



LYNN UNIVERSITY
CONSERVATORY OF MUSIC

When talent meets inspiration, the results are extraordinary.



2006
2007



FALL
PHILHARMONIA
PROGRAMS

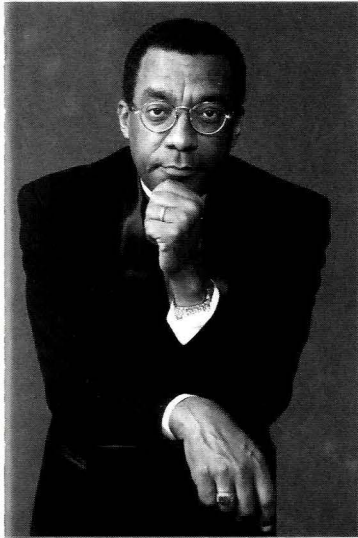
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MESSAGE

to our friends



Welcome to the 2006-2007 season. This season represents another opportunity to share the beautiful world of music with you, our wonderful patrons. The talented musicians and extraordinary performing faculty at Lynn represent the future of the performing arts, and you, the patrons, pave the road to their artistic success through your presence and generosity.

This community engagement is in keeping with the Conservatory of Music's mission: to provide high-quality professional performance education for gifted young musicians, and to set a superior standard for music performance worldwide.

The program this season 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.

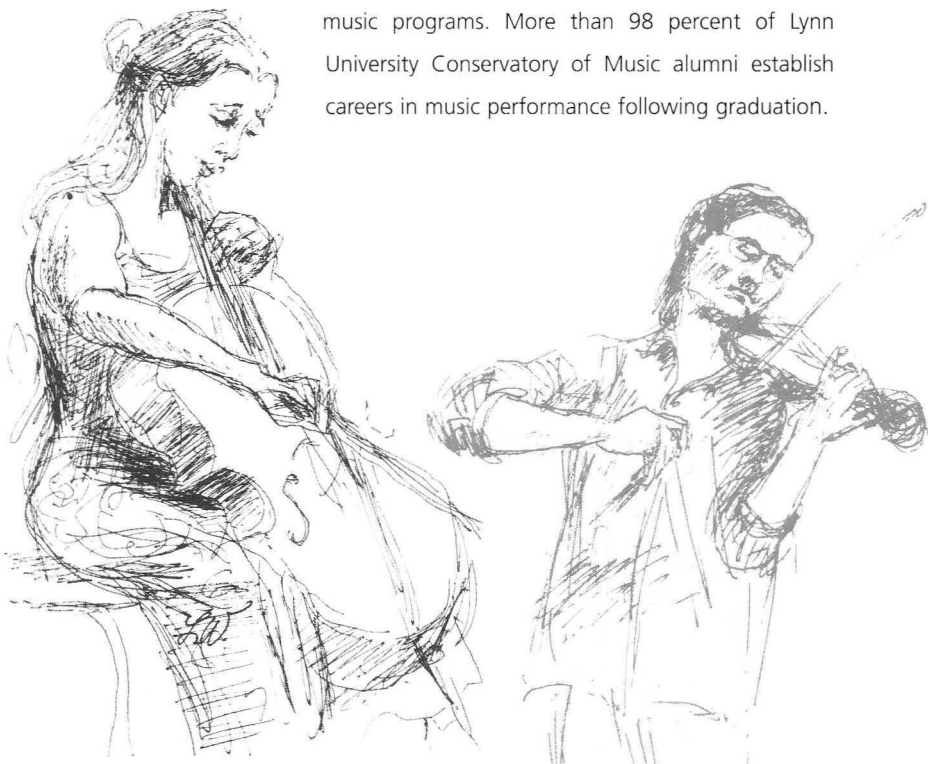
Please join us for a magnificent season of great music.

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

Jon Robertson
Dean

SUPPORTING the Conservatory

The Lynn University Conservatory of Music attracts some of the world's most talented young musicians. Here, these student-artists, who hail from more than a dozen countries, hone their knowledge and pursue their degrees in instrumental performance, preparing to join the world's leading symphony orchestras and most prestigious graduate music programs. More than 98 percent of Lynn University Conservatory of Music alumni establish careers in music performance following graduation.





To build upon our excellence, we need your help. You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift may be designated for the following:

The Annual Fund – A gift to the Annual Fund can be designated for scholarships, various studios, special concerts or to the General Conservatory Fund.

Adopt-a-Student – You may select from the conservatory's promising young musicians and provide for his or her future through the Conservatory Scholarship Fund. You will enjoy the concert even more when your student performs. A gift of \$25,000 adopts a student for one year. A gift of \$100,000 pays for an education.

Estate Gift – An estate gift will provide for the conservatory in perpetuity. Your estate gift may be made as a gift of appreciated stock, real estate or cash. An estate gift is the ultimate way to provide for the future success of the conservatory.

Contributions – You may make a tax-deductible contribution to the Conservatory Scholarship Fund when completing your ticket order; simply indicate your gift in the "contribution" line on the envelope enclosed on the last page. Your order and gift are included in one convenient payment. Your gift makes a tremendous difference to our students and the excellence of our programs.

Volunteering – Help support the Conservatory of Music by becoming a volunteer. Contact the ticket office manager at 561-237-9000 for more information.

Visit the university's Web site at www.lynn.edu and click on the "Support Lynn" option for opportunities to support Lynn University.

FRIENDS

of the Conservatory of Music

One of the leading conservatories within a university environment, Lynn's Conservatory of Music admits a highly select group of gifted music students who pursue rigorous performance training in solo, chamber and orchestral music. For some students, however, meeting the costs associated with a first-rate music performance education can be highly challenging. And beyond regular operating expenses, the conservatory each year must fund additional activities such as student travel and hosting visiting conductors and artists.

That's why the work of the Friends of the Conservatory of Music is so important. **This dedicated group provides financial support for scholarships.** Since its establishment in 2003, the Friends of the Conservatory of Music has raised significant funds for the conservatory through membership dues and special events—chief among them, the highly popular Family Holiday Concert.

Beyond outstanding music, members of the Friends of the Conservatory of Music also have the opportunity to enjoy the company of others who share their enthusiasm for the conservatory and its mission. Members gather throughout the year for membership meetings and

an annual tea in March. Specific musical programs are provided by the faculty and students for these special events.

Please join us in furthering excellence at the Conservatory of Music and transforming the lives of talented young musicians.

Four classes of membership are offered:

- **Life Member: \$1,000**
- **Benefactor: \$250**
- **Patron: \$100**
- **Friend: \$50**

Dues are fully tax-deductible. In addition, Life Members receive a memorial plaque that visibly demonstrates their commitment to Lynn's Conservatory of Music.

We look forward to your joining our cause in helping these exceptional students. **For more information, please call 561-237-7467.**

Thank you from all of us at the Friends of the Conservatory of Music as well as the current and future Conservatory of Music scholarship students.

ABOUT

our Lynn University Philharmonia Orchestra

The Lynn University Conservatory Philharmonia Orchestra sets the standard for conservatory level symphonic training. Now in its 14th season as a full symphony, the Philharmonia continues to present high-quality concerts with a wide range of repertoire.

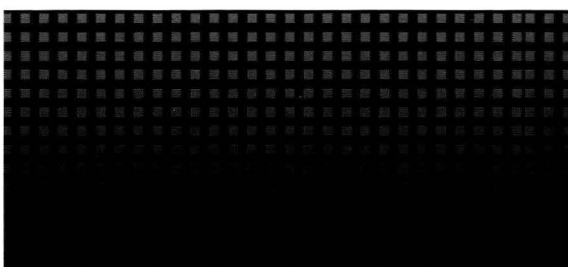
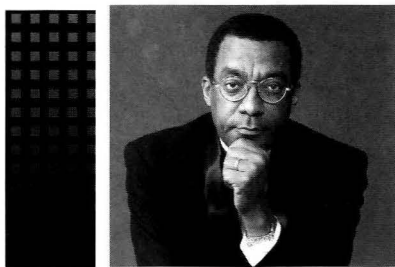
The Philharmonia is directed by Albert-George Schram, who is also resident conductor of the Columbus Symphony Orchestra and the Nashville Symphony.

The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993 and has been part of Lynn University since 1999, when Lynn took over the operations of the music division of the Harid Conservatory and formed 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 a minimum of six 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.

Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg, and many guest conductors such as David Lockington, Zeev Dorman, Joseph Silverstein, and others. It has performed in such venues as the Lincoln Theater in Miami Beach, the Coral Springs City Center, the Spanish River Church in Boca Raton and the Broward Center for the Performing Arts.



OUR DEAN

Jon Robertson

Maestro Jon Robertson enjoys a distinguished career 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 has also studied choral conducting with Abraham Kaplan at the Juilliard and orchestral conducting with Maestro Herbert Blomstedt, music director, Gewandhaus Orchestra, Leipzig, Germany.

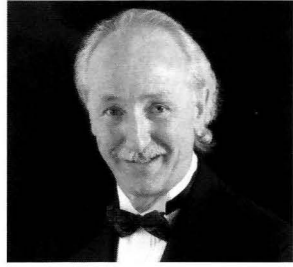
After completing a master's degree at Juilliard, he was appointed chair of the department of music at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his DMA.

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 is 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 Pianofest Austria at Bad Aussee; and most recently in South Africa, at the University of Stellenbosch International Festival.

This is Robertson's second year as dean of the Lynn University Conservatory of Music.



OUR CONDUCTOR

Albert-George Schram

A native of the Netherlands, Schram is resident conductor of the Columbus (Ohio) Symphony Orchestra and resident conductor of the Nashville Symphony in Tennessee. He is also frequent guest conductor at the Charlotte (NC) Symphony Orchestra and Tucson Symphony Orchestra in Arizona.

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 (Ky.) 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 Netherland Radio Orchestra and the Netherland 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

Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #1
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, artistic director and conductor
Paul Green, clarinet

Saturday, Oct. 7, 2006
7:30 p.m.

Sunday, Oct. 8, 2006
4 p.m.

Saint Andrew's School
Boca Raton, Fla.

PROGRAM

Saturday, Oct. 7, 2006

Sunday, Oct. 8, 2006

Maurice Ravel (1875-1937)

Valses Nobles et Sentimentales

Carl Maria von Weber (1786-1826)

Concerto no. 1 in F minor for Clarinet and Orchestra, op. 73

- I. Allegro moderato
- II. Adagio ma non troppo
- III. Rondo - Allegretto

Paul Green, clarinet

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

Edward Elgar (1857-1934)

Enigma Variations, op. 36



PAUL GREEN

Classical, jazz and Klezmer artist Paul Green has dazzled audiences worldwide with his virtuosity and versatility.

Paul Green appeared at age 13 with Leonard Bernstein and the New York Philharmonic on a televised Young People's Concert in 1962. He was also presented in a solo debut recital at Carnegie Recital Hall as winner of the Young Concert Artists International Auditions. Still a teenager, Green participated in the Festival of the Two Worlds in Spoleto, Italy, at the invitation of composer Gian-Carlo Menotti, where he performed with such artists as Jacqueline Du Pre, Richard Goode, Charles Wadsworth and Judith Blegen.

In 1966, he won the Young Concert Artists International Auditions and entered Yale University, where he studied with Keith Wilson and performed as principal clarinetist with the New Haven Symphony Orchestra. Green graduated from Yale with a Bachelor of Arts in theory and composition in 1970. He then continued his education at Juilliard, where he studied with Joseph Allard, and received a Master of Science degree in performance in 1972.

Recent engagements include recitals in Chisinau, Moldova and Brasov, Romania; at Baruch College and the University of Pittsburgh, as well as solo appearances

with symphony orchestras throughout the country. He has performed a wide variety of chamber music throughout the world, including the Tanglewood Music Festival, the Austin Chamber Music Festival, the Festival at Sandpoint, and many others. He has participated in international festivals of contemporary music in Krakow and Chisinau, Moldova, Xian, China and Vienna. He is the principal clarinetist of the Symphony of the Americas, the Atlantic Classical Orchestra and the Miami Symphony Orchestra, and has been the principal clarinetist of the Santo Domingo Music Festival. In 1997, he concertized in the Middle East as an Artistic Ambassador for the United States Information Agency.

Green is the artist/faculty-clarinet at the Conservatory of Music at Lynn University, and also teaches at Florida Atlantic and Florida International universities. A former attorney and professor at Brooklyn Law School, he is the artistic director and founder of the Gold Coast Chamber Music Festival and Klezmer East, is a founding member of the Florida Woodwind Quintet, and is a member of the contemporary group Nodus Ensemble. In 2003, Green was appointed to the 25th Anniversary Leadership Council of Chamber Music America.

PROGRAM NOTES

**"If music be the food of love, play on."
"Twelfth Night," Shakespeare**

Ravel, Valses Nobles et Sentimentales

"We should always remember that sensitivity and emotion constitute the real content of a work of art," (Ravel on music).

Maurice Ravel was born in Ciborne in southern France in 1875. His father's background was Swiss, his mother's Basque, but Ravel was brought up in Paris. He studied at the Conservatoire in piano and composition from 1889 to 1895, and returned in 1897 to continue his studies with Fauré and Gédalge.

Ravel was a highly skilled pianist, exploring wonderful new textures and sonorities in his piano works like 'Jeux d'eau' and 'Gaspard de la Nuit'. His sensitivity to sonority is also evident in his orchestral works, where he shows a mastery of instrumental color. Several of Ravel's works, including the 'Valses Nobles et Sentimentales,' exist in two versions, one for piano and one for orchestra. His mastery of instrumental timbre can also be seen in his orchestration of Mussorsky's 'Pictures at an Exhibition'. Like his contemporary Debussy, Ravel is associated with French Impressionism in music, but his ideas are more precisely defined than Debussy's and he had a liking for closed forms by contrast with the open-endedness that characterizes many of Debussy's works. Ravel exhibits a craftsman-like elegance and meticulous precision about detail and style – a meticulousness that also extended to his personal appearance.

Ravel was very interested in the musical delineation and social character of the waltz. In 1906 he started working on the composition later known as 'La Valse,' and in 1911 wrote the piano version of the eight 'Nobles et Sentimentales.' He orchestrated the set in 1912, with the first performance in 1914. Ravel's work was inspired by a set of 12 'Valses Nobles' by Schubert, a connection Ravel made explicit by saying, "The title sufficiently indicates my intention to compose a succession of waltzes, after Schubert's example."

As for Schubert, in Ravel's hands the waltz is a dance form transformed into listening music, so that it both retains some of its dance rhythm and character and transmutes them away from actual dancers into a world of the imagination. The pieces are marked: Modéré, assez lent, modéré, assez animé, vif, moins vif, epilogue, lent. Each one is brief – between 50 seconds and three-and-a-half minutes. Although listening music, Ravel keeps the basic three-in-a-bar of the waltz, although each piece differs in tempo and in the variants of the basic rhythmic pattern.

The work opens with a dotted rhythm which provides energy to the first piece, contrasted by the slower tempo, simpler style and more inwardness of the second waltz, which has similarities, in its self-turning modal figure, with the first movement of Ravel's piano work 'Sonatine.' The third and fourth waltzes reflect the "*sentimentales*" of the title by their delicacy of sonority, although "*sentimentales*" in French is closer to sentiment or expressive feeling than to sentimentality in English.

By Barbara Barry, Director of Musicology

The fifth piece moves away even further from the dance floor and more into Ravel's poetry of imagination by its exquisitely shaped, slightly languorous phrases. In the sixth waltz, Ravel brings back the dance rhythm but with the finesse of moving Dresden figurines. Like the second piece, the seventh has a quiet inwardness which expands into richer, more animated colors, while the last piece returns to the work's pensive character and subdued dynamics, as if the dancers of his imagination have been enveloped in a mist into which they gradually disappear.

C.M von Weber, Concerto for Clarinet and Orchestra, no. 1, in F minor, op. 73.

The clarinet is so familiar as both an orchestral and solo instrument today that its acceptance in both roles is comparatively recent. Standard orchestral scoring for wind instruments in symphonies up to Haydn and Mozart's late works in the 1780s was two flutes, two oboes and two bassoons. The change point is the two versions of Mozart's famous symphony in G minor, for which Mozart wrote two versions – one the standard scoring for winds, the other version with clarinets. Perhaps even more striking than symphonic writing, Mozart wrote three late works for clarinet for his friend, Anton Stadler, which shows the large range of the instrument: its rich mellow middle register, the dark woody sonority in the low register and its piercing high notes. No other wind instrument – or any other instrument – has such diverse sounds, and has the potential for both beauty of tone and virtuosity.

Weber's works for clarinet similarly emerge from another collaboration and friendship, with the clarinetist Heinrich Baermann. Baermann was even more than the performer – he worked closely with Weber, ornamenting the spare line that Weber left in his scores. Weber is best known today as the composer of early German operas like 'Der Freischütz' and 'Euryanthe', but he was a prolific composer in the early 19th century, writing music for piano, chamber music, orchestral works and concertos, an output even more astonishing as he died at 40 in 1826, one year before Beethoven and two before Schubert.

Weber's association with Baermann dates from January 1811, when Baermann participated in Weber's farewell concert in Darmstadt on Jan. 11. Weber then set out on an extended concert tour which took him to Augsburg, Bamberg and Nuremberg, and on March 14 he arrived in Munich. On April 5, Baermann performed Weber's new clarinet Concertino at the Munich court theater, and following the success of this work, Weber composed the two clarinet concertos for him.

The F minor concerto is introduced by the orchestra with two different moods: the first, a throbbing figure in the strings followed by a loud exclamatory chord, and the opening idea is then repeated powerfully and dramatically by the orchestra. It dies away to prepare for the first entry of the soloist, bringing out the more plaintive aspect of the minor key with its falling appoggiaturas. After a clearly defined first section, the orchestra's throbbing figure returns, but this time in the parallel major key to allow the soloist to introduce not

Program Notes Continued

only the more lyrical second subject but to open out the music into more virtuosic passagework across the range of the instrument. Weber's astute sense of drama is seen at the beginning of the development section of the first movement, which is marked by the dark sound, "piano," of the clarinet in its low register. The last major section of the movement, the recapitulation, is defined by the orchestra's restatement of the dramatic version of the opening subject, only here the soloist leads into a strikingly emphatic entry. After this the orchestra again takes over, but as the music dies away the movement sinks back into the mysterious landscape with which it began.

The slow movement is like a lyrical aria for clarinet whose opening melody initially recalls the character and line of Berlioz's slow movements. Its form is three sections, the middle one a kind of chorale, but the return of the opening melody is particularly beautiful, bringing out the richly expressive tone of the instrument in a long line of melody.

The finale is a pert, fast moving movement, which shows off the ability of the soloist to articulate brilliant passage-work. By contrast to the finale's opening section in the tonic major, the middle section in D minor returns to the more lyrical, inward qualities heard in the slow movement. The last section returns to the fast tempo and virtuosic writing at the beginning of the finale, culminating in a brilliant coda which brings the work to an exciting close.

Elgar, Enigma Variations, op. 36

If some composers, like Mozart, seem to transcend their own time and place, others, like Mussorsky in Russia and Elgar in England, are deeply rooted in their country. Elgar was born in 1857 into a large family in the village of Lower Broadheath near Worcester. His father was a piano tuner and

music dealer, and from his early years Elgar would take music from his father's shop to study in the countryside surrounding his home village. He had close empathy with the gently rolling landscape of the Malvern Hills, saying that: "There is music in the air, music all around us, the world is full of it and you simply take as much as you require."

Elgar learned his craft as a practical musician, playing violin in the orchestra of the Worcester and Birmingham festivals, and also composed some of his early choral works for the Three Choirs Festival, which rotated between the towns of Hereford, Gloucester and Worcester. In 1884 he took his first job outside his home town in Birmingham as a violinist in W. C. Stockley's orchestra. The same year he traveled to London to hear Richter conduct the third symphonies of Schumann and Brahms, and two years later, in 1886, again came to London to hear a concert of Liszt's music with the composer present.

1886 was an important year for Elgar, as Caroline Alice Roberts came to him for piano lessons. The daughter of a major-general during the height of the British Raj in India, Alice was interested in Elgar's evident intensity beneath his shy manner. Her widowed mother was against Alice having anything more than a professional association with Elgar as he came from "trade," as it was called in class-ridden early 20th century England, but despite her opposition they were married three years later. Alice was to provide the main support and encouragement for his work, as well as a bulwark against the depression to which he was prone due to the almost inevitable setbacks of the composer's life.

The 'Enigma Variations' was the work that brought Elgar fame and recognition, given its first performance in 1899 in London by the famous German conductor Hans Richter. It was entitled 'Variations on an

Original Theme' with the word 'Enigma' written over the opening bars, a work which Elgar said was begun "in a spirit of humour and continued in deep seriousness." The "spirit of humour" was to give character portraits of Alice (the first variation), himself (the last) and a group of their Worcester friends, each character depicted by mood, tempo and orchestration, such as the sustained, reflective 'Nimrod' variation for his friend A.J. Jaeger, the publishing manager at the music firm of Novello, the longest of the 13 variations and perhaps the heart of the work. The work opens with the theme and closes with a fast finale which frames the portrayal of his friends who he identified only by initials or playful names, but the work has another enigma, one which has never been satisfactorily solved. Elgar wrote that: "The Enigma I will not explain – its 'dark saying' must be left unguessed ... further, through and over the whole set another and larger theme 'goes,' but is not played."

In 1968, the renowned Royal Ballet choreographer Sir Frederick Ashton created, with a group of outstanding dancers, a wonderful realization, set in a golden autumnal light, of Elgar's home and friends, bringing to life their subtlety and richness of characterization. Even if we do not have those pictures before us, Elgar has preserved them in this most elegiac and expressive music.





LYNN UNIVERSITY

Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #2
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America
Individual sponsor: Daniel Freed
in memory of Shirlee Freed

Jon Robertson, guest conductor
Elmar Oliveira, violin

Saturday, Nov. 4, 2006
7:30 p.m.

Sunday, Nov. 5, 2006
4 p.m.

Saint Andrew's School
Boca Raton, Fla.

PROGRAM

Saturday, Nov. 4, 2006

Sunday, Nov. 5, 2006

Dmitri Shostakovich (1906-1975)

Festive Overture, op. 96

Johannes Brahms (1833-1897)

Concerto in D major for Violin and Orchestra, op. 77

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

Elmar Oliveira, violin

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

Ludwig van Beethoven (1770-1827)

Symphony no. 5 in C minor, op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro



ELMAR OLIVEIRA

Elmar Oliveira is one of the most commanding violinists of our time, with his unsurpassed combination of impeccable artistry and old-world elegance. He is one of the few major artists committed to the entire spectrum of the violin world, constantly expanding traditional repertoire boundaries as a champion of contemporary music and rarely-heard works of the past, devoting energy to the development of the young artists of tomorrow, and enthusiastically supporting the art of modern violin and bow makers.

He remains the first and only American violinist to win the Gold Medal at Moscow's Tchaikovsky International Competition. He is also the first violinist to receive the coveted Avery Fisher Prize, in addition to capturing first prize at the Naumburg International Competition and the G.B. Dealey Competition. He studied under Ariana Bronne and Raphael Bronstein at the Hartt College of Music and the Manhattan School of Music.

Oliveira has become a familiar and much-admired figure at the world's foremost concert venues. His rigorous international itinerary includes appearances in recital and with most of the world's greatest orchestras, including the Zurich Tonhalle, Cleveland, Philadelphia, and Leipzig Gewandhaus Orchestras; the New York, Helsinki, Los Angeles and London Philharmonic Orchestras; the San Francisco,

Baltimore, St. Louis, Boston, Indianapolis, Oregon, Vancouver, Taiwan and Chicago Symphonies; and the Orpheus Chamber Orchestra. He has also extensively toured the Far East, South America, Australia and New Zealand.

His repertoire is among the most diverse of any of today's preeminent artists, having premiered works by distinguished composers and performed seldom-heard concerti. A prodigious recording artist, Elmar Oliveira's disc of the Barber Concerto with Leonard Slatkin and the St. Louis Symphony received two Grammy Award nominations. His best-selling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic (Ondine) won a Cannes Classical Award. Of great historical significance are three CDs featuring Oliveira performing on some of the world's greatest violins (15 Stradivaris and 15 Guarneri del Gesù), released by Bein & Fushi of Chicago; and a recording on Biddulph highlighting the rare violins from the collection of the Library of Congress.

PROGRAM NOTES

The program notes for this concert are in honor of Elmar Oliveira, soloist in the Brahms Violin Concerto and Distinguished Violin Artist in Residence at the Conservatory of Music at Lynn University.

Shostakovich, Festive Overture, op.96

Dmitri Shostakovich was one of the most prolific, major Russian composers of the 20th century. His output included ballet music, opera, film scores, piano music, concertos and symphonies. It was his first symphony, first performed in May 1925, that blazoned Shostakovich's international reputation in addition to his popularity at home.

During the 1920s, in the years between the Russian Revolution of 1917 and Stalin's repressive regime in the 1930s, the cities of St. Petersburg and Moscow were active centers for new music, painting and literature. Bartok included Russia in a tour of European cities to play his piano music. Berg's atonal music was also performed, including Berg's opera 'Wozzeck,' whose innovative style and subject of an oppressed soldier had a profound effect on Shostakovich.

After Stalin's seizure of power, Western 'dissident' elements were banned. A rigid orthodoxy of conformism was introduced through the policy of Soviet Socialist Realism. The union of Soviet Socialist Composers became a Party organ, opposed to 'formalism,' dissonance and jazz (as a dissident, corrupt form of music) and supporting melody and popular accessibility. Shostakovich's opera 'Lady Macbeth of Mtsensk' which has been playing to full houses for over 100 performances, was

severely criticized by the Party newspaper 'Pravda' in 1936. The opera was immediately taken out of the repertory, and Shostakovich felt so threatened for his safety that he withdrew his fourth symphony. He described the fifth symphony as 'A Soviet Artist's Practical Creative Response to Just Criticism.' Despite Shostakovich's 'restitution' during the Khrushchev years in the '50s, it took a long time for the shadow of intimidation to be removed.

The 'Festive Overture' dates from 1954. It is part of a group of lighter works that contrast with Shostakovich's darker, more impassioned compositions. It opens with impressive brass fanfares which set the stage for high energy, fast paced music, with galloping figures in the brass and swirls of woodwinds. A quieter middle section plays a momentary foil to the energetic opening which soon returns, emphasized by the timpani. The overture builds up to an exciting crescendo and ends with a ceremonial flourish which drives to the finish.

Brahms, Concerto in D major for Violin and Orchestra, op.77

Brahms' violin concerto is the outcome of a remarkable long friendship and musical collaboration with the violinist Joseph Joachim. Brahms first met Joachim on a concert tour of northern German cities in 1853. 1853 was to be a momentous year in Brahms' life as it brought Brahms to a wider public awareness through the publication of Robert Schumann's famous review of Brahms as the most important new composer. Brahms' friendship with both Schumann and his wife Clara was to be another vital strand in his personal relationships and professional work, as Brahms

By Barbara Barry, Director of Musicology

wrote one of the movements in the violin sonata for Joachim on the motto F-A-E (frei aber einsam – free but lonely), the other two movements written by Schumann and Albert Dietrich.

During the 1860s Brahms composed a number of his most important vocal works, starting with the 'German Requiem' which spread his reputation in both Germany and abroad, followed by the 'Alto Rhapsody' and the 'Schicksalslied' (song of fate). But in the 1870s Brahms turned his attention to the major instrumental forms of symphony, string quartet and concerto, the forms to which Beethoven had made such powerful contributions, and now Brahms, in turn, was ready to write his own large-scale works. After the 'Variations on a Theme by Haydn' (also known as the 'St. Anthony Chorale Variations') Brahms wrote the first two symphonies in 1876 and 1877 – a contrasting pair of dark, brooding intensity and more open, relaxed style – followed by the violin concerto for Joachim in 1878.

Contrasting moods of intensity and lyricism, as seen in the first two symphonies, also pattern the first movement of the violin concerto. After an opening unharmonized layout of the D major chord, the orchestra presents a synopsis of the musical ideas that will be developed in the movement – the unexpected turn to the key of B flat major, a full, broadly scored first subject based on the triad; and a second subject group consisting of two ideas: a contrasting, softer lyrical melody and a strongly articulated dotted figure.

Energy from this sharply chiseled figure spills over into the soloist's first entry – not in D major, as heard at the beginning of the movement, but in the darker, more intense

D minor. In addition to contrasts of lyricism and powerful rhythmic articulation, Brahms demonstrates his skill in writing for the violin, showing the beauty of line in its high register as it soars above the orchestra.

Unlike the almost exclusive domination of the soloist in other 19th century piano and violin concertos, Brahms, showing the same orchestral mastery as in the first two symphonies, writes the violin concerto as an integrated partnership between the soloist and the orchestra, where the considerable technical demands of the violin part are used entirely to shape and project the musical ideas.

The slow movement opens with one of Brahms' most beautiful and lyrical lines, presented by oboes and bassoons, then taken up by the violin solo in the stratosphere, floating above, then descending to exchange phrases of dialogue with the orchestra. At the center of the movement is an elegiac narrative in the minor mode, which gradually dissolves out to allow the return of the expressive opening line, spun out with graceful decoration in the solo violin. By an exquisite symmetry, at the end of the movement the violin ascends to its highest register and is suspended there till the music dies away.

The finale is in Brahms' 'gypsy style' ('style hongrois') also found in the 'Hungarian Dances' and the finale of the G minor piano quartet, op. 25. Whereas the slow movement of the concerto emphasized the violin's lyrical qualities, in the finale the solo violin emphatically leads with a strongly articulated rhythmic figure, repeated by the orchestra. This figure provides a sense of forward momentum that drives the movement and impels it toward the coda, which

Program Notes Continued

is the final section of the movement. In the coda solo violin and orchestra combine forces for an exciting conclusion, but surprisingly, just before the last bars of the movement, Brahms pulls back the tempo to end the work with two magisterial chords.

Beethoven, Symphony no. 5 in C Minor, op. 67

Beethoven's fifth symphony has what is probably the most famous and widely recognized opening in the symphonic repertoire – three short repeated notes falling to a longer sustained note a third below. This incisive motto is repeated a tone lower, followed by a dramatic pause. Although silence is the opposite of sound, and composers have always used silence to give their phrases shape, like the punctuation of sentences in writing, Beethoven's use of silence, especially in his heroic middle period works, has a dramatic force which has not been encountered before – and nowhere so powerfully as in the fifth symphony.

The work was written in the years 1807-8 and premiered in a large concert of Beethoven's works on Dec. 22, 1808. As well as the fifth symphony, the program included the premiere of the sixth symphony (the "Pastoral"), together with the concert aria "Ah perfido" and the fourth piano concerto with Beethoven playing the solo part. The fifth symphony is written in Beethoven's characteristic key of C minor. Beethoven had already demonstrated his highly wrought, intense style in C minor in the piano trio op.1 no.3, the "Pathétique" sonata, op. 13, and the third piano concerto, but the fifth symphony is Beethoven's largest and most famous depiction of conflict in the first movement of the work.

It is always dangerous to read biography into art (or vice versa), largely because these are two different kinds of reality

which do not correlate on a simple one-to-one basis, Nevertheless Beethoven's increasing deafness in the years prior to the "Eroica" symphony (no. 3 in E flat major, written in 1803) and his subsequent resolve to concentrate his energy in his compositions and defiantly 'fight fate' impacts the middle period works, especially the character of the fifth symphony. The first movement is a marvelously tight web, based on the opening motto which functions as the first movement's first subject – no melody, just this striking rhythmic figure, a feature that was extraordinarily innovative in Beethoven's time and was to influence later composers' works, such as the opening of Mahler's second symphony. A swelling crescendo in the first movement of the fifth leads to a dramatic pause: a horn solo heralds the contrasting, soft major key second subject, but even here, the rhythm of the motto underpins it and soon takes over.

This motto is also the basis of the scherzo, the third movement of the work. Subdued in dynamics (the range of loud and soft sounds) but with an ominous presence, the scherzo returns to the key of C minor after the lyrical A flat major second movement. Scherzo form is A-B-A (scherzo, trio, scherzo). As with so many aspects of this great work, the contrasting trio in C major breaks new ground, with the most difficult, exposed elephantine scurrying for the cellos and basses. (The first players of the work accused Beethoven of being mad as well as deaf when rehearsing this passage). Not only does the scherzo come back after the trio as expected, but highly unexpectedly, it also comes back in the finale, as a ghostly revisiting. The C minor shadows are finally dispelled by the triumphant close in C major of this magnificent symphony.



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PROGRAM

Saturday, Dec. 2, 2006

Sunday, Dec. 3, 2006

Joseph Schwantner (1943-)

New Morning for the World "Daybreak of Freedom"

*Concerto competition winner - TBA

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

Dmitri Shostakovich (1906-1975)

Symphony no. 10 in E minor, op. 93

- I. Moderato
- II. Allegro
- III. Allegretto
- IV. Andante - Allegro

PROGRAM NOTES

Schwantner, New Morning for the World (Daybreak of Freedom)

Joseph Schwantner is a contemporary American composer and teacher of composition at Yale University, who has been commissioned to write works by major orchestras. Many of these works stem from the 1970s and '80s, and 'New Morning for the World' ('Daybreak of Freedom') comes from this period, having been written in 1982, commissioned by the American Telephone and Telegraph Company for the Eastman Philharmonic. It is an orchestral work in three main sections, the last one with spoken narration drawn from the speeches of Martin Luther King. Schwantner regarded King as "a man of dignity and courage who I had long admired" – an admiration for King's outspoken call for Afro-American self-determination and also for his moral integrity.

An important 20th-century precedent for such an orchestral work with narration at the end of the piece was Schoenberg's 'A Survivor from Warsaw,' in which the narrator describes the destruction of the Warsaw Ghetto in the second world war, but as other scattered and shell-shocked survivors emerge from the rubble, they sing together about faith, determination and hope. These are also the themes of Martin Luther King's speeches for Afro-American emancipation, with its goals of equality and freedom.

But another, and even more famous work may stand behind 'New Morning for the World' – Beethoven's ninth symphony whose finale written on Schiller's 'Ode to Joy' is centered on the themes of freedom

('Freiheit') and human dignity. Probably no other work affected the course of classical music so profoundly as the ninth, to the extent that more than 150 years later, any composer who chooses such a text (and places it, like Beethoven, near the end of the work) not only draws from its resonance but inevitably invites comparison.

We live not only in a dangerous world – as it probably always has been – but in an uncertain world. Musically, that uncertainty is reflected in the aftermath of upheavals in the musical language in the early 20th century which have left an array of largely dissonant compositional choices, but no one common language. So Schwantner, like many contemporary composers, faced the predicament of finding resources to convey expressive ideas in a dissonant musical language. He addresses this predicament by drawing on memory – not just the iconic memory of freedom from Beethoven's ninth but also sonic memory – the highly distinctive tuned and untuned percussion sounds of famous 20th century works. The first section of Schwantner's piece reverberates with the metal percussion sounds at the end of Stravinsky's 'Les Noces' and Varèse's ground-breaking work for percussion *Ionisation*. He goes on to use the self-turning repetition patterns found in so much late 20th century music, from Stravinsky to Minimalism and New Age.

At the halfway point a new section appears, more urgent, rhythmically insistent with repetition figures on wood blocks and timpani, building a long crescendo by means of graduated steps and contrasting sonorities between orchestral groups. All of a sudden it stops for a virtuoso solo cadence

By Barbara Barry, Director of Musicology

za on drums, which brings Schwantner's jazz background to center stage.

The last section opens with an evocative motto punctuated by rolls of drums. More than a depiction of daybreak, it provides the core character for the narration which starts with "There comes a time" – physical time of emerging day and the time in the life of a group in society on the cusp of change. Brass instruments pick up the motto followed by reminiscences of the opening metal percussion sonorities, only now more powerful and insistent.

Just as King's resonant repetitions of phrases like "we were here" and "now is the time" cumulatively build the sense of moral purpose, so the motto, which opens this section, reiterates and reinforces its musical statements. If the text of Schwantner's piece refers to a specific group of people at a certain time and place, the work also touches on the universal themes of aspiration, hope and human dignity.

Shostakovich, Symphony no. 10 in E minor, op. 93

On March 5, 1953, Joseph Stalin, the repressive, tyrannical leader of the Soviet Union, died after 20 years in power, with a regime based on interrogation, conformism and terror. Stalin's remorseless grip on power, political and artistic, had forced Shostakovich to withdraw his fourth symphony after the Party newspaper Pravda had severely criticized his opera Lady Macbeth of Mtsensk and adopt a more accessible compositional style in the fifth symphony. But the "Soviet Composer's Practical Creative Response to Just

Criticism," as the fifth was described, has an inner dimension of weeping despite the deliberately rattling finale, and several of Shostakovich's later symphonies, including the eighth and the tenth, are characterized by mourning – memorials to suffering.

The tenth symphony was written eight years after the ninth, which was written in 1945 and the end of World War II. Following the years of contact with the West during the war, the subsequent clampdown was even more extreme, and again, Shostakovich was accused of 'formalism,' the all-embracing term for unacceptable elements in his music. He was dismissed from his teaching positions, and his music was effectively blacklisted. Over the next few years he was to write works on texts suitable to Party criteria like the cantata 'The Sun Shines over our Motherland,' but even with the subsequent rehabilitation, Shostakovich always felt the background threat of intimidation.

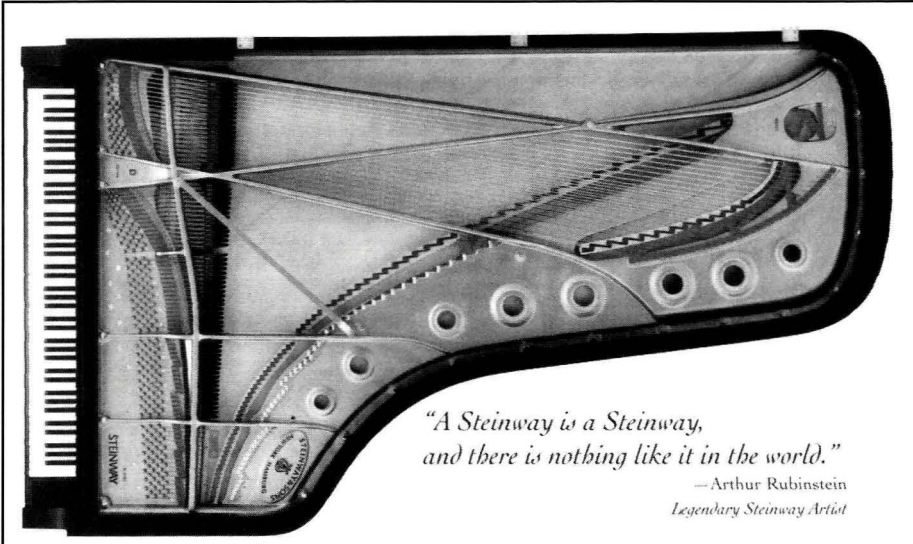
So when Stalin died Shostakovich must have felt an immense burden lifted off his shoulders. The tenth symphony was written at a frenetic speed in the summer of 1953. While having the traditional four movements, the tempos are unusual. The first movement, marked "moderato," has the character of mourning, built on the opening two bars for unaccompanied cellos and basses, which then move from E minor – not to G major, the relative major of E minor, but to G minor – so the whole character of the movement is colored by the inward minor mode. The shape of the movement is a large parabola – the "incline" side leading to a grating, obsessive development section without respite,

the “decline” side dissolving out that obsessive momentum and returning to the undercurrent of somber mourning with which the movement opened.

But obsession also characterizes the rest of the movements, especially the two contrasting scherzo-type movements showing the influence of Mahler. The second movement is fast, compulsive, with strident writing for full orchestra “fortissimo” and brutal off-beat accentuation. Later, Shostakovich was to write that this movement was a musical portrait of Stalin and the Stalinist years, which provides insight into the harsh character of the scherzo. By contrast, the third movement opens quietly, almost mysteriously in C minor (Beethoven’s personal key, made famous in his fifth symphony), and it is in this C minor movement that Shostakovich blazons out his own personal motto D S C H (D Eb C B)

as the musical letters of his name Dmitri Shostakovich, as both identity and defiance.

After a digressive introduction by solo oboe, the finale is the only movement in a major key, in E major, which is more diatonic than the dissonant stridency of the preceding movements. It follows the traditional pattern of lightening the mood for the last movement, but given the biographical background, it has an additional dimension. The music both refers back to earlier material and gathering momentum, pushes forward to a rhythmically driven close.



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UPCOMING SPECIAL EVENTS

Friday-Sunday, Oct. 13-15

Libby Dodson's Live at Lynn

presents **"Cut the Ribbons"**

8 p.m. Friday, 2 and 8 p.m. Saturday

and 2 p.m. Sunday

Amarnick-Goldstein Concert Hall

Tickets: \$25, \$35 and \$45

Call 561-237-7500

Sunday, Oct. 15

Pianist **John Perry** in recital

7:30 p.m.

Amarnick-Goldstein Concert Hall

Tickets: \$25

Call 561-237-9000

Friday, Oct. 20

Blue & White Club Auction

7 - 9:30 p.m.

de Hoernle Sports and Cultural Center

Benefits Lynn athletics

Tickets: \$35

Call 561-237-7766

Sunday, Oct. 22

**Conservatory of Music Concerto
Competition**

2 p.m.

Amarnick-Goldstein Concert Hall

Tickets: \$25

Call 561-237-9000

Monday, Nov. 6

Frank A. Robino, Jr. Golf Classic

8 a.m. and 12:45 p.m. tee-times

Boca Country Club

Tickets: \$300 individual; \$1,200 for
a foursome

Proceeds benefit the athletic
scholarship fund

Call 561-237-7766

Saturday, Nov. 18

Libby Dodson's Live at Lynn

presents **"Sweet & Low Down"**

2 and 8 p.m.

Amarnick-Goldstein Concert Hall

Tickets: \$25, \$35 and \$45

Call 561-237-7500

Sunday, Dec. 10

**Friends of the Lynn University
Conservatory of Music Family
Holiday Concert**

2 p.m.

The Boca Raton Resort & Club

Tickets: \$25

Call 561-237-9000



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