

9-25-2003

## Concert in Minsky Recital Hall

University of Maine - School of Performing Arts

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# THE CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES COMMITTEE GRANT APPLICATION

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PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

<p>I. Applicant/Organization: School of Performing Arts</p>								
<p>II. a. Responsible Organization Officer: Diane Roscetti</p> <p>b. Title: Director</p> <p>c. Campus Address (include E-Mail and Telephone): <a href="mailto:diane.roschetti@umit.maine.edu">diane.roschetti@umit.maine.edu</a> 581-4702</p>								
<p>III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s):</p> <p>Concert in Minsky Recital Hall on Feb. 14, 2004 featuring Swiss violinist, Jan Dobrzewski and Stuart Marrs, Percussion.</p> <p>See attached for details.</p> <p>For more information, please contact Stuart Marrs at 581-1247</p> <p>Expand in fuller detail, a supporting statement with <u>detailed, itemized budget</u>. Funding for current application is contingent upon submission of detailed budget and attendance report for any previous years' grants.</p>								
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">IV. a. Total funding required for program: .....</td> <td style="text-align: right;">\$1,300</td> </tr> <tr> <td>b. Amount committed by applicant organization: .....</td> <td style="text-align: right;">500</td> </tr> <tr> <td>c. Amount committed by/requested of (please indicate which) other funding sources: .....</td> <td style="text-align: right;">&gt;</td> </tr> <tr> <td>d. Amount requested of Cultural Affairs/DLS Committee: .....</td> <td style="text-align: right;">800</td> </tr> </table>	IV. a. Total funding required for program: .....	\$1,300	b. Amount committed by applicant organization: .....	500	c. Amount committed by/requested of (please indicate which) other funding sources: .....	>	d. Amount requested of Cultural Affairs/DLS Committee: .....	800
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c. Amount committed by/requested of (please indicate which) other funding sources: .....	>							
d. Amount requested of Cultural Affairs/DLS Committee: .....	800							
<p>Signature of responsible organization officer/date: <u><i>Diane Roscetti</i></u> <span style="float: right;"><u>9/25/2003</u></span></p> <p style="text-align: center; margin-left: 150px;">SIGNATURE <span style="margin-left: 150px;">DATE</span></p>								

SPACE BELOW FOR COMMITTEE USE:

\$650

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE  
C/O PRESIDENT'S OFFICE  
200 ALUMNI HALL

## Cultural Affairs/Distinguished Lecture Series Committee Grant Application

### III. Percussion Continents II

*Concert in Minsky Recital Hall on February 14, 2004 featuring Swiss violinist, Jan Dobrzewski and Stuart Marrs, percussion.* The international duo will present an exciting chamber music program including four world premieres of new commissions from an international line-up of composers, David Gordon (New York), Beth Wiemann (UMaine), Mario Alfaro (Costa Rica), Germán Cáceres (El Salvador). The American composers whose works will be premiered plan to attend the performance. The new repertoire premiered in this concert is scheduled to be released on the Swiss *Amie* label in the fall of 2004. Admission is free to UMaine students and \$6 at the SPA box office with the standard discounts for SPA events. This concert will be promoted in our season brochure, as well as through press releases to be sent to media outlets throughout the state.

This concert brings to the UMaine campus an extraordinary sample of “new” chamber music composition. Violin and percussion is an unusual combination, but it works beautifully and logically as it brings together the essence of the melodic and rhythmic aspects of music, respectively. In addition to satisfying their interest in new music composition, concert-goers will be presented an opportunity to see examples of “multiple percussion” performance. In contrast to symphonic percussion performance, where one player usually performs on one percussion instrument at a time, in a multiple percussion performance, one player performs on many percussion instruments at the same time, providing an interesting choreographic element to the concert performance.

Please see the attached bio and C.V. for Mtro. Dobrzewski. (The bio in Spanish is the most up-to-date, but in addition I have copied the one from the CD liner notes which is only a couple of years old.) A CD of *Percussion Continents I* (recorded in 2001) is included with this proposal for your reference and listening pleasure. Its review in the NACWPI journal follows the budget summary:

#### Budget:

Airfare:	\$700.00	(Round-trip from Costa Rica, where Mtro. Dobrzewski presently resides)
Hotel:	0.00	(Mtro. Dobrzewski will stay with Dr. Marrs)
Honorarium:	600.00	(for Mtro. Dobrzewski – not for local musicians in the chamber ensemble)
Total:	\$1,300.00	

## GRANT SUMMARY - CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES

Guest Artist—Jan Dobrzewski

Feb. 2004

The concert of Percussion Continents, the Stuart MARRS/Jan Dobrzewski duo of violin and percussion, offered in Minsky Recital Hall on Feb 14, 2004 was well-attended and well-received by students and the general public. Many audience members came down to the stage after the concert to ask more about some of the four new compositions that received their world premiere that night. While Mtro. Dobrzewski was here, the duo also performed for schools in Searsport and Blue Hill.

The following is text from an article that ran in the University of Maine publication, *UMaine Today*:

Some Maine teenagers followed the beat of a different drummer when Percussion Continents – percussionist Stuart MARRS and violinist Jan Dobrzewski – presented “informances” at three high schools in February.

The performances were dubbed informances because they were “more than music,” says MARRS, a University of Maine professor of music. “We played something they have never heard before, but we hope they will hear again in the future. The MARRS/Dobrzewski duo commissioned these new works.”

The duo performed selected works for violin and percussion from six composers, including University of Maine composer Beth Wiemann. MARRS and Dobrzewski, a Swiss conductor and violinist living in Costa Rica, also discussed the origins of the music and the dozens of percussion instruments MARRS uses in every performance.

MARRS and Dobrzewski first collaborated in 1972 when both were in the National Symphony of Costa Rica. Their most recent CD is Percussion Continents I; they hope to produce Percussion Continents II in 2005 under the Swiss label AMIE in its “les Helvétiques” collection.

Income Received	
Cultural Affairs	\$650
SPA Contribution	180
Sponsor Funding	<u>420</u>
Total Income	\$1,250

Expenses	
Honorarium	\$600
Travel Expenses	<u>650</u>
Total Expenses	\$1,250

*Cultural Affairs Committee*  
*including the*  
*Distinguished Lecture Series*  
*200 Alumni Hall*  
*University of Maine*

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October 6, 2003

To: Diane Roscetti

From: Kathleen March & François Amar, Co-Chairs

On behalf of the Cultural Affairs Committee, including the Distinguished Lecture Series, it gives me great pleasure to inform you that your proposal, Swiss Violinist, Jan Dobrzelewski, has been awarded \$650.00. **Please contact Wanda Legere at 1-1516 before your event takes place to arrange for disbursement of award funds.** Note: Reception and University of Maine System payroll expenses are not reimbursable through this award.

Please note that acknowledgment of the *Cultural Affairs Committee* is required on all promotional materials. **A budget report must be submitted at the conclusion of your event and will be considered for future funding requests.** It is assumed that projects are completed within 12 months, therefore, any remaining balance will be returned to the Committee account for further distribution unless otherwise notified.

The Committee notes that it does not fund more than 50% of the amount for any given program. It also asks applicants to consider the most reasonable honoraria possible, as there may not be funding for the higher amounts.

We, the members of the Cultural Affairs Committee, congratulate you and wish you much success on this project.

Review by Daniel Adams of *Percussion Continents I*, in NACWPI (Journal for the National Association of College Wind and Percussion Instructors)

*Percussion Continents I* was recorded at The University of Maine at Orono in January, 2001. Violin and percussion may seem like an unlikely instrumental combination, as there are vast acoustical differences between them. The violin and percussion duo repertoire is expanding rapidly however, thanks in part to the efforts of performers such as Nancy Zeltsman and Sharan Leventhal, co-founders of the violin/marimba duo Marimolin. *Percussion Continents I* takes violin and percussion to an unprecedented level of musical innovation with a wide assortment of percussion instruments and a full range of violin performance techniques. A chart listing all of the percussion instruments used on the recording is included in the cover booklet. The instruments are listed in alphabetical order on a vertical axis and each of the five compositions appears on the horizontal axis. A dot appears on the coordinate for each composition in which a listed instrument is used. The chart could be very helpful to listeners.

Violinist Jan Dobrzewski has served as professor of violin and chamber music at the Conservatoire de Musique de Neuchatel and the Music Director of the Chamber Orchestra of Neuchatel in Switzerland. Dobrzewski now resides in Val d'Illeiez, Switzerland. Stuart Marrs holds the position of professor of Music at the University of Maine at Orono and is the founder of the Maine Chapter of the Percussive Arts Society. Dr. Marrs frequently tours the United States, Latin America, and Europe as a soloist, conductor, and clinician.

The recording includes works by both Swiss and US composers. The first composition, Laurent Perrenoud's 24 Miniatures for Violin and Percussion consists of two dozen aphoristic statements from 12 to 34 seconds in duration. Each of the 24 major and minor tonalities is represented, but this is the only way in which this piece resembles J.S. Bach's Well Tempered Clavier! Perrenoud's composition epitomizes the potential of this medium as he explores a myriad palette of violin and percussion sonorities using 15 types of definitely and indefinitely-pitched wood, metal, and skin percussion instruments. Martin Rokeach's Six Questions consists of a theme with variations and is based on the phrygian mode. Conventional percussion instruments such as bass drum, cymbal, marimba, and vibraphone are combined with the sonorities of "seven cans of different pitches." The three movements of Pictures of Georgia O'Keeffe by Thuring Bram were inspired by three of the renowned American artist's paintings; "Two Jemison Weeds", "The Winter Road", and "Red Poppies". Bram's intent was to explore the fragility of the spiritual relationship between the artist, the environment, and nature. The imitative passages between the melodic percussion and violin in "Red Poppies" are particularly impressive.

Prelude, Aria, and Variations by Elliott Schwartz originated in 1966 as a brief single-movement work for violin and drums. In 1980 it was expanded to include two additional movements and a larger number of instruments. Intricate counterpoint between violin and keyboard instruments alternates with languid, resonant passages in the Prelude. Aria, in contrast, features a duet between violin and tom-toms, the original core instrumentation. Variations is a compelling summation of materials from the preceding movements.

*Vier Fantasiestücke (Four Fantasies) by Rudolf Kelterborn is a collage-like interplay between the violin and a large assortment of percussion instruments. Kelterborn explores the percussive and timbral possibilities of the violin as well as the melodic properties of the keyboard percussion instruments. Vier Fantasiestücke is quite effective as the concluding piece, as it is in many respects a culmination of the variety and intricacy found in the preceding works.*

*String repertoire dates back hundreds of years while percussion solo and chamber repertoire was rare prior to the 20th century. It is encouraging to see these two media combined so successfully; each keeping its identity while becoming part of an intriguing combination of musical ideas. Percussion Continents I is a well-performed collection of strong compositions. Every percussionist and string player with an interest in new music should own a copy of this recording.*

## Jan Dobrzelewski

Nacido en Neuchâtel (Suiza), de origen polaco y francés, Jan Dobrzelewski se inicia a la música a muy temprana edad. Con solo 6 años integra la clase del Maestro Ettore Brero, eminente violinista y director de orquesta italiano, en el Conservatorio de Neuchâtel (Suiza). A los 9 años, él decide empezar a tocar el piano y luego, a los 16 años, a tocar el clarinete y el órgano. Después del Diploma de violín "con distinción" obtenido a los 19 años, se perfecciona con el Maestro Corrado Romano en el Conservatorio Superior de Música de Ginebra.

Desde entonces Jan Dobrzelewski va a dar conciertos en Europa, América y Asia pero sigue perfeccionándose con los Maestros Alexander Schneider, André Navarra, Malcolm Frager, Asher Temkin, Agustín Culler y Stanislaw Wislocki. Estos años forjan un profundo conocimiento de los estilos, enfocados desde puntos de vista complementarios, que confieren a sus interpretaciones esta autenticidad del músico completa.

En 1972, Jan Dobrzelewski está contratado por la Orquesta Sinfónica Nacional de Costa Rica como violinista y en poco tiempo llegará a ser el Concertino de dicha Institución. Durante su estadía en Costa Rica, él va a participar en forma muy intensa a la vida musical del País creando en 1972 el Trío de la Universidad de Costa Rica con los Maestros Benjamín Gutiérrez y Jacques Trouillet y con éste último el Dúo Dobrzelewski Trouillet, violín y chelo, con el cual va a dar más de 200 conciertos en 30 países de América, Europa y Asia.

En 1973 él crea con el Dr. Enrique Góngora el "Collegium Musicum". En 1976, después de que el Maestro Jacques Trouillet decidiera dedicarse a la vida diplomática para Francia, Jan Dobrzelewski funda la orquesta de cámara "Los Solistas de San José".

Desde 1976, la Orquesta Sinfónica Nacional lo invita repetidamente para dirigir Conciertos de Temporada así como de extensión cultural y series de conciertos escolares. A la par de estas numerosas actividades, Jan Dobrzelewski ha enseñado en el Plan Juvenil de la Orquesta Sinfónica Nacional, en la U.C.R. y en la U.N.A.. En esta última Universidad, participó en la creación de la Escuela de Música y llegó a ser Asesor de Extensión Cultural de la Rectoría.

En 1979, Jan Dobrzelewski es invitado como profesor extraordinario en la UNAM (Ciudad de México) y como Concertino de la Orquesta Sinfónica del Estado de México. Se quedará en este País hasta 1982 creando la Orquesta de Cámara de la Universidad del Estado de México en Toluca, reorganizando la Orquesta Sinfónica de Puebla y participando en la elaboración del proyecto de orquesta sinfónica para la Universidad de Querétaro.

En 1982, la Orquesta de Cámara de Neuchâtel lo contrata como director invitado para una gira en Suiza y Francia. El año siguiente, lo nombra Director Artístico para suceder al Maestro Ettore Brero quien tenía más de 80 años. Esta colaboración durará hasta 1997 cuando Jan Dobrzelewski decide dejar este puesto después de dirigir más de 300 conciertos en Suiza, Italia, Francia, España y Bélgica, quedando, no obstante, director invitado permanente de esta orquesta.

Paralelamente, Jan Dobrzelewski ha sido nombrado como profesor de Conservatorio de Música de Neuchâtel donde enseña en la sección profesional el violín y la música de cámara. Es también a cargo de la mayor parte de las actividades de la orquesta de la Institución.



De 1984 a 1991, Jan Dobrzelewski ha sido director musical de la Orquesta Sinfónica de la Ciudad y la Universidad de Friburgo (Suiza). En 1991, él deja este puesto para tomar las riendas de otro conjunto sinfónico: la Orquesta Sinfónica de Saint Maurice. Con ambas orquestas ha dado conciertos de gran relieve en Suiza y en Europa.

De 1983 a 1998, Jan Dobrzelewski ha sido el Director Musical de la Academia Europea de Música en Saint-Paul Trois Châteaux y luego en Tournon-sur-Rhône (Francia), dirigiendo un seminario anual de verano de orquesta que reunía más de 100 músicos de Europa, Asia y América.

En 1987 la renombrada "Musik Akademie der Stadt Basel" lo nombra director del "Jugend Sinfonie-Orchester" de la Institución. Jan Dobrzelewski ha llevado esta orquesta en giras importantes en Suiza, Francia y Bélgica durante las cuales varios grandes artistas han participado como solistas hasta el año 2002.

En 1996, Jan Dobrzelewski ha recibido el Premio de la "Fondation pour le Rayonnement de Neuchâtel" en reconocimiento de la labor de embajador cultural de esta Ciudad. Este mismo año ha fundado la Asociación AMIE (Arte-Multimedia-Interdisciplinaridad-Educación) la cual propone y organiza actividades relacionadas con la cultura. Como parte de esta asociación, Jan Dobrzelewski ha creado y dirige dos colecciones de CD's: "Les Helvétiques" que propone grabaciones de obras de compositores suizos de los siglos XIX y XX y "Accord" que ofrece, a partir del 2003, CD de jóvenes talentos con un repertorio tradicional.

En el 2000, Jan Dobrzelewski ha fundado el Festival Internacional "Les Flâneries Musicales à Champéry et dans le Chablais" y en 2003, un evento hermano "Les Flâneries Musicales de Neuchâtel".

Hasta este día Jan Dobrzelewski a dado más de 1000 conciertos y comisionado y estrenado más de 50 obras de compositores europeos, americanos (norte, centro y sur) y asiáticos. Numerosas son las obras nuevas de compositores europeos y americanos que, además, Jan Dobrzelewski ha dado a conocer, empeñado en lanzar puentes por encima de las épocas y de las fronteras. Cada año, está invitado a dirigir orquestas y a tocar en Suiza, Francia, Bélgica, Portugal, América del Norte y del Sur.

Acaba de empezar un programa cultural en el norte de Costa Rica el cual contempla primeramente la creación próxima de una orquesta de cámara antes de desarrollar otras formas culturales.

**JAN DOBRZELEWSKI,**  
*orchestra conductor and violinist*

Jan Dobrzelewski began his musical studies at the early age of six. He has studied with Ettore Brero, Corrado Romano and Franz Walter.

In 1968, he won first prize at the first Colmar International Competition with the Neuchâtel Quartet.

In 1971 Jan Dobrzelewski toured Europe, the Americas and Asia en route to his career as violinist and orchestra conductor working with notables such as Alexander Schneider, Asher Temkin, André Navarra, Malcolm Frager and Agustin Culliel.

In 1973, Jan Dobrzelewski founded and directed the "Collegium Musicum of Costa Rica" and in 1976, the chamber orchestra "Los Solistas" de San José, ensembles which remained active in Costa Rica

and in Central America until 1980. During this time he also assumed the post of concert master with the National Symphony Orchestra of Costa Rica.

In 1982, the "Conservatoire de Musique de Neuchâtel" appointed him as professor of violin and of chamber music. In 1983 he was appointed as Musical Director of the Chamber Orchestra of Neuchâtel (OCN). At the head of the OCN, he was responsible for developing many valuable regional projects: the Home Concerts – concerts for hospitals, prisons, factories, retirement homes, etc. – and youth concerts intended for students from 6 to 20 years of age to supplement the traditional concerts given in Switzerland, France, Belgium, Italy and Spain.

Jan Dobrzelewski has premiered as orchestra director or as soloist many works by Swiss composers – Marc-André Rappaz, Emile de Ceuninck, Eric Gaudibert, Thüning Bräm, Alfred Schweizer, Laurent Perrenoud, Jean-Philippe Bauermeister, François-Xavier Delacoste, Samuel Ducommun, Louis Crelier –, European: – Jean-Luc Balthazar, Wilfried Westermilck, Jean Pacalet, François Rauber, Ivan Jevtic – and American: – Robert Aitken (CND), Uri Barnea (USA-Israel), Josef Tal (USA), Martin Rokeach (USA), Gilles Bellemare (CND), Benjamín Gutiérrez (Costa Rica), Osvaldo Costa de Lacerda (Brazil), Max Lifchitz (USA-Mexico), German Cáceres (El Salvador), etc...

Since 1972, Jan Dobrzelewski has performed more than 1000 concerts as conductor or as soloist

in 35 countries of Europe, the Americas, and Asia.

In 1996, the "Fondation pour le Rayonnement de Neuchâtel" presented him with its Prize "in recognition of his commitment to the musical life of Neuchâtel".

# CURRICULUM VITAE

## JAN DOBRZELEWSKI

### CONDUCTOR AND VIOLINIST

Date of birth 20.04.1951  
Place of birth Neuchâtel (Switzerland)  
Citizenship Swiss  
Civil state Married  
Children Claire (13.04.1976)  
Jean-Christophe (22.09.1978)  
Languages French, Spanish, English, German  
Some Italian, Portuguese  
Actual address Les Bouquetins A  
CH 1873 Val d'Illiez (Switzerland)  
Phone and Fax 0041.24.477.49.85  
E-mail [jandob@worldcom.ch](mailto:jandob@worldcom.ch)

#### Education

1972-1978 Several Master Classes in violin and chamber music (Alexander Schneider, Corrado Romano, Pierre Fournier, André Navarra, Malcolm Frager, Gyorgy Sandor,  
1972-1976 Conducting courses with Agustin Cullel, Asher Temkin, Stanislas Wislocki,  
1970-1972 Conservatoire Supérieur de Genève (Switzerland): violin, chamber music  
1971-1972 University of Neuchâtel: Spanish  
1970-1971 Conservatoire de Neuchâtel (Switzerland): organ  
1970, June Violin diploma  
1966-1970 Conservatoire de Neuchâtel (Switzerland): violin, piano, clarinet, chamber music, harmony, counterpoint, analysis, solfège, conducting  
1968 High school Baccalauréat ès Sciences  
1965-1968 Gymnase Cantonal de Neuchâtel (Switzerland), science section  
1963-1965 Secondary school in Neuchâtel (Switzerland)  
1956-1963 Primary school in Neuchâtel (Switzerland)

#### Awards

1996 The "Fondation pour le Rayonnement de Neuchâtel" Prize  
1996 City Medal of Tournon (France)  
1967 Colmar (France) Chamber Music Competition – 1<sup>st</sup> Accessit with the "Quatuor neuchâtelois" (string quartet)

## Professional experience

- 2000-  
1999, 2000, 2001  
1995-  
1982-  
1982-  
1999-  
1992-2003  
1990-2002  
1986-1992  
1984-1997  
1984-1986  
1983-1997  
1982  
1980-1981  
1979  
1978-1980  
1977-1979
- Founder and music director of the international summer music festival "Les Flâneries du Chablais"  
Invited Professor at the University of Costa Rica as conductor for seminars with the School of Music Orchestra. Classical and contemporary music  
Violin, Chamber music and Conducting Master Courses at the School of Music of the University of Costa Rica  
Founder and artistic director of CD collections for the AMIE Association in Switzerland  
Guest conductor in Europe, soloist appearances, recitals (unaccompanied violin, violin and piano, violin and organ, violin and percussion), recordings, radio and television broadcasts, elementary and secondary school programs  
Conservatory of Neuchâtel, violin and chamber music professor  
Conservatory of Neuchâtel, conducting professor  
Music director and conductor of the St.-Maurice Symphony Orchestra  
Music director and conductor of the Youth Symphony at the Academy of Music of Basel - concerts in Switzerland, France and Belgium; world premieres  
Music director and conductor of the City and University of Fribourg Symphony Orchestra  
Music director and conductor of the Orchestre Philharmonique Rhodanien at the Summer European Music Academy at St.Paul 3 Châteaux and Tournon (France) - world premieres  
Founder and music director of the Morzine Musique (international festival in Morzine, France)  
Music director and conductor of the Neuchâtel Chamber Orchestra - concerts in Switzerland and Europe, world premieres, soloist appearances, recordings, radio and television broadcasts, elementary and secondary school programs  
Chamber Orchestra of Neuchâtel, guest conductor  
Soloist with orchestras in Switzerland  
Violin-piano recitals in Europe, radio broadcasts  
Founder and music director of the Chamber Orchestra at the University of Toluca, Estado de Mexico  
New York Festival at Rochester, concertmaster and soloist  
Soloist with orchestras in Latin America and Europe  
Violin-cembalo recitals in México  
Violin-piano recitals in Latin America and Europe, radio and television broadcasts  
Professor in the School of Music of UNAM (México)  
Orquesta del Estado de México, concertmaster  
Violin-cembalo recitals in México  
Guest professor of violin and chamber music at the School of Music at UNAM (México)  
Asesor of music extension and international diffusion of the Rector of the National University of Costa Rica  
Violin and chamber music professor at the National University of Costa Rica

1976-1979	National Symphony Orchestra of Costa Rica, concertmaster National Symphony Orchestra of Costa Rica, guest conductor Founder and music director of the chamber orchestra "Los Solistas de San José" (Costa Rica) - concerts in Costa Rica Soloist with orchestras in Latin America and Europe Violin-piano recitals in America, Europe and Middle East, radio and television broadcasts Youth Program of the National Symphony Orchestra of Costa Rica, violin professor
1975-1979	Founder and music director of the Costa Rica Collegium Musicum (middle age to baroque music repertoire)
1972-1976	National Symphony Orchestra of Costa Rica, assistant concertmaster Chamber Orchestra of the University of Costa Rica, concertmaster Youth Program of the National Symphony Orchestra of Costa Rica, violin professor Founder of the University of Costa Rica Piano Trio - concerts in Central America and México, world premières Dobrzewski-Trouillet violin-cello duet - concerts, radio and television broadcasts in North, Central and South America, Europe, Middle and Far East; world premières Soloist with orchestras in Latin America and Europe Violin-piano recitals in Latin America and Europe, radio and television broadcasts University of Costa Rica, chamber music professor
1970-1972	Orchestre de Chambre de Lausanne, substitute for 1 <sup>st</sup> violin section Orchestre de la Suisse Romande, substitute for 1 <sup>st</sup> violin section Société d'Orchestre de Bienne, substitute for 1 <sup>st</sup> and 2 <sup>nd</sup> violin sections
1966-1972	Orchestre de Chambre de Neuchâtel, 1 <sup>st</sup> violin section and associate concertmaster

### **Some of the repertoire's works and world premieres\* conducted during the last 10 years**

R. Aitken	Flute Concerto*
J.S. Bach	B minor Mass Several Cantatas All concertos for cembalo, violin, oboe Orchestra Suites No.2 and 3 Brandenburg Concertos No. 2, 3, 4, 5
B. Bartok	Viola Concerto Piano Concerto No. 3
J.Ph. Bauermeister	"Lacs et Entrelacs" Symphonic Poem* "Prélude Chalant et Danse Nonchalante" for fagot and strings*
L. van Beethoven	"Choral Fantasy" Symphonies No.3, 5, 7 Piano Concertos No.2, 3 and 5 Triple Concerto Violin Concerto "Coriolan", "Egmont" Overtures
Th. Bräm	"Florestan und Eusebius"*

J. Brahms	Symphony No.2 and 4 Violin Concerto Piano Concertos No.1 and 2 Hungarian Dances "Haydn Variations"
L. Cherubini	Coronation Mass Requiem
D. Chostakovitch	Symphony No.14
O. Costa de Lacerda	"4 Momentos" for trumpet, trombone and orchestra*
Cl. Debussy	La Mer Nocturnes
Fr.X. Delacoste	"Soliloque" for symphony orchestra*
P. Dukas	"L'Apprenti Sorcier"
A. Dvorak	Stabat Mater D major Mass Symphony No.9 Suite in D Serenade for strings
E. Gaudibert	Concerto grosso for strings* "Albumblätter" for flute, string orchestra and percussion*
G. Gershwin	Piano concerto in F
A. Ginastera	"Estancia" Ballet suite
B. Gutiérrez	"12 Minutes à Neuchâtel" for percussion and strings*
G.Fr. Haendel	The Messaiah
J. Haydn	The Creation Stabat Mater Missa in Tempore Belli Pauken Messe Many Symphonies
Fr. Liszt	Les Préludes Piano Concerto No.1
G. Mahler	Symphony No.4 Kindertotenlieder Rückert Lieder Lieder einen fahrenden Gesellen
F. Mendelssohn	Symphony No. 3, 4 and 5 "Summernight's Dream" Complete music "Die Schöne Melusine" Overture Violin Concerto Piano Concerto Nr2
W.A. Mozart	"The Magic Flute" "Apollo ed Hyacinthus" "Litanies" Many Symphonies Many Piano Concertos Violin Concertos No. 2, 3, 4 and 5 Flute Concertos No.1 and 2 Fagott Concerto
M. Mussorgsky-Ravel	Pictures of an Exhibition
C. Orff	"Carmina Burana"
S. Prokofiev	"Peter and the Wolf"
S. Rachmaninov	Piano Concerto No.2
M.A. Rappaz	" <u>Memorandum</u> : Jean B" for symphony orchestra* Shakespeare's "Tempest" for puppets, singers, and orchestra*

Fr. Rauber	"Humeurs" for trumpet and strings*
M. Ravel	Piano Concerto Tzigane
S. Revueltas	"Redes" Suite
A. Roussel	"Le Festin de l'Araignée" Suite for orchestra
Fr. Schubert	Symphony No.3 and 9
R. Schumann	Symphony No.2, 3 and 4 Overture "Manfred" Piano Concerto Cello Concerto
A. Schweizer	"Metamusique" for percussion and strings* "April" for orchestra, children's choir and soloist ad libitum*
I. Strawinsky	"Firebird" Orchestra Suite "Pulcinella" Suite "Concerto en ré" for strings "L'Histoire du Soldat"
I. Szekely	"Cercle du Roi Arthur" for symphony orchestra*
P.I Tchaikowsky	Symphony No. 4 and 5 Piano Concerto Nr1 Violin Concerto "Rococo Variations" "Romeo and Juliet" "Nutcracker" Suite Serenade for strings
I. Tsukamoto	"Ran", Symphonic Poem*

### **Some of the world premieres recently played**

U. Barnea	Violin Concerto
G. Bellemare	Double concerto for oboe, violin and strings
Th. Bräm	"Ombra" for violin, viola and strings "Pictures of Georgia O'Keeffe" for violin and percussion
L. Mettraux	"Soliloque" for violin alone
L. Perrenoud	"24 Miniatures" for violin and percussion Trio for piano, violin and percussion
M.Ch. Raboud	"Fantaisie" in four mouvements for violin alone
M.A. Rappaz	"Jong's first song" for violin and orchestra
M. Rokeach	"Six Questions" for violin and percussion