for two summers, and in 1996 served as timpanist for Tanglewood's production of Benjamin Britten's Peter Grimes, conducted by Seiji Ozawa. Mr. Atkatz earned a professional studies degree at Temple University, where he worked with Alan Abel of the Philadelphia Orchestra.

An avid long-distance runner, Mr. Atkatz ran the Chicago Marathon in 2001 with a time of 2:59:32, and ran the Santa Barbara Marathon in 2012 with a time of 3:09:34. He enjoys performing various styles of music, is a singer/songwriter, and is the founder and leader of the band NYCO. The band was the subject of a 2008 New York Times article, and its music has been featured on MTV and in advertising for Volkswagen and JC Penney. In 2012, the band released its third full-length album, Future Imperfect.

Program Notes

In Memoriam

By Marshall Turkin

Notes by Marshall Turkin

I have lived long enough to have lost many loved family members, friends and colleagues. So in my mid-80's when I suddenly felt the need to express myself again as a composer, after a half century of silence, I wanted to include one composition expressing the universal feelings of loss but also respect for those many departed who contributed to and influenced the quality of life.

The musical language of "In Memoriam" is traditional, and some of the thematic material is adapted from work I had been developing as a young composer. During the opening plaintive introduction played by the strings and timpani, muted communicating brass voices join in, leading to the main theme which is then utilized throughout the composition. In addition to expressing the loneliness of grief I also wanted to express an affirmation of life and decided that this could best be expressed in the middle Allegro section of the composition by using the contrapuntal style of the Baroque era including both a constantly repeating melodic ostinato and a rhythmic ostinato. The closing section of the work returns to a variation of the opening quiet section with the voices slowly fading away.

Lynn University and it's Conservatory have become my musical home in recent years so I am honored that "In Memoriam" is receiving it's premier performance to honor the memory of those Lynn students and faculty who lost their lives during the Haitian earthquake five years ago.

Der Gerettete Alberich, Fantasy for solo percussion and orchestra
By Christopher Rouse

Notes by Christopher Rouse

One of Richard Wagner's most interesting decisions as creator of *Der Ring des Nibelungen* was to leave unclear the fate of Alberich, the villainous dwarf who has set in motion the inexorable machinery of destiny, leading in the end to the apocalyptic cataclysm which concludes *Götterdämmerung*. As is so often the case in Wagner's operas, Alberich is more than a cardboard villain in the Italian mode — as memorable as he is, a Scarpia, for example, is thoroughly and irredeemably maleficent. Alberich, on the other hand — like Frederick of Telramund, or Klingsor, or even Fafner — is not entirely unsympathetic; however cruel his actions, they are often the result of mistreatment at the hands of others. It is the Rhinemaidens' heartless mockery of him that leads Alberich to the theft of the gold, and it is Wotan's treachery that goads Alberich into placing his mighty curse on the ring he has fashioned from the gold. (Indeed, Wotan is something of a mirror image to Alberich, an essentially sympathetic character whose actions are often devious, even ignoble.) Thus, it is possible with Alberich — and with many other Wagnerian villains — to recognize the inherent evil of his nature and deeds and yet still discern some measure of humanity in him and, in the process, to feel compassion for his plight.

As Alberich's whereabouts are unknown at the end of the Ring, it occurred to me that it might be engaging to return him to the stage, so to speak, so that he might wreak further havoc in what is quite literally the godless world in which Wagner has left us in the final pages of *Götterdämmerung*. The result was *Der gerettete Alberich*, whose title might best be translated as "Alberich Saved," itself a reference to Georg Kaiser's expressionist play *Der gerettete Alkibiades*. Rather than a concerto, *Der gerettete Alberich* is more of a fantasy for solo percussionist and orchestra on themes of Wagner, with the soloist taking on the "role" of Alberich. Much of the musical material in the work is derived from a number of motives associated with Alberich in the Ring, among them the motives for the curse, the power of gold, the renunciation of love, annihilation, the Nibelungs, and, of course, the Ring itself. Only Wagner's Redemption through Love motive stands beyond the ken of the other, Alberich-related motives I have used, through I have rather maliciously distorted it to suit the purposes of my "hero."

Notwithstanding the discernible tripartite structure of *Der gerettete Alberich*, this work is somewhat looser architecturally than other scores of mine to which I have appended the title "concerto" -- hence my decision to refer to it as a "fantasy." Having said all of the above, it would now be absurd of me

to aver that this work is not programmatic; however, it is fair to say that it is not a narrative piece in the manner of, say, Strauss' *Don Quixote*. Beyond a brief passage in which Alberich serves a stint as a rock drummer (probably inspired, at least in part, by the wonderfully over-the-edge Wagner Reincarnated scenes in Ken Russell's film *Lisztomania*), I was not attempting to paint specific pictures in this score. However, the listener is free to provide whatever images he or she likes to the sonic goings-on.

Der gerettete Alberich was composed for percussionist Evelyn Glennie (to whom it is dedicated) and a commissioning consortium of the London Symphony Orchestra, the Cleveland Orchestra, the Philadelphia Orchestra, and the Baltimore Symphony Orchestra. The soloist's battery consists of four wood blocks, four log drums, four tom-toms, two bongos, two timbales, a snare drum, a steel drum, a marimba, two guiros, a pedal-operated bass drum, and a drum set. The orchestration calls for piccolo, two flutes, three oboes, three clarinets, three bassoons, six horns, three trumpets, three trombones, tuba, harp, timpani, percussion (three players), and strings. The percussion section makes use of chimes, antique cymbals, xylophone, castanets, tam-tam, bass drum, suspended cymbal, four tom-toms, anvil, and thunder sheet.

Completed on June 7, 1997, *Der gerettete Alberich* lasts approximately twenty-two minutes in performance.

Symphony No. 3 in E-flat Major "Eroica", Op. 55 By Ludwig van Beethoven

Notes by Barbara Barry

The "Eroica" symphony effectively demonstrates the political corruption of rhetoric and its powerful validity in music. Beethoven admired the French Revolutionary ideals of freedom, equality and brotherhood. He regarded Napoleon Bonapart as a leader who exemplified those ideals and originally dedicated his third symphony to him. When Beethoven heard that Napoleon had crowned himself emperor in May 1804, the year after the symphony was completed, he violently ripped off the title page, furious at Bonapart's betrayal of his professed ideals for self-seeking ambition. Beethoven rededicated the work as "Sinfonia eroica, composta per festeggiare il sovvenire d'un grand'uomo" ("heroic symphony, composed to celebrate the memory of a great man"). The musicologist Joseph Kerman shrewdly observed that Beethoven tore up the title page, but not the work. The heroic ideals realized in the music transcend the particular - and in this case - failed "grand'uomo."

The "Eroica" symphony uses a slightly expanded orchestra from the classical norm of Haydn and Mozart, but the work is on a much larger and grander scale than any symphony previously written. As in the classical symphony it has four movements, but the second movement is a slow and imposing funeral march rather than the flowing melodic Andante frequently found in Mozart and Haydn slow movements. Instead of a minuet, Beethoven speeds up this movement into a scherzo (literally "joke"), which is in ternary (three-section) form, the outer sections having Beethoven's characteristic offbeat accents which disrupt the meter, and the middle section has a trio of horns.

The first movement and finale are the two large framing pillars of the work, magnificent realizations of the musical material, which, in both cases, is based on the tonic triad. The first movement is written on the grandest scale, but everything is highly organic and evolves from the opening theme. The first movement is matched in size and scope by the finale, but in a work which follows so logically from the first movement, surprisingly, the finale was written first. The immediate predecessors for the finale are the "Eroica" Variations for piano, op. 35, written in 1802, the year before the symphony. Like these piano variations, the finale is also a set of variations. Opening with scurrying string descending scales, the finale is a set of variations on two themes. One is the skeletal bass theme, which enters first, and is rudely punctuated by three loud octave B flats. This theme then becomes the bass to the melodic theme on which most of the variations are based, but Beethoven combines them in two sections of the middle of the movement with mastery skill. The scurrying scales return and announce the fast-paced coda. Based clearly on the tonic triad, it sums up not only the finale but in a grand heroic gesture encompasses the whole symphony in an uplifting close.

Upcoming Events

[MOSTLY MUSIC: Bach](#)

Thursday, Mar. 26 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall
\$20

[Viola Master Class with Miriam Beazley](#)

Tuesday, Mar. 31 – 1:00 p.m.

Location: Amarnick-Goldstein Concert Hall
FREE

Miami Brass

Thursday, Apr. 9 – 7:30 p.m.

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

\$20

PHILHARMONIA No. 6

Saturday, Apr. 11 – 7:30 p.m.

Sunday, Apr. 12 – 4 p.m.

Guillermo Figueroa, conductor

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

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

Sponsored by Arlyne and Myron Weinberg

COPLAND

Symphony No. 3

BERNSTEIN

Symphonic Suite from On the Waterfront

GERSHWIN

An American in Paris

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

Dean's Showcase No. 4

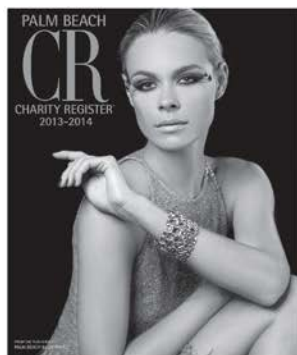
Thursday, Apr. 23 – 7:30 p.m.

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

\$10

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