



The Harid Conservatory
School of Music at Lynn University

Discovering Great Music

The Harmony of Art & Music
The Baroque

Thomas L. McKinley Lecturer

Olivia Shelley Guest Lecturer

7:30 p.m.
Wednesday, December 1, 1999

Unauthorized recording or photography is prohibited.

THE BAROQUE

Called Baroque, 17th Century art and music reflected an era of complexity which surpassed the Renaissance. Political, social, artistic and religious activities had moved into a European arena.

There is no way to find a single formula to describe the art of the Baroque Period. Instead, a number of characteristics which belong to the age may be described: 1) Extreme Physical Size; 2) Space—as interpreted by artists of the Baroque, such as Caravaggio, space is both unified and unlimited, paintings often reach out to the very limits of the canvas; and 3) Intricate Baroque Geometry—Renaissance clarity of definition and the compartmentalization of space into clearly perceived patterns, using neat lines, circles, triangles, and rectangles gave way to a fluidity of movement in Baroque art with its intertwining spirals, parabolas, ovals, elongated lozenges, rhomboids, and irregular polygons.

Baroque has another side to it as well. Renaissance clarity is evident in the work of artists who prefer the intellectual approach to the visual arts. Artists such as Nicholas Poussin were concerned with the psychological dialogue between image and viewer. Carefully orchestrated compositions invite the viewer to contemplate the work through line and design. As well, the great controversy between line and color begins at this time. Line is associated with the intellect and color with the lower and more basic—the emotions.

A variety of aspects are similarly present in Baroque music. Some of these characteristics develop out of the Renaissance, such as the contrapuntal complexity of the fugue, while others are new to the 17th century. Innovative ideas include: new textures and vocal styles created along with the invention of opera; a wider range of tempos and musical characters; the rise of instruments and virtuosos; and the concept of absolute music—music for its own sake rather than in service to other arts, such as dance music or the setting of text in vocal music.

As a whole, the Baroque Era combines a wide range of concepts—drama and contrast, variety and unity, complexity and a directness of approach—to create a forceful new style.

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FEATURED PERFORMANCES

Suite No. 5 in C Minor for solo violoncello

J. S. Bach

Sarabande

Gigue

Martin Gueorguiev, cello

Prelude & Fugue No. 13 from the Well-Tempered Clavier, Book 1

J. S. Bach

Ying Huang, piano

Bassoon Concerto in E Minor

A. Vivaldi

II. Andante

Xiaohu Zhou, bassoon

Thomas L. McKinley, piano

Partita in A Minor for solo flute

J. S. Bach

I. Allemande

II. Courante

III. Sarabande

IV. Bouree anglaise

Costin Rujoiu, flute

ABOUT THE LECTURERS

Thomas L. McKinley Associate Professor of Music

A busy composer and instructor, Thomas McKinley's teaching experience spans over a decade and includes positions previously held at Tulane University, the College of the Holy Cross, Tufts University, and the New England Conservatory's Extension Division. He received a Ph.D. in composition from Harvard University and both the bachelor's and master's degrees (also in composition) from the University of Cincinnati's College-Conservatory of Music. He studied at Harvard with Leon Kirchner, Earl Kim, and Peter Maxwell Davies. Dr. McKinley has received grants, awards, and commissions from the Massachusetts Council on the Arts and Humanities; the James Pappoutsakis Memorial Fund, Inc.; Harvard University; ASCAP (at the Aspen Music School); the Wesley Weyman Fund; the University of Cincinnati; and the Georgia Woodwind Quintet (in residence at the University of Georgia). The Georgia Woodwind Quintet has recently recorded on CD Dr. McKinley's Six Bagatelles for wind quintet.

Olivia Shelley Guest Lecturer

Olivia Shelley is an art historian and arts educator with a bachelor's degree in art history from the University of Pennsylvania and a master of arts degree from Goddard College. She has been a docent in such major museums as the Philadelphia and Metropolitan Museums, the Rodin Museum, and the Pennsylvania Academy of Fine Arts. Ms. Shelley was Curator of Education at the Boca Museum of Art, and consulted for the Jewish Museum in New York and the Elliott Museum in Stuart. She cofounded the docent program for the Broward Main Library, and she acts as curator of education for docents and directs the docent training program. She also teaches art history as part of the continuing education program at several local universities.

DECEMBER EVENTS

3 Friday, 7:30 p.m.

Recital

"Vive la France"

Johanne Perron, cello

Horia Mihail, guest pianist

Program features all-French music:

Saint-Saens *The Swan*

Faure *Elegie, Apres un reve, and Cello Sonata*

Debussy *Cello Sonata*

At Harid \$15

8 Wednesday, 7:30 p.m.

An Evening of Music & Conversation

"Brahms: The Classic Romantic"

Phillip Evans, piano

A survey of the incredibly rich world of Brahms' solo piano works. Evans will be joined by Roberta Rust for some of Brahms' delightful piano duets.

At Harid \$10

10 Friday, 7:30 p.m.

The Harid Philharmonia

Arthur Weisberg, conductor

Sergiu Schwartz, violin

Bizet *L'Arlesienne Suite* Mendelssohn *Violin Concerto*

Beethoven *Symphony No. 6 "Pastorale"*

At Spanish River Church \$18 VIP: \$50



The Harid Conservatory
School of Music at Lynn University

TICKET OFFICE & ADMINISTRATION

Ticket Office Hours
(during concert season)

10 a.m. - 4 p.m. Monday-Friday

Administration Hours

9 a.m. - 5 a.m. Monday-Friday

Mailing Address

3601 North Military Trail
Boca Raton, FL 33431

Physical Location

2285 Potomac Road

Ticket Office Phone & Fax

(561) 999-4377 (phone)

(561) 995-0417 (fax)

Administration Phone & Fax

(561) 999-4386 (phone)

(561) 995-0417 (fax)

Ticket Office Internet E-mail

tickets@lynn.edu

Internet Web Site

www.lynn.edu/harid

Administration Internet E-mail

music@lynn.edu

13 Monday, 7:30 p.m.

Studio Series

From the Studio of Stephen Rawlins

Stephen Rawlins and his trombone students perform festive, traditional, and popular holiday music.

At Harid \$15

The Harid Guild Presents:

HARID HOLIDAY HAPPENING

14 Tuesday

The Harid Philharmonia

Arthur Weisberg, conductor

The Harid Conservatory Dance Division Students

Enjoy a rare treat as some of your favorite musicians and dancers perform at one of Boca Raton's treasures.

At Boca Raton Resort and Club \$100 (students: \$25)