



A Reese-Leonard Production
Marc Reese, trumpet and Lisa Leonard, piano

LYNN

Conservatory of Music

2014-2015 Season

A Reese-Leonard Production

Marc Reese, trumpet and Lisa Leonard, piano
Thursday October 16th, 2014
Amarnick-Goldstein Concert Hall, Boca Raton, Fla.

An die ferne Geliebte

“To the Distant Beloved”

I Sit on the Hill, Gazing
Where the mountains so blue
Light veils in the heights
These Clouds on high
May is returning, the meadow's in Flower
Take them, then, these Songs

Ludwig van Beethoven

(1770-1827)

Songs In The Rear View Mirror (2010)

Beech Tree Initials
Kudzu

Kenneth Frazelle

(1955-)

Pictures at an Exhibition

Promenade
Gnomus
Promenade
The Old Castle
Baba Yaga
Great Gate of Kiev

Modest Mussorgsky

(1839-1881)

Intermission

All arrangements by Marc Reese and Lisa Leonard

Kinderszenen “Scenes from Childhood” Op.15 Robert Schumann
(1810-1856)

Curious Story
Blindman’s Buff- Catch me
Entreating Child
Perfect Happiness
Important Event
Reverie
Frightening
Child Falling Asleep
The Poet Speaks

Romeo and Juliet, Op.75 Sergei Prokofiev
(1891-1953)

Young Juliet
Masks
Montagues and Capulets

Siete Canciones populares Españolas Manuel de Falla
(1876-1946)

El Pano Moruno
Seguidilla Murciana
Asturiana
Jota
Nana
Polo

This program is dedicated to Lynn Reese, Judy Leonard
and Shelia Barnett

Texts

An die ferne Geliebte
To the Distant Beloved

Auf dem Hügel sitz ich spähend
I Sit on the Hill, Gazing

Sitting on the hillside, I look
Into the blue, haze-covered land
For the distant meadows
Where, my beloved, I first saw you.
Now I am far away,
Mountains and valleys part us,
Lie between us and our peace,
Our happiness and the pain we share.
Ah, you cannot see that urgent, glowing look
I send to find you,
And my sighs vanish
In the space that holds us apart.
Can nothing reach you,
Nothing serve as messenger of love?
I will sing, sing to you songs
That will express my woe.
For at the sound of song
Time and space disappear
And a loving heart achieves
What it holds most dear.

Wo die Berge so blau
Where the blue, blue Mountains

Where the blue hills peer
Through the misty grey,
The cooling sun marks the end of day
As clouds draw near,
I want to be there.
There in the peaceful vale
No pain or sorrow can survive.
The primrose, in among the shale,

Quietly reflective in the wind, does thrive,
And I want to be there.
The violence of love drives me away
To trees, my heart-ache to allay...
Never would I be drawn to leave this place
Could I but look forever on your face.

Leichte Segler in den Höhen
Light Sailors of the Firmament

If, clouds sailing in the sky,
And you, brook so clear and cold,
You should come across my dear,
Greet her from me a thousand fold.

If, clouds, you see her walking
In the valley deep in thought,
Create an image of me
High in heaven's airy vault.
If she stands by autumn bushes
Yellowing, now leafless, there
Tell her what it is I've suffered,
Convey the burden of my care.
Gentle west wind, carry to her
On your way
All my sighs that vanish
Like the setting sun's last ray.
Whisper brook, so cold and clear,
Love's entreaties in her ear,
And may your current truly show
My tears' immeasurable flow.

Diese Wolken in den Höhen
These Clouds on high

These clouds on high,
These happy birds, all fly,
My love, to you.
Would I could fly, too.
The winds from the west
Caress your cheek and your breast

And playfully ruffle your hair.
Would I, too, were there.

The brook in sheer delight
Runs to you from yon' height;
Might it capture your reflection?
Bring it to me, change direction?

Es kehret der Maien, es blühet die Au
May is returning, the meadow's in Flower

May is returning, the meadow's in bloom,
The breezes are blowing, gentle and warm,
The bubbling streams are running apace.
The swallow comes home to her usual place
And sets about building her bridal suite
Where Love will find a welcome seat.
From here and from there she busily brings
Wool, fluff and grasses, all sorts of things
That will keep the youngsters cosy and warm;
So the loyal couple settle quite true to form.
For what winter has parted May will unite,
Bring together all lovers to their delight;
May is returning, the meadow's in bloom,
The breezes are blowing, gentle and warm –
Only, I cannot move on from here
Spring unites all those who love,
But no spring to our love appears,
Our love is watered alone by our tears.

Nimm sie hin denn, diese Lieder
Accept them, then, these Songs

Take them then, these songs
Which I, my love, have sung for you.
Sing them once more when evening comes
To the lute so sweet and true.
As the glowing red of sunset
Is drawn down to the lake's calm blue

And the rays behind the mountain
Sink finally from view
And as you sing what I have sung,
What from a full heart was wrung
Without pretension; the entire
Spectrum of my heart's desire,
Then, at this sound, all that's made us grieve
Will disappear
As loving hearts achieve
What they hold most dear.

Songs In The Rear View Mirror

Kenneth Frazelle

Beech Tree Initials

Behind my grandmother's house playing hide and seek
I'd sneak away to try to find the beech tree
My cousins hiding among the papery corn stalks
I'd slip away to find my Daddy's tree
Beech tree initials
You carved your name when you were a little boy
Now I reach up to touch you
Beech tree inscription tracing your letters
our initials are the same
At Thanksgiving three years later
tried to find the tree behind the house where the river is barely a
creek
In the wood sloping down out back
Voices called out "Dinner time"
But I wanted to stay and find my Daddy's tree
Beech tree initials
that's all you left us
except an empty wallet, a blue song book, and unpaid bills
I try to touch your disappearing skin but your scratched writing is
out of my reach
The house was abruptly abandoned by my fun loving aunt
She moved into town and deserted the ghosts of the place
All its hurt and sorrow she left behind
The land is overgrown, the house has fallen in
Beech tree initials

long ago erased
Your leave-taking vanished into soil and air
If I could I'd reach up and touch the letters in the bark
remembering the feel of your scraggly face

Kudzu

Kudzu - we had big plans for you
Kudzu - we held high hopes for you
You should-a kept things in place and given me some space
So it's boo hoo to Kudzu
I've had enough of you
Never fell for your spooky stuff
Your phony inspiration
I've had enough I'm calling your bluff
Go take a vacation
Kudzu - you're just a twining vine
Kudzu - I'm sick of your twangy whine
At first you were very persuasive
then awfully invasive
You were on a roll but you lost control
Climbin' up the telephone pole
Go deal with your boundry issues
Get some analysis
I doubt I'll miss your big green kiss
You need a good therapist
Kudzu - you took my breath away
Kudzu - your great big curlicue sway
You gotta give me some room
You silly legume
Your tender caress creates a great deal of stress
A big ol' tendrilly mess
It started out innocent
Hand shaped leaves and outstretched arms
But you got annoying
All gloomy and cloying
You're out-a whack get off my back
Get out-a my face and give me some space
I've had enough of you

The Moorish Cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

Seguidilla Murciana

Who has a roof of glass
should not throw stones
to their neighbor's (roof).
Let us be muleteers;
It could be that on the road
we will meet!
For your great inconstancy,
I compare you
to a [coin]
that runs
from hand to hand;
which finally blurs, and,
believing it false,
no one accepts!

Asturiana

To see whether
it would console me,
I drew near a green pine,
To see whether
it would console me.
Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

Jota

They say we don't love each other
because they never see us talking
But they only have to ask
both your heart and mine.
Now I bid you farewell
your house and your window too
and even ... your mother
Farewell, my sweetheart
until tomorrow.

Nana

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep,
little star Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star of the morning.
Song
Because your eyes are traitors
I will hide from them
You don't know how painful
it is to look at them.
"Mother I feel worthless, Mother"
They say they don't love me
and yet once
they did love me
"Love has been lost in the air
Mother all is lost
It is lost Mother"

Polo

Ay! I keep a... (Ay!)

I keep a... (Ay!)

I keep a sorrow in my breast,

I keep a sorrow in my breast (Ay!)

that to no one will I tell.

Wretched be love, wretched,

Wretched be love, wretched,

Ay!

And he who gave me to understand it!

Ay!

Bios

Hailed as a pianist who “communicates deep artistic understanding through a powerful and virtuosic technique”, **Lisa Leonard** enjoys a diverse career as soloist, chamber musician, and educator. In 1990 at the age of 17, Ms. Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy Center. She has appeared throughout Europe, Japan, Russia, and North America with many orchestras including recent performances with the Redlands Symphony Orchestra, the Oregon Mozart Players, and the Simon Bolivar Orchestra of Venezuela with conductors including Gunther Schuller and Gustavo Dudamel.

An active and dedicated chamber musician, her recent collaborations have included recitals with Elmar Oliveira, Marc Reese and Guillermo Figueroa. She is a long time member of the Palm Beach Chamber Players and has performed with members of the Concertgebouw, Berlin, Vienna, New York, Cleveland, Dallas, Minnesota and Cincinnati Symphonies; American and Miami String Quartets, and the Empire Brass Quintet in performances featured on National Public Radios’ “Performance Today” and “Command Performance” programs.

Her love of new music has resulted in several premieres of both solo and chamber music including James Stephenson’s Concerto for Trumpet and Piano which was written for her and her husband, Marc Reese, which they premiered with the Lynn University Philharmonia. The performance was noted as one of South Florida’s Top 10 performances of 2007 which also included her performance of the Brahms F minor Piano Quintet at the Palm Beach Chamber Music Festival. Critic Lawrence Budmen said, “Her stellar technique, deeply penetrating musicality and volcanic power turned Brahms’ darkly ruminative score into an edge of the seat tour de force. She uncovered new sonic layers in an awesome deconstruction of a chamber music masterpiece.”

Ms. Leonard has served on the faculties of the North Carolina School of the Arts, the Meadowmount School of Music as a collaborative pianist, and the Las Vegas Music Festival. She is currently the head of the Graduate Instrumental Collaborative Piano Program at Lynn University where she also directs the annual New

Music Festival, a week-long celebration of modern music which has presented more than fifty world premieres since 2006. She has performed at many festivals including the Pacific Music Festival, Gilmore International and Caramoor; has been featured on Japan's NHK television network, PBS and can be heard on the Klavier, Centaur, and Summit labels. A native of Washington D.C., Ms. Leonard received her M.M. and B.M. from the Manhattan School of Music where she was the premiere recipient of both the Rubinstein and Balsam awards, two of the highest awards given. Her former teachers include Marc Silverman, Suzanne W. Guy, Eric Larsen, Isidore Cohen, Thomas Schumacher, Cynthia Phelps, David Geber and the Meadowmount Trio. For the latest information please visit www.reeseleonardduo.com.

Internationally acclaimed trumpeter **Marc Reese** is best known for his 17 year tenure in the Empire Brass Quintet. Mr. Reese maintains a busy schedule as chamber musician, soloist and educator. He is highly regarded as an orchestral musician, having been engaged on multiple occasions to perform in the trumpet sections of the New York Philharmonic, Cleveland Orchestra and the Boston Symphony. Mr. Reese is a frequent performer and teacher at the world's great summer festivals having most recently appeared at Marlboro, Tanglewood, and the Pacific Music Festival. He has recorded for Telarc with the Empire Brass, for Sony with the Boston Pops and has been featured on the Naxos label with the Boston Modern Orchestra Project. He has performed on PBS' Evening at Pops, and has appeared on Japan's NHK TV.

Mr. Reese has taken part in numerous premieres of new music and is responsible for commissioning multiple new works for the trumpet in various settings. He has also created dozens of new arrangements for both the trumpet in solo settings and brass quintet.

Mr. Reese focuses a great deal of his time on education serving as Assistant Dean and Brass Department Head for Lynn University's Conservatory of Music. He conducts master classes throughout the world as a Bach trumpet artist and clinician and is in demand as a performer and adjudicator at international brass conferences and competitions. He has contributed articles to multiple brass publications and is the contributing editor of the International

Trumpet Guild Journal's Chamber Connection, a recurring column that deals with the many facets of brass chamber music. As a young artist Mr. Reese attended the Tanglewood Young Artist Institute and Juilliard's preparatory division where he studied with Mel Broiles and Mark Gould. He received his B.M. from Boston University as a student of Roger Voisin, was a Fellow at the Tanglewood Music Center and went on to receive his M.M. from the New England Conservatory studying with Tim Morrison. Mr. Reese currently resides in South Florida with his wife, pianist Lisa Leonard. Reese and Leonard often collaborate in recitals as well as performances of Shostakovich's Concerto for Piano, Trumpet and Strings and the recently commissioned James Stephenson Concerto for the same instrumentation.

For the latest information visit www.MarcReese.com.

Upcoming Events

Concerto Competition Final Round

Sunday, Oct. 19 – 9:30 a.m. and 1 p.m.

Location: Count and Countess de Hoernle International Center

Amarnick-Goldstein Concert Hall

FREE

Piano Master Class with Uriel Tsachor

Monday, Oct. 20 – 7pm

Location: Count and Countess de Hoernle International Center

Amarnick-Goldstein Concert Hall

FREE

Chamber Music Palm Beach No. 2

Thursday, Oct. 23 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center

Amarnick-Goldstein Concert Hall

\$20

PHILHARMONIA No. 2

Saturday, Oct. 25 – 7:30 p.m.

Sunday, Oct. 26 – 4 p.m.

Guillermo Figueroa, conductor

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

Box

Orchestra

Mezzanine

\$50

\$40

\$35

MOZART

Overture to The Abduction from the Seraglio

FARBERMAN

Triple Play, Concerto for Clarinet and Orchestra

RACHMANINOFF

Symphony No. 2

Dean's Showcase No. 1

Thursday, Oct. 30 – 7:30 p.m.

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

\$10

Welcome to the 2014-2015 season. As dean of the Conservatory of Music, I greet the season with unabated enthusiasm and excitement. The talented musicians and extraordinary performing faculty at Lynn represent the future of the performing arts, and you, the patrons, pave the road to their artistic success through your presence and generosity.

- Jon Robertson, Dean

There are a number of ways by which you can help us fulfill our mission:

FRIENDS OF THE CONSERVATORY OF MUSIC

The Friends of the Conservatory of Music raise significant funds for the conservatory through annual giving and special events. This dedicated group provides financial resources for annual and endowed scholarships and other conservatory needs.

By becoming a Friend, you provide financial support through endowed scholarships for talented and deserving students; or, you can designate your donation for the Conservatory of Music to use where the need is greatest. Because of your gifts, students at Lynn will have opportunities to become noted performers, composers and educators.

By enjoying outstanding music, the Friends of the Conservatory also have the pleasure of associating with others who share their enthusiasm for the conservatory and its mission. The Friends gather through the year for meetings and an annual tea. Musical programs are pro-vided by the faculty and students for these special events.

THE LEADERSHIP SOCIETY OF LYNN UNIVERSITY

With an annual gift of \$2,500 or more during the fiscal year, July 1 to June 30, you will be recognized in The Leadership Society of Lynn University. This premier annual giving society honors donors who recognize the significant impact leadership gifts have in sustaining the excellence of conservatory programs.

ESTATE GIFT

An estate gift will provide for the conservatory in perpetuity. Your estate gift may be made as gifts of appreciate stock, real estate, bequests and/or planned gifts.

Your contribution to the conservatory is tax-deductible. For additional information, please call the development office at 561-237-7745.

LYNN

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Events.lynn.edu

