



Lynn Philharmonia No. 5

Sponsored by:
Arlyne Weinberg

LYNN
Conservatory of Music

2018-2019 Season

Lynn Philharmonia Roster

VIOLIN

Katherine Baloff
Zulfiya Bashirova
Tinca Belinschi
David Brill
Kayla Bryan
Mingyue Fei
Daniel Guevara
Natalia Hidalgo
Karolina Kukolova
Sing Hong Lee
Ricardo Lemus
ZongJun Li
Shiyu Liu
Virginia Mangum
Gerson Medina
Nalin Myoung
Sol Ochoa Castro
Melanie Riordan
Askar Salimdjano
Yordan Tenev
Shuyi Wang
Shanshan Wei
Yue Yang
Yuhao Zhou

VIOLA

William Ford-Smith
Alejandro Gallagher
Hyemin Lee
Marina Monclova Lopez
Daniel Moore
Changhyun Paek
Jovani Williams
Kayla Williams
Thomas Wong

CELLO

Niki Khabbazvahed
Georgiy Khokhlov
Devin LaMarr
Sonya Nanos
Michael Puryear
Axel Rojas
Clarissa Vieira

DOUBLE BASS

Luis Gutierrez
Austin King
Evan Musgrave
Jordan Nashman
Yu-Chen Yang

FLUTE

Timothy Fernando
Leanna Ginsburg
Naomi Franklin
Lydia Roth

OBOE

Jin Cai
Daniel Graber
Jonathan Hearn
Kari Jenks

CLARINET

James Abrahamson
Dunia Andreu Benitez
John Antisz
Ethan Usoskin

BASSOON

Dennis Pearson
John Isaac Roles
Meng-Hsin Shih
Guillermo Yalanda

FRENCH HORN

Chase DeCarlo
Alexander Hofmann
Ting-An Lee
Christa Rotolo
Nikita Solberg

TRUMPET

Carlos Diaz
Kevin Karabell
Diana Lopez
Alexander Ramazanov
Abigail Rowland
Luke Schwalbach

TROMBONE

Tyler Coffman
Hallgrimur Hauksson
Omar Lawand
Tamas Markovics
Mario Riviaccio

TUBA

Sodienye Finebone
Daniel Sanchez

PERCUSSION

Seth Burkhart
Juanmanuel Lopez
Davi Martinelli de Lira
Miranda Smith

Harp

Yana Lyashko

Organ

Joshua Cessna

Piano

Meiyu Wu

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

Unauthorized recording or photography is strictly prohibited.

Philharmonia No. 5

Guillermo Figueroa, music director and conductor

Master Chorale of South Florida

Brett Karlin, Master Chorale, artistic director

Girl Choir of South Florida

Nicole Straussman, artistic director

Rafael Davila, tenor

Saturday, Feb. 23 – 7:30 p.m.

Sunday, Feb. 24 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Program

Concerto for Clarinet, Strings and Harp

Aaron Copland
(1900-1990)

Jon Manasse, clarinet

INTERMISSION

Te Deum, Op. 22, H.118

Te Deum (Hymne)

Tibi omnes (Hymne)

Dignare (Prière)

Christe, Rex gloriae (Hymne)

Te ergo quaesumus (Prière)

Judex crederis (Hymne et prière)

Hector Berlioz
(1803-1869)



A Message from the Dean

Welcome to the 2018-2019 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 26th anniversary of the Lynn Philharmonia and our 8th 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

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the Principal Conductor of the Santa Fe Symphony Orchestra. He is also the Music Director of the Music in the Mountains Festival in Colorado and Music Director of the Lynn Philharmonia in Florida. He is the founder of the highly acclaimed Figueroa Music and Arts Project in Albuquerque.

Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony. With this last orchestra, he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

International appearances include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata, 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, Tucson, Santa Fe, Fairfax, San Jose, the 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 Philippe Quint.

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.

Figuroa 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. Figuroa 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, Figuroa 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 has appeared at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, Festival Groba in Spain and Music from Angel Fire. Figuroa 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 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.

Morgan Stanley



The Bayshore Group
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Morgan Stanley is proud to support Lynn University's

2018-19 Lynn Philharmonia Series



Jon Manasse

Among the most distinguished classical artists of his generation, clarinetist Jon Manasse is internationally recognized for his inspiring artistry, uniquely glorious sound and charismatic performing style.

Recent season highlights include return performances with the Seattle Symphony Orchestra and debuts with the Baltimore Symphony Orchestra, Erie Philharmonic, The Chappaqua Orchestra, Montana's Missoula Symphony Orchestra and Oregon's Rogue Valley Symphony. With pianist Jon Nakamatsu, he continues to tour throughout the United States as half of the acclaimed Manasse/Nakamatsu Duo. The Duo's

activities include the world premiere performances of Paquito D'Rivera's *The Cape Cod Concerto* with Symphony Silicon Valley, conducted by Leslie B. Dunner.

Jon Manasse's solo appearances include New York City performances at Lincoln Center for the Performing Arts' Avery Fisher Hall and Alice Tully Hall, Hunter College's Sylvia & Danny Kaye Playhouse, Columbia University, Rockefeller University and The Town Hall, fourteen tours of Japan and Southeast Asia – all with the New York Symphonic Ensemble, debuts in Jerusalem, Tel Aviv, and Osaka and concerto performances with Gerard Schwarz and the Mostly Mozart Festival Orchestra, both at Lincoln Center's Avery Fisher Hall and at the prestigious Tokyu Bunkamura Festival in Tokyo. With orchestra, he has been guest soloist with the Augsburg, Dayton, Evansville, Naples and National philharmonics, Canada's Symphony Nova Scotia, the National Chamber Orchestra and the Alabama, Annapolis, Bozeman, Dubuque, Florida West Coast, Green Bay, Indianapolis, Jackson, Oakland East Bay, Pensacola, Princeton, Richmond, Seattle, Stamford and Wyoming symphonies, under the batons of Leslie B. Dunner, Peter Leonard, Eckart Preu, Matthew Savery, Alfred Savia and Lawrence Leighton Smith. Of special distinction was Mr. Manasse's 2002 London debut in a Barbican Centre performance of Mozart's *Clarinet Concerto* with Gerard Schwarz and the Academy of St. Martin in the Fields.

During the 2009-2010 season, Jon Manasse gave the world premiere performances of Lowell Liebermann's *Concerto for Clarinet & Orchestra* with the Dayton Philharmonic Orchestra, under the baton of Music Director Neal Gittleman – performances that were recorded for commercial CD release. Subsequent performances included those with the symphony orchestras of Evansville, Juneau, Las Cruces, North State (CA), Roanoke and the University of Massachusetts.

An avid chamber musician, Jon Manasse has been featured in New York City programs with The Chamber Music Society of Lincoln Center and at Carnegie Hall's Weill Recital Hall, Alice Tully Hall, Walter Reade Theatre (on Lincoln Center's "Great Performers Series"), The Sylvia & Danny Kaye Playhouse and Merkin Concert Hall; at the Aspen Music Festival, Caramoor International Music Festival, Colorado Springs Music Festival, Newport Music Festival, Sarasota Music Festival and France's Festival International des Arts, as well as the chamber music festivals of Bridgehampton, Cape and Islands, Crested Butte, Georgetown, St. Bart's, Seattle and Tucson. He has also been the guest soloist with many of the leading chamber ensembles of the day, including The Amadeus Trio and Germany's Trio Parnassus and the American, Borromeo, Colorado, Lark, Manhattan, Moscow, Orion, Rossetti, Shanghai, Tokyo and Ying String Quartets, and has collaborated with violinist Joshua Bell and pianist Jon Nakamatsu.

Manasse is also principal clarinetist of the American Ballet Theater Orchestra and the Mostly Mozart Festival Orchestra. In 2008 he was also appointed principal clarinetist and Ensemble Member of the Orchestra of St. Luke's in New York City. As one of the nation's most highly sought-after wind players, has also served as guest principal clarinetist of the New York Pops Orchestra, Orchestra of St. Luke's, Orpheus Chamber Orchestra and New Jersey, Saint Louis and Seattle Symphony Orchestras, under the batons of Gerard Schwarz, Zdenek Macal, Jerzy Semkow, Robert Craft and Hugh Wolff. For several seasons, he was also the principal clarinetist of the New York Chamber Symphony. Mr. Manasse has been a guest clarinetist with the New York Philharmonic in concerts conducted by Valery Gergiev and André Previn, and, during the 2003-04 season, served as the principal clarinetist of The Metropolitan Opera Orchestra, performing under the batons of Artistic Director James Levine and, among others, Andrew Davis, Valery Gergiev and Vladimir Jurowski.

In addition to the premiere performances of Lowell Liebermann's Clarinet Concerto, which was commissioned for him, Jon Manasse has also presented the world premieres of James Cohn's Concerto for Clarinet & String Orchestra at the international ClarinetFest '97 at Texas Tech University and, in 2005, of Steven R. Gerber's Clarinet Concerto with the National Philharmonic.

Jon Manasse has six critically acclaimed CDS on the XLNT label: the complete clarinet concerti of Weber, with Lukas Foss and the Brooklyn Philharmonic Orchestra; the complete works for clarinet and piano of Weber, with pianist Samuel Sanders; recording premieres of 20th Century clarinet & String works; "Clarinet Music from 3 Centuries," including Mozart's Clarinet Quintet (with the Shanghai Quartet), as well as music by Spohr, Gershwin and James Cohn; James Cohn's Clarinet Concerto #2; and the concerti of Mozart, Nielsen and Copland, with the Slovak Radio Symphony Orchestra. Also available are his recordings of Steven R. Gerber's Clarinet Concerto with Vladimir Lande and the St. Petersburg State Academic Symphony on the Arabesque label and Lowell Liebermann's Quintet for Clarinet, Piano and String Trio on KOCH International. His debut CD with pianist Jon Nakamatsu, a harmonia mundi album of the Brahms Clarinet Sonatas, was released to international rave reviews, early in 2008. 2010 saw the release of concerti by Mozart and Spohr with Gerard Schwarz and the Seattle Symphony, also on the harmonia mundi label.

Jon Manasse is a graduate of The Juilliard School, where he studied with David Weber. Mr. Manasse was a top prize winner in the Thirty-Sixth International Competition for Clarinet in Munich and the youngest winner of the International Clarinet Society Competition. Currently, he is an official "Performing Artist" of both the Buffet Crampon Company and Vandoren, the Parisian firms that are the world's oldest and most distinguished clarinet maker and reed maker, respectively. Mr. Manasse is currently on the faculties of The Juilliard School, The Lynn Conservatory, and The Mannes School of Music.

Jon Manasse and his Duo partner, the acclaimed pianist Jon Nakamatsu, serve as Artistic Directors of the Cape Cod Chamber Music Festival, an appointment announced during summer 2006.



Brett Karlin

Leading performances praised as “intense, richly detailed...polished and well-crafted” (Miami Herald), “finely nuanced and expressive” (South Florida Classical Review), and “integrating choral and instrumental sonorities with clarity and impact” (Palm Beach ArtsPaper), Brett Karlin is quickly establishing himself as a dynamic conductor of

choral-orchestral masterworks. Having worked with a wide variety of ensembles, Karlin is a passionate performer of large-scale symphonic masterpieces, while equally at home with historically informed performances of distinctive Baroque repertoire.

As the artistic director of both the Master Chorale of South Florida & Master Chorale of Tampa Bay, Karlin leads over 250 singers through choral-orchestral masterworks and prepares the choirs for collaborative performances with other artists and ensembles, including The Cleveland Orchestra, Russian National Orchestra, The Florida Orchestra, Itzhak Perlman, Andrea Bocelli, and Kristin Chenoweth, among many others.

Now entering his sixth season with Master Chorale of South Florida, Karlin will conduct the 120-voice chorus, orchestra, and guest artists through classical monoliths—Haydn’s *Creation*, Bernstein’s *Chichester Psalms*, and Berlioz’ *Te Deum*—as well as a commissioned work by leading American composer, Dominick DiOrio, and lighter fare for a Holiday Pops program. As the new artistic director of The Master Chorale of Tampa Bay, Karlin will prepare the Chorale for several masterworks and pops concerts with The Florida Orchestra and lead the ensemble in two performances – *Christmas with the Master Chorale*, a program of holiday favorites inspired by the Chorale’s critically acclaimed recording, and a 40th Anniversary Concert that will include performances in the Tampa Bay area, as well as a concert tour to New York City for the ensemble’s Carnegie Hall debut.

In addition to these appointments, Karlin has previously held the positions of music director for the Broward Symphony Orchestra, chorus master for Florida Grand Opera, and mentored the next generation of classical musicians as the director of Florida’s Singing Sons and Seraphic Fire’s Miami Choral Academy. Karlin has also maintained guest conducting engagements with a variety of choral, orchestral, and academic ensembles, including The Symphonia, Lynn Philharmonia, and several All-County/Honor Choir ensembles.

In 2009, he became the assistant conductor for Seraphic Fire, where he assisted with the ensemble’s critically acclaimed and 2012 Grammy-nominated CD, *A Seraphic Fire Christmas*. Karlin also served as assistant chorus master and singer for the Professional Choral Institute’s recording of the London version of Brahms’ *Ein Deutsches Requiem*, which received a 2012 Grammy nomination for “Best Choral Performance.” Most recently, he prepared the ensemble for 12 performances of *A Seraphic Fire Christmas* during the 2017-18 Season.

Karlin holds a Bachelor of Arts in Voice from Florida State University and Master of Music from University of South Florida. An avid lover of music from the Baroque era and historically informed performance (HIP), Karlin can be found tuning harpsichords and listening to J.S. Bach when not working with ensembles.



Rafael Davila

Tenor Rafael Davila began his musical training at the Puerto Rico Music Conservatory, completing his Master's degree in Opera Performance at the University of Texas in Austin. With more than 20 years and 60 roles experience, recent engagements include Don Jose in *Carmen* with the Metropolitan Opera in NY, Renato Des Grieux in *Manon Lescaut* Barcelona's Gran Teatre del Liceu and under Maestro Placido Domingo's baton for Opera de Valencia in Spain, the premiere of Jimmy Lopez's opera *Bel Canto* with the Chicago

Lyric Opera, *Cavalleria rusticana* and *Pagliacci* for Sarasota Opera, Teatro San Carlo in Naples, as well as for the Macerata Festival in Italy, and *Don Carlo*, *Carmen*, *Norma* and *La Forza del Destino* for Washington National Opera. This season he has been a member of the Metropolitan Opera artist's roster for the third consecutive year in the opera productions of *Aida*, *Carmen* and *Tosca*, and is performing these last two operas as well for opera Naples and Opera de Puerto Rico respectively. Next season he makes his debut with San Francisco Opera in *Manon Lescaut*, and with Opera Colorado and Opera San Antonio as Mario Cavaradossi in *Tosca*, a role he has also sang in Kansas City, Sarasota, Miami, San Juan and Leipzig in Germany. His Don Jose has also been heard in Minnesota, Miami, Kansas City and New Zealand.

Some previous collaborations with Maestro Guillermo Figueroa include the premiere of the opera *Time and Again Barelvas* by Miguel del Aguila with the New Mexico Symphony Orchestra, Berlioz's *Beatrice et Benedict* and Mahler's *Das Lied von der Erde* with the Puerto Rico Symphony Orchestra, Mozart's *Coronation Mass* and Verdi's *Requiem* with the Colorado Summer Festival in Durango. Other highlights in his career include the title role in Verdi's *Otello* for Sarasota Opera and Teatro de la Opera in Puerto Rico, Radames in *Aida* for Opera de Valencia and Manitoba Opera in Canada, Dick Johnson in *La Fanciulla del West* for Michigan Opera and Minnesota Opera, Manrico in *Il Trovatore* for Opera New Jersey and Lyric Opera of Kansas City, Riccardo in *Un Ballo in Maschera* for Teatro San Carlo in Italy and Florida Grand Opera, and Calaf in *Turandot* for Opera de Puerto Rico, Connecticut Grand Opera and New York Lyric Opera.

He has also sang the leading tenor roles in the operas *La Boheme*, *Madame Butterfly*, *Werther*, *Gianni Schicchi*, *The Barber of Seville*, *The Magic Flute*, *The Abduction from the Seraglio*, *Lucia di Lammermoor*, *Rigoletto*, *Attila*, *Nabucco*, *Candide*, *Salome*, *Don Giovanni*, *La Traviata*, *Luisa Miller*, *Giovanna D'Arco* and *I Lombardi* in the Netherlands, Austria, New York, Massachusetts, New Jersey, Phoenix, Tucson, Palm Beach, Sarasota, Tampa, Austin, San Antonio, Fort Worth, Bilbao, and Montreal. Rafael has also appeared in the leading tenor roles of the operettas *Die Fledermaus* and *The Merry Widow*, as well as in the Spanish zarzuelas, *Luisa Fernanda*, *El Huesped del Sevillano*, Venezuelan zarzuela *Alma Llanera*, and the Cuban zarzuelas *María La O* and *Cecilia Valdés*.

His concert experience also includes Rossini's *Stabat Mater*, Bach's *Magnificat*, Beethoven's *Ninth Symphony* (for the prestigious Casals' Festival) and Estevez' *Cantata Criolla* which he performed with the Seattle Symphony Orchestra under Maestro Gerard Schwarz. His recordings of Ariel Ramírez' *Misa Criolla* as well as the recording of the operetta *Cofresí* by Rafael Hernández were both nominated for a Grammy Award.

Master Chorale of South Florida

From Beethoven to Broadway, Bach to Bernstein, the Master Chorale of South Florida performs works by the full range of beloved classical and contemporary composers, along with some lighter fare.

The Master Chorale is a highly select, auditioned ensemble comprised of singers from Broward, Miami-Dade, and Palm Beach counties. Originally founded in 2003, the Chorale is thriving under artistic director and conductor Brett Karlin.

The Master Chorale communicates the transformative and unifying power of choral music by performing a rich and varied repertoire. Since its premiere performance of Mozart's *Requiem* (in honor of the Florida Philharmonic Orchestra and Chorus), the Master Chorale has delighted South Florida audiences with classical music's greatest works. These have included Handel's *Messiah*, Beethoven's *Symphony No. 9*, Brahms' *Ein Deutsches Requiem*, Verdi's *Requiem*, Bernstein's *Chichester Psalms*, Haydn's *Lord Nelson Mass* and Bach's *Mass in B Minor*. In response to audience demand, the Chorale recently added a concert of lighter fare to its yearly concert series, performing such delights as Broadway favorites, movie music and Gilbert & Sullivan.

In addition to its own concert series, the Master Chorale is in high demand for featured guest performances with other musical organizations. Throughout its history, the Chorale has collaborated with the Cleveland Orchestra, New World Symphony, Russian National Orchestra, Andrea Bocelli, Itzhak Perlman, Franz Welser-Möst, Giancarlo Guerrero, and James Judd, among many others.

The Master Chorale is an avid proponent of maintaining a strong cultural fabric in South Florida and supports its community by engaging local solo artists, orchestras and other nonprofit organizations.

The Girl Choir of South Florida

The Girl Choir of South Florida is the premier singing ensemble for girls and young women ages 6 through 18. We are the only not-for-profit all girl choir organization in South Florida. The Girl Choir, led by Artistic Director Nicole Straussman, has been extolled by the South Florida Sun-Sentinel as "imaginative, accessible, expressive, and entertaining", gaining a reputation for delivering compelling concert programming. We are an international touring choir that blends a multitude of cultures through the experience of voice.

The Girl Choir's repertoire is broad, from ancient to modern, classical to popular, sacred to secular, and folk to Broadway, encompassing many cultures, faiths, and traditions. Since the choir was founded, the Girl Choir has commissioned and premiered works by noted choral composers, including Eleanor Daley, Bob Chilcott, and David Brunner. The Girl Choir presents concerts at the Broward Center for the Performing Arts and as part of many concert series throughout South Florida.

Program Notes



Concerto for Clarinet

By Aaron Copland

Notes by Tsukasa Cherkaoui

Who Is Aaron Copland?

Born: November 14, 1900, in Brooklyn, New York

Died: December 2, 1990, in North Tarrytown, New York

An American composer, Aaron Copland is recognized for establishing the American classical music. His popular works include, *Lincoln Portrait*, *Appalachian Spring*, *Fanfare for the Common Man*.

By the late 1940s, Copland was regarded as the preeminent American composer of his time. He was a chairman of the United States Group for Latin American Music, which was sponsored by the government of the United States, Argentina, Brazil, and Uruguay. In 1947, Copland participated in a four-month tour, sponsored by the Department of State. The purpose of this tour was to spread the American culture to the Latin American countries beyond what could be obtained from the Hollywood movies. Copland was asked to deliver lectures, radio talks, and concerts in not only the large cities but also the towns in remote places.

Copland's tour concluded with reports to the State Department. Also, he wrote an article, which appeared in the New York Times on December 21, 1947. Copland experienced a real Samba, as opposed to the Broadway version, in Bahia, where he supposedly preserved its original form. He learned that "it is not the rhythmic element that gives it[s] character and originality...[it is] the wealth of melodic invention. All this makes a real samba very indigenous and very hard to sing, copy or remember. I was told that they have to be simplified for ordinary carnival use." While he was in Bahia, he was excited to hear a musical instrument for the first time. The instrument was called the berimbau. He suspected that it had the Moorish influence and described, "The berimbau looks like the bow of a bow and arrow. It has a single string and produces only two notes...These are struck by a small wooden stick."

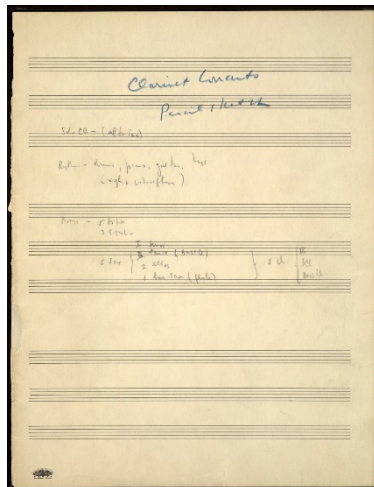
As Copland recalled the tour, he was concerned that live performances of American classical music were still rare in the major cities, such as Rio, São Paulo, Montevideo, and Buenos Aires. Recordings were the sole guidance of the American music for those who studied it. He observed that phonograph shops carried almost no recoding of serious American music, but radio stations had and performed them. He noted that "Gershwin's music is universally known and liked. Among living Americans, the names of Samuel Barber, Roy Harris, Walter Piston and William Schuman are most familiar. On the other hand, no one seemed ever to have hear of Leonard Bernstein!"

Interesting Facts About the Concerto

- The concerto was commissioned by Benny Goodman. Goodman was interested in expanding new repertoire for himself. He also commissioned *Contrasts* by

Béla Bartók, *Concerto for Clarinet and Orchestra* by Paul Hindemith, and *Derivations for Clarinet and Band* by Morton Gould.

- Copland composed the Concerto between 1947 and 1948, and he worked on it during his stay in Latin America. The inspiration from the culture was reflected in the second movement. He assimilated the rhythms, melodies, and sounds of South American popular music to the themes.
- Copland hoped to have a premier of the concerto at Tanglewood. Leonard Bernstein wrote to him, "I fought with Kouss valiantly over the *Clarinet Concerto*, to no avail. Benny and Tanglewood don't mix in his mind." Around this time, Koussevitzky suggested Copland to arrange the first movement and call it *Elegy*. Copland agreed to it at first; however, he regretted the decision and wrote to Koussevitzky, "I made a mistake in saying 'yes' to your proposal...I am convinced that to cut the pieces in half takes away from the integrity of the Concerto as I originally conceived it." It was first performed by Benny Goodman, Fritz Reiner, and the NBC Symphony Orchestra over the radio on November 6, 1950.
- The first performance of the Concerto in a concert hall took place on November 28, 1950. It was performed by Ralph McLane (the principal clarinet of the orchestra), Eugene Ormandy, and the Philadelphia Orchestra in Carnegie Hall. Reviews were not enthusiastic. Olin Downes from the New York Times wrote, "[I find] it unoriginal, forced in its humor, feeble in invention." Regardless of the early reviews, the Concerto has been recorded and performed by many outstanding clarinetists. And, it became a standard repertoire for the clarinet.



The title page of Copland's sketches from Library of Congress, Music Division.

Te Deum

By Hector Berlioz

Notes by Guillermo Figueroa

The year 2019 marks the 150th anniversary of the death of one of the greatest musical geniuses of all time, Hector Berlioz. I believe he would have been amused that his *Te Deum* is performed in his memory, as much of this music was originally intended for a grandiose musical work to honor the Great Men of France.

Berlioz music has often been misunderstood and criticized. Starting in his own time and adopted city, early 19th century Paris, where the level of musical appreciation and understanding by the general public was still rooted in simple Italian opera, he had to fight fiercely for acceptance and performances. His music followed no prescribed or 'correct' path, unlike the music of the German school. Each of his works is entirely unique, developing its own inner logic combined with a powerful expression. Here we have one of the most original and adventurous composers, but one that was also firmly rooted in the

past. The same mind that revered Shakespeare, Virgil and Beethoven produced the striking and revolutionary *Symphonie Fantastique*, a work whose sound world has no precedent. As he himself put it, “*The prevailing characteristics of my music are passionate expression, intense ardour, rhythmical animation and unexpected turns. When I say passionate expression, I mean an expression determined on enforcing the inner meaning of its subject, even when that subject is the contrary of passion*”. The *Fantastique* is a perfect example of the wild, emotive, highly personal and emotionally complex side of his creativity.

The *Te Deum* we will hear today represents the other strain of his fertile creativity – public, ceremonial and ritual - the alter ego to the *Fantastique*, so to speak. The pomp and majesty of ceremonial 19th century France, as represented by the French Empire, Napoleon and the Church, always stirred his imagination. Although essentially agnostic, he created some of the most extraordinary religious music. Along with the majestic and grandiose *Te Deum*, we have his apocalyptic and monumental *Requiem*, and the gentle and pastoral *The Childhood of Christ*, forming an unparalleled triptych of religious and ceremonial music.

The *Te Deum* is scored for a large orchestra, organ, a tenor solo, two adult choirs and a children’s choir. Conceived for a large Parisian cathedral - St. Eustache, which had a magnificent organ placed at the opposite end of the altar - he imagined a dialogue between Emperor (orchestra and chorus) and Pope (organ). The six movements use the text of the *Te Deum*, an ancient hymn of praise to God. But in typical Berlioz fashion, he rearranges the order of the verses to fit the musical logic, and to make his dramatic point. The music alternates between the majesty and adoration of God to the pleading of the insignificant masses of humanity. The gentle but passionate prayer of the solo tenor, *Te Ergo Quasemus*, asking for mercy from the Almighty in the name of all humankind, comes just before the imposing finale, *Judex Crederis* (“we believe you will come as Judge, O Lord, may we not be confounded forever”), which he considered the grandest thing he ever created. In its enormous scale (certainly the largest work we have attempted here at Lynn!), range of expression and majesty, it is one of his ‘architectural’ works, a term he himself used to describe this and the *Requiem*.

*“The Te Deum was performed today with the most magnificent precision.
It was colossal, Babylonian, Ninivite!”*

(Berlioz, in a letter to Liszt, after the *Te Deum* premiere conducted by himself)

The use of a children’s chorus is probably related to one of his earliest significant memories as a child, as told in his *Memoirs*. He describes his first communion, where there was a chorus of white-robed maidens. “*I went up to receive the sacrament. As I did so the choir burst forth into the Eucharistic hymn. At the sound of those virginal voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of love and feeling was revealed to me, more glorious by far than the heaven of which I had heard so much.... This was my first musical experience*”.

Translation for Berlioz, Te Deum

Te Deum (Hymn)

*We praise Thee, O God,
we acknowledge Thee to be the Lord.
the Father everlasting,
all the earth doth worship.*

Tibi omnes (Hymn)

*To Thee all the angels,
to Thee the heavens, and all the powers,
to Thee the cherubim and seraphim
cry out without ceasing:*

*Holy, holy, holy,
Lord God of hosts.*

*Full are the heavens and the earth
of the majesty of Thy glory.*

*Thee, the glorious choir of the apostles,
Thee, the admirable company of the prophets,
Thee, the white-robed army of martyrs doth praise
Thee, the holy Church throughout the world
doth confess:*

*The Father of incomprehensible majesty;
Thine adorable, true, and only Son,
and the Holy Ghost the Paraclete.*

Dignare, Domine (Prayer)

*O Lord, this day
to keep us without sin.
Make us to be numbered with Thy saints
in glory everlasting.
Have mercy on us, have mercy on us!*

Christe, Rex Gloriam (Hymn)

*Thou art the King of Glory, O Christ,
Thou art the everlasting Son of the Father.
Thou, having overcome the sting of death,
hast opened to believers
the kingdom of heaven.
having taken upon Thee
to deliver man,
didst not abhor the Virgin's womb.
Thou sittest at the right hand of God,
in the glory of the Father.*

Te Ergo Quaesumus (Prayer)

*We therefore pray Thee,
help Thy servants,
whom Thou hast redeemed with Thy precious blood.
O Lord, let Thy mercy light upon us,
as our trust is in Thee.*

Judex Crederis (Hymn and Prayer)

*We believe that Thou
shalt come to be our judge.
O Lord, in Thee have I trusted,
let me never be confounded.
Save Thy people
and bless Thine heritage, O Lord.
Day by day we magnify
and praise Thee.
And we praise Thy name forever.*



We Salute You!

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