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PRESENTS

**LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 3**

Bruce Polay,
guest conductor

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

Sunday, Dec. 4 at 4 p.m.

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

PHILHARMONIA ORCHESTRA NO. 3

PROGRAM

Saturday, December 3, 2011

Overture to "Rienzi"

Richard Wagner
(1813-1883)

Piano Concerto No. 1 in C Major, op. 15

Allegro con brio

Largo

Rondo. Allegro scherzando

Ludwig van Beethoven
(1770-1827)

Heqing Huang, piano

INTERMISSION

Cello Concerto No. 1 in E-flat Major, op. 107

Allegretto

Moderato

Cadenza

Allegro con moto

Dmitri Shostakovich
(1906-1975)

Doniyor Zuparov, cello



Heqing HUANG

Heqing Huang hails from the southwest region of China. He began his musical studies at age four, giving his concert debut at age 10. He is regarded as an excellent pianist by *West China City Daily*, *Tianfu Morning Paper* and *Sichuan Television*. In 2003, he continued his studies with the renowned pianist Ai Zeng while attending school at the Sichuan Conservatory of Music. In 2011, Mr. Huang performed as the representative of piano students in the concert of graduates at Sichuan Conservatory of Music. Huang has performed numerous recitals at Sichuan Conservatory of

Music, Sichuan Normal University and North Sichuan Medical College and received numerous international awards: "XINGHAI" National Piano Competition – second prize (2002); "YAMAHA" National Piano Competition – third prize (2004); "HAILUN" National Piano Competition – first prize (2007); prize winner in the National Youth Piano Competition (2009); Wiesbaden International Piano Competition in Germany – finalist (2009) among others. Huang is currently in his freshman year at Lynn University Conservatory of Music studying with Roberta Rust.



Bruce POLAY

Dr. 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 mostly 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 US, 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. CD's of his music are published by ERM Sony Classical and Zimbel Press.



Doniyor ZUPAROV

Doniyor Zuparov started playing the cello at age seven. He studied at the National Musical Lyceum, named after R.M. Glier, from 1995–2006 with Professor Jahongir Ibragimov. During his studies, Zuparov participated in various performances, competitions and musical festivals including: The National Cello Competition in Tashkent – 1st prize (2005); National Chamber Music Competition– 2nd prize (2002); The First International Competition named after A. Jubanov in Almaty, Kazakhstan – 2nd prize (2006) and participated in the “New Names” International Festival in Moscow and “Young Talents” International Festival in Bishkek. He was awarded the V. Spivakov Scholarship Fund, “New Names” and “Ulugbeck” national scholarships.

In 2006, Zuparov entered the State Conservatory of Uzbekistan in the class of Professor Ulugbeck Imamov on a full government scholarship winning 3rd prize in the Ninth International Cello Competition “Shabyt” (Astana, Kazakhstan) the same year. In 2007 and 2008, he also participated in concerts in the International Festival “Moscow Meets Friends” (Russia).

As a soloist, Zuparov has performed with the leading orchestras in Uzbekistan: Sogdiana National Folk Orchestra, Soloists of Uzbekistan Chamber Orchestra, Turkistan Chamber Orchestra, National Symphonic Orchestra, MTC Orchestra, Conservatory’s Students Symphonic Orchestra and the Conservatory’s Students Chamber Orchestra.

He was the principal cellist of the symphonic and the chamber orchestra of the State Conservatory of Uzbekistan. In 2009, he received the position of principal cellist of the CIS Youth Symphony Orchestra conducted by Mark Gorenstein.

Zuparov has had the privilege to work with such conductors as V. Spivakov, M. Gorenstein, A. Slutskiy, Z. Haknazarov, V. Neimer, E. Azimov, F. Abdurahimova, A. Sapaev, A. Raimdjanov, A. Sultanov, U. Imamov, and participated in master classes with renowned cellists A. Seleznev, I. Gavrysh, V. Birina, D. Miller, B. Andrianov (Moscow), M. Barley (Great Britain), M. Istomin (USA) and A. Nikulesku (Romania).

Currently, Zuparov is pursuing his Professional Performance Certificate as a student of David Cole at Lynn University Conservatory of Music.

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

Overture to "Rienzi"

Richard Wagner (1813-1883)

Grand opera and more so: that was how Wagner planned his early opera "Rienzi." It would, in his own words, "outdo all previous examples with sumptuous extravagance." The "previous examples" although not acknowledged by name, were by Meyerbeer, the most successful composer of French grand opera in the 1830s and '40s. At this time, Wagner, extremely self-confident about his own abilities as a composer, was heavily in debt and had been a dismal failure in Paris. He had read Edward Bulwer-Lytton's novel "Rienzi: The Last of the Roman Tribunes" in 1837 and planned to convert the book into a libretto for a 5-act opera on the most sumptuous scale with large choruses, colorful and elaborate sets, crowd scenes (and no doubt elephants if he could have hired them). He completed "Rienzi" which he had been working on together with the "Flying Dutchman" by November 1840, the overture being written last and anticipating the grand style of the opera to come. By this time his financial position was dire. In danger of

imprisonment for debt (even at this early stage of his career Wagner lived well beyond his means buying luxurious silk sofa covers and expensive meals), he returned to Germany in April 1842 where Meyerbeer had helped obtain for him acceptance of "Rienzi" at the Dresden Court Opera where it was a rousing success. The grand style of the overture can be seen in both the large-scale orchestration, which includes serpent, ophicleide (nowadays played by tuba) and triangle as well as a full symphony orchestra; and also in the haunting "pp" opening which owes its mysterious effect to Meyerbeer and also to Weber. In the main section of the overture, the orchestration is simple but effective: emphatic declamation in wind and brass, sempre "f," with scurrying string writing and powerful evocations of military glory. Somewhat to Wagner's discomfort, given his subsequent large-scale reconfiguration of opera to the world of Norse myth, "Rienzi" continued to be a resounding success.

Piano Concerto No. 1 in C Major, op. 15

Ludwig van Beethoven (1770-1827)

Although designated No. 1, the C major piano concerto was in fact the second to be written, while the B-flat concerto, known as No. 2, was the earlier work. The compositional history, though, is rather complicated as Beethoven wrote the C major concerto in 1795 and revised it in 1800, while he started writing the B-flat concerto

around 1788 and revised it twice, once in 1794 and again in 1798.

When in 1792 he came to Vienna, the capital of the Austro-Hungarian Empire and the most important European musical city from small town Bonn, Beethoven had letters of introduction that

enabled him to quickly achieve access to Vienna's nobility. Many members of the aristocracy were generous and enlightened patrons of music and Beethoven was admired for his powerful playing and especially for his improvisations. It was also a novelty in aristocratic life that a musician had such a touchy nature, often refusing to play, which only increased interest in having him perform by the uncertainty if he would consent to do so — a major change from the previous generation when musicians were court employees who did what they were told when they were told. The clear precedent for Beethoven's piano concertos, and especially No. 1, is Mozart's concertos, of which there are two masterly examples in C major, K. 467 and K. 503. While Beethoven retains the three movement form, it introduces innovations in both form and style. The orchestral opening to the first movement, for example, is not the emphatic, declarative opening associated with Beethoven's middle period, but a precise octave leap followed by an upward-running scale with staccato quarter notes then answered on the dominant as a mirror response, all "p." Since the piano was Beethoven's own instrument, and he was still playing in public having not yet become deaf, this piano concerto was evidently a vehicle for his own marvelous range and inventive playing, as well as the expressive inward style of the slow movement. Surprisingly,

after the long orchestral opening which builds up expectations of lavish display, the piano enters simply with its own melody and it is only when the orchestra enters with the opening strong rhythm that the piano unfolds "ff" a rolling four-octave descent that announces with assured presence the piano's leading role in the movement.

But Beethoven's writing is both subtle as well as strong, his harmonic language flexible and varied, evident not only in the whole return prior to the recapitulation in the first movement but even more so in the largo slow movement. The slow movement is in the key of A-flat major and takes us away from the strong, declarative style of the first movement to a more reflective, lyrical demeanor, which is like the slow movement of the famous "Pathétique" sonata and in the same key of A-flat major. Rather than dominating the action, the slow movement is a dialogue between the piano and orchestra, with beautiful writing for flutes and oboes where, as part of that dialogue, the piano writing unfolds into expressive elaborative figures against pizzicato strings. The finale is one of Beethoven's high-energy, good-humored movements, full of surprise turns and off-beat "sforzandi," but the main theme steers us back to the opening and ends with an exuberant close.

Cello Concerto No. 1 in E-flat Major, op. 107 **Dmitri Shostakovich (1906-1975)**

Shostakovich's Cello Concerto No. 1 was written in 1959 when the composer was 53, and premiered by Rostropovich which the Leningrad Philharmonic Orchestra conducted by Mravinsky on October 4, 1959, followed a month later by its first performance in the United States, with Rostropovich and Eugene Ormandy conducting the Philadelphia Orchestra. Although the years of continual knife-

edge tension under Stalin who died in 1953, were now in the past, Shostakovich was nevertheless at the center of other kinds of political pressure. 1959 was the height of the Cold War between the United States and the Soviet Union, with intense rivalry for supremacy in the space race and in the arts. In part starting from Van Cliburn's outstanding performance winning the gold medal in the

Tchaikovsky Piano Competition in 1958, Shostakovich was sent to the United States with his new cello concerto to demonstrate Soviet supremacy in music. After years of guarded self-control with officials, never knowing when he would be praised or sent to Siberia, the cello concerto, like the first violin concerto and the 10th symphony, contains, as in Mahler, sharply juxtaposed contrasts of style — deep brooding sections, sardonic humor and forced, over-hearty jubilation which refers back in tone to the finale of the 5th symphony, in

which he made official reparation for the “sins” of modernism in the 4th symphony. As if to confirm his own individuality in his music, in ways that could not be expressed in public life, the 4-note opening of the cello concerto is on Shostakovich’s musical motto based on his name — D-S-C-H, just as the long cadenza between the slow movement and finale, which starts as a respite but then builds into an intense musical narrative, is a deeply personal musical voice.

PROGRAM

Sunday, December 4, 2011

Overture to "Rienzi"

Richard Wagner
(1813-1883)

Concerto for Marimba and String Orchestra

I. Tempo souple

II. Rythmique, énergique

Emmanuel Séjourné
(b. 1961)

Chun-Yu Tsai, marimba

INTERMISSION

Piano Concerto No. 1 in B-flat Minor, op. 23

Allegro non troppo e molto maestoso-Allegro con spirit

Andantino semplice – Prestissimo

Allegro con fuoco

Pyotr Ilyich Tchaikovsky
(1840 – 1893)

Anastasiya Timofeeva, piano



Chun-Yu TSAI

Taiwanese percussionist Chun-Yu Tsai has performed with the Taipei Symphony Orchestra, the Purely Professional Orchestra and the Taipei Symphonic Band in Taiwan. Tsai holds a Bachelor of Music from the Taipei National University of the Arts in Taiwan where she studied with Kuen-Yean Huang, a member of Ju Percussion Group. In 2008, she was a finalist for the Taipei Symphony Orchestra. Tsai moved to Boston three years ago to pursue her Master of Music at Boston University as a student of Timothy Genis, Principal Timpanist of the Boston

Symphony Orchestra. In 2010, she participated in the Tanglewood Music Center where she worked under renowned conductors such as Christoph von Dohnányi, Herbert Blomstedt, John Williams, Michael Tilson Thomas, Rafael Frühbeck de Burgos, Robert Spano and Stefan Asbury. Presently, Tsai is in her second year of the Professional Performance Certificate program at Lynn University Conservatory of Music studying with Edward Atkatz, former Principal Percussionist of the Chicago Symphony Orchestra.



Anastasiya TIMOFEEVA

Anastasiya Timofeeva started her musical studies at the age of four and was accepted into Voronezh State Music College, a music school for gifted youth. During her studies at Voronezh State, she took part in many different concerts and local and international competitions. She is a recipient of many awards including: the Finalist Diploma of the Fifth LISMA International Music Competition (New York, 2008), the Third Place Award in the Second Open Regional Competition of Young Performers "A Concert with an Orchestra" (Voronezh, 2008), the First Place Award in the Open Regional Competition for the Best Performance of Chopin's Works (Voronezh, 2010), the Certificate of Award in Recognition of Outstanding Achievement and 2nd place winning in the First International Music Competition Mozart-Wonderkid (Vienna, 2006), the Diploma for Achievement in the Sixth International Competition of Young Pianists

named after Serebryakov (Volgograd, 2008), the Diploma for Achievement in the Sixth Youth Delphic Games of Russia in piano nomination (Yaroslavl, 2007), the Diploma for Outstanding Achievement (Third Place Trophy) in the Fourth Open Competition of Junior Pianists (Voronezh, 2007), the Certificate of Achievement in Ars Flores Young Artists Concerto Competition (Fort Lauderdale, 2010), the Diploma of the Finalist in Ocala Symphony Orchestra Competition (Ocala, 2011), among other awards. Timofeeva performed with Voronezh Symphony Orchestra multiple times and was recorded on the radio. She was a participant in the master classes of professors Vladimir Daich, Mak Ka Lok, Hyun-Soo Lee, Jonathan Plowright, and Gary Graffman. Presently, Timofeeva is pursuing her master's degree studying with Roberta Rust at Lynn University Conservatory of Music.

PROGRAM NOTES

by Barbara Barry, musicologist - head of music history

Concerto for Marimba and String Orchestra **Emmanuel Séjourné** (b. 1961)

When contemporary music developed a radical, dissonant profile in the early years of the 20th century with the works of Schoenberg, Berg and Webern as well as serial composers after them, the result was a two-edged sword: on the one hand, new developments of musical language, color and rhythmic organization, but on the other, a sense of alienation by many people who could not relate to high levels of dissonance and fragmentation. Several American composers, like Aaron Copland and Leonard Bernstein, aware of this sense of alienation, deliberately cultivated more accessible style which has crossovers with more popular styles of jazz and Broadway musicals. Emmanuel Séjourné's Concerto for Marimba and Strings is in this mode of contemporary accessibility, by having infectious rhythmic energy and marimba virtuosity.

The concerto was commissioned by Bogdan Bacanu for the International Marimba Competition in Linz, 2006. The composer was born in Limoges, France in 1961 and trained in piano, violin, music history and analysis at the National Conservatory of Strasbourg. Jean Batigne, director of percussion at the conservatory, introduced him to contemporary percussion music, particularly to

improvisation. He is both a composer and performer, and specializes in marimba and vibes. He is particularly interested in high energy performances, with crossover between jazz, improvisation and contemporary styles. As well as the marimba concerto, his works include the Concerto for Three Percussionists and Harmony in 2002, and in 2003 his "Book of Gemmes" for mixed choir and two percussionists was written for American percussionists Gary Cook and John Dennington.

The Marimba Concerto is in two movements: the first, a slow movement featuring an extended cadenza, and the second a more bravura fast movement. The first movement is melodic and largely tonal, playing off sonorous chordal writing for the marimba against the strings in an alternating dialogue. The long central cadenza, a free-flowing solo which starts at the bottom of the range, rises in a dazzling flurry to a variation of the melodic opening. In contrast to this more lyrical first movement, the second movement is a brilliant demonstration of bravura rhythmic writing which exploits the full range of techniques, bringing the marimba to the forefront of contemporary percussion instruments.

Piano Concerto No. 1 in B-flat Minor, op. 23
Pyotr Ilyich Tchaikovsky (1840 – 1893)

Tchaikovsky is one of the most well-known and beloved of all 19th century composers, whose scores like the “Nutcracker” and “Sleeping Beauty” are familiar to generations of ballet audiences, his operas “The Queen of Spades” and “Eugene Onegin” in the repertory of many opera houses while his symphonies are regularly performed by orchestras everywhere.

Strange as it may be, this iconic concerto, written in 1874-75 and first performed in Boston, had such a turbulent history. The background to that history was Tchaikovsky’s move to Moscow from St. Petersburg to take up a position in the newly opened Moscow Conservatory under the leadership of Nikolay Rubinstein, and he also lived in Rubinstein’s house. A highly active musician and virtuoso pianist, Rubinstein also had an autocratic personality and Tchaikovsky intensely disliked the constant noise in Rubinstein’s house. When he moved out, there was no doubt some sense that Rubinstein’s control had been weakened. So when Tchaikovsky presented the score to Rubinstein for his comments, and no doubt hoping for his support and encouragement, Rubinstein’s withering dismissal – the concerto was badly written and was unplayable – was a terrible blow, as Tchaikovsky had dedicated the concerto to him. However, this strengthened Tchaikovsky’s determination to keep the work as it was written and he rededicated it to Hans von Bülow, the distinguished conductor and pianist, who was the soloist in the first performance in Boston, conducted by B.K. Lang. Von Bülow sent Tchaikovsky an encouraging cablegram, and when the work was performed the following month in Moscow and St. Petersburg, Rubinstein subse-

quently altered his opinion, but Tchaikovsky did not: the dedication remained to Hans von Bülow. Few openings are more memorable and noble than the striking broken chords which accompany the main theme of the first movement. Unlike many piano virtuoso concertos of the 19th century, where the orchestra has very little role other than the opening and closing of the movement, Tchaikovsky has a more open partner-sharing. When the piano enters with the main theme, it does so in a double-dotted rhythm that enhances the grandeur of the theme. This broad-based opening, *Andante non troppo e molto maestoso*, gives way to the main *allegro* of the first movement, marked *allegro con spirit*. Particularly impressive is the restrained expressiveness of the second theme of the first movement which is announced first by the clarinets then joined by the oboes, and the simply yet moving texture when the piano takes this over and flowers into rippling figures. This theme is particularly beautiful when it returns in B-flat major in the recapitulation, slower than when it first appeared. The contrast within the first movement of powerful, rhythmic writing and sonorous lyricism is played out in the concerto overall, between the opening melody of the slow movement in the flute accompanied by pizzicato strings, unfolding into finely-wrought strands of figuration as the piano accompanies the slow movement melody in the strings and the strongly articulated rhythmic writing of the finale which drives through the movement. Tchaikovsky knew the value of this splendid concerto as audiences ever since have done. They appreciate and enjoy it as one of the main works in the Romantic piano concerto repertory.



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