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KEITH C AND ELAINE JOHNSON WOLD PERFORMING ARTS CENTER

2011-2012

Season

of the

Arts

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A Note to Our Patrons

We appreciate your attendance at this performance and ask that you observe these guidelines:

- Please **turn off pagers and cell phones**. Cell phone and pager use is strictly forbidden inside the auditorium.
- The use of **cameras or recording equipment** is not permitted during performances.
- Please **be quiet**. The intimacy and acoustical quality of our theatre means that any sound during a performance – even whispering or unwrapping a lozenge – will disturb other guests.
- As a courtesy to our performers and your fellow patrons, please **do not leave the theatre** until the performance, including encores, has ended and the house lights have gone up.

MESSAGE to our friends



Welcome to the 2011-2012 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 second 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.

This season's program explores a broad variety of musical offerings designed to enrich your artistic spirit and nourish your soul.

As the conservatory expands and excels, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world.

Please join us for a magnificent season of great music.

A handwritten signature in black ink, which appears to read "Jon Robertson". The signature is fluid and cursive, written in a professional style.

Jon Robertson
Dean



DEAN

Jon Robertson

Maestro Jon Robertson enjoys a distinguished career, both as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to The Juilliard School of Music, earning a Bachelor of Music, Master of Music, and Doctor of Musical Arts degree in piano performance as a student of Beveridge Webster.

He also studied choral conducting with Abraham Kaplan at Juilliard and orchestral conducting with Maestro Herbert Blomstedt, former music director, Gewandhaus Orchestra, Leipzig, Germany.

After completing a master's degree at Juilliard, he was appointed chair of the music department at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his Doctor of Musical Arts.

In 1972, Robertson became chair of the Thayer Conservatory of Music at Atlantic Union College in Massachusetts. He became conductor and music director of the Kristiansand Symphony Orchestra in Norway in 1979, a post he held until 1987. Maestro Robertson has been the conductor and music director of the Redlands Symphony Orchestra in California since 1982.

As guest conductor, Maestro Robertson has conducted orchestras such as the San Francisco

Symphony at Stern Grove and in Davies Hall and the Beijing Central Philharmonic in China. He was a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. He has also conducted the Bratislava Chamber Orchestra; at the Pianofest Austria at Bad Aussee, Austria; and most recently in South Africa, at the University of Stellenbosch International Festival.



MUSIC DIRECTOR AND CONDUCTOR Albert-George Schram



Albert-George Schram, a native of the Netherlands, is Music Director and Conductor of the Lynn University Philharmonia Orchestra, Resident Conductor of the Nashville Symphony and concurrently Staff Conductor of the Columbus Symphony Orchestra. He also holds regular guest-conducting positions with the Tucson Symphony and the Charlotte Symphony Orchestra.

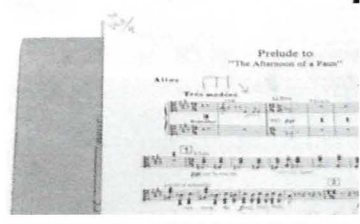
He was the resident conductor of the former Florida Philharmonic, concurrently serving as music director and conductor of the Lubbock Symphony Orchestra from 1994-2000. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. From 1990 to 1996, Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra's subscription series enjoyed exceptional growth under his artistic guidance.

Schram's foreign conducting engagements have included the KBS Symphony Orchestra (live, televised concerts), the Taegu Symphony Orchestra in Korea, and the Orchester der Allgemeinen Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherlands Radio Orchestra and the Netherlands Broadcast Orchestra.

In the United States, his guest conducting appearances have included the symphony orchestras in Dallas, Tucson, Oklahoma City,

Spokane, Dayton, Shreveport and San Antonio, as well as Ballet Metropolitan and the Akron University Opera.

Schram's studies have been largely in the European tradition under the tutelage of Franco Ferrara, Rafael Kubelik, Abraham Kaplan and Neeme Järvi. He has studied at the Conservatory of the Hague in the Netherlands, the universities of Calgary and Victoria, and the University of Washington, where he received the Doctor of Musical Arts in conducting.



LYNN UNIVERSITY

Philharmonia Orchestra

The Lynn University Philharmonia sets the standard for conservatory level symphonic training. Now in its 19th season, the Philharmonia continues to present high-quality concerts with a wide range of repertoire. The Philharmonia is directed by Albert-George Schram, who is also resident conductor of the Columbus and Nashville Symphonies. The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993. In 1999 Lynn University took over the operations of the music division of the Harid Conservatory forming the Lynn University Conservatory of Music. As an integral part of the education of the conservatory's graduate and undergraduate music students, the Philharmonia offers superior training through the preparation and performance of orchestral repertoire and numerous public performances per year. It has presented several new works throughout its

history, and has always been enthusiastically received by the public and the press. Greg Stepanich writes in the Palm Beach Arts Paper, "Both the first and fourth movements [Prokofiev Symphony No. 5] feature chattering motifs in the strings, music that sounds like sarcastic commentary on the previous bars, and the precision and ensemble of the Lynn violins was impressive. Just as impressive was the brass playing in the first movement in the chorale moment near the end; the trumpet tone in particular was round and rich, not merely loud and forceful, and it's that kind of detail that makes music deep rather than only entertaining." Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg and many guest conductors including Jon Robertson, Gunther Schuller, David Lockington, Zeev Dorman, Joseph Silverstein, among others.



Violin

Ann Fontanella
 Jacob Gendusa
 Wynton Grant
 Svetlana Kosakovskaya*
 Marina Lenau*
 Kelsey Lin
 Cassidy Moore
 Aziza Musaeva
 Olesya Rusina
 Vijeta Satharaj
 Carl Schmid
 Miranda Scoma
 Silvia Suarez
 Delcho Tenev*
 Ming-I Tsai
 Takuya Yamamoto
 Roman Yearian
 Zhen-Yang Yu
 Evgenia Zharzhavskaya

Viola

Walid Abo Shanab
 Felicia Besan
 Matthew Davies*
 Roberto Henriquez
 Chia-ni Lin
 Jill Way
 Jesse Yukimura

Cello

Natalie Ardasevova
 Jared Cooper
 Jenna McCreery
 Essilevi Nadal
 Elis Ramos
 Lewis Rawlinson
 Aziz Sapaev*
 Doniyor Zuparov

Double Bass

Katherine Algarra
 Andrew Angelin*
 Jael Auguste
 Susana Obando

Flute

Fabian Alvarez
 Kelley Barnett
 Jo Brand
 Victoria Hauk

Oboe

Sara Lynch
 Kelsey Maiorano
 Gregory Stead
 Somchai Tongboon

Clarinet

Michael Kaiser
 Carlos Ortega
 Fabiola Andrea Porras

Bassoon

Sandra Duque
 Joshua Luty
 Kaitlyn Paradise
 Noemi Rivera
 Ruth Santos

French Horn

Mateusz Jagiello
 Daniel Leon
 Raul Rodriguez
 Dragana Simonovska
 Bartosz Wawruch

Trumpet

Ricardo Chinchilla
 Marianela Cordoba
 Brian Garcia
 Aaron Heine
 Peter Pirotte

Trombone

Robert Harrover
 Alex MacDonald
 Jordan Robison
 Reginaldo Thimoteo

Bass Trombone

Derek Mitchell
 Jullian Reiter-Brown

Tuba

Joshua deVries
 Josue Jimenez Morales
 Justin Myers

Percussion

Scott Crawford
 Darryl Littman
 John Patton
 Chun-Yu Tsai

Harp

Kay Kemper

* Principal





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**LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 1**

Albert-George Schram,
music director and conductor

Saturday, Oct. 1, 2011 at 7:30 p.m.

Sunday, Oct. 2, 2011 at 4 p.m.

**Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.**

PROGRAM

Saturday, Oct. 1, 2011 | Sunday, Oct. 2, 2011

Symphony No. 41 in C Major, K. 551, "Jupiter"

Allegro vivace

Andante cantabile

Menuetto: Allegretto – Trio

Molto Allegro

Wolfgang Amadeus Mozart

(1756-1791)

INTERMISSION

Symphony No. 1 in D Major, "Titan"

Langsam, Schleppend

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt – Energisch

Gustav Mahler

(1860-1911)

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

Wolfgang Amadeus Mozart (1756-1791) **Symphony No. 41 in C Major, K. 551, "Jupiter"**

Mozart's "Jupiter" symphony is one of the most splendid symphonies in the classical repertory. It is a landmark symphony; for example, it was the final work in James Levine's inaugural concert when he became principal conductor of the Boston Symphony Orchestra. The "Jupiter" was written in the summer of 1788 and is the last of the three highly distinctive symphonies written in little more than six weeks between June and August, works that were probably intended for a concert season in the fall of that year. Although the title is not Mozart's own, it nevertheless conveys the work's grandeur and energy. Mozart's mature works in C major, including the piano concertos K. 467 and 503 as well as the "Jupiter," are written on a broad span, and this is especially evident in the "Jupiter's" finale which combines vertical rhythmic texture and fugal technique with consummate skill.

Contrast is central to the work: the first movement opens with two contrasted, alternating ideas – the first one rhythmic and "forte" with a distinctive upward sliding figure, the answering figure legato and "piano." From these contrasts between rhythm and melody, loud and soft, the whole movement stems: the opening section is repeated softly with a new counter-melody in the flutes, and the exposition is finely balanced between energy and activity in the transitional sections and the beautifully contoured second subject melody in the first violins. In one of Mozart's master strokes, at the beginning of the development, he uses a hinge –

note, G, to shift tonal direction into an entirely new plane, which leads into interplay between different groups of instruments using the sliding figure, up and down, as an important part of the musical conversation.

To paraphrase Woody Allen in the film "Manhattan," the second movement *andante* is one of the wonders of the world. It is based on a sarabande rhythm in triple time which emphasizes the second beat in the first of two bars. The *andante's* smooth melodic line is suddenly disturbed by an agitated, minor key section, with a broken melodic line and agitated, heart-beat rhythm, almost operatic, then this disturbance gives way to the beautifully contoured second subject melody. The contrast that is central to the first movement is reworked in the *andante*, and also in the minuet and finale.

The minuet reverses the contrast of the first movement. Instead of "forte"/"piano", the minuet's opening is legato and "piano", one of Mozart's most elegant minuets, its answering phrase strong and "forte." This contrast is not only at the level of the phrase but also occurs between the outer sections of the minuet and the middle section of the trio. The trio opens, whimsically, with a closing figure, so that each time it comes in and effectively stops the music, Mozart has to jumpstart it to get it going again.

During the late 18th century, there was a tradition in Vienna of C major symphonies with long and grand finales. The “Jupiter” can be seen as part of this tradition. It uses the same contrasts of soft and loud in the other movements, only now also uses contrasted styles of writing, between the vertical symphonic style and hori-

zontal contrapuntal style more usually associated with Church music, but integrated with the highest compositional art. As well as contrapuntal writing in the development, the coda uses five independent voices in a “tour de force” before bringing the movement, and the symphony, to a triumphant close.

Gustav Mahler (1860-1911)
Symphony No. 1 in D Major, “Titan”

2010 and 2011 are both Mahler years: 2010 marked the 150th anniversary of Mahler’s birth while 2011 is the centenary of his death. If Mozart was one of the first great symphonists – perhaps the honors of the first great symphonist should go to Mozart’s older friend, “the father of the symphony,” Franz Joseph Haydn – then Mahler was one of the last, transforming the late 19th century symphony into what he described each of his works as – “a world.” Mahler’s symphonic world is not just the integration of symphonic ideas that the influential 19th century music critic Eduard Hanslick described as central to the symphony, and especially praised Brahms’ symphonies for their cohesiveness. Mahler’s symphonies are as long as Brahms’, but as well as symphonic organization, they are also full of imaginative and poetic ideas. Throughout his life Mahler was attracted to, and wrote, lyric poetry. He particularly admired the German poets Goethe and Hölderlin, and set the poetry of Arnim and Brentano’s folk-like collection “Des Knabenwunderhorn” (The Boy’s Magic Horn) in his early song cycles and in the finales of his 2nd, 3rd and 4th symphonies. The striking sonic images that populate Mahler’s musical landscape include marches, especially funeral marches (a famous example occurs in the 1st symphony), children’s songs (the voice of the child haunts the finale of the 4th symphony), military fanfares and

off-stage remote echoes of nature. This richly colorful vocabulary of dance forms and marches, though, is infused with the personal irony and also longing of a highly sophisticated composer who recreates the symphony by allowing all of these disparate elements to have its own individual voice of tenderness or stridency, bringing not only poetic imagination not only poetic imagination into the symphony but also the conflicted, external world.

The first symphony had a long gestation, between 1884 and 1888, and was first performed in Budapest, with Mahler conducting the Budapest Philharmonic. It was performed, and published, in two parts, the first two movements as part 1 (an earlier movement “Blumine” between the first and second movements was later dropped) and after a pause the latter two movements as part 2. Although not all of Mahler’s symphonies contain vocal movements, and the first does not – his symphonies divide almost equally between the purely instrumental symphonies and those with one or more vocal movements – Mahler’s musical imagination nevertheless contains a strongly poetic dimension that is superimposed on the techniques of the late 19th century and give his works their powerful individuality, unusual sonorities and expressive range. Perhaps Mahler’s vivid orchestration can also be attributed to his experience as an

orchestral and operatic conductor. Through conducting an extensive repertory of operas, including Weber, Wagner, Beethoven's "Fidelio" and an acclaimed series of Mozart operas at the Vienna Opera House, Mahler learned how to balance orchestral groups and create distinctive sounds that are the means of projecting his imaginative ideas and binding together symphonic form.

The first symphony is full of memories, both memories of other works and of Mahler's own earlier music. It opens with a soft, mysterious "Naturlaut" (sound of nature) which recalls both the opening of Beethoven's 9th symphony (as well as being in the same key D minor/major) and Wagner's evocations of nature in "Das Rheingold" and "Siegfried." Even more than the atmosphere of Beethoven's 9th, Mahler uses a falling 4th – A-E, then F-C, which is directly related to the opening E-A of the 9th symphony, and similarly recalls this motif in the finale, in the last section before the triumphant conclusion of the work. The first movement is also based on a scale-wise rising 5th figure, which similarly returns in the finale. The opening two movements are linked, not only in their outgoing character, but the 2nd movement scherzo also opens with the same A-E motif as the 1st movement, but in the key of A major. The second movement has the same "heavy boots" character as the minuet of Beethoven's 8th symphony, an ironic rewriting of the courtly minuet, now with mud on the milking boots rather than elegant dancing shoes, but Mahler's trio, by contrast with

the "f" outer sections, is "pp," an elegiac Ländler over pizzicato cellos and basses, with the wind parts marked "zart" (tenderly) and "espressivo."

Both the 3rd and 4th movements are in 5 part form. The opening of the 3rd movement is a timpani trope of a falling D-A over which is a minor key version of the melody "Frère Jacques," which had a vivid if painful memory for Mahler who had heard this melody from the street one day as a child when his father was being abusive to his mother. The movement is described as "in the manner of Callot," an illustrator of children's stories, and the movement may depict the funeral of a huntsman surrounded by a motley collection of animals – birds, foxes, cats – accompanying the bier. The first episode is klezmer band music, the alternately wistful and joyous music played by Ashkenazi Jews, another memory of childhood. The melancholy melody both holds back the tempo and then pushes forward in the combination of sadness and joy that so appealed to Mahler, while the second episode is one of Mahler's sumptuous sonorities, of a rocking harp ostinato overlaid by wind lines, that will appear in so many of his later works. The finale revisits his reworking of Beethoven's 9th symphony by opening, as Beethoven does, with chaos, and in the second episode recalls the earlier ideas of the symphony – the falling 4th motif, the rising scale-like figure of a 5th and the minor key "Frère Jacques" melody – before closing the work with a splendid processional ending.



Ninth Annual

Gingerbread Holiday Concert

Sponsored by Bank of America

Presented by Lynn University
Friends of the Conservatory of Music

Sunday, Dec. 11, 2011
3 p.m.

Boca Raton Resort & Club
Great Hall
501 East Camino Real, Boca Raton, Florida

Tickets: \$35 (Tickets are not tax-deductible)

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*Tickets must be presented at the door for admittance.

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All concert proceeds
benefit annual scholarships
for student-musicians at the
conservatory.

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for this delightful
holiday celebration.*



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**LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 2**

Albert-George Schram,
music director and conductor

Saturday, Nov. 5, 2011 at 7:30 p.m.

Sunday, Nov. 6, 2011 at 4 p.m.

**Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.**

PROGRAM

Saturday, Nov. 5, 2011 | Sunday, Nov. 6, 2011

Symphony No. 6 in F Major, op. 68, "Pastoral"

Ludwig van Beethoven

Allegro ma non troppo (Cheerful impressions on arriving in the country)

(1770-1827)

Andante molto mosso (By the brook)

Allegro (Peasants merrymaking)

Allegro (The storm)

Allegretto (The shepherd's hymn)

INTERMISSION

Symphony No. 5 in C minor, op. 67

Ludwig van Beethoven

Allegro con brio

(1770-1827)

Andante con moto

Allegro

Allegro

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

Ludwig van Beethoven (1770-1827)

Symphonies No. 5 and 6

In July 1810, the critic E.T.A. Hoffman wrote a famous review of Beethoven's 5th symphony, in which he described instrumental music as conveying the essence of emotions. He says that Beethoven's music does so more powerfully than the symphonies of Haydn or Mozart. Then Hoffman stakes an important claim for Beethoven: that the range of strong emotions in his music is a breakthrough into the Romantic world. In Hoffman's poetic words: "Beethoven's music sets in motion the machinery of awe, of fear, of terror, or pain, and awakens that infinite longing that is the essence of Romanticism."

Hoffman's review identifies two central characteristics of the 5th symphony: the first is its powerful emotional impact at a new level of intensity, and secondly, looking at the work's technical construction, a high degree of coherence between the movements that is often called "organicism." This coherence is largely based on the striking opening motto, with three repeated short notes followed by a longer note. This fundamental idea is the basis not only of the first movement but of the whole work. It is clearly evident in three of the four movements and is at the background in the variation second movement beneath its gracious surface. So famous is this motto – perhaps one of the most immediately recognizable ideas in the whole of classical music – that it is hard today to recapture its daring innovation. Up to this time, symphonies were based on melodies, including Beethoven's first two sym-

phonies and even the "Eroica," after its two imposing chords, but in the first movement of the 5th Beethoven transforms his opening idea from melody to motif, paring down the material to its bare bones. Its terse rhythmic motif binds the whole first movement together with a fierce momentum that hardly pauses from first note to last.

The first movement motto returns in the scherzo, the third movement, which is in a fast triple time. If the word "scherzo" means a joke, this movement is a very bizarre joke. It opens under the breath in low strings, softly, then suddenly blares out the motif, with the brass at full strength, then just as suddenly returns to its suppressed opening. The trio in the middle of the movement starts with cellos and basses alone before the other strings enter, scurrying at high speed in odd length phrases which had bass players in Beethoven's day complaining that he was not only deaf but mad as well to write such parts. When the scherzo returns the strings play pizzicato and pianissimo which has an extraordinarily spooky effect, and the scherzo leads without a break over a long pedal point crescendo with a timpani roll straight into the triumphant C major finale which resolves the conflict and drama of the C minor movements.

The 5th and 6th symphonies were written in the first decade of the 19th century during a highly productive time in Beethoven's middle period. Both were dedicated to two of Beethoven's most

important noble patrons, Count Razoumovsky and Prince Lobkowitz, and were premiered in a long concert of new works by Beethoven on December 22, 1808 at the Theater an der Wien. The concert also included the 4th piano concerto, with Beethoven playing the solo part, and the Choral Fantasy. Not only was it a very long concert, but it was cold in the hall and the players were under rehearsed for such a lot of challenging new pieces (they evidently came adrift in the Choral Fantasy). Nevertheless, it was clear that Beethoven was presenting ambitious and highly accomplished new works.

The 6th symphony, the "Pastoral," was composed between the spring and fall of 1808, the sketchbooks showing ideas for a "sinfonia caratteristica" at the time of working on and completing the 5th. While the 5th symphony can be seen as the musical depiction of an internal, emotional drama, the 6th is concerned with another kind of depiction — of the natural world. Beethoven's love of nature is well known, and he often went out for long walks in the countryside around Vienna in the spring and summer with his sketchbook. He was evidently ambivalent, though, about "program music" where objects are represented in music, preferring instead to convey feelings about nature rather than direct picturing: as he said the "Pastoral" was "more an expression of feeling than painting in sound." A note on one of the sketches says "recollection of country life," and this sense of recollection conveys the idealized view of nature in the work. Unlike the usual four movements in a symphony, the "Pastoral" has five, and each has its own title, in addition to the overall title of the work. The world of the 6th is very different from the 5th: while the

5th is dramatic, full of rhythmic conflict and strong contrasts between loud and soft, high and low, the 6th is benign, with long, even stretches of singable melody, where phrases and then whole sections are repeated. Contrast is minimized in this idealized world of spring, and the musical language is very consonant to create a sense of stability. The one exception to this pastoral mood is the 4th movement, the storm, which depicts the uneasy quiet before the storm breaks then whip lash cracks of thunder and gushes of rain. Like the 5th symphony, where the scherzo leads directly into the finale, the third, fourth and fifth movements of the "Pastoral" are continuous, leading from the scherzo-like 3rd movement of the peasants' merrymaking into the storm, then after it abates, into the finale, of the shepherds' hymn of thanks.

The 5th and 6th symphonies are at the center of Beethoven's symphonic output and show contrasted concepts of how to write a symphony: that there is no single model or style, but that there are different ways of writing symphonies — different characterizations and different dispositions. Both of these major works profoundly influenced later composers in the 19th century, in both the heroic narrative of the 5th and the programmatic referencing of nature and the external world in music in the 6th. Both of these became central ideas of Romanticism in music. Hoffman's review had endeavored to claim Beethoven as a Romantic. Even if that claim was only partly true, then what was indisputable was the influence on later 19th century Romantic composers of these strategic works in Beethoven's symphonic world.



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**LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 3**

Bruce Polay,
guest conductor

Saturday, Dec. 3, 2011 at 7:30 p.m.

Sunday, Dec. 4, 2011 at 4 p.m.

**Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.**

PROGRAM

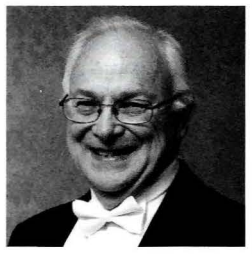
Saturday, Dec. 3, 2011 | Sunday, Dec. 4, 2011

Featuring winners of the annual Conservatory Concerto Competition

On Friday and Saturday, Oct. 21 and 22, conservatory students performed in the preliminary round of the competition. Ten musicians were then selected by the jury as finalists.

The students you are hearing tonight are the winners of the 2011 Lynn University Conservatory of Music Concerto Competition.

See insert for program details.



Bruce POLAY

Bruce Polay is artistic director/conductor of the Knox-Galesburg Symphony (KGS) and professor of music and chair of the Knox College Music Department in Galesburg, Illinois. Bruce was most recently recognized *Illinois Conductor of the Year, Professional Orchestras* in 2010 for an unprecedented third time by the Illinois Council of Orchestras. In 2008, he received the ICO's *Cultural Leadership Award*, recognizing "a person who has demonstrated sustained leadership that extends beyond his or her own organization and community and who has impacted the state of arts in Illinois," in addition, the KGS received the *Illinois Orchestra of the Year Award* for an unprecedented third time. Also in 2008, Polay served as composer-in-residence at the Lynn University Conservatory of Music, where Lynn University and the Barlow Endowment for Music Composition at Brigham Young University commissioned his First String Quartet (2007) that was published in 2008. At Knox, Bruce teaches courses in music theory, history, composition, and orchestration. He is two-time recipient of the college's prestigious *Exceptional Achievement Award*.

Polay's recent appearances as guest conductor

have included performances in Belarus, England, Italy, Mexico, Romania, Russia, Spain, Ukraine and in the U.S., all resulting in requests for re-engagements and has performed as conductor and recitalist in Barcelona, Karkiv, Minsk, Mexico City, Moscow, New York City's Carnegie Hall, and Rome, and has been invited to give conducting masterclasses at the famed Moscow Tchaikovsky Conservatory and the Belarussian Academy of Music.

Additionally, he has judged international piano competitions in Canada and Italy, continues to judge the Midwest Young Artists Competition (USA), has served on the Board of Advisors of the Barlow Endowment for Music Composition and the Music Panel of the Illinois Arts Council.

Polay's recognition as a composer has been enhanced with recognition from the American Society of Composers, Authors, and Publishers in the Rudolf Nissim Composition Competition and ASCAP/Plus Awards received each year since 1993. His works are published by Editions Rassel, Kargarice Brass Editions, MMB, and Zimbel Press. CDs of his music are published by ERM Sony Classical and Zimbel Press.

COLLABORATIVE SPOTLIGHT:
AMERICAN BRASS
QUINTET

Sunday, Jan. 8 at 4 p.m.

Having been hailed as "positively breathtaking" by the New York Times, the American Brass Quintet has clearly defined itself among the elite chamber music ensembles of our time.

Box Office: www.lynn.edu/tickets or call 561-237-9000

Keith C. and Elaine Johnson Wold Performing Arts Center

Box: \$35

Orchestra: \$25

Mezzanine: \$20

This concert is made possible in part by public funds from the National Endowment for the Arts and American Brass Chamber Music Association, Inc.



Photo by Peter Schaaf



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**LYNN UNIVERSITY WIND ENSEMBLE:
"TASTY SUITES"**

Kenneth Amis,
music director and conductor

Saturday, Jan. 14, 2012 at 7:30 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.

PROGRAM

Saturday, Jan. 14, 2012

First Suite in E-flat for Military Band, op. 28A
Chaconne
Intermezzo
March

Gustav Holst
(1874-1934)

Suite in B-flat Major, op. 4
Praeludium
Romanze
Gavotte
Introduction und Fuge

Richard Strauss
(1864-1949)

I N T E R M I S S I O N

The Good Soldier Schweik Suite, op. 22
Overture
Lament
March
War Dance
Pastoral
Finale

Robert Kurka
(1921-1957)

Lincolnshire Posy
Libson (Sailor's Song)
Horkstow Grange (The Miser and his Man: a local tragedy)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor (who returned to wed his True Love)
Lord Melbourne (War Song)
The Lost Lady Found (Dance Song)

Percy Grainger
(1882-1961)



Kenneth AMIS

World renowned composer-performer, Kenneth Amis, enjoys an international career of high acclaim. Amis began his musical exploits in his home country of Bermuda. He started playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. *A Suite for Bass Tuba*, composed when he was only fifteen, marked his first published work. A year later, at age 16, he enrolled in Boston University where he majored in composition. After graduating from Boston University he attended the New England Conservatory of Music where he received his Master of Music Degree in Composition.

An active composer, Amis has received commissions from several institutions and music organizations. He has undertaken residencies with educational institutions ranging from middle schools through the collegiate level and was a founding member and on the Board of Directors for the American Composers Forum New England Chapter. In 2007 he was the composer-in-residence at the South Shore Conservatory in Massachusetts.

Audiences around the world have enjoyed Amis's music through performances by such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Symphonic Winds, the Detroit

Symphony Orchestra and the National Arts Center Orchestra of Ottawa. In 2003, Amis became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

As a tuba player, Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. His performance skills are showcased on many commercial records distributed internationally.

Amis is presently the tuba player of the Empire Brass and the Palm Beach Opera Orchestra, a performing artist for Besson instruments, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, and, in addition to being a member of Lynn University's esteemed faculty, serves on the faculty at Boston University, Boston Conservatory, Longy School of Music and the New England Conservatory of Music.

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

Gustav Holst (1874-1934)

First Suite in E-flat for Military Band, op. 28A

Just as Holst's contemporary Edward Elgar is best known for his most celebrated piece the "Enigma Variations," so English composer Gustav Holst (1874-1934) is best known for his orchestral suite "The Planets" (1914-16), a work which gained enormous popularity and is still a major success at the Proms concerts at the Royal Albert Hall in London. In both cases, history has selectively focused on these fine works at the expense of other, more neglected compositions, although the work of both composers is better known through recordings than it was some 10 or 15 years ago. In both cases, Holst and Elgar are associated with the English countryside, Elgar with the Malvern Hills in the Worcestershire area, Cheltenham, near Gloucester, the birthplace of Holst.

Holst's family was involved in both music and esoteric philosophy, and Holst was to absorb both of these influences. He studied composition with Stanford and Parry at the Royal College of Music in London, where he became friendly with RVW (Ralph Vaughan Williams) and similarly acquired a love of English folk music. Interestingly, Holst's second study was trombone which enabled him to do freelance gigs for extra money while a student (the lives of music students have not changed in that regard), later becoming head of music at St. Paul's Girls' School in Hammersmith, a position he held for the rest of his life, and also teaching at Morley College in London. Morley College is one of the city's largest and most active centers of adult education, providing musical and other kinds of education for working people. It was one of the first and most influential places that actively pro-

moted the idea that classical music was not an elite occupation just for virtuosi and expensive visitors to Bayreuth but was an active part of the understanding of intelligent everyday people and the performance of music by amateur ensembles.

It is against this background of amateur music-making and hands-on experience player that we can appreciate Holst's first suite. Written in 1909, it is first of a pair of military band suites, the second which appeared in 1911. The first movement is a chaconne, an old form related to the ground bass which was used in Baroque vocal and instrumental music, with the chaconne theme overlaid and rescored as a set of variations. Holst's chaconne has some of this archaic background of an older English music with its unison and chorale-like beginning, followed by the chaconne melody. It then appears with an "um-pah" accompaniment and a full battery of counter lines. These extrovert flourishes give way to softer, more restrained versions of the chaconne. After these quiet settings, the chaconne theme resounds full-throated, in Elgar's phrase, with "pomp and circumstance."

The Intermezzo is an upbeat and surprisingly sly movement, full of echoes of sea shanties and the modal inflections of English folk melodies, the trombone again well to the fore. The March, the last movement, is a four-square military band piece that you can still hear in a park, like St. James's or Hyde Park, and also has reminders of the fairground music of merry-go-rounds and parades. A chorale-like section then takes us, with a swirl, to the upbeat end.

Richard Strauss (1864–1949)

Suite in B-flat Major, op. 4

Two recent books have brought renewed public attention to Richard Strauss (1864–1949), the “other” Richard – as distinct from Richard Wagner – and one of the most famous composers of the late 19th and early 20th centuries. Unlike Wagner, whose mature output focused entirely on opera, Strauss was a prolific composer in many fields – in late 19th century Lieder, many tone poems like “Don Juan” and “Also sprach Zarathustra,” famous from the film music of “2001: A Space Odyssey,” film and opera, as well as a distinguished conducting career in the opera houses of Munich, Vienna and Berlin. Strauss grew up with the rich developments of late 19th century German Romanticism, and he lived through the turbulent years of the early 20th century when he was writing his most salacious operas “Salome” and “Elektra,” and the entire first half of the 20th century. Therefore, his works encompass many different moods and styles.

The Suite in B-flat, op. 4 dates from 1884 when Strauss was only 20 and already shows his remarkable skill in instrumental writing. The suite of 13 instruments in the key of B-flat are a clear reference to famous Mozart’s Serenade for 13 Wind Instruments in the same key, almost as if Strauss was both paying homage to Mozart and competing in the same territory. The four movements of the suite are all in the same key, except that the introduction of the last movement is in the tonic minor, B-flat minor, then switches back to B-flat major for the main part of the movement. The principal difference in scoring between Mozart’s serenade and Strauss’s suite is that Mozart uses

more instruments from the clarinet family and no flutes, whereas Strauss uses a pair of flutes and four horns.

The emphasis on horns comes out clearly in Strauss’s writing: the cheerful first movement, *Praeludium- Allegretto*, is based on a triplet opening figure introduced by bassoon and contra-bassoon, with the horns used as both part of the full ensemble and also in the spirited exchanges between different instrumental groups. The slow movement, a *Romanze, andante*, with beautiful writing for particular qualities of different wind instruments like the opening with a rising clarinet line, is answered by flute and oboe, leading to the center of the movement for a horn figure. This evokes the sound of hunting horns, which can be also be found in Wagner, Mahler and in Strauss’s own later music, like the “Alpine Symphony.” The Gavotte is a perky, sparkling movement which favors crisp exchanges between short flute and oboe runs, again with horn responses, the middle of the movement a drone led by solo oboe, interrupted by skirls, piping and good-natured growls from the lower instruments that lead back to the spirited gavotte. The Introduction of the finale, in B flat minor with an expressive opening with combined clarinets and bassoon, leads to the Fugue in B flat major, based on a winding melody, introduced by the first horn and taken over by the clarinet, showing Strauss’s ease with the challenging technique of writing a fugue as well as his skill in instrumentation. The *andante* fugue gives way to a rousing, fanfare-like ending.

Robert Kurka (1921-1957)

The Good Soldier Schweik Suite, op. 22

Robert Kurka (1921-1957) was an American composer whose family came from the former Czechoslovakia. He studied composition for a short time with Otto Luening and Darius Milhaud, although he was largely self-taught. From 1948-51 he taught at City College, New York then at Queens College and Dartmouth. Best known for the orchestral suite "The Good Soldier Schweik" and the opera he subsequently expanded from it, he also wrote a strongly profiled "Symphonic Epilogue" after Shakespeare's "Julius Caesar" and a "Serenade for Small Orchestra."

"The Good Soldier Schweik (or Svejik)" by Jaroslav Hasek is the story of a subversive soldier in World War I. The sardonic adventures of Schweik have some marked similarities to its author, vagabond in lifestyle, anarchist in intent, and bent on undermining the Austro-Hungarian Empire, that epitome of bureaucratic respectability which was nevertheless incompetent in running a war. After Hasek had met and fallen in love with Jarmila Mayerová, he was told by his future father-in-law that if he hoped to marry her he would have to dress fairly respectably and provide some income for Jarmila – in short, shape up or ship out. The first version of "Schweik" – the Ur-"Schweik" – dates from 1911 after his marriage to Jarmila in a collection called "Caricatures."

Nevertheless, respectability in life – and writing – was not his style, and "Schweik" is, in part, Hasek's own style of irreverence, hoaxing and generally

subverting authority. He started writing the novel in earnest in 1921, and it burgeoned into four volumes, the last unfinished at his death in 1923. "Schweik" is the archetypal survivor in appalling times – he pretends to be stupid if that will help him survive another day or hour but he can also charm people when necessary. He is no Wozzeck, the dour, abused soldier in Berg's opera; both share the environment (and the same time period) of the brutality of the First World War, although Wozzeck's tragedy is that the brutal army life destroys him as he has none of "Schweik's" wily, ironic survival resources of subverting the system. The most famous adaptation of "Schweik" was Berthold Brecht's "Schweik in the Second World War" which extends the ironic tone, subversion and brutality, into World War II.

Robert Kurka's musical style, with its combination of brittle dissonance, irony and nightclub type melodies, like Kurt Weill, Brecht's musical partner in "The Threepenny Opera," was ideal for translating Hasek's subversive tale into the suite and then the opera. The instrumental suite was published in 1956, a year before Kurka's early death. From the opening snarling trumpets and side drum, its punched rhythms, spiky sonorities, abrupt changes of mood and ruthless takeoff of a bombastic military are reminiscent of the sound worlds of Prokofiev and Barber, although the "Schweik" suite also inhabits similar ironic terrain to the black humor of Shostakovich.

Percy Grainger (1882-1961)
Lincolnshire Posy

For such a quintessentially English composer, Grainger (1882-1961) was surprisingly cosmopolitan and versatile. He was born in Australia and moved to Frankfurt in 1895 where he studied at the Hoch Conservatory. In 1901 he moved to London where he developed a career as a concert pianist, but like Vaughan Williams and Delius, he was also very interested in English folk music, especially in Lincolnshire, a county of independent-minded farmers and townspeople. He collected hundreds of examples on wax cylinders, as did Bartok and Kodaly in their collections of Hungarian folk melodies. As well their interest in folk music which gave a distinctive color and character to their music, these composers were also looking to preserve their countries' traditional music before it was lost to encroaching roads, railroads, and subsequently, war.

Grainger's early compositions were popular pot-boilers that he described as "fripperies" (money-making fripperies all the same). In 1914, seeing the First World War ominously on the horizon, Grainger moved to New York, where he continued his performing and teaching career. "Lincolnshire Posy" (1937) was written during his American years, but he was also looking back to his earlier life and relationships. "Lincolnshire Posy" is in some ways a recreation of that time.

"Lisbon/Dublin Bay" is a clear-cut, straightforward opening melody in muted trumpets and bassoon, but in the middle it is cross-cut by a clarion call of a horn, then returns to the opening melody, ending very softly. "Horkstow Grange" is a somber and serious chorale-like piece in lower brass and fea-

turing a trumpet solo. It opens out near the end to an impressive crescendo, full of dignity. "Rufford Park Poachers" with its asymmetrical phrases opens "pp," creating the sneaky, underhand and underground activity of stalking. The piece is an exercise in subdued, muted dynamics. Overlapping central segments convey the approach of the poachers to their prey, the sudden trap then furtive withdrawal. "The Brisk Young Sailor" is more genial than brisk, the phrase structure and verse and refrain taken directly from the folksong. The opening solo melody is then dispersed through different instrumental groups with technically demanding accompanying figures. "Lord Melbourne" is the most impressive characterization in the set. Viscount Melbourne was four times prime minister under William IV and Queen Victoria, and the second largest city in Australia is named after him. The brass choirs convey his importance and dignified stance. He is not devoid of humor but a man conscious of his position in public life. "The Lost Lady Found" is an upbeat melody in $\frac{3}{4}$, announced as a solo then delightfully reworked as variations in different scoring, its strongly patterned rhythm to the fore.

"Lincolnshire Posy," as a setting of English folk songs, was already the recreation and also evocation of an earlier England, a place that was simpler, more resilient and grounded in its own individual traditions. By 1937 it was already a fast-vanishing world. Its evocative memory is made vivid by John of Gaunt, father of kings in "Richard II" when he describes England as "this sceptered isle, this other Eden, demi-Paradise."





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Saturday, Jan. 28, 2012 at 7:30 p.m.

Sunday, Jan. 29, 2012 at 4 p.m.

**Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.**

PROGRAM

Saturday, Jan. 28, 2012 | Sunday, Jan. 29, 2012

Short Ride in a Fast Machine

John Adams
(1947-)

Clarinet Concerto in A Major, K. 622

Allegro

Adagio

Rondo: Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Jon Manasse, clarinet

INTERMISSION

Symphony No. 1

Apologue: Of Rage and Remembrance

Tarantella

Chaconne: Giulio's Song

Epilogue

John Corigliano
(1938-)



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.

Manasse's current season is highlighted by performances with the Bartlesville Symphony Orchestra and South Korea's Suwon Philharmonic Orchestra. With pianist Jon Nakamatsu, he continues to tour throughout the United States as half of the acclaimed Manasse/Nakamatsu Duo.

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, 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, Erie, Evansville, Naples and National philharmonics, Canada's Symphony Nova Scotia, the National Chamber Orchestra and the Alabama, Annapolis, Baltimore, Bozeman, Dubuque, Florida West Coast, Green Bay, Indianapolis, Jackson, Missoula, Oakland East Bay, Pensacola, Princeton, Richmond, Roanoke, Rogue Valley, Seattle, Stamford, Silicon Valley and Wyoming symphonies, under the batons of, among others, Peter Bay, Leslie B. Dunner, Peter Leonard, Daniel Meyer, Michael Morgan, Eckart Preu, Glenn Quader, Matthew Savery, Alfred Savia and Lawrence Leighton Smith. Of special distinction was 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.

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

John Adams (1947-)

Short Ride in a Fast Machine

John Adams' orchestral fanfare "Short Ride in Fast Machine" is an exuberant four-minute roller coaster. If Copland's "Fanfare for the Common Man" commemorates the American spirit, Adams' "Ride" is about speed and excitement on the American highway. Premiered on June 13, 1986, it was conducted by Michael Tilson Thomas with the Pittsburgh Symphony Orchestra at Mansfield, Mass. It is scored for a large orchestra with a lot of percussion – xylophone, large tam-tam and sizzle cymbals.

Adams studied at Harvard with Leon Kirchner, David del Tredici and Roger Sessions, and in 1971 moved to San Francisco where he became involved with the active new music scene and had an important collaboration with the San Francisco Symphony Orchestra and its music director Edo de Waart in promoting new music. Two different kinds of composition established Adams' reputation – the instrumental works "Harmonium" and "Harmonielehre," and the opera "Nixon in China," premiered in 1987, which received both Emmy and

Grammy awards. Adams has drawn on the rich resources of American popular music – big band dance music and musicals. He deliberately rejected the post war direction adopted by many American composers of European total serialism (complete control of all the musical dimensions) and indeterminacy (effectively free choice without definite scores). Instead, Adams' early works, including "Short Ride," use minimalist techniques: short rhythmic motifs which shift accents against a steady pulse, extensive use of repetition and pared down materials in a highly accessible experience. "Short Ride" opens with a steady pulse, set up by woodblocks "ff," joined by four trumpets and clarinets. There are no extended melodies: instead small rhythmic motifs are varied throughout in cross rhythms against the pulse with different instrumental groups in connected sections – brass, strings and wind. The repeated and varied rhythmic patterns, brilliantly orchestrated, in a fast-paced allegro propel the music forward from first note to last in the ride of a lifetime.

Wolfgang Amadeus Mozart (1756-1791)
Clarinet Concerto in A Major, K.622

So familiar is the clarinet in the symphony orchestra and as a solo instrument that it is hard to realize that, although there are occasional uses of it in England and in the famous Mannheim orchestra in the mid 18th century, it only made its appearance as a regular orchestral instrument at the end of the 18th century with the late symphonies of Haydn and Mozart; and as a solo instrument in the clarinet trio, quintet and concerto that Mozart wrote for his friend Anton Stadler. The clarinet is a single reed instrument with a finely cut reed screwed into the beak-shaped mouthpiece, allowing for air to resonate through the instrument. Clarinets can be found in all sizes, from the small piccolo clarinet to bass and contrabass instruments, but the usual size for orchestral and solo instruments is the clarinet in B-flat or the slightly darker and richer clarinet in A. Stadler's instrument, sometimes called the basset clarinet, was different from the present day clarinet since it did not have the ring system of keys that was introduced in the early 19th century and had extra keys to give more notes at the bottom of the range, but otherwise it was fairly similar to today's clarinets. The clarinet is also unique in having three completely different sounds in its different registers: a deep, woody sound in its low register, a suave tone in its middle register and a shrill, piercing sound in its upper register.

Mozart's clarinet concerto was written in October 1791, his last year. It was also Mozart's last concerto, written in the same key of A major as the clarinet quintet composed the previous month, but there is no suggestion of morbidity in his late

works, more an enhanced clarity and expressiveness. It is written in the standard three movement form for a concerto, with the outer fast movements in the key of A major, and the middle movement, an *adagio* in D major, one of Mozart's most beautiful and expressive slow movements, taking full advantage of the clarinet's suave, rich tone. As in the piano concertos, the clarinet concerto is a partnership between the soloist and the orchestra, where sometimes the clarinet is at the forefront and the orchestra accompanies, sometimes the orchestra leads and the clarinet takes a temporary backseat, or they have a dialogue. The opening of the first movement is very much in dialogue mode. The orchestra provides the opening frame to the movement and then hands the first theme over to the clarinet, which embellishes it with flowering passage work and also dipping down into the instrument's woody dark low register. Mozart's art of transition is never more perfect than in this movement, varying the pacing between melodic reflection and rhythmic activity, and between out-going major mood and moments of minor key introspection. The movement is also perfectly balanced with the orchestra bringing back the closing figures at the end of the exposition to round off the entire movement.

The *adagio* is characterized by a mood of inwardness and serenity after the activity and give-and-take of the first movement. It is like an instrumental aria without words that could almost have come from one of Mozart's operas and has the same melodic beauty and finely contoured phras-

ing as the Countess's aria at the beginning of act 11 of "The Marriage of Figaro." First the clarinet leads with the exquisite opening melody, then it is taken over by the orchestral strings, the flutes, bassoons and horns adding touches of color. While the first movement showed the clarinet's diverse technique in both melodic lines and demanding passage work across the registers, the slow movement focuses on the instrument's beauty of tone and melodic phrasing. Near the end of the movement the music pauses to allow a short transition or cadenza, and the movement then returns to the opening melody and closes softly.

The finale is a rondo in 6/8 time, in Mozart's most attractive allegro style. The clarinet opens with the rondo theme, and periodically comes back to it to

anchor the music after virtuoso runs and exciting exchanges with the orchestra. Particularly notable are the uses of syncopation and the knife-edge changes of register which to this day are challenges for any clarinetist to play exactly in tune. Since Mozart always wrote to enhance a player or singer's strengths and covered up their weaker points, if Stadler could have pinpointed these rapid changes of register with such accuracy, he must have been a fine player indeed. Mozart shows his mastery of pacing when he momentarily holds back the course of action with pause marks as if he is searching for the right way, as he does near the end of the rondo. Then, with exactly the right direction, he pushes the momentum forward toward an exuberant close.

John Corigliano (1938-) **Symphony No. 1**

American composer John Corigliano was born in New York in 1938 and has the good fortune, as a musician, to have John Corigliano Sr., concertmaster and first violinist of the New York Philharmonic Orchestra as a father. He studied at Columbia University with Otto Luening and went on to the Manhattan School of Music to study composition with Vittorio Giannini and later with Paul Creston. He worked with Leonard Bernstein from 1961 to 1972 on the Young People's Concerts and has taught extensively at the Manhattan School, at Lehman College, CUNY and from 1992 onwards at the Julliard School. He has written in many different areas, including chamber music and concertos for oboe, clarinet and flute. His opera "The Ghosts of Versailles" was commissioned and performed at the Metropolitan Opera House and his film score for "The Red Violin" (1999) won an Academy Award.

Corigliano describes his motivation for composing as an intense curiosity to create architecture in sound from the separate elements of notes, rhythms and sounds – the building blocks of music. His first works, in the '70s, were influenced by popular American composers like Barber, Copland and Bernstein. One of the major decisions was after the '70s he decided that he needed to find his own vocabulary rather than continuing to write like his predecessors or his own earlier works. He is very focused in saying a composer needs to have a specific reason for writing a work, and that reason continues to be the motivating factor even when the going is difficult and it takes a long time to arrive at exactly the right shape of a melody or the right sound for a passage. The reason for the first symphony, written in 1989 while he was composer in residence with the Chicago Symphony Orchestra (1987-90), was a commemo-

ration for friends and fellow-musicians who died in the AIDS epidemic, and reflects his sense of anger and sorrow about their death. The first movement, *Apologue: Of Rage and Grief*, opens with a single note A in the violins and violas, and will come back to end the symphony. The movement is in a large A-B-A form, and has a burst of percussion that leads into a full climax for the whole orchestra, accompanied by timpani, like a heart-beat. This leads in to a series of *accelerandos* and a shattering climax in the violins' highest register. These *accelerandos* increase in frantic, almost manic momentum, until, exhausted, the movement ends on a high, single A.

The second movement is a *Tarantella*, which traditionally is not just a dance of festivity but also a dance of death. The tempo moves faster and faster, the rhythm out of kilter as if the dancers have

gone mad. This was a prescient description as the friend to whom the movement was dedicated actually became insane as a result of AIDS, and so in fact was a dance of death. The third movement, *Chaconne: Giulio's Song*, commemorates an amateur cellist friend and was based on a recording of an improvisation he had played. The *Chaconne* theme, 12 notes, is played by violas, cellos and basses alone, haunts the movement, and is later joined by a second cello interweaving the *Chaconne* theme, recalling the friend's cello teacher, who had also died of AIDS, perhaps the most moving and poignant movement of the symphony. The *Epilogue* brings back, against a tapestry of brass chords, the piano theme from the first movement, the *tarantella* theme, now remote, and the two cellos dialogue from the *Chaconne*. Finally, all that is left is the high A that opened the work, and it gradually fades away into silence.

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Sunday, Feb. 19, 2012 at 4 p.m.

**Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.**

PROGRAM

Saturday, Feb. 18, 2012 | Sunday, Feb. 19, 2012

Overture to *Les francs-juges*

Hector Berlioz
(1803-1869)

Concerto for Violin, Cello and Piano in C Major, op. 56

Allegro

Largo

Rondo alla polacca

Ludwig van Beethoven
(1770-1827)

Carol Cole, violin

David Cole, cello

Jon Robertson, piano

INTERMISSION

Symphony No. 7 in D minor, op. 70

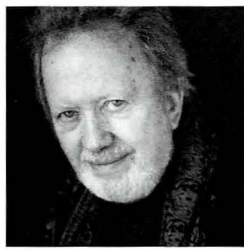
Allegro maestoso

Poco adagio

Scherzo: Vivace – Poco meno mosso

Finale: Allegro

Antonin Dvořák
(1841-1904)



John NELSON

Internationally renowned for his interpretation of the large romantic repertoire, including the great works of Berlioz, John Nelson has conducted most of the world's top orchestras including the London Symphony Orchestra, Orchestre de Paris, Leipzig Gewandhaus, Chicago Symphony, Philadelphia and Cleveland Orchestras and the New York Philharmonic. John Nelson's varied repertoire has also taken him to many of the world's major opera houses including the Metropolitan Opera, the Chicago Lyric, Opéra National de Paris and the Netherlands Opera.

Central to Nelson's work is the interpretation of the great sacred choral literature. He is presently conducting a series of live DVD performances of this repertoire including Beethoven's *Missa Solemnis* with the Chamber Orchestra of Europe, Haydn's *Die Schöpfung* with the Netherlands Radio Kammerphilharmonie and Bach's *St Matthew Passion* with the Ensemble Orchestral de Paris. He is the recipient of numerous awards

including a Grammy for his recording of Handel's *Semele* on the Deutsche Grammophon label and a *Diapason d'Or de l'Année* for Berlioz's *Béatrice et Bénédict* on Erato.

Born in Costa Rica, Nelson studied at the Juilliard School, New York, where he won the Irving Berlin prize in conducting. He has held the title of music director of the Indianapolis Symphony Orchestra,

Opera Theatre of Saint Louis, and Caramoor Music Festival in New York. From 1998 to 2008 he was directeur musicale of the Ensemble Orchestral de Paris. He has also been principal guest conductor of the Orchestre

National de Lyon and artistic adviser to the Nashville and Louisville Orchestras. He is the recipient of numerous awards, including a Grammy for his recording of Handel's *Semele*. Nelson made his professional opera debut at the New York City Opera in Bizet's *Carmen* and his Metropolitan Opera debut stepping in at short notice to replace an indisposed Rafael Kubelik in Berlioz's *Les Troyens*. It was this occasion that catapulted him into the limelight and led to his European debut at *Grand Théâtre de Genève* for *Les Troyens* and his French debut at the Berlioz Festival, Lyon for a production of *Béatrice et Bénédict*.

Recent and future engagements include Boston Symphony, Chamber Orchestra of Europe, Cincinnati Symphony, Danish National Symphony, Orchestre symphonique de Montréal, Royal Flanders Philharmonic, Singapore Symphony, Sydney Symphony and Hong Kong Philharmonic Orchestras. Opera engagements include performances at the *Grand Théâtre de Genève* of Weber's *Der Freischütz* and Berlioz's *La damnation de Faust*, *Les Troyens* and Mozart's *Idomeneo* at Netherlands Opera and at La Monnaie Mozart's *La finta giardiniera*.



Carol COLE

Violinist Carol Cole has appeared at major music centers in 22 countries and 25 American states as soloist, chamber musician and orchestra leader, with critical praise for her musical artistry, flawless technique and beautiful tone. She has performed in many prestigious music festivals including the Spoleto Festival of Two Worlds in Italy; Konzertring in Rottweil, Germany; Jeunesses Musicales in Belgrade; Grand Teton in Wyoming; Festival Miami; Philadelphia's Mozart on the Square; and the String Seminar at Carnegie Hall. Cole has collaborated with distinguished artists, such as Rudolf Serkin, Leon Fleisher, Martha Argerich, Isaac Stern, Yehudi Menuhin, Pinchas Zukerman, Vadim Repin, Joshua Bell, Mstislav Rostropovich, and Luciano Pavarotti. She has played under the most celebrated conductors including Leonard Bernstein, Eugene Ormandy, Claudio Abbado, Riccardo Muti and Daniel Barenboim. Cole has served as concertmaster and solo violin of I Solisti Aquilani, and as associate concertmaster with the Florida Philharmonic and Florida Grand Opera. She was a member of the Vancouver Symphony, the Torino Radio Orchestra, La Scala of Milan, and the Philadelphia Opera, Ballet and Chamber

Orchestras. For 12 summers she was artist faculty at the Indiana University Festival and String Academy. Many of her students have taken top awards at state, national and international competitions. Cole studied at the Curtis Institute with Arnold Steinhardt and chamber music with Felix Galimir, Jamie Laredo, Jasha Brodsky (Curtis Quartet), Alexander and Misha Schneider (Budapest Quartet), and Michael Tree (Guarneri Quartet). She played in master classes for Joseph Gingold and Dorothy Delay. As winner of the SFS Young Artist competition, Cole made her debut with the San Francisco Symphony at age 13. She won top prizes in the Stresa International Violin Competition, the San Francisco Music Club, and the Performers of Connecticut Chamber Music Competition at Yale. Cole continues an active performing career, along with her position as professor of violin and chamber music at Lynn University Conservatory of Music. Recent appearances include string quartet performances with Ensemble M on Whidbey Island, Wash., a duo recital with David Cole along with master classes given at the Central Conservatory of Music in Beijing, China.



David COLE

David Cole is a fourth generation musician. His father, Orlando, was the famed cellist of the Curtis String Quartet and teacher at the Curtis Institute. He graduated from the Curtis Institute of Music having studied with Metta Watts, Orlando Cole, Leonard Rose, and Zara Nelsova. Cole participated in Pablo Casals' master classes during two summers at Marlboro, and performed and recorded with the Marlboro orchestra conducted by Casals. Cole also participated in a Jeuness Musical in Yugoslavia and in the Aspen and Tanglewood music festivals. He has soloed with the Philadelphia Orchestra; the National Symphony in Washington, the Symphony of Nice, France; the Solisti L'Aquilani at Carnegie Hall; and more than 75 solo performances with the Abruzzo Symphony in Italy. He was awarded a Martha Baird Rockefeller grant and recorded trios with famed pianist Rudolf Serkin and violinist Pina Carmirelli. With his wife, violinist Carol Cole, he spent over 10 years in Europe, touring extensively, appearing as soloists, as members of chamber groups, and as principal players in chamber orchestras. Cole's

experiences include playing as a member of orchestras including: La Scala in Milan, the Turin Radio Orchestra, the Vancouver Symphony, and, as principal cellist of the New Jersey Symphony, the Florida Philharmonic, Florida Grand Opera, and the Abruzzo Symphony in Italy. Cole's love for classical music and his belief in its power as a living art form, have inspired him not only to strive for the highest standards in cello playing, but to devote himself to passing on the knowledge handed down to him by great artists of the past. As a teacher, Cole began as a teenager at the New School of Music in Philadelphia, continuing at the Istituzione Sinfonica D'Abruzzo in Italy. Over the past decade he has taught at the New World School of the Arts in Miami, the Dreyfoos School of the Arts in West Palm Beach, and many summers at Indiana University's summer music festival. Over the last six years, Cole has been the professor of cello, the head of the Chamber Music for four years, and is presently the department head of Strings at the Lynn University Conservatory of Music in Boca Raton, Fla.



Jon ROBERTSON

Jon Robertson enjoys a distinguished career, both as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to The Juilliard School of Music, earning a B.M., M.S., and D.M.A. degrees in piano performance as a student of Beveridge Webster. After completing a master's degree at The Juilliard, he was appointed chair of the Department of Music at Oakwood College in Huntsville, Alabama. In 1970, Robertson returned to The Juilliard as a Ford Foundation Scholar to complete his Doctor of Musical Arts. In 1972, Robertson became chair of the Thayer Conservatory of Music at Atlantic Union College, in Massachusetts. Robertson traveled to Europe as a conducting fellow of Herbert Blomstedt, conductor of the Dresden Staatskapelle. He became conductor and music director of the Kristiansand Symphony Orchestra in Norway in 1979 and served until 1987. In 1982, Maestro Robertson became the conductor and music director of the

Redlands Symphony Orchestra. As guest conductor, Maestro Robertson has conducted orchestras nationally and internationally, among others, the San Francisco Symphony at Stern Grove and in Davies Hall, the Beijing Central Philharmonic in China, the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. Maestro Robertson has also conducted the Bratislava Chamber Orchestra, at the Pianofest Austria at Bad Aussee, Austria, and most recently in South Africa, at the University of Stellenbosch International Festival. Recently, Robertson was honored as the 2010 Lifetime Achievement Award recipient from the National Society of Arts and Letters. Robertson is presently a member of the Cole-Robertson Trio and dean of the Lynn Conservatory of Music. He resides in South Florida with his loving wife, Florence Bellande Robertson.

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

Hector Berlioz (1803-1869)

Overture to *Les francs-juges*, op. 3

Hector Berlioz was the most important French Romantic composer. His music is passionate, imaginatively orchestrated and inspired by a vivid literary imagination. Berlioz's father, a country doctor in comfortable financial circumstances, wanted his son to follow his profession. Although Berlioz went to Paris to study, it was to music, not to medicine, that he was drawn, and he protested against the constraints his father put on him to control his life.

In 1826 Berlioz entered the Paris Conservatoire to study composition with Le Sueur, a respected teacher. Berlioz, though, felt constrained by rules of regular harmonic training, and his music is full of asymmetrical phrases of melody and bold rhythm. *Les francs-juges* was an ambitious project for an opera with libretto by his friend Humbert Ferrand. The story is set in Breisgau, in Medieval Germany, ruled by despotic judges who have taken control of the country. They have imprisoned the young king, Lenor, who is incarcerated underground and interrogated by the black-hooded judges, which is effectively a preview of today's hooded extremist groups who denunciate and execute victims. Lenor, though, stands up to the judges and is ultimately rescued by the people and

restored to his throne. Only the overture and five numbers of the opera remain, although Berlioz reworked some of the material into later works. The large orchestra, with ophicleide and extensive percussion, enabled Berlioz to create a vast musical space between the top and bottom of the range and across different groups in the orchestra.

In an evocative opening, Berlioz conveys the sense of brooding oppression by a haunting figure in F minor. The judges' arrival is marked by an imposing entry "ff" by combined brass and wind, followed by a crescendo dotted figure with a timpani roll that leads to the main allegro. This crescendo will be, in turn, paralleled by the closing crescendo which impels the music from F minor to the closing F major and dispels the darkness of the judges' rule. In the opposition between scurrying strings at the beginning of the allegro and the imposing brass, and between F minor and F major, Berlioz vividly characterizes the two sides of oppression and liberation.

Ludwig van Beethoven (1770–1827)

Concerto for Violin, Cello and Piano in C Major, op. 56.

The norm for the concerto in the 19th century was one solo instrument with orchestra, like Beethoven's "Emperor" piano concerto or Mendelssohn's violin concerto. Concertos for two soloists were occasionally written, of which the great example is Brahms' double concerto for violin and cello, but there are many fewer than concerts with one soloist. The earlier history of the concerto in the Baroque period had seen both the concerto grosso (a small group of solo instruments, between two and four, like Bach's "Brandenburg" concertos) as well as the solo concerto. The concerto polymath, Vivaldi, had written over 400 concertos including violin concertos for one, two, three and four instruments, but by the end of the 18th century and certainly by the beginning of the 19th, the solo concerto was dominant, due to the violin virtuosity of Paganini and piano virtuosity of Mendelssohn, Chopin and Liszt.

Beethoven had started work on a triple concerto for violin, cello and piano in D major which was called a "Concertante" in the spring of 1802 but he did not complete it. The present work dates from the end of 1804 and 1805. It is a rather easy-going and undemanding piece composed while writing two of his most groundbreaking and dramatic works, the opera originally entitled "Leonora" and the "Appassionata" piano sonata, op. 57. The triple concerto is in C major and shares some of the characteristics of the 1st symphony, also in C major, written some five years before – the melodies with dotted rhythms and the straightforward harmonic style. The first movement of the concerto has more pronounced dotted rhythms and military fanfare style which was very much in the French taste at that time. It is conceivable that Beethoven was exploring opportunities to make his career in France and was writing a piece that would appeal to French taste, post French Revolution. It is well known that he admired the statuesque style of Cherubini who was one of the most important composers in Paris, and the opera

"Leonora" was a "rescue" opera on the theme of heroism and political courage during the time of the Revolution.

The soloists are grouped almost entirely as strings sharing a melody then combined while the melody is introduced by the piano. One of the innovative features is how the cello leads at many points in the movement – for the first solo entry after the orchestral introduction, toward the end of the exposition, and at the beginning of the development, and it also leads at the beginning of the slow movement. The opening of the concerto is also unusual in beginning softly, as also does the finale. It is likely that Beethoven wrote the piano part for himself, as it has the same kind of extensive passage work – broken chords and triplets – that he uses in the third and fourth piano concertos, while a section near the beginning of the first movement, where the piano ascends into its highest register and spills over in a triplet curve, is a fascinating anticipation of the "Emperor" piano concerto of 1890.

The slow movement is in the key of A-flat, and the cellos' sonorous legato melody is answered by a decorative version in the piano. Its calm mood is maintained almost through, except near the end of the movement there is an unexpected "sforzando" accent in the horns that disturbs the atmosphere with a sense of unease. The three soloists come together over an extended decrescendo to "pp" on the dominant pedal, G, which prepares for the rondo finale "alla polacca" (in the Polish style). Like the first movement, it starts quietly, and the rondo theme is upbeat in mood, with an ascending sixth and an emphasis on the second beat of the bar. Beethoven introduces a second theme which has the heel-clicking rhythm of a polonaise which is shared between the soloists. He brings back the rondo theme for the last main section over piano double trills and ends the movement with an energetic coda.

Antonin Dvořák (1841-1904)
Symphony No. 7 in D minor, op.70

Czech composer Antonin Dvořák was born in Nelahozeves, near Prague in 1841, and showed striking early musical talent. Although his parents were working class people with a large family, they nevertheless supported his talent and encouraged his musical training. From 1857 he played viola in the concerts of the Cecilia Society in Prague, and from 1862, was first viola in the orchestra at the Provisional Theater where he played in operas by Mozart, Verdi, Rossini and Wagner. This provided excellent practical experience that would prove invaluable when it came to writing his own symphonies.

During the 1870s, Dvořák turned his attention primarily to composition, working in a variety of forms including the "Serenade for Strings," string quartets and a set of Moravian duets which Brahms enthusiastically recommended to his publisher Simrock, so initiating the friendship between the two composers. It was Dvořák's popular "Slavonic Dances," though, that in 1878 propelled him into international recognition in New York, Germany and London, where he was particularly popular.

In August 1883, Dvořák was invited to conduct performances of his orchestral works with the London Philharmonic Society, and in a highly successful series of concerts introduced the 2nd "Slavonic Rhapsody" and the "Stabat Mater." He was to return to England eight more times to conduct performances of his 7th and 8th symphonies and the cello concerto.

The 7th symphony was commissioned by the London Philharmonic Society in 1884 as Dvořák had been elected to honorary membership that year, the only one of his symphonies to be written in response to a commission. It is of particular interest that Beethoven's 9th symphony was in fulfillment of a similar commission some 60 years before, and that Dvořák's 7th symphony is in the

same key as Beethoven's 9th. Dvořák was also, in part, influenced by Brahms' 3rd symphony, which had been recently performed, and Dvořák felt that he should also contribute a new, major work in the genre. Once he started work, Dvořák completed a sketch of the first movement in five days and in another 10 days had sketched the slow movement. During the next month he had worked out the main ideas for the 3rd and 4th movements. The four movements are: *allegro maestoso, poco adagio, scherzo – vivace – poco meno mosso, and finale allegro*. There are national levels of meaning in the work: the beauty of the Czech countryside in the slow movement and Czech nation's political struggles for sovereignty. Dvořák said that the finale in particular embodied the staunch resistance of the Czech people to political oppression, and the Slavonic march in the finale provides an affirmative apotheosis.

The work opens with a restless theme that has a brooding quality with evocative orchestral coloring in the violas and cellos, over a pedal point "pp" of basses and sustained timpani trills, a theme that Dvořák will use as the basis of the climax of the movement. By contrast with this dark first idea and the energetic rhythmic writing that emerges from it, the second theme is more open and lyrical, reminiscent of Brahms' long arches of melody in his second subjects, flexible in its contour and marked "dolce." A particularly beautiful moment in the movement comes in the development where this theme returns like reminiscence in D major, with especially evocative scoring, the melody in the oboes and horns, the upper strings lightly feathering the background with pizzicato cellos. The long climax that closes the movement builds in both dynamics and tempo, to "ff," but at the end the dark opening theme returns "pp" in the cellos and the movement ends as mysteriously as it began.

The second movement contains some of Dvořák's warmest orchestral sonorities, opening with the clarinets in B-flat with a reflective legato line, together with oboes and horns, supported by pizzicato strings, creating a mood of rich sonority and reflectiveness. Dvořák then pairs the oboe and flute and the strings, which had up to this point provided finely contoured accompanying figures, now emerge to take part in the expressive musical conversation. A horn solo intensifies the pastoral nature of the movement and Dvořák wrote in the score "For God, Love and Country." Few movements in the orchestral repertory are so evocative of nature in their sonorous imagery and the breathing, intensifying and recessive rhythms of nature.

Like the first movement, the *scherzo* is in compound duple time — only here it is 6/4 while the first movement was 6/8. The form of the *scherzo* is A-B-A: *scherzo*, which is strong, energetic and dynamic, the quieter trio, with reduced orchestration and emphasis on individual lines, and then a reprise of the *scherzo*. The movement starts softly, holding back its energy, uses cross rhythms of 2

against 3, as between the local furiant dance and the polka, especially in the strongly accented forte section for full orchestra, its momentum propelled forwards by the lower strings, and driving toward the end of the *scherzo* section. Its trio is a pastoral episode, with lustrous melodies in the flutes, supported by the bassoons, depicting bird songs, and the pastoral landscape, recalling the serene mood of the slow movement. After a hinge point on the dominant A, the *scherzo* returns with renewed energy and closes the movement with powerful cross-rhythms in the full orchestra. The finale, after an intense outburst, leads into a vigorous Slavonic march, "marcato," which dominates the finale. The music digresses to depict the calm of the open rural landscape, which was intrinsic to Dvořák's background and as important a part of his character and musical expression. Equally important is the pride in his Czech identity which is embodied in the energetic march that resumes with strength and pride. The 7th symphony is one of Dvořák's most fully realized and richly characterized symphonies, in the distinctive musical ideas, orchestral color and overall design.



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PROGRAM

Saturday, March 24, 2012 | Sunday, March 25, 2012

blue cathedral

Jennifer Higdon
(1962-)

Horn Concerto No. 1, op. 11, TrV117

Allegro
Andante
Rondo-Allegro

Richard Strauss
(1864-1949)

Gregory Miller, french horn

I N T E R M I S S I O N

Divertimento

Sennets and Tuckets
Waltz
Mazurka
Samba
Turkey Trot
Sphinxes
Blues
In Memoriam: March, "The BSO Forever"

Leonard Bernstein
(1918-1990)

The Pines of Rome

"I pini di Villa Borghese" (The Pines of the Villa Borghese)
"Pini presso una catacomba" (Pines near a catacomb)
"I pini del Gianicolo" (The Pines of the Janiculum)
"I pini della Via Appia" (The Pines of the Appian Way)

Ottorino Respighi
(1879-1936)



Gregory MILLER

Equally at home as a soloist, teacher, chamber musician, and symphonic horn player, Miller is fast becoming one of the most accomplished horn players of his generation. As hornist with the internationally acclaimed Empire Brass, Miller has performed in nearly every major concert hall in the world, including Carnegie Hall, the Kennedy Center, Tokyo Opera City, the Mozarteum, Petronas Towers, the Barbican, and Suntory Hall. His recordings with Empire Brass, which include *Class Brass: Firedance* and *The Glory of Gabrieli*, can be heard exclusively on the Telarc Label. In 2006, Miller released his second solo album on the MSR Label entitled *Solos for the Horn Player with Piano Accompaniment*. Miller joined the faculty at the University of Maryland School of Music in the Fall of 2000 and was appointed Chair of the Wind and Percussion Division in 2005. He also holds the position of Artist Faculty at the Lynn University Conservatory of Music in Boca Raton, Fla., having

first joined the faculty under the former Harid Conservatory in 1996. His orchestral experience includes principal positions with the New World Symphony under Michael Tilson Thomas and the Honolulu Symphony Orchestra. He has also performed with the Detroit, Pittsburgh, Jacksonville, National, Baltimore Symphony Orchestras, and the Florida Philharmonic. Miller performs annually with the Sun Flower Music Festival and the Wolf Trap Opera Orchestra. He is a clinician for Conn-Selmer Musical Instruments and performs exclusively on the CONN 8 D. A native of Youngstown, Ohio, Miller received his Bachelor of Music in Performance from the Oberlin College Conservatory of Music, where he studied with Robert Fries, former co-principal horn of the Philadelphia Orchestra. Miller makes his home in Silver Spring, Md., and Boca Raton, Fla., with his wife, violinist Laura Hilgeman, and their six children.

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

Jennifer Higdon (1962-) **blue cathedral**

Jennifer Higdon's "blue cathedral" was written in 1999 and has been performed over 250 times since its premiere on March 1, 2000. It was first performed by the Curtis Institute of Music Symphony Orchestra, conducted by Robert Spano, who has been a consistent supporter of Higdon's music. Born in Brooklyn, N.Y., in 1962, Jennifer Higdon is an active and sought-after composer, with commissions from the Atlanta Symphony Orchestra, the Cleveland Orchestra and the Dallas Symphony. Her works have been widely recorded, her Percussion Concerto winning a Grammy for Best Contemporary Classical Composition in 2010, and she also received a Pulitzer Prize in 2010 for her Violin Concerto. A late starter to composition, she says that her background was more Beatles than Beethoven, and she brings to her music a sense of immediacy and vitality.

"blue cathedral" is scored for symphony orchestra with three percussionists playing an array of metal percussion, including tam-tam, sizzle cymbals and triangles, as well as xylophone and glockenspiel. It was written to commemorate the death of her younger brother Andrew Blue Higdon, but it is an uplifting piece rather than a lament.

The work has a spatial quality, not the antiphonal choirs of Gabrieli but a more integrated sound source that gradually, and imaginatively, fills the space of a great cathedral. It is built on two large arches of sound, one that is on a smaller scale like filling a nave, then about three quarters the way through the 12-minute piece, there is another,

larger ascending sound curve that seems to fill the whole space of the cathedral and soars upwards. Opening softly, like a sonorous reflection, resonance is created by sustained strings with flute and clarinet above, with muted brass and touches of metal percussion. The first curve is a groundswell of strings that makes a curved crescendo, and from this curve emerges a pulse that travels spatially through the orchestra, gradually filling another "nave" of sound. At about three-quarters the way through, the string and wind lines coalesce in a vibrant crescendo and there is a sudden rhythmic arrival point leading into trumpet fanfares with timpani which open out into an almost heraldic tapestry of sound, and toward the end of the piece the flute and clarinet return, as if in memory of the opening dialogue in the music. One explicit reference to her brother is the 33 chimes of a piano at the end, which was her brother's age when he died. The word blue of the title refers both to her brother's name and to the openness of the sky, while cathedrals are places of prayer and reflection that reach up to the heavens. Gothic cathedrals, with their high ribbed vaults and fretted towers, soar up to the sky, beyond the limits of time and space on wings of eagles.

Richard Strauss (1864-1949)

Horn Concerto No. 1 in E-flat, op. 11, TrV117

Richard Strauss is best known today for his operas and symphonic poems, but he wrote in almost every genre, including a large amount of Lieder, piano and chamber music. He had a precocious musical talent, starting piano lessons at age 4, composing at 6 and studying composition with Friedrich Wilhelm Meyer at age 11. His father, a man with austere musical taste, brought up his son on Haydn, Mozart, Beethoven and Schubert, but in then-cultured Munich where the Strauss family lived in comfortable circumstances the young Richard Strauss heard the most recent musical developments in orchestral music and opera. Strauss learned directly by attending rehearsals of the amateur orchestra "Wilde Gungl" and wrote some of his first orchestral works for them, including the first two symphonies, the Suite, the Serenade and the Horn Concerto No. 1 which dates from 1882-83.

Strauss was only 18 when he wrote the first horn concerto and it is a work full of youthful energy and astonishingly assured orchestral writing. The outer movements emphasize the natural horn's overtone series, so that the main theme in the first movement is largely built on the notes of the triad. After an opening flourish on the horn, the main theme played by the full orchestra, energized by dotted rhythms and anticipating, by some 15 years, the heroic character and splendid orchestral sound of his symphonic poem "Ein Heldenleben"

(A Hero's Life). The main influence on progressive young composers in the later 19th century was Wagner, and Hans von Bülow, the great conductor who was to have a seminal influence on Strauss, ironically dubbed Strauss "Richard III." Wagner's influence can be heard in the full scoring in the outer movements, particularly in the orchestral connecting sections, although Strauss always allows the solo horn to come through clearly, as in the first two solo entries. Perhaps the most original writing in the concerto is in the Andante, which is in the key of A-flat minor, where Strauss introduces the horn with a haunting and restrained melodic line, accompanied by the violins, "ppp," in parallel thirds and sustained violas and cellos, like the sound world of the Brentano Lieder. An example of Strauss's imaginative use of sonority is when the solo horn is answered softly by the clarinet in B-flat. The *andante* is in three part form, A-B-A, and in the middle of the movement the orchestra articulates, repeated note pulses, as if trying to answer the horn's declarative line in E major. After this more insistent center, a decrescendo takes us back to the opening mood and material of the movement. The finale is a rollicking 6/8 rondo, based on a hunting horn motif, and in between its entrances there are quieter, contrasting episodes that lead back to the return of the ebullient rondo theme. The work ends with an exciting bravura coda.

Leonard Bernstein (1918-1990)

Divertimento

Leonard Bernstein (1918-90) was an American musical polymath – charismatic conductor, composer, pianist and persuasive presenter, he bridged the worlds of classical and popular music, and his TV talks and concerts opened up classical music to a new audience of young people and older viewers. The son of immigrant Russian Jewish parents, from his earliest years Bernstein showed a talent for blending the popular styles of American classical music, such as the music of Aaron Copland, with cabaret and Broadway. In 1943 he had an important break by standing in for the conductor Bruno Walter at short notice, and his energy and dynamism in conducting the New York Philharmonic Orchestra brought him instant success. Bernstein built on his acclaim by conducting at both the Metropolitan Opera House and on Broadway, and in 1958 became music director of the New York Philharmonic Orchestra. His extraordinary career was recognized by numerous awards for recordings and contributions to the performing arts.

After the major successes with the New York Philharmonic and other orchestras in the 1960s, the 1970s were stormy years in which he was involved in acrimonious left wing politics including the Black Panthers as well as controversy over his personal life. Although he was continually on the move, the '70s were also a time of composing major pieces including the *Songfest* and the *Mass*, although it was also felt that Bernstein's conducting career left him little time for composing which suffered from his many other activities. Nevertheless, one of his most important achievements was the cycle of Mahler symphonies he conducted, discussed in TV documentaries and

recorded three times, and passionately believed in as central to our understanding of music today.

The term "divertimento" means to amuse or entertain, and so is used for lighter and shorter pieces, usually a series of movements, typically from three to six, as Bernstein does, although there can be one movement up to nine or more. Divertimenti were written in the 18th century as entertainment pieces, and Mozart contributed beautiful, elegant examples. There are hardly any examples in the 19th century, partly because the court environment that had supported the divertimento had almost entirely disappeared. Bernstein, together with other 20th century composers, including Prokofiev, Martinu and Britten, returned to these lighter works, and his *Divertimento* dates from 1980. Like many of Bernstein's works including "*Candide*" and "*West Side Story*," the *Divertimento* is based on strongly articulated rhythm, usually dance rhythm, as can be seen in the waltz, mazurka, samba and foxtrot movements, which are spiked with irregular, off-beat accents and dynamic, forward driving momentum. This exciting rhythm gives the *Divertimento* its infectious appeal together with Bernstein's brilliant orchestration and the influence of jazz and Broadway musicals. Even in a lighter work like the *Divertimento*, Bernstein's music has the variety of tempo and mood, like the reflective oboe and bassoon melody in the mazurka in contrast to the vitality of the fast movements, that composer Ned Rorem says distinguishes major artists from minor ones. In 20th century American music, whether he was conducting, composing or talking about music, Leonard Bernstein was always at center stage.

Ottorino Respighi (1879-1936)

The Pines of Rome

"The Pines of Rome" is the first part of the trilogy of Roman pieces by Italian composer Ottorino Respighi. It depicts pine trees at different parts of the day and in different places in the city, and is a piece of virtuoso orchestration, especially for the scintillating string writing. The work was written in 1924 and had its premiere on December 14 the same year at the Augusteo Theater conducted by Bernardino Molinari. It is a symphonic poem, a kind of program music much used in 19th century orchestral repertory to depict a scene in nature, as in Mendelssohn's "Hebrides" overture, or tell a story, such as Richard Strauss's "Don Juan." Respighi learned his colorful style of orchestration studying in Russia with Rimsky-Korsakov, whose brilliant and imaginative writing also influenced another, very different early 20th century composer, Igor Stravinsky, in the "Firebird." Although Italian music in the 19th and early 20th centuries was dominated by opera, by Rossini, Verdi, who was a national hero, and Puccini, Respighi was successful with his symphonic poem "Fountains of Rome" in 1917, and in some ways "The Pines of Rome" can be seen as a sequel to the "Fountains." Since the symphonic poem depicted scenes in nature or the events of a poem or play, the structure is looser than in a symphony and the orchestral writing more vivid. Like the fantasy, the symphonic poem was usually written in a single movement, subdivided into sections according to the episodes of the story. The four sections of "The Pines of Rome" are the Pines of the Villa Borghese, Pines near a Catacomb, the Pines of the Janiculum and the Pines near the Appian Way.

The first section opens with a brilliant flurry of strings, with fragments of brass fanfares and children's games, interspersed by percussion. Respighi wrote about this opening:

"Children at play in the pine groves of the Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms."

The pines are like a "Leitmotif" of nature, the background for the different scenes that take place near them, and both the vividness of the depiction of mood and the immediacy of imagery is almost cinematic. At the end of the fast moving first section there is a sudden change of pace, and the activity and bustle gives way to a lugubrious dirge, beginning with low strings and intoning trombones which are associated with death, like a chant, which is superseded by an offstage trumpet. Respighi writes about this section:

"Suddenly the scene changes... we see the shades of the pine trees fringing the entrance of a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

The sections depict not only the different scenes by the pines, but also evoke the contrast between the brightness of external nature in the first section and the strange, musty interior of the catacombs. This in turn gives way via a short cadenza

to the third section, about which Respighi writes:

"There is a thrill in the air; the pine trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing."

This section contains some of the music's most evocative orchestration: a long, free-flowing clarinet line over soft, sustained strings, then a second theme in the oboe of a rising and falling line that is passed to the strings. The overall mood is reflective, and a sustained note in the clarinet ushers in a recorded nightingale over a background of soft, fluttering strings. The Janiculum is dedicated to the Roman god Janus, who had two faces, one looking out, the other looking in, one face to the past, the other to the future. The last section portrays the pines at dawn on the Appian Way from where, in Rome's imperial history, its legions approached the Capitoline Hill. Rome's military past is evoked by the majestic organ's 16' and 32' foot pedal. A *cor anglais* (English horn) leads into trumpet fanfares that announce the triumphant arrival of the army in the brilliant light of a new day.

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Thanks to the generous support of the performing arts at Lynn University, we are able to offer more than 100 concerts, performances and recitals this year. The Lynn University Conservatory of Music showcases our talented young musicians and world-renowned artist-faculty.

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For more information contact Lisa Miller, director of annual programs, at 561-237-7745.



New Music Festival

6th Annual New Music Festival

Thomas McKinley, Composer-in-Residence
Lisa Leonard, Director

Amarnick-Goldstein Concert Hall
FREE*

**All concerts are free and open to the public.
No tickets or reservations are necessary.*



Thomas McKinley



Lisa Leonard

SPOTLIGHT 1: YOUNG COMPOSERS

**Monday, Nov. 7
at 7:30 p.m.**

Few events are as exciting and inspiring as world premieres! Join us for opening night of the sixth annual New Music Festival featuring the works of our extraordinary composition majors performed by the composers themselves and their peers. The program will also feature the winning work of the 2012 Florida State Music Teachers Association high school composition competition.

CONTEMPORARY MUSIC FORUM

**Wednesday, Nov. 9
at 7:30 p.m.**

A highlight of past festivals, this lively performance lecture-forum will feature modern and avant-garde works performed by conservatory students. A panel led by composer-in-residence Thomas McKinley will discuss various artistic and practical components of the music in addition to general philosophical issues of contemporary music.

SPOTLIGHT 2: THOMAS McKINLEY

**Thursday, Nov. 10
at 7:30 p.m.**

Featuring the world premiere of the 2012 commissioned work for chamber ensemble, this program will celebrate the works of our own Thomas McKinley. His unique and powerful voice reflects his distinguished background having studied with Norman Dinerstein, Ivan Tcherepnin, Peter Lieberston, Earl Kim, Leon Kirchner and Sir Peter Maxwell Davies.

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The Keith C. and Elaine Johnson Wold Performing Arts Center, designed by noted architect Herbert S. Newman, is a state-of-the-art performance facility. The elegant lobby is graciously lit with chandeliers replicating those in the Lincoln Center. The 750-seat theatre, designed in paneling reminiscent of the inside of a violin, features superb acoustics, a modern lighting system, and comfortable seating. The Wold Center opened in March 2010.

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Come join us for this series of six magnificent piano concerts performed by Lynn University Conservatory of Music faculty, students and acclaimed Canadian pianist Jon Kimura Parker.

ICPP: THE GLORIOUS INSTRUMENTAL WORKS OF J.S. BACH

Thursday, Oct. 20 at 7:30 p.m.



The Instrumental Collaborative Piano Program will present the hallmarks of Bach's instrumental-keyboard works. All works will be performed on harpsichord.

Amarnick-Goldstein
Concert Hall \$10

TAO LIN IN RECITAL

Thursday, Dec. 8 at 7:30 p.m.



Solo recital by pianist Tao Lin featuring music by Brahms, Debussy, Ravel and Rachmaninoff.

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GUEST PIANIST WEEKEND WITH JON KIMURA PARKER



Photo by Tara McMillen

MASTER CLASSES WITH GUEST PIANIST JON KIMURA PARKER

Sponsored by Esther and Arnold Kossoff

Saturday, Jan. 14 at 10 a.m. and 1 p.m.

Jon Kimura Parker, professor of piano at the Shepherd School of Music at Rice University, leads master classes with conservatory piano students.

Amarnick-Goldstein Concert Hall
Free (No tickets or reservations are necessary.)

JON KIMURA PARKER IN RECITAL: POSTCARDS FROM RUSSIA

Mussorgsky: Pictures at an Exhibition

Stravinsky (arr. Parker): Petrouchka Suite

Sponsored by Esther and Arnold Kossoff

Sunday, Jan. 15 at 4 p.m.

Acclaimed Canadian pianist Jon Kimura Parker has performed with major orchestras worldwide. A versatile performer, Parker has jammed with Doc Severinsen and Bobby McFerrin, and collaborated with Audra McDonald and the Mormon Tabernacle Choir.

Keith C. and Elaine Johnson Wold Performing Arts Center

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\$35	\$25	\$20

ROBERTA RUST IN RECITAL: CELEBRATING 20 YEARS

Sunday, Feb. 12 at 4 p.m.



Photo by Christian Steiner

Pianist Roberta Rust celebrates 20 years with the conservatory with music by Mozart, Beethoven, Chopin and John Cage.

Amarnick-Goldstein
Concert Hall \$20

FROM THE STUDIO OF ROBERTA RUST: BACK TO BAROQUE

Sunday, Feb. 26 at 4 p.m.

Conservatory piano students perform works by Baroque masters and composers from later generations inspired by the era. Roberta Rust will provide commentary throughout the program.

Amarnick-Goldstein Concert Hall \$10

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CLINT HOLMES

Saturday, Oct. 15 at 7:30 p.m.
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FLORIDA GRAND OPERA YOUNG ARTIST SERIES WITH THE LYNN UNIVERSITY PHILHARMONIA ORCHESTRA

Saturday, March 17 at 7:30 p.m.
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CAPITOL STEPS

Saturday, Nov. 12 at 7:30 p.m.
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Saturday, Jan. 21 at 7:30 p.m.
and Sunday, Jan. 22 at 4 p.m.



THE BEATLEMANIACS

Saturday, March 31 at 7:30 p.m.
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FIVE GUYS NAMED MOE

Saturday, Feb. 11 at 7:30 p.m.
and Sunday, Feb. 12 at 4 p.m.



JACK JONES GREATEST HITS TOUR

Saturday, Feb. 25 at 7:30 p.m.
and Sunday, Feb. 26 at 4 p.m.



DAVID OSBORNE TRIO

Tuesday, April 10 at 7:30 p.m.



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Saturday, April 28, 2012 at 7:30 p.m.



The Lynn University Philharmonia honors its patrons with a free outdoor concert under the stars at the stunning Mizner Park Amphitheater. Please join us for an evening of spectacular music. Bring your blankets, chairs and picnic baskets.

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