

Vivian Conejero, Conductor

Dr. Vivian Conejero

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BIOGRAPHICAL SKETCH

Dr. Vivian Conejero is the Music Director and Principal Conductor of the D Major International Music Festival, which will be inaugurated in November of 2011 in Kiev (Ukraine). She also has an open invitation to conduct at the Festival de La Habana (Cuba).

Currently, Dr. Conejero enjoys an increasingly active career as guest conductor in Europe, where her concerts consistently earn her standing ovations from large audiences. She has led many orchestras, such as the Moscow Symphony Orchestra, the Saint Petersburg Academic State Symphony Orchestra, the Karelia Philharmonic, and the Sochi Symphony Orchestra (Russia); the Donetsk State Philharmonic, the Academic Philharmonic of Kharkiv, and the Ukrainian State Academic Symphony Orchestra (Ukraine); the Symphony Orchestra of Moldova National Philharmonic (Republic of Moldova); the Oltenia State Philharmonic and the State Philharmonic Orchestras of Brasov, Oradea, and Ploiesti (Romania); the Plovdiv State Philharmonic, the Sliven Symphony Orchestra, and the Varna State Philharmonic (Bulgaria); the Hradec Kralove Philharmonic, the West Bohemian Symphony Orchestra, the Bohuslav Martinu Philharmonic, and the Kromeriz Conservatory Orchestra (Czech Republic); and, the Filharmonia Sudecka (Poland).

In Canada, Maestra 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), West Virginia University Orchestra, and various other orchestras in the United States. Early in her career, Dr. Conejero was the founder and Music Director of the Women's Chamber Orchestra of New York.

Dr. Conejero's repertory extends from the Baroque period to the 20th century; however, she displays a genuine 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—a piece which she has conducted in concert in Bulgaria, Moldova, Poland, Romania, Russia, and Ukraine.

Born in Havana, Cuba, Vivian Conejero has participated in numerous and prestigious conductor-training programs and masterclasses around the world. The list of her most distinguished teachers in America includes: Gunther Schuller, Gustav Meier, Daniel Lewis, Kenneth Kiesler, Harold Farberman, Michael Charry, Victoria Bond, Kenneth Schermerhorn, Larry Newland, and Paul Vermel. In Europe, she has been privileged to learn from such gifted conductors as Zoltan Bilek, Leonid Korchmar, Ilya Musin, Vassily Sinaisky, Georg Tintner, Kirk Trevor, Frantisek Vajnar, and Otakar Trhlik.

Throughout her academic career, Conejero has been a frequent recipient of scholarships and awards. She 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. She has taken conducting courses through the Extension Divisions of the Juilliard School of Music and the Mannes College of Music, where her instructors were Vincent La Selva and Amy Kaiser, respectively. Since 1997, Dr. Conejero attends the New York Philharmonic's rehearsals and score-analysis seminars for conductors.

Maestra Conejero has also been noted by the media. She has been featured in the American, Canadian, and European presses as well as on radio and television. In 2007, clips from one of her concert were aired on prime-time T.V. news in Kharkiv, Ukraine. Her 2002 concert with the Symphony Orchestra of Moldova's National Philharmonic was broadcast on national radio.

Vivian Conejero is to be featured in two upcoming international publications: *Women on the Podium: The Experiences of Professional Women Orchestral Conductors* by Dr. Brydie-Leigh Bartleet and the *Diccionario de las Mujeres Cubanas en la Música*, Alicia Valdéz, editor. Conejero herself is writing a book, focusing on Classical musicians with disabilities; two video documentaries are part of this project.

Vivian Conejero, D. A.

SELECTED QUOTES

From soloists:

"I really enjoyed working with you too. I've never played with such an understanding and sensitive conductor as you are! You are a very good, kind and strong person, that's why music sounds very sincerely in your performance. And audience felt this. My parents, teachers and friends said me many thanks, warm impressions and good wishes to tell you. They all want to see you next year. Speaking the truth I spent with tears in my eyes several days after our concert. It usually happens to me when I meet very-very good and talented people. Thank you very much, Vivian!"

Liza Lutsenko, Violinist
Donetsk, Ukraine

"Such a talented fine conductor as you has to give a lot of concerts and such a wonderful powerful woman deserves to be happy. Just keep going forward! You will get it all! I will be always there for you! Thank you one more time for unforgettable memories and very positive experience of working with you(professionally and personally) in Rumania. What will be next ?"

Maria Lettberg, Pianist
Berlin, Germany

From the Press:

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

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

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

THE NUGGET
North Bay, Ontario, CANADA

From colleagues:

"I was able to watch your Tchaikovsky. You chose very good tempo for the Finale with great energy throughout. And the orchestra responded well. You've got fantastic memory and you are brave to use it! Bravo!"

Rimma Sushanskaya
Conductor and Internationally-known violin virtuosa

"I found your Mahler in YouTube! Your Mahler is great and I can feel and see how you have the work sounding clearly in your ears! The tempis are exactly the right ones for me and you show them also very clearly. A great and strong accelerando at the end!! Congratulations for it!"

Maarit Kirvessalo
Music Director, Camerata Finlandia

"Muy bien amiga, Vi Manfred, Mahler, y Otello; bien diriges! Muy emocional, con ritmo muy seguro, y mostras la musica en tus manos. Tambien, has dirigido buen repertorio (Rep List). Felicitaciones!"

Peter Freisinger
Music Director, Freisinger Chamber Orchestra

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

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

Vivian Conejero, D. A.

SELECTED QUOTES

(Continued)

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

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

"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."

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

From conducting teachers:

"I can recommend this remarkable young artist."

Georg Tintner, Conductor Laureate
Symphony Nova Scotia, CANADA

"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....I was always impressed by her musical insights and her commanding podium presence."

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.

"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.

"Her main strength is her intense musical drive "

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

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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: *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; Prélude à l'Après-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

Vivian Conejero

REPERTORY LIST

(Page 2)

G. Faure,

Nocturne for Strings, Op. 57

R. Fleming,

"You Name It" Suite

E. Grieg,

Holberg Suite for Strings

Piano Concerto in A Minor

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, & 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;

La Clemenza di Tito: Overture,

Don Giovanni: Overture; Act I; Recitativo & Duetto, "Ma qual mai s'offre, oh Dei!"

Idomeneo: Overture

Le Nozze di Figaro: Overture; Act I; Duettino, "Via resti servita"

Flute Concerto No. 2 in D Major, K. 314

Piano Concerti Nos. 9 in E-Flat, K. 271, No. 13 in C Major, K. 415, No. 20 in D Minor, K. 466, No. 21 in C Major, K. 467, & No. 23 in A Major, K. 488

Violin Concerto No. 4 in D Major, K. 218

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 Entre'acte & "Air d'Antonia"

Vivian Conejero

REPERTORY LIST

(Page 3)

G. Puccini,

La Boheme: Act I; pp. 1-52

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,

Overture to *Manfred*, Op. 115

Symphonies Nos. 1 and 3

D. Shostakovich,

Chamber Symphony

Symphony No. 5

J. Sibelius,

Romance in C (for Strings), Op. 42

Symphony No. 1 in E Minor, Op. 39

B. Smetana,

Sarka (Symphonic Poem No. 3 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 Rococco Theme*

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REPERTORY LIST

(Page 4)

G. Verdi,

La Forza del Destino: Overture and Act IV; scene V, Recitativo & Duetto, “In vanno Alvaro”

Macbeth: Act I; scene I (complete); Act I; scene ii, Recitative & Duetto, “Sappia la sposa mia”

Rigoletto: Act I, Scene i

Il Trovatore: Act I (complete)

La Traviata: Act II; Recitativo & Duetto, “Madamigella Valery!”; Act III; Recitativo & Aria, “Addio del passato”

R. Wagner,

Siegfried Idyll; Overtures to *Der Fliegende Hollander*, *Rienzi*, *Tannhauser*; *Tristan und Isolde*: *Prelude and Liebestod*

C. M. von Weber,

Overtures to *Der Freischutz*, *Oberon*