



Lynn Philharmonia No. 3

LYNN
Conservatory of Music

2018-2019 Season

Lynn Piharmonia Roster

VIOLIN

Katherine Baloff
Zulfiya Bashirova
Tinca Belinschi
David Brill
Kayla Bryan
Mingyue Fei
Daniel Guevara
Natalia Hidalgo
Karolina Kukulova
Sing Hong Lee
Ricardo Lemus
ZongJun Li
Shiyu Liu
Virginia Mangum
Gerson Medina
Nalin Myoung
Sol Ochoa Castro
Melanie Riordan
Askar Salimdjanov
Yordan Tenev
Shuyi Wang
Shanshan Wei
Yue Yang
Mario Zelaya
Yuhao Zhou

VIOLA

William Ford-Smith
Alejandro Gallagher
Hyemin Lee
Marina Monclova Lopez
Daniel Moore
Changhyun Paek
Jovani Williams
Kayla Williams
Thomas Wong

CELLO

Niki Khabbazvahed
Georgiy Khokhlov
Devin LaMarr
Sonya Nanos
Michael Puryear
Axel Rojas
Clarissa Vieira

DOUBLE BASS

Luis Gutierrez
Austin King
Evan Musgrave
Jordan Nashman
Yu-Chen Yang

FLUTE

Timothy Fernando
Leanna Ginsburg
Naomi Franklin
Lydia Roth

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Jin Cai
Daniel Graber
Jonathan Hearn
Kari Jenks

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Dunia Andreu Benitez
John Antisz
Ethan Usoskin

BASSOON

Dennis Pearson
John Isaac Roles
Meng-Hsin Shih
Guillermo Yalanda

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Hallgrimur Hauksson
Omar Lawand
Tamas Markovics
Mario Riviaccio

TUBA

Sodiemye Finebone
Daniel Sanchez

PERCUSSION

Seth Burkhart
Juanmanuel Lopez
Davi Martinelli de Lira
Miranda Smith
Wanyue Ye

Harp

Yana Lyashko

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Unauthorized recording or photography is strictly prohibited.

Philharmonia No. 3

Guillermo Figueroa, music director and conductor

Saturday, November 10 – 7:30 p.m.

Sunday, November 11 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

2018 Lynn Concerto Competition Winners

On October 5, 6 and 7, students performed before guest judges Lydia Artymiw, piano (Avery Fisher Career Grant Recipient, University of Minnesota), Frank Epstein, percussion (former member of the Boston Symphony Orchestra, co-chair Brass & Percussion at the New England Conservatory) and Borivoj Martinic-Jercic, violin (Santa Fe Opera Orchestra concertmaster, Phoenix Symphony former concert master, Iowa State University). This program features the four winners.

Program

Concerto for Viola and Orchestra, Sz. 120 BB 128

Moderato

Adagio religioso - Allegretto

Allegro vivace

Béla Bartók
(1881-1945)

Kayla Williams, viola

Violin Concerto

Andante - Allegretto

Allegro - Adagio

Alban Berg
(1885-1935)

Melanie Riordan, violin

INTERMISSION

Flute Concerto No. 1

Andante cantabile

Allegro scherzando

Largo

Allegro risoluto

André Jolivet
(1905-1974)

Lydia Roth, flute

Piano Concerto in F

Allegro

Adagio – Andante con moto

Allegro agitato

George Gershwin
(1898-1937)

Bailey-Michelle Collins, piano



A Message from the Dean

Welcome to the 2018-2019 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 26th anniversary of the Lynn Philharmonia and our 8th 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.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please enjoy a magnificent season of great music.

Jon Robertson
Dean

Artist Biographies



Guillermo Figueroa

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the Principal Conductor of the Santa Fe Symphony Orchestra. He is also the Music Director of the Music in the Mountains Festival in Colorado and Music Director of the Lynn Philharmonia in Florida. He is the founder of the highly acclaimed Figueroa Music and Arts Project in Albuquerque.

Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony. With this last orchestra, he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

International appearances include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata, Xalapa (Mexico), the Orquesta de Cordoba in Spain and the Orquesta Sinfonica de Chile. In the US he has appeared with the symphony orchestras of Detroit, New Jersey, Memphis, Phoenix, Colorado, Tucson, Santa Fe, Fairfax, San Jose, the Juilliard Orchestra and the New York City Ballet at Lincoln Center.

Mr. Figueroa has collaborated with many of the leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Placido Domingo, Joshua Bell, Olga Kern, Janos Starker, James Galway, Midori, Horacio Gutierrez, the Emerson and Fine Arts String Quartets, Ben Hepner, Rachel Barton Pine, Pepe and Angel Romero, Elmar Oliveira, Vadim Gluzman and Philippe Quint.

Mr. Figueroa has conducted the premieres of works by important composers, such as Roberto Sierra, Ernesto Cordero and Miguel del Águila. An advocate for new music, Mr. Figueroa and the NMSO won an Award for Adventurous Programming from the League of American Orchestras in 2007.

A renowned violinist as well, his recording of Ernesto Cordero's violin concertos for the Naxos label received a Latin Grammy nomination in 2012. Figueroa was Concertmaster of the New York City Ballet, and a Founding Member and Concertmaster of the Orpheus Chamber Orchestra, making over fifty recordings for Deutsche Grammophon. Also accomplished on the viola, Figueroa performs frequently as guest of the Fine Arts, American, Amernet and Orion string quartets.

Figueroa has given the world premieres of four violin concertos written for him: in 1995 the Concertino by Mario Davidovsky, at Carnegie Hall with Orpheus; in 2007 the Double Concerto by Harold Farberman, with the American Symphony at Fisher Hall, Lincoln Center; in 2008 the Violin Concerto by Miguel del Aguila, commissioned by Figueroa and the NMSO and in 2009 Insula, Suite Concertante, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

He has appeared at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, Festival Groba in Spain and Music from Angel Fire. Figueroa has recorded the Three Violin Sonatas by Bartok for the Eroica Classical label, with pianist Robert Koenig, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figueroa.

Mr. Figueroa studied with his father and uncle at the Conservatory of Music of Puerto Rico. At the Juilliard School his teachers were Oscar Shumsky and Felix Galimir. His conducting studies were with Harold Farberman in New York.

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2018-19 Lynn Philharmonia Series

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Bailey-Michelle Collins

Bailey-Michelle Collins began her piano studies at the age of five in Gainesville, Florida. She has since participated in a number of events nationwide, where she has had the privilege to work with renowned instructors such as Natalya Antonova, Robert Roux, Fabio Bidini, and Julian Martin. As a developing soloist, Bailey received scholarship awards from organizations including the Boston University Tanglewood Institute and the Florida Federation of Music Clubs. At age sixteen, she made her

orchestral debut under Robert Gary Langford as winner of the David Hubbell Concerto Competition.

In May 2017, Bailey was awarded first prize in the Gray Perry Young Collegiate Piano Competition, sponsored by the Florida State Music Teachers Association. She was named a scholarship recipient for the National Society of Arts and Letters the following month and performed in the organization's annual awards gala. During her freshman year, Bailey was selected to perform in Lynn University's Celebration of the Arts—a University-wide event held annually to showcase outstanding talent. Her summer music festival appearances include the University of Florida International Piano Festival, the Texas State International Piano Festival, and the Miami Music Festival.

A member of the President's Honors Society, Bailey takes pride in her academic achievements and participates in competitive debate in her free time. She currently serves as a piano instructor for the Lynn University Preparatory School of Music, and she has had the pleasure to work for the internationally-acclaimed Interlochen Center for the Arts as a counselor for young artists. Bailey studied with Dr. Kevin Orr throughout high school at the University of Florida School of Music. She is currently completing her third year of undergraduate studies with Dr. Roberta Rust at the Lynn University Conservatory of Music, majoring in Piano Performance.



Melanie Riordan

Violinist Melanie Riordan is thrilled to be a new student at the Lynn Conservatory of Music. A champion of contemporary music, Ms. Riordan has premiered contemporary classical works throughout the United States, Canada and Europe. Some particularly inspiring projects include performing in the American premiers of the opera's "Émile" by Kaija Saariaho and "Kepler" by Philip Glass at the Spoleto Festival USA and performing in the world premier of Marty Regan's opera "The Memory Stone", commissioned and produced by the Houston Grand Opera. She has worked closely with the Artistic

Director of L'Ensemble Contemporain de Montréal, Véronique Lacroix, at the Orford Festival in Québec, and most recently collaborated with composers and conductors Matthias Pintscher, Peter Eötvös, and Sir Simon Rattle at the Lucerne Festival Academy in Switzerland. A versatile musician, Melanie has also performed with the Houston Baroque ensembles Mercury and Ars Lyrica, and has performed folk music at the Austin City Limits music festival. As an educator, Melanie is passionate about using music as a way to uplift children in underserved communities. She was one of the first educators to launch the Houston Youth Symphony Coda Music program, and has been a guest instructor for Sistemang Pilipino in Cebu City, Philippines. Both programs are

inspired by the famed Venezuelan music program “El Sistema”, providing free music education to underprivileged children. She received her Suzuki Violin Method Certification under the guidance of Charles Krigbaum at the Dallas-Fort Worth Suzuki institute and teaches private violin lessons to students throughout Broward and Palm Beach counties. Ms. Riordan began playing the violin at the age of ten in her hometown of New Rochelle, NY. She received her BFA from Carnegie Mellon University in Pittsburgh, PA where she studied with esteemed pedagogue Cyrus Forough. She continued her studies in Montréal and received her Masters in Music from McGill University under the tutelage of Toronto Symphony Concertmaster Jonathan Crow. Melanie is currently pursuing a Professional Performers Certificate at the Lynn Conservatory of Music under the guidance of Professor Carol Cole.



Lydia Roth

Flutist Lydia Roth is active as an orchestral player, chamber musician, and teacher. In 2016, she was appointed principal flute of Symphony in C, located in Camden, NJ, by music director Stilian Kirov; she previously held the position of second flute and piccolo in the same orchestra. Additionally, she has performed with ensembles

including the Philadelphia Orchestra, Louisville Orchestra, Chamber Orchestra of Philadelphia, and the Lake George Music Festival. She has performed internationally in venues including Carnegie Hall, Konzerthaus Berlin, the Mozarteum in Salzburg, and Cadogan Hall in London, and has worked with conductors including Yannick Nézet-Séguin, Osmo Vänskä, Rossen Milanov, and Sir Simon Rattle.

As a chamber musician, Ms. Roth has performed in venues across the country, including giving performances of Mozart's Flute Quartet in D Major in California as part of Curtis on Tour in 2017 and performing in Miami's New World Center as a Young Arts National Winner in 2014. With musicians from the Curtis Institute and from Symphony in C, she has performed in a wide variety of educational and community outreach programs in schools, hospitals, and libraries. She also enjoys performing as a duo with harpist Abigail Kent, Concert Artist of the American Harp Society.

Ms. Roth received her bachelor's degree from the Curtis Institute of Music in Philadelphia and is currently pursuing a master's degree from the Lynn Conservatory in Boca Raton, Florida. Her primary teacher is Jeffrey Khaner, principal flutist of the Philadelphia Orchestra. She has played in master classes for Joshua Smith, Mark Sparks, Demarre McGill, Marina Piccinini, and Aaron Goldman.



Kayla Williams

Kayla Williams began private violin lessons at age four in Tallahassee, Florida, and soon after joined the Tallahassee Youth Orchestra. She switched to viola at eleven years, and after playing the viola for only eight months, she was chosen to participate in the Florida Music Educators Association All-State Orchestra.

She has performed in master classes with Robert Vernon, Lawrence Power, Milan Milisavljevic, Gilad Karni, Ettore Causa, and the Parker Quartet. In previous summers, Kayla has performed in multiple festivals, including the Aspen Music Festival, Colorado College Summer Music Festival, Garth Newel Emerging Artist Fellowship, and Eastern Music Festival. At EMF, she played both the principal viola and mandolin solos during the 2015 performance of Mahler's Seventh Symphony.

She is currently working towards a Bachelor of Music in Viola Performance, with Ralph Fielding at the Lynn Conservatory of Music, with an expected graduation 2019. A winner of the 2018 Lynn Concerto Competition, Kayla will perform Bartok's Viola Concerto with the Lynn Philharmonia in November. Kayla's chamber ensemble, The Lyre Trio, was awarded 2nd prize at the Lynn Conservatory Chamber competition and performed in the Mostly Mozart Festival in Miami, Florida in May, 2017.

Also a conductor, Ms. Williams has performed with middle school orchestras in Tallahassee and currently teaches violin, viola and mandolin lessons in Boca Raton.

In 2016, Ms. Williams traveled to Kingston, Jamaica under the auspices of Lynn Conservatory to perform with the Robertson Quartet to perform multiple concerts and venues. A dedicated music lover, Kayla listens to and performs classical, bluegrass, new grass, Celtic, and jazz.

Program Notes



Violin Concerto By Alban Berg

Notes by Tsukasa Cherkaoui

Who Is Alban Berg?

Born: February 9, 1885 in Vienna, Austria

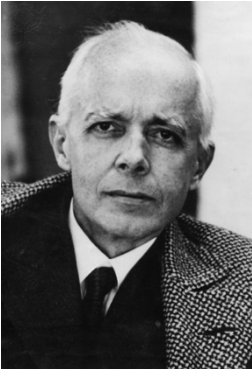
Died: December 24, 1935 in Vienna, Austria

Austrian composer Alban Berg is known as the composer of the Second Viennese School. (The Second Viennese School refers to a group of the composers, Schoenberg and Webern, whose compositions are characterized by atonality and twelve-tone compositions.) Berg's music education started at his young age when his governess taught him the piano. Berg was interested in composition, and he wrote a number of piano duets and songs before he started formal training.

Berg studied composition with Schoenberg from 1904 to 1911. Schoenberg observed, "Alban Berg is an extraordinarily gifted composer, but the state he was in when he came to me was such that his imagination apparently could not work on anything but lieder...He was absolutely incapable of writing an instrumental movement or inventing an instrumental theme." Although Berg developed a deeper relationship with Schoenberg, who became a father figure, he needed artistic independence. His earlier works showed the impact of Schoenberg's teaching. However, his later works, written without Schoenberg's guidance, revealed his talent. *Wozzeck* is considered one of his great achievements.

Interesting Facts about the Violin Concerto

- The violin concerto was commissioned by the American violinist, Louis Krasner in 1935. When Berg was asked to write a violin concerto, he was working on *Lulu*, and he was reluctant to stop working on the opera. But, he accepted the commission because he needed money.
- After Berg received sad news about the death of Manon Gropius, the daughter of Alma Mahler and Walter Gropius, he decided to dedicate the concerto to the memory of her.
- Shortly after Berg finished the concerto, he got an insect sting that gradually developed into an abscess. He died of blood infection at the hospital before he could hear the first performance. The violin concerto became his last work.
- The concerto premiered on April 19, 1936 in Barcelona and was performed by Louis Krasner and conducted by Hermann Scherchen.
- The edition, from which Philharmonia is performing tonight, is the critical edition by Douglas Jarman, a leading scholar of Berg. It is based on a thorough study of the manuscript sources. Four sources exist: the full score, located in the Library of Congress; the short score; a continuity draft; and a collection of sketches, which are housed in the National Library of Austria.



Viola Concerto By Béla Bartók

Notes by Tsukasa Cherkaoui

Who Is Béla Bartók?

Born: March 25, 1881, in Hagyszentsmiklós, Hungary (now Sînnicolau Mare, Romania)

Died: September 26, 1945, in New York, NY

Béla Bartók is commonly known as a composer today. However, he was a devoted ethnomusicologist who collected and analyzed folk music. As early as 1906, Bartók started collecting Slovak folk music, followed by Romanian, Serbian

and Bulgarian tunes. His collecting trip even extended to Transylvania. As the collection methods, Bartók transcribed the tunes from the performances and used a gramophone to record them. The manuscripts of the transcriptions and phonograph cylinders are available from Bartók Archives at Hungarian Academy of Sciences.

His intensive research on folk music is reflected in his compositions, such as *Fourteen Bagatelles*, op. 6 and *Romanian Folk Dances*. Bartók grew distressed when he witnessed nationalistic intolerance and Germany's annexation of Austria in 1930s. He looked for a safe place for his valuable manuscripts, sending them first to Switzerland, then to New York, which established The New York Bartók Archives. Currently, Bartók's manuscripts are managed by his son, Péter Bartók in Homosassa, Florida. After his mother's death, Bartók felt no obligation to remain in Hungary and, began to consider emigrating. When he discovered a large collection of Serbo-Croat recordings undertaken by a Harvard professor, Milman Parry, he became determined to move to the United States, where he lived for the remainder of his life.

Interesting Facts about the Viola Concerto

- The viola concerto was commissioned by William Primrose, a Scottish violist. When he commissioned the work, everyone thought he made a mistake as Bartók was known to the public as, “a dismal universal hiss, the sound of public scorn.” However, Primrose was assured his commission when he heard the Menuhin’s recording of Bartók’s second violin concerto.
- Bartók began to work on the concerto between July and August of 1945. He wrote to Primrose, “I am very glad to be able to tell you that your Viola Concerto is ready in draft, so that only the score has to be written, which means a purely mechanical work, so to speak...I can be through in 5 or 6 weeks.” However, Bartók died in September 1945 before the composition was completed.
- The version that Philharmonia is performing tonight is prepared by Tibor Serly and is based on Bartók’s sketch. Reconstructing and orchestrating the concerto by Serly was a natural decision because he had collaborated with Bartók earlier on *Mikrocosmos Suite*. He originally prepared both the viola and cello versions, based on Bartók’s comment to Primrose that “Most probably some passages will prove to be uncomfortable or unplayable.” When Gregor Piatigorski, a renowned cellist, found out about the cello version, he offered a larger sum for the first rights to perform than Primrose had. In the end, the Bartók Estate honored the original agreement.
- The concerto premiered on December 2, 1949, performed by William Primrose, conducted by Antal Doráti, and performed by the Minneapolis Symphony Orchestra.



Concerto for Flute and String Orchestra By André Jolivet

Notes by Tsukasa Cherkaoui

Who Is André Jolivet?

Born: August 8, 1905 in Paris, France

Died: December 20, 1974 in Paris, France

André Jolivet was born into an artistic family: his father was a painter and his mother a pianist. Despite Jolivet’s musical talent at an early age, his parents encouraged him to be a teacher and dissuaded him from pursuing music professionally. However, his concert experience at the Pasedeloup concerts in 1919 led to his discovery of the music of Debussy, Dukas and Ravel, and gave him a lasting impression that encouraged him to study composition.

He began to study composition with Paul Le Flem and Edgar Varèse, who trained Jolivet in different ways: Felm taught counterpoint, harmony and classical forms while Varèse introduced him to atonal methods. Varèse, especially, helped him “to discover...music as a magical and ritual expression of human society.” This ideology led him to join *Le jeune France*, a group formed by French composers in 1936 to promote spiritual values and human qualities in a mechanical and impersonal world. Around World War II, Jolivet’s composition style became simple and melodious. He wrote music for “evasion and relaxation.” He actively composed music until his death in 1974. In an interview with Martin Cadieu, Jolivet said, “Music, in my opinion, must be spiritual, being a religious art, if it is to play a role of first importance in the life of human society.”

Interesting Facts About the Concerto

- The concerto was composed in 1949 while Jolivet served as the director of the Comédie Française. This capacity gave him opportunities to travel to Egypt, the Middle East, and the Far East. Jolivet's music, composed around this period, incorporated the characters of those regions. You will hear flutter-tonging ("FrrrrFrrrr") played by the flute, whose effect may be representing musical elements from an exotic culture.
- Jolivet contended that a concerto should portray a dialogue between a soloist and orchestra, and not portray the soloist as "a virtuoso chatterbox." Watch for musical dialogues in this concerto!
- The work was not only dedicated to Jean-Pierre Rampal, but it was also premiered by him in February 1950, with the composer conducting.



Concerto in F for Piano and Orchestra By George Gershwin

Notes by Tsukasa Cherkaoui

Who Is George Gershwin?

Born: September 26, 1898, in Brooklyn, NY

Died: July 11, 1937, in Hollywood, CA

America's most famous composer, George Gershwin began his career as a song plugger (a salesman who promoted songs by performers) when Jerome H. Remick & Co., a Tin Pan Alley

music publishing firm, hired him in 1913. Endless hours at the keyboard made him a skilled vocal accompanist. Also, he took an interest in composing his own songs. In the 1920s, his songwriting career took off. *Swanee*, recorded by the popular singer Al Jolson, became his first hit song. As his first Broadway musical, Gershwin composed the music for *Lady, Be Good!*, with his brother Ira contributing lyrics. The musical introduced "Fascinating Rhythm" and "Oh, Lady, Be Good!", which became standard American songs.

His songwriting career took an unexpected turn when Gershwin appeared on a vocal recital in 1923 by Eva Gauthier, a Canadian mezzo-soprano. The program included classical songs by Purcell, Schoenberg, and Bartok. Furthermore, Gauthier sang Broadway and Tin Pan Alley songs, written by Kern, Berlin, and Gershwin. Gershwin himself accompanied the American songs, adding the "jazz" flair to the recital. This recital gave audiences and critics a chance to reflect on Gershwin's insight into music, which was shaped by personal intuition, rather than conservatory training, in the context of high art.

CARNEGIE HALL

Thursday Afternoon, December 3rd
at three o'clock precisely

Friday Evening, December 4th
at 8.30 o'clock precisely

WALTER DAMROSCH,
Conductor

GEORGE GERSHWIN
Soloist

PROGRAM:

1. SYMPHONY NO. 5, IN B-FLAT
Glazounov
I. Moderato maestoso
II. Scherzo: Moderato; Pochissimo
meno mosso
III. Andante
IV. Allegro maestoso
2. SUITE ANGLAISE (Arranged from
music written by composers at the
Court of Queen Elizabeth) Kaband
3. CONCERTO IN F FOR PIANO AND
ORCHESTRA George Gershwin
(Specially composed for the Symphony
Society of New York; first performance)
I. Allegro
II. Andante
III. Allegro Agitato

MR. GERSHWIN

The complete bulletin can be viewed online at the New York Philharmonic Leon Levy Digital Archives.

In 1924, his musical career took the next step, of which Irvin Berlin said, “the only songwriter I know who became a composer” when Gershwin wrote *Rhapsody in Blue* for piano and orchestra. The premiere was conducted by Paul Whiteman and his orchestra as part of a program billed as “An Experiment in Modern Music.” The program’s goal was to demonstrate lively dance music called jazz, and it was avoided by concert musicians and critics and regarded as superficial at that time thought it could be elevated to “art music.” Gershwin’s achievement from *Rhapsody*, a unification of “jazz” and classical music, contributed in shaping American classical music.

Interesting Facts About the Concerto

- After Walter Damrosch heard *Rhapsody in Blue*, he approached Gershwin to write a concerto for the New York Symphony Society.
- When Gershwin accepted the commission, he had to find out what a concerto was. In order to learn how to write for the instruments of the orchestra, he bought Forsyth’s *Orchestration*, a standard orchestration textbook students of the days. The original working title of this concerto was *New York Concerto*.
- After Gershwin completed *Concerto in F*, he hired an orchestra at his own expense for a run-through of the work. Bill Daly, who conducted the orchestra, and Walter Damrosch suggested some revisions. Gershwin made a number of extensive cuts, eliminating superfluous material.
- The concerto premiered on December 3, 1925, performed by George Gershwin as the soloist and conducted by Walter Damrosch with the New York Symphony Orchestra (which later merged with the Philharmonic Society of New York to form the New York Philharmonic in 1928).
- Olin Downes of *The New York Times* described the afternoon of the premiere: “At the end of the performance popularity of the composer was attested in long and vehement applause, so that Mr. Gershwin was kept bowing for some minutes from the stage.”



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For some students, meeting the costs associated with a world-class conservatory education can be highly challenging. This dedicated group provides financial support for many annual and endowed scholarships. Since its establishment in 2003, the Friends have raised significant funds through annual gifts and special events. The Gingerbread Holiday Concert is chief among them.

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July 1, 2017 – June 30, 2018

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Upcoming Events

Mostly Music: Bach

Thursday, Nov. 15 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
\$20

Johann Sebastian Bach was considered old-fashioned during his lifetime for composing in contrapuntal Baroque style but is universally acclaimed today as one of the most honored and celebrated composers of any period in Western history.

Dean's Showcase No. 2

Thursday, Nov. 29 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

Tickets: \$10

Chosen by faculty recommendation, this eclectic program features student chamber ensembles and soloists who have distinguished themselves throughout the semester.

Guest Pianist Weekend with Alessandro Deljavan

Saturday, Dec. 1 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall

Tickets: \$20

Superstar pianist Alessandro Deljavan has been astonishing audiences for more than two decades. Acknowledgements began at the age of nine when he won the prestigious Concours musical de France (1st Prize, Paris, 1996). He is embraced for his remarkable prowess and emotional intensity by audiences and colleagues alike. A prolific recording artist, Alessandro Deljavan has more than 40 albums from the solo and chamber music repertoire. Of his recent recording of the Chopin complete Études Pizzicato, he writes "Technically brilliant and with an exceptional imagination, Alessandro Deljavan brings finesse and spontaneity to Chopin's Etudes."

Piano Master Class with Alessandro Deljavan

Sunday, Dec. 2 – 10 a.m.

Location: Amarnick-Goldstein Concert Hall

Tickets: Free

Preparatory School of Music Fall Recital

Saturday, Dec. 8 – 10 a.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

Tickets: Free

You are cordially invited to attend a recital featuring students of all ages and levels from our preparatory program as they share their accomplishments in voice, piano and a variety of other instruments.

5th Annual Lynn Chamber Music Competition Final Round

Saturday, Dec. 8 – 7:30 pm

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

Tickets: Free

Lynn's chamber music program has gained national recognition through its partnership with the Lyric Chamber Society of New York, which presents the winning group of our annual Chamber Music Competition in a New York debut recital at the Kosciuszko Foundation.

16th Annual Gingerbread Holiday Concert

Presented by the Lynn University Friends of the Conservatory of Music

Sunday, Dec. 9 – 3 pm

Location: Boca Raton Resort and Hotel

Tickets: \$35 general admission

This concert attracts parents, grandparents and kids of all ages to enjoy season classics performed by the Lynn Philharmonia. This annual event raises scholarship funds for the conservatory's deserving and talented student-musicians who hail from all over the world.

Emerson String Quartet Events

The quartet-in-residence at Stony Brook University, the Emerson String Quartet features full-time Stony Brook faculty members Philip Setzer and Lawrence Dutton and part-time faculty members Eugene Drucker and Paul Watkins. In 2015, the quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

Master Classes with the Emerson Quartet

Amarnick-Goldstein Concert Hall

Friday, Jan. 11, at 1 and 4 p.m.

Saturday, Jan. 12, at 10 a.m. and 1 p.m.

Tickets: **Free**

Emerson String Quartet Performance

Saturday, Jan. 12, at 7:30 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center

The Emerson String Quartet will be joined by Lynn violin Professor Guillermo Figueroa.

Tickets: \$35

13th Annual New Music Festival

Yevgeniy Sharlat, Composer-in-Residence

Lisa Leonard, director

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

ALL EVENTS FREE

Spotlight No. 1: Young Composers

Friday, Jan. 18 – 7:30 p.m.

A platform for world premieres!

Witness the birth of music when it is first performed. This concert features the works of our sensational composition majors performed by the composers themselves and their peers.

Master Class and Interview with Yevgeniy Sharlat

Saturday, Jan. 19 – 1 p.m.

Get to know the man behind the music. Lisa Leonard will interview Dr. Sharlat as he conducts a master class of his own music performed by select Conservatory students. Dr. Sharlat holds degrees from the Juilliard School, Curtis Institute and Yale University and serves on the composition faculty of the University of Texas at Austin. He has been commissioned by groups including Lar Lubovitch Dance Company, the Caramoor and Gilmore Festivals and the Seattle Chamber Players. He is the recipient of the 2006 Charles Ives Fellowship from American Academy of Arts and Letters and the Fromm Music Foundation Commission in addition to fellowships from MacDowell and Yaddo, and ASCAP's Morton Gould, Boosey & Hawkes, and Leiber & Stoller awards.

Spotlight No. 2: Music of Yevgeniy Sharlat

Sunday, Jan. 20 – 4 p.m.

"That's often the definition of greatness in music – when something as abstract as pure tone starts to tap you on the shoulder with a message to look outside of music, and this [Sharlat's *Piano Quartet*] does that emphatically... it might be one of the most compelling works to enter the chamber music literature in some time. His aesthetic is unique, and yet it evolves even during the course of the work." - *Philadelphia Inquirer*

Join us for a rich program of works for duo piano, string quartet, woodwind quintet and more by award winning composer Yevgeniy Sharlat. Program will include the world premiere of the 2019 Lynn University Conservatory of Music commissioned work for piano trio.



Legacy of Giving. Instrumental for our future.

Legacy gifts or planned gifts provide important support for the future of the Lynn Conservatory. Your legacy lives on at Lynn University in perpetuity – various options include, but are not limited to, bequests by will, charitable gift annuities and life insurance. And, you can direct your planned gift to benefit a particular studio (piano, violin), scholarship or endowment.

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