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presents

PHILHARMONIA ORCHESTRA

SYMPHONIC KNIGHTS SERIES
MAHLER SYMPHONY NO. 5

Albert-George Schram, resident conductor

*Sponsored by Mr. and Mrs. James W. Cumpton
(James and Bette)*

April 27, 2004

7:30 p.m.

Boynton Beach High School Auditorium
Boynton Beach, Florida

Program

Symphony No. 5 in c-sharp minor Gustav Mahler
(1860-1911)

Trauermarsch. In gemessenem Schritt. Streng. Wie ein
Kondukt - Plötzlich schneller. Leidenschaftlich. Wild - Tempo I

Stürmisch bewegt. Mit größter Vehemenz. Bedeutend
langsamer. Tempo I subito

Scherzo - Kräftig, nicht zu schnell

Adagietto - Sehr langsam

Rondo - Finale. Allegro

There will be no intermission during tonight's performance.

Orchestra Seating

Violin I

Danut Muresan¹
Marta Murvai
Anne Chicheportiche
Daniel Andai
Sylvia Kim
Dmitry Pogorelov

Gareth Johnson
Marcoantonio
Real d'Arbelles
Mei Mei Luo³
Mariusz Wojtowicz³
Galina Aronin³

Violin II

Amaia Lizaso²
Gabrielle Fink
Andrei Bacu
Yemi Gonzales
Sanghee (Lisa) Jung
Stefka Ilieva
Carole Simmons³
Gennady Aronin³
Jeremy Miller³

Viola

Sarah Perkins²
César Herrera
Wallas Pena
Galina Dennison³
Bernard Vallandingham³
Jakie Moore³
Debra Spring³

Cello

Simona Barbu²
Petar Kecenovici
William Dale
Madalina Macovei
Ilie Curteanu
Adrian Teodorescu
Steven Sigurdson³
Ana Maria Achitei³
Tara Hanish³

Double Bass

Hideki Sunaga²
Sachiko Okada
Daisuke Sasaki
Shigeru Ishikawa³
Matthew Heller³
Celeste Schluman³

Flute*

Cong Qin
Giselle Real d'Arbelles
Luis Sandoval

Piccolo

David Suarez³

Oboe*

Lee Berger
Amanda Gerfin
Rachel Johanson
Marco Navarrete

Clarinet*

Stas Pomerants
Girard Villanueva

Eflat/Bass Clarinet

Jessica Phipps³

Bassoon

Robert Losinno³
Caryn Gotlib³

Contra Bassoon

Xiaohu Zhou³

French Horn

Eraldo Alves de Araujo
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Trumpet*

Edmilson Gomes
Adam Bookspan³
Aaron Mahnken
Jeffrey Kaye³

Trombone

Matthew Henderson
Dan Broadhead³
José Leon³

Tuba*

Brandyn Alejos
Long Trieu

Harp

Kay Kemper³

Percussion*

Douglas Goldberg
Aaron Hanka
Jared Weidenbaum
Debbie Ibanez³
Alan Andai³

Piano

Amanda Albert
Qin Han
Megan Lipsky
Oliver Salonga
Alex Tchobanov
Yi Zhang
Ana Zuim

Music Librarian

Tsukasa K. Cherkaoui

Concert Manager

Hazuki Takeyama

- 1 Concertmaster*
- 2 Principal Chair*
- 3 Guest musicians*

() Seating rotates during the concert.*

Biographies

Philharmonia Orchestra

The Lynn University Philharmonia sets the standard for university level symphonic training. The Lynn University Philharmonia is directed by Albert-George Schram, former resident conductor of the Florida Philharmonic and resident conductor of the Columbus Symphony Orchestra. The Philharmonia was first formed as the Harid String Orchestra with the founding of the Conservatory in 1991. Their first public performance was conducted by Dr. Claudio Jaffé as guest conductor of the Harid String Orchestra that season. It became a full symphony orchestra in 1993. As an integral part of the training of both graduate and undergraduate music students of Lynn University, the Philharmonia offers excellent orchestral training through the preparation and performance of orchestral repertoire and a minimum of 6 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, Claudio Jaffé, Sergiu Schwartz, 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. Now in its 11th season as a full symphony orchestra, the Lynn University Philharmonia Orchestra continues to present high quality concerts with a wide range of repertoire.



Biographies

Albert-George Schram

Resident Conductor

A native of the Netherlands, Dr. Schram is resident staff conductor of the Columbus Symphony Orchestra, a principal guest conductor of the Charlotte Symphony Orchestra, and resident conductor of the Lynn University Conservatory of Music Philharmonia Orchestra. He has been resident conductor of the Florida Philharmonic. His longest tenure has been with the Columbus Symphony Orchestra, where he has worked in a variety of capacities since 1979.

Concurrently, Dr. Schram was 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, Dr. Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra's subscription series have enjoyed exceptional growth under his artistic guidance.

Dr. Schram's recent 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 recent and upcoming guest conducting appearances include the Florida Philharmonic, Dallas Symphony Orchestra, Tucson Symphony, Oklahoma City Philharmonic, Spokane Symphony, Louisville Orchestra, Dayton Philharmonic, Charlotte Symphony, Nashville Symphony, Shreveport Symphony, San Antonio Symphony, Ballet Metropolitan, and the Akron University Opera.

Dr. 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.

Program Notes

By 1902, forty-one year old Gustav Mahler (1860-1911) had reached the pinnacle of his achievement as composer and conductor, and in that year his personal life took a brighter turn with his courtship and marriage to Alma Schindler. As he began work on his *Symphony* No. 5 in c sharp minor, Mahler was ready for a new direction, and the composer himself acknowledged that this was a work unlike any of his previous efforts.

A number of theories have been suggested as to Mahler's sources of inspiration for the Fifth; the most frequently cited of these casts the symphony as a triumph of life over death. Mahler firmly resisted such programmatic labeling of this work, though the evolution of the work from the darkly-hued funeral march in c-sharp minor to the exuberant D Major Finale tends to lead the listener toward this conclusion. Mahler himself experienced a brush with death early in 1902 when he suffered a severe hemorrhage – his recovery and subsequent wedding seem to bolster the notion of a celebration of life over death.

Elements of Mahler's Austrian upbringing assert themselves throughout the work, most notably the percussive, regimental trumpet call of the opening, and the third movement's dialectic pairing of the chic Viennese waltz with the rustic *ländler* of the countryside. Mahler once claimed that he composed the haunting Adagietto as a musical love letter to his future bride, but the movement's relationship to his earlier despondent song "*Ich bin der Welt abhanden gekommen*" (I am lost to the World) make this doubtful.

The Fifth Symphony is Mahler's first 'organic' large scale work – here is the composer giving full vent to his imagination in invention and orchestration without a direct connection to a literary or religious source. His first four symphonies were based to varying degrees upon the collected poems known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), and in symphonies nos. 2, 3 and 4 he used voices to heighten the evocative power of the text. With the Fifth, Mahler lets the orchestral forces do the talking, though even here he is unable to resist a brief self-quotation of a Wunderhorn setting in the opening theme of the fifth movement.

Formally, the Symphony is a bit puzzling. Mahler's tendency toward additive construction, where one musical idea begets the next, makes a concise schematic description difficult. Broadly speaking, the Symphony is arranged in three large segments; Part One comprising movements 1 and 2, Part Two movement 3 and Part Three movements 4 and 5, creating a symmetrical plan of a central scherzo

Continued

Program Notes

movement flanked by two slow-fast pairs. Theorists have long debated the formal outline of each movement, with divergent results (for example, the fifth movement Rondo is not really a rondo in the traditional sense, since the opening theme is scarcely repeated).

Perhaps the most unusual formal feature of the Symphony is the length and weight of the central Scherzo movement, which combines lighthearted folk-based idioms with passionate, cadenza like trio sections to shift focus from minor to major. Use of a solo obligato horn as the movement's protagonist is also unique to Mahler's output. Also notable is the paring of the fourth and fifth movements, where the elegiac opening motive of the Adagietto is comically transformed in the fifth in a boisterous fugal treatment. Whatever Mahler's formal scheme may have been, listeners are drawn to the work for its rich ensemble textures and the virtuoso writing for every section of the orchestra. Although the Fifth Symphony is today one of Mahler's most popular works, it enjoyed only moderate success following its premiere (Arnold Schönberg later recounted that he intervened when Mahler's publisher was planning to melt down the plates used to engrave the work, as it had become obsolete by 1913). Mahler made numerous revisions to the Symphony; in fact, his final revisions to the work were among his last compositional efforts before his death in 1911. Regretfully, the final autograph disappeared, and only in 1964 was a definitive score issued which incorporated Mahler's last revisions. Earlier versions of the work are, however, in circulation.

Even if Mahler felt that the Symphony was in need of adjustments, critics and historians have generally concluded that this work marked a breakthrough for the composer, his most confident and musically self-assured work to that time. Mahler biographer Henry-Louis de La Grange summed up the work and Mahler's general compositional outlook nicely when he wrote that Mahler "[assumes] the uncertainty, the doubts, the secret anguish, the fundamental ambiguity that marked his time and still weighs so heavily in ours." Certainly, we are treated to a remarkable journey through the peaks and valleys of emotional discovery with this work, in a way that only music, as created by one of the twentieth century's greatest symphonists, can take us.

Dr. John David Smith
Artist Faculty-French Horn

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Friends of the Conservatory of Music is a volunteer organization formed to promote high-quality performance education for exceptionally talented young musicians and to assist the Lynn University Conservatory of Music in establishing a superior standard for music performance education.

Friends of the Conservatory of Music will create an awareness of the excellent standards of the conservatory and promote the conservatory in our community.

Friends of the Conservatory of Music is committed to improving the financial strength of the conservatory through fundraising events.

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Mission

Lynn University

Lynn University, a private, coeducational institution founded in 1962, has grown from modest beginnings to more than 2,000 students from 46 states and 93 nations. The university's mission is to provide the education, support, and environment to enable individual students to realize their fullest potential and prepare for a future of success.

The conservatory's mission

The mission of the conservatory is to provide performance education for gifted young musicians, setting a superior standard for education as it cultivates the musicianship, artistry, and skills needed to succeed in music performance.

Students at the conservatory

Conservatory students have come to Lynn University from 13 countries and 19 states, with 14 conservatory students from here in Florida. When they graduate, these young musicians will perform with some of the most prestigious symphonies in the world—Calgary, Detroit, Montreal, Milwaukee, Washington D.C., the New World Symphony, and the Metropolitan Opera Orchestra. Conservatory students have competed in the Juilliard Concerto Competition, National Trumpet Competition, Rubinstein International Piano Competition, and the Wallenstein Violin Competition. Graduates study at Juilliard, New England Conservatory, Yale, and other prestigious schools. The exceptional quality of the conservatory is evidenced by 98% of the graduates remaining active in music.

The future

Today Lynn University seeks to promote the conservatory and continue its traditions of excellence. The future of the conservatory rests in the hands of patrons who, through the Adopt-A-Student Program, sponsor the educational expenses of students through four years at Lynn University and assist as the university seeks to expand its endowment for scholarships to ensure the arts continue to thrive at Lynn University and in South Florida.

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Lynn University Conservatory of Music

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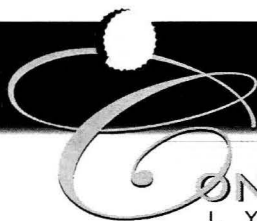
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CONSERVATORY OF MUSIC
LYNN UNIVERSITY

**PHILHARMONIA ORCHESTRA SERIES 2004-2005
(THE SYMPHONIC KNIGHTS)**

Albert-George Schram, resident conductor

Friday, October 8, 2004

Beethoven	<i>Symphony No. 6 (Pastorale)</i>
Copland	<i>Appalachian Spring</i>
Von Suppe	<i>Poet and Peasant Overture</i>

Friday, November 12, 2004

Featuring the winner of the Young Musician Competition

Mendelssohn	<i>Incidental Music to Midsummer Night's Dream</i>
Berlioz	<i>Symphonie Fantastique</i>

Tuesday, December 7, 2004

Brahms/Schmeling	<i>Hungarian Dances, Nos. 5 and 6</i>
Tchaikovsky	<i>Variations on a Rococo Theme Johanne Perron, cello</i>
Brahms	<i>Symphony, No. 1</i>

Friday, February 4, 2005

Mozart	<i>Symphony, No. 39</i>
Mahler	<i>Symphony, No. 1 (Titan)</i>

Tuesday, March 22, 2005

Featuring the winners of our Concerto Competition

Britten	<i>Young Person's Guide to the Orchestra</i>
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Friday, April 22, 2005

Richard Danielpour	<i>Celestial Night</i>
Vaughn Williams	<i>Fantasia on a Theme By Thomas Tallis</i>
Prokofiev	<i>Romeo and Juliet Suite</i>

*All Philharmonia Orchestra concerts will be held at the
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Ticket orders will begin May 3, 2004.
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*Single ticket: \$ 25.00
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Class of 2004 in Concert

Sunday
May 2nd
4:00 pm



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Concert Hall

A salute to the graduating class as they captivate us one last time with a final serenade to the patrons and those who have supported their pursuit of musical mastery.

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Celebration Series

You are cordially invited to attend the Student Degree Recitals performed in the Amarnick-Goldstein Concert Hall

5:30 p.m.

April 28 Daniel Andai
May 3 Sachiko Okada

7:30 p.m.

Sanghee (Lisa) Jung
Anne Chicheportiche

Reservations are requested: 561-237-9000

Welcome Harbour's Edge



James and Bette Cumpton



Acknowledgement

On behalf of the Lynn University Conservatory of Music, I would like to express my warmest appreciation to James and Bette Cumpton for their generous sponsorship of tonight's concert and throughout the 2003-2004 concert season.

*Dr. Claudio Jaffé
Dean*

Upcoming Events

Concerts are located at the Amarnick-Goldstein Concert Hall except where noted ()*

APRIL

- Thursday 29 Student Showcase 7:30 pm
(The Dean's Series)
An exposition of various delightful solo and chamber works performed exclusively by the conservatory's finest young musicians. The music faculty of Lynn University is proud to present these students who have demonstrated extraordinary virtuosity.

MAY

- Sunday 2 Class of 2004 in Concert 4:00 pm
(Celebration Series)
A salute to the graduating class as they captivate us one last time with a final serenade to the patrons and those who have supported their pursuit of musical mastery.

- Saturday 15 Young Musician Competition for Pianists 2:00 pm
Pre-college pianists from across Florida compete for cash prizes and an opportunity to appear as soloist with the Philharmonia during the 2004-2005 concert season.

- Saturday 22 Young Musician Showcase 4:00 pm
A new generation of pre-college musicians from across Florida take the stage.



Ticket information

Ticket sales represent 10% of the conservatory's annual budget. Your gift to the Fund for Lynn University will support conservatory scholarships and performance opportunities for our talented young artists.
To order tickets, please call 561-237-9000.