

Dr. Vivian Conejero Conductor

142-05 Roosevelt Avenue, #526

Flushing, N.Y. 11354-6003

U.S.A.

Tel./Fax: (718) 445-5923 (Press *51 to send Fax)

International Mobile Telephone: (845) 656-7717

E-Mail: Maestra_Conejero@att.net

Website: www.kapralova.org/vivianconejero.pdf

MAESTRA CONEJERO: A BIOGRAPHICAL SKETCH

Maestra Vivian Conejero has guest conducted a wide variety of orchestras. In Europe, she has led such ensembles as: the Saint Petersburg State Symphony Orchestra, the Karelia Philharmonic, and the Sochi Symphony Orchestra (Russia); the Symphony Orchestra of Moldova National Philharmonic (Republic of Moldova); the Oltenia State Philharmonic and the Ploiesti State Philharmonic Orchestras (Romania); the Plovdiv State Philharmonic, the Sliven Symphony Orchestra, and the Varna State Philharmonic (Bulgaria); the Hradec Kralove Philharmonic and the West Bohemian Symphony Orchestra (Czech Republic); and, the Filharmonia Sudecka (Poland).

In Canada, Dr. Conejero conducted at the Scotia Festival of Music (Halifax, Nova Scotia) and for three summers at the Northern Music Festival in Ontario. In addition to guest conducting the Spokane Symphony Orchestra (WA) at the Festival at Sandpoint, she has worked with the Knoxville Symphony (TN), the Vanderbilt University Orchestra (Nashville, TN), the University of Michigan Orchestra (Ann Arbor, MI), University of Chicago Orchestra (ILL), and various other orchestras in the United States.

Dr. Conejero's repertory extends from the Baroque period to the 20th century; however, she displays a veritable affinity for the music of the Romantic era. In fact, the topic of her doctoral dissertation at New York University was Tchaikovsky's Manfred Symphony, Op. 58--which she has conducted in concerts in Bulgaria, Moldova, Poland, Romania, and Russia.

Maestra Conejero holds three degrees in music: a Doctor of Arts in Music Performance (Conducting) from New York University and two degrees from the City University of New York, an M.A. in Musicology from Queens College and a B.A. with a major in Music Theory from Hunter College. In addition, she has taken conducting courses through the Extension Divisions of both the Juilliard School of Music and the Mannes College of Music, where her instructors were Vincent La Selva and Amy Kaiser, respectively. Throughout her academic career, she has been a frequent recipient of scholarships and awards.

Born in Havana, Cuba, Vivian Conejero has participated in numerous conductor training programs around the world. In America, some of her most distinguished teachers have included Gunther Schuller, Gustav Meier, Michael Charry, and Harold Farberman. In Europe, she has been privileged to learn from such gifted conductors as Leonid Korchmar, Ilya Musin, Georg Tintner, Kirk Trevor, Frantisek Vajnar, Otakar Trhlik, and Z. Bilek. She also studied privately with Dr. Victoria Bond, through New York University's doctoral program in Music Performance.

Vivian Conejero

SELECTED QUOTES

"...elicited spirited playing from the Spokane orchestra."

THE SPOKESMAN REVIEW, Spokane, WA, U.S.A.

"...her podium chemistry is irresistible her energy and temperament clearly elicited the Spokane Symphony's most exciting results. The audience went wild with enthusiasm in their applause."

Stefan Kozinski, Associate Conductor
Spokane Symphony Orchestra, U.S.A.

"...immer hat sie eine starke Dirigentenerudition bewiesen."

Radomil Eliska, Music Director
West Bohemian Symphony Orchestra, Czech Republic

"I can recommend this remarkable young artist."

Georg Tintner, Conductor Laureate
Symphony Nova Scotia, CANADA

"She conveys in her conducting not only the technical aspects necessary for an orchestra to perform with precision and correctness, but also the music's emotional content and meaning."

Thomas Conlin, Music Director
West Virginia Symphony Orchestra, U.S.A.

"As an interpreter, Vivian Conejero is sensitive to the overall shape and direction of the musical line and phrase as well as to balances, tempo markings and technically challenging sections."

Dr. Victoria Bond, Conductor and Composer

"...a strong personality always shows vitality and sensitivity in her approach to the music. I was impressed by her ability to express her profound emotions and feelings in her conducting."

Tsung Yeh, Music Director
South Bend Symphony Orchestra, IN, U.S.A.

"...an uncommon talent. The fire and passion she exhibits (in controlled ways) on the podium is inspiring to behold. The musicians of the orchestra respond to her quick wit and commanding presence. Perhaps the greatest compliment I can pay her is to say that she does not beat time, she conducts the music."

John C. Whitney, Music Director
University of Central Florida Orchestra, U.S.A.

"The [orchestral] accompaniment was quite sensitive and contributed significantly to the mood."

THE NUGGET
North Bay, Ontario, CANADA

"Her main strength is her intense musical drive "

Nurhan Arman, Music Director
Northern Music Festival, Ontario, CANADA

"I was very moved by her musicality. She is a strong force on the podium, with a deep passion for music that really inspires the musicians who work with her."

Antonia J. Wilson, Music Director
Jefferson Symphony, CO, U.S.A.

Vivian Conejero

REPERTORY LIST

A. Arensky,

VARIATIONS ON A THEME BY TCHAIKOVSKY

J.S. Bach,

BRANDENBURG CONCERTI Nos. 2-4; ORCHESTRAL SUITE No.2

S. Barber,

ADAGIO FOR STRINGS

B. Bartok,

DIVERTIMENTO FOR STRINGS

L. van Beethoven,

Overtures to CORIOLAN, EGMONT, LEONORE No.3, PROMETHEUS;
Symphonies Nos. 1, 3, 5, 7, 8

B. Berlioz,

LE CORSAIRE OVERTURE; SYMPHONIE FANTASTIQUE

G. Bizet,

SYMPHONY No.1 in C MAJOR

A. Borodin,

SYMPHONY No.2 in B MINOR

J. Brahms,

Symphonies Nos. 1-4

B. Britten,

SIMPLE SYMPHONY

F. Chopin,

PIANO CONCERTO No.1 in E MINOR, Op. 11

A. Copland,

APPALACHIAN SPRING Suite; THREE LATIN AMERICAN SKETCHES

C. Debussy,

LA MER; PRELUDE a l'APRES-MIDI d'un FAUNE

A. Dvorak,

OTHELLO OVERTURE, Op. 93; SERENADE FOR STRINGS, Op. 22;
SERENADE FOR WINDS, 'CELLO, AND BASS, Op. 44; SYMPHONY No.8
in G MAJOR, Op. 88

E. Elgar,

SERENADE FOR STRINGS IN E MINOR, Op. 20

G. Faure,

NOCTURNE FOR STRINGS, Op. 57

R. Fleming,
"You Name It" Suite

E. Grieg,
HOLBERG Suite for Strings; PEER GYNT: Suites Nos. 1 & 2; TWO ELEGIAC MELODIES, Op. 34

F. Liszt,
LES PRELUDES

G.F. Handel,
CONCERTO GROSSO, Op. 6, No.7

F.J. Haydn,
HORN CONCERTO No.2; Symphonies Nos. 28, 42, 44, 45, 49, 55, 103, and 104

J.B. de Lully,
SIX PIECES FOR STRINGS

G. Mahler,
Symphony No. 4

F. Mendelssohn,
SYMPHONY No.4

D. Milhaud,
LE BOEUF SUR LE TOIT

W.A. Mozart,
ADAGIO AND FUGUE IN C MINOR, K. 546; Overtures to LA CLEMENZA DI TITO, DON GIOVANNI; Flute Concerto No. 2 in D Major, K. 314; Piano Concerti Nos. 9 in E-Flat, K. 271, No. 13 in C Major, K. V. 415, No. 20 in D Minor, K. 466, No. 21 in C Major, K. 467, & No. 23 in A Major, K.488; STRING SERENADE No.13 in G MAJOR, "Eine Kleine Nachtmusik"; Symphonies Nos. 17, 25,29, 35, 36, 38, and 39

J. Offenbach ,
Les Contes d'Hoffmann: Act IV Ente'acte & "Air d'Antonia"

S. Prokofiev,
ROMEO AND JULIET: Suite No.2

S. Rachmaninov,
PIANO CONCERTO No.2 in C MINOR

M. Ravel,
MA MERE L'OyE Suite

G. Rossini,
Overtures to IL BARBIERE DI SIVIGLIA, LA GAZZA LADRA

P. de Sarasate,
ZIGEUNERWEISEN, Op. 20 FOR VIOLIN AND ORCHESTRA

F. Schubert,
Overture to ROSAMUNDE; Symphonies Nos. 5, and 8

R. Schumann,

MANFRED, Op. 115: Overture; Symphonies Nos. 1 and 3

D. Shostakovich,

CHAMBER SYMPHONY; SYMPHONY No.5

J. Sibelius,

ROMANCE IN C, Op. 42 FOR STRINGS

B. Smetana,

SARKA (from MA VLAST)

J. Strauss,

KAISER WALZER

I. Stravinsky,

FIREBIRD Suite (1919 version); L'HISTOIRE DU SOLDAT

P. I. Tchaikovsky,

Fantasy-Overtures HAMLET, ROMEO AND JULIET; SERENADE FOR STRINGS; Symphonies Nos. 4-6 and MANFRED SYMPHONY, Op. 58; VARIATIONS ON A ROCCOCCO THEME

G. Verdi,

La Forza del Destino: Overture; Il Trovatore: "Tacea la notte"; La Traviata: "Addio del pasato"; Rigoletto: Act I, Scene i

R. Wagner,

SIEGFRIED IDYLL; Overtures to Der Fliegende Hollander, Tannhauser; TRISTAN UND ISOLDE: Prelude and Liebestod

C.M. von Weber,

Overtures to DER FREISCHUTZ, OBERON