




Philharmonia Orchestra No. 3


Jon Robertson, guest conductor

Saturday, Dec. 4 at 7:30 p.m. | Sunday, Dec. 5 at 4 p.m.

When talent meets inspiration, the results are extraordinary.



KEITH C AND ELAINE JOHNSON WOLD PERFORMING ARTS CENTER



2010-2011
Season
of the

Arts

PROGRAM

Saturday, Dec. 4, 2010

Carnival Overture, op. 92

Antonin Dvorak

Clarinet Concerto in E-flat Major, op. 74

Carl Maria von Weber

Allegro

Andante con moto

Alla Polacca

Ciprian Stancioi, clarinet

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

Piano Concerto No. 2 in C minor, op. 18

Sergei Rachmaninoff

Moderato

Adagio sostenuto

Allegro scherzando

Valeriya Polunina, piano



Ciprian STANCIOI

Ciprian Stancioi, born in Romania, started his clarinet studies at the age of 9 with his teacher and mentor Aurel Catana. He graduated in 2005 from the Sigismud Toduta High School of Arts. He was awarded with many prizes including First Prize at National Music Competition, Romania; nominated for UNESCO Education Program, First Prize at the International Competition Jeunesses Musicales, Bucharest, Romania; winner of the Lynn University Concerto Competition, Boca Raton, 2005. Stancioi has performed in recital at the Council of Europe, Strasbourg, France; Paganini Conservatory Concert Hall, Genoa, Italy; Youth Orchestra of Ilmenau, Germany; recitals at FIMU, Belfort, France and the Weber Concertino – with the Lynn Philharmonia. He also participated at FIMU - Belfort Festival, France, International Contemporary

Music Festival, Romania, and International Music Festival in Brasov, Romania. Stancioi had the honor to work with Klenyan Csaba (principal clarinet of Budapest Orchestra, and international soloist), Stefan Korody (international soloist), Ioan Goila (professor at the Music Academy in Romania), Emil Visenescu, Franklin Cohen (principal clarinet of the Cleveland Orchestra), Paul Green, Charles Neidich (professor at Juilliard and international soloist), Angela Malsbury (head of clarinet at the Royal Academy of Music in London). Presently, he is pursuing his Professional Performance Certificate at Lynn University under the guidance of Jon Manasse, renowned soloist and professor at Lynn University, Eastman School of Music and the Juilliard School.



Valeriya POLUNINA

Russian pianist, Valeriya Polunina, was born into an artistic family in Tashkent, Uzbekistan, and began concertizing internationally before she was a teenager. Since making her orchestral debut at the age of 15 with Russia's renowned BACH Chamber Orchestra, Polunina has achieved a graceful transition from a child to a mature artist of both technical prowess and elegant artistry. A resident of Moscow (Russia), Polunina is an honorable winner of the "Russian Performing Art Scholarship Award." Polunina's 2008-2009 season began with a first place victory at the "Elizabeth Harper Vaughn Concerto Competition" (2009, Tennessee). She is also a winner of the Concerto Competition at Lynn University (2008, Florida and 2010, Florida); a prize-winner of the London International Piano Competition (2003, England).

Polunina has appeared as a soloist with many orchestras such as Treasure Coast Symphony, Symphony of the Mountains, and Lynn Philharmonia. For the past two years she has been collaborating with conductors of great stature

among who are Jon Robertson, Albert-George Schram, Cornelia Kodkani-Laemmlli, and Terence Kirchgessner. In addition, a chamber music enthusiast, Polunina has jointly worked as a member of various chamber ensembles. She is a member of the Palm Trio, a finalist of the 63rd Annual Coleman Chamber Ensemble Competition. Polunina has participated in numerous music festivals where she was repeatedly awarded with full scholarship among which are International Keyboard Institute and Festival at Mannes and Tel-Hai International Piano Festival. Polunina received her bachelor's and master's degrees at the Gnessin's Academy of Music in Moscow under Marina Drozdova (who is one of few students of Professor Mariya Yudina). She is currently pursuing the master of music degree at the Lynn University Conservatory of Music where she studies with renowned professor, Roberta Rust. In addition to her performing career, Polunina is presently serving as a teacher of secondary piano class at the Lynn University Conservatory of Music.

PROGRAM NOTES by Barbara Barry, musicologist - head of music history
Antonin Dvorak (1841-1904) | Carnival Overture, op. 92

Dvorak's lively Carnival Overture makes a festive opening to the concerts featuring this year's winners of Lynn University Conservatory of Music's concerto competition. The competition is a highlight of the musical year, and the featured concerto works in the Saturday and Sunday concerts are suitably introduced by Dvorak's dynamic overture. Although written in 1891 when the composer was 50, it is full of zest and energy.

Dvorak came from the most modest background. The son of a butcher and inn-keeper and the eldest of eight children, he showed early musical talent and took part in the variety of popular music in his village, playing in dances and marches. Dvorak's parents, recognizing his musical talent, encouraged him in his instrumental training in piano, violin and organ and his studies in counterpoint and harmony, essential skills for both performers and composers.

Despite early setbacks to his career, in 1874 Dvorak applied for an Austrian State stipend, submitting a portfolio of fifteen works. On the panel was the influential music critic Eduard Hanslick, who recognized his compositional talent and Dvorak was awarded the money. When he reapplied the following year, Brahms was on the panel, and again Dvorak was successful. Of even more than the monetary benefit was

Brahms' enthusiastic support of Dvorak, which helped build his reputation. 1877 was a turning point in Dvorak's life, as the start of a close friendship between the two composers. Dvorak's symphonies are less weighty and more overtly melodic than Brahms' and often draw on the folk-like melodies on Bohemia. The Carnival Overture, though, is in a much lighter style.

It opens with a splendid flourish in the upper strings and winds, with a characteristic push onto the second quarter note of the bar, bouncing off the downbeat and energizing the phrase by an upward lift. This sprung rhythm will pattern the first section, which in turn leads to a decrescendo and a softer, quieter section with more reflective melodic writing in the strings. In this section, the violins carry the melody, deftly accompanied by the lower strings and with a sonorous counter-melody in the second oboe and clarinet in A.

The center of the overture changes to a lilting 3/8 time, and is a reflective response to the energy of the beginning of the overture. Dvorak skillfully reduces the orchestration and dynamic level to piano and pianissimo, so making the crescendo and return to the opening even more effective and exuberant. The fanfare opening returns in the full orchestra, fortissimo, and the sustained climax leads the overture to a rousing close.

Carl Maria von Weber (1786–1826) | Clarinet Concerto No. 2 in E-flat Major, op. 74

Color, brilliance and imagination: Weber's achievements in overtures, concertos and especially early Romantic German opera made him one of the most celebrated composers of the early 19th century. Although his fame as an opera composer has been somewhat eclipsed by more famous names, such as Rossini and Wagner, his first mature opera "*Euryanthe*" was played in opera houses all over Europe and he influenced composers as varied as Mendelssohn, Liszt and Berlioz for his colorful orchestration and evocative dramatic scenes.

Born into a family with strong theatrical roots and restless traveling, Weber early became a virtuoso pianist, although his musical and overall education was rather sporadic due to the family's peripatetic existence. He was also drawn to try his hand at composing an opera, "*Das Waldmädchen*" for Freiburg in 1800 when he was only 14. Weber, accompanied by his father, embarked on an extensive tour of northern Germany, visiting Munich and Hamburg. The next few years of his life would be years of travel, with short periods of a few months or more to compose during which time he also developed connections in the musical and literary worlds. Arriving in Mannheim in February 1810, he used his multiple talents as pianist, composer and conductor to develop valuable contacts with members of the nobility, including Grand Duke Ludwig of Hesse-Darmstadt, and with musical contemporaries, like Meyerbeer, the composer of French grand opera. He then traveled to Darmstadt and in February 1811 began the important tour in order to further establish his reputation. In Munich, on April 5, 1811, he gave a concert in which the clarinetist Heinrich Baermann performed the solo part in his clarinet Concertino. So successful was this

work that Weber received commissions from the Munich court for the two clarinet concertos; and it was from the collaboration between composer and performer that much of the idiomatic writing for the clarinet stems. The concerto no. 2 in E-flat major was written later in 1811 and published in Berlin in 1824.

It is not surprising that the opera "*Euryanthe*" comes to mind with the second clarinet concerto. Both works are in the key of E flat major, and both have the qualities of nobility and energy. This sense of energy characterizes the concerto from the start, with its strong dotted rhythm. When the clarinet enters, it dominates the proceedings by defining the musical space by a huge leap down, "ff," from the piercing upper register to the woody low one. Everything that happens in the movement – and the work – will be ingenious ways of contrasting the sonorities of upper and lower registers and filling this musical space.

Without a moment's delay, the clarinet takes up the triplet figure from the orchestral introduction and spills over into sixteenth note runs that demonstrate not only the soloist's technical dexterity but also a variety of subtle phrasing that Weber probably introduced on the suggestions of Baermann. The leaps from the clarinet's first appearance continue to be a defining feature of the musical discourse of the first movement, alternating with the runs that connect the contrasting registers.

As well as the dramatic side of operatic writing, the lyrical side of opera is also evident in the first movement of the concerto. The second theme, "*dolce*," set in the middle of the clarinet's range with symmetrical phrasing, is a lyrical melody

that contrasts to the action and interaction of much of the rest of the movement. An unusual feature of this movement is that the orchestra, not the soloist brings back the splendid opening theme at the beginning of the recapitulation, and the soloist does not come in until the second subject.

The second movement in G minor, "*Andante con moto*," opens with pizzicato cellos, and conveys the lyrical inwardness briefly explored in the first movement. Rather than a dramatic gesture, the alternation of registers in this movement is more an aspect of the music's reflectiveness, like thinking out loud. At the end of the movement is

a highly expressive and mobile recitative – a directly operatic technique – that leads to the return of the movement's reflective opening.

The finale is a high spirited rondo "*alla Polaca*" (in the Polish style) where an offbeat rhythm characterizes the refrain. In a rondo, the refrain always comes back in the home key, but Weber wrong-foots us in the middle of the movement by bringing it back in C major, then turning to C minor for a striking crescendo that all of a sudden leaves the timpani out on a limb – but quickly it is rescued by the return of the rondo refrain, now re-established in the home key, and taking us home and dry to a triumphant close.

Sergei Rachmaninoff (1873-1943) | Piano Concerto No. 2 in C Minor, op. 18

Although Rachmaninoff for most of the first half of the twentieth century, he was the last of the Romantic piano composers, firmly in the line of Tchaikovsky. An almost exact contemporary of Bartok and Schoenberg, his music is virtually untouched by the seismic changes in abrasive rhythm and dissonant musical language in the first two decades of the 20th century. Full of the melodic contours and lush harmonies of late Romanticism, it is one of his most widely known and best loved works. Sergei Rachmaninoff was one of the most outstanding pianists of his generation, so it is not surprising that some of his most important works were written for his own instrument, such as this concerto and the “Rhapsody on a Theme of Paganini.” Not just a pianist, though: Rachmaninoff had a three-fold career, as pianist, composer and conductor.

His early years, however, were full of destabilizing events: the decline of the family fortune, forcing them to sell land in Novgorod and move to St. Petersburg, the death of his sister Sofiya from diphtheria and the break up of his parents’ marriage. While in St. Petersburg, Rachmaninoff studied at the Conservatory but his progress was erratic, so he was sent to study piano at the Moscow Conservatory with Nicholay Zverev, a strict teacher, through whom Rachmaninoff met some of the most important musical figures of his time, including Arensky, Nicholas Rubinstein and Tchaikovsky.

By 1891, Rachmaninoff had written his first piano concerto and graduated from the Moscow Conservatory with the Gold Medal, the highest award granted to only a select few graduates. Continuing to perform and compose in the years following his graduation, Rachmaninoff had a major setback with the negative reaction to his

first symphony performed in 1897, and conducted by Glazunov (badly). With the failure of the symphony, Rachmaninoff became severely depressed and essentially composed nothing for the next three years. While he continued to perform and conduct, he seemed unable to recapture the ability, and more probably, the confidence to compose. However, his visits to Dr. Nikoly Dahl, a cultured and sympathetic man, seemed to have helped restore Rachmaninoff’s confidence and enabled him to break the block. During 1900 Rachmaninoff wrote the second and third movements of the concerto, which were so successful that he subsequently added the first movement. He played the complete work in 1901, and dedicated it to Dahl.

The first movement is not an allegro, but is marked *moderato*, and opens with a series of eight chords in the piano, rising in a crescendo from “*pp*” to “*ff*,” leading into the rolling background to the first subject theme presented in the upper strings and clarinet. The theme is set low in the violins, compact in shape, with the piano swelling and subsiding with this theme, like a barque on the River Volga. A sudden break takes us to the broad-based, sonorous second theme, made famous as the theme music of the movie “Brief Encounter.” Rather than the piano dominating exclusively, Rachmaninoff introduces finely crafted piano writing in the development which serves as a shimmering background to the layered dialogues between strings and winds. The piano emerges in the foreground with the interplay between first subject figures and references, like richly evocative memories, of the melodious second subject. The return of the opening at the recapitulation is reinforced by powerful rhythmic pulsing, with almost military overtones, but the memory of the second subject

is not lost – it returns in a haunting horn line and is woven into the fabric of the music.

The second movement is an “*Adagio sostenuto*” in E major, tonally and emotionally remote from the dark world of C minor of the first movement and its impassioned counterpart in the second subject melody. Muted strings open the movement which lead to the piano’s rippling figures. Like the first movement, these provide the background to the melody, first in the flute then taken over by the clarinet, but not in a character of drama and strength like the first movement, but of wistful reflection, maintained when the piano takes over the melodic voice. The latter part of the movement breaks into a sumptuous shimmering texture, which, as it subsides, returns to the reflective opening with which the movement began.

A rolling wave of a cadenza propels us into the finale – a movement parallel to the first move-

ment in its opposed characters of a highly articulated rhythmical first subject and a richly melodic second subject. A transition in the piano takes us to the broad-based second subject melody, played by the strings, as memorable as its counterpart in the first movement, then taken over by the piano as a response to the orchestra with elaboration in the extension. One of the most magical moments in the concerto now appears – softly, as a changing figure in the piano with a subdued timpani trill. This is broken by a dynamic reworking of the first subject with stunning exchanges between the piano and orchestra. The change figure is distributed through the piano and orchestra, and once again the tempo pulls back to reveal the lyrical second subject, as if a curtain is opened onto the stage. Again the change figure returns against the timpani trill, this time for the last act of the drama, with the movement ending in a rousing conclusion.

PROGRAM

Sunday, Dec. 5, 2010

Carnival Overture, op. 92

Antonin Dvorak

Piano Concerto in G Major

Maurice Ravel

Allegramente

Adagio assai

Presto

Seba Ali, piano

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

Violin Concerto in A minor, op. 99

Dmitri Shostakovich

Nocturne

Scherzo

Passacaglia

Burlesca

Zhen-Yang Yu, violin



Seba ALI

Pianist Seba Ali was born in Cairo, Egypt and made her debut when she was six at the Cairo Opera House. She was invited to play for Egypt's First Lady and received certificates of honor for her performance from the Egyptian Ministry of Culture, the Manasterly International Music Center and The International Piano Festival in Egypt. She has appeared as a soloist with Redlands Symphony Orchestra, Cairo Symphony Orchestra, Bibliotheca Alexandria Chamber Orchestra, Cairo Conservatory Symphony Orchestra and Ars Flores Symphony Orchestra, performing with some of the world's brilliant conductors including Jon Robertson, Christoph Wyneken, Sherif Mohie, Gregory Leet, Hassan Sharara, Ivan Feliv and Lynn Luce.

Ali has performed on both Egyptian and American television and radio programs and awarded notable scholarships to the Brevard Music Festival and Apple Hill Center for Chamber Music. Her repertoire includes major piano concertos such as Beethoven C major and the "Emperor" in E-flat major, Tchaikovsky, Liszt E-flat major, Mozart C major, Busoni D minor, Grieg in A minor and Rachmaninoff in C minor and she performed the Egyptian premiere of Busoni's Concerto for Piano and String Orchestra in D

minor and the world premiere of Kenneth Frazelle's "Gee's Bend Pieces" during The New Music Festival earlier in 2010 at Lynn University, in addition to many works written and dedicated to her.

Ali has participated in master classes with world-renowned pianists Anne Queffelec, Douglas Weeks, Ralf Gothoni, Sandra Shen, Ramzi Yassa, Sergei Duriansky, John Ferguson, Satoko Inoue, Idil Biret and Schumann-Magalheas Piano Duo. She was a winner of the 2009 Ars Flores Concerto Competition and the 2010 Lynn Concerto Competition in Florida.

Ali is a teaching assistant at Cairo Conservatory. She studied with Dr. Amal Elshahed and Dr. Nibal Mounib and obtained her diploma and bachelor's degree with honors from the Cairo Conservatory and is currently working toward her Professional Performance Certificate at Lynn Conservatory of Music in Boca Raton, Florida under the guidance of Dr. Roberta Rust.

"Ali made the second movement possibly the most beautiful music I've heard this year"
Redlands News.



Zhen-Yang YU

Zhen-Yang Yu was born in Jing Zhou, Hubei, China and attended the middle school affiliated with the Central Conservatory of Music. Yu began to study violin at the age of seven, studying with Professor Li Yaoji and Professor Zhang Ti. In 2000, he received 1st prize in the 10-11 age group of the National Violin Competition in China and 1st prize in the youth group of the 2006 National Violin Competition in China. Recently, Yu performed on WXEL's Classical Variations with Joanna Marie in September 2010, performing Wieniawski's Variations on an Original Theme. Yu is a freshman at Lynn University, pursuing his bachelor of music degree studying violin with Elmar Oliveira.

PROGRAM NOTES by Barbara Barry, musicologist - head of music history
Maurice Ravel (1875-1937) | Piano Concerto in G Major

Maurice Ravel was one of the most highly regarded French composers of the early twentieth century, and after the death of Debussy in 1918, he was considered the most important French composer of his generation. He had an astute ear for sonority, as is evident in his orchestral writing – his orchestration of Mussorgsky’s “Pictures at an Exhibition” is considered the definitive orchestral realization of Mussorgsky’s piano pieces – while his own piano works, like “*Jeux d’eau*” show brilliant dexterity, particularly in the upper register of the piano. This can also be seen in the outer movements of the piano concerto in G.

Ravel was not interested in being a revolutionary. He had known Stravinsky in 1910 when they were both producing ballet scores for Diaghilev’s “Ballets Russes,” Stravinsky’s “*Petrouchka*” and his own “*Daphnis and Chloe*,” but Ravel followed his own individual path. The precision of his musical thinking, his admiration for Bellini, Chopin and Mozart and his affection for French composers of the past like Francois Couperin all show his affinity for lightness, deftness and clarity. An insight into Ravel’s precision of thinking is provided by Vlado Perlemuter, who studied all of Ravel’s piano music with the composer. Perlemuter says about Ravel’s approach that: “You must provide the expressive intensity in strict time.”

In evolving his own musical vocabulary, Ravel incorporates Russian and Spanish influences, as in the famous “*Bolero*” and “*Alborado del gracioso*,” and the pentatonic scales of Javanese gamelan music that he heard at the Great Exhibition in Paris in 1889 (as Debussy also did); but the influence most evident in the concerto is jazz. Ravel does not so much reinvent the piano concerto as write one of the first impressive crossovers, mixing jazz idioms and rhythms with the symphonic orchestra and piano. Those jazz idioms include his choice of

instruments, like the trumpet near the beginning of the work, his off-beat rhythms and the bluesy 7th and 9th chords, like the characteristics of George Gershwin’s piano concerto and “*Rhapsody in Blue*,” except that Gershwin brought jazz inflections to the piano concerto (and opera) from the side of American popular music while Ravel brought jazz influences of the ‘20s from the side of a classical composer, writing the piano concerto in G major between 1929-31.

Punctuated by the sprightly main idea of the first movement, Ravel’s piano writing is incisive, with sharp-edged groups – percussive and clear-cut. His percussiveness is not the heavy pounding of Bartok’s “*Allegro Barbaro*,” but far lighter and fast-moving. Ravel brings out ravishing piano sonorities of shimmering trills that are set against the precision of his rhythmic groups, which are full of energy and vitality. The slow movement is an extended meditative solo that recalls the reflective melancholy of his “*Pavane pour une infante défunte*” and is also reminiscent of the wondrously still, star-gazing quality of Satie’s “*Gymnopédies*.” When individual wind lines join, they become integrated as part of the music’s internal reflection, as the piano flowers into filigree strands and dissolves at the end of the movement in a shimmering trill.

The presto finale is a whirlwind of deft, exciting rhythmic figures, which, like the first movement, particularly feature the upper register of the piano. Unlike Stravinsky’s use of rhythmic dislocation, Ravel’s rhythmic writing is succinct and clear-cut. In contrast to the off-beat figures of the first movement, the finale is based on brilliant, crisp-cut groups, with precise chord clusters set against scurrying runs. The energy generated by these power house rhythms culminates in one of his most exciting and exhilarating movements.

Dmitri Shostakovich (1906–1975) | Violin Concerto in A minor, op. 77

The catastrophic censure of Shostakovich's opera "Lady Macbeth of Mtensk" in 1934 in 'Pravda', the Party official newspaper of Stalin's repressive regime – a censure of "leftist confusion" and lack of proletarian accessibility – made Shostakovich withdraw his fourth symphony in fear that he would be sent to Siberia or incarcerated in the infamous Lubyanka prison. All of a sudden, this devastating criticism reversed Shostakovich's career which had achieved international success with his first symphony of 1925, making him the most widely known Soviet composer. As in Mao's China during the 1950s and '60s, the endemic climate of spying on one's neighbors during the Stalinist years and tale-bearing to Party officials to obtain material benefits only came to an end (if it ever did) with the death of Stalin in 1953. From being the most famous Soviet composer, Shostakovich was out in the cold and had a suitcase packed under his bed in case he would be summoned by the KGB for interrogation. It would be many years before Shostakovich felt secure enough to finally unpack that suitcase.

If the fifth symphony of 1937 was a work of rehabilitation – "a Soviet artist's practical answer to just criticism" – it was also a turning point in his creative output (the work was a unanimous success), and an upturn in professional advancement, with the invitation to join the teaching faculty of the Leningrad Conservatory. The scars of 1934, though, did not lightly disappear and Shostakovich continued to tread a fine line between his teaching position in a precarious world and modifying some aspects of his style under a repressive regime.

In 1943 Shostakovich moved to Moscow and was invited to teach at the Moscow Conservatory. His works in the 1940s – and the violin concerto in A minor dates from this period, written in 1947–48 – are in some ways almost all memorials. The eighth symphony, completed in 1943, is one of his bleakest scores, and this tone of mourning, of a despair that alternates with irony and at times clashes with a

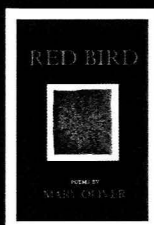
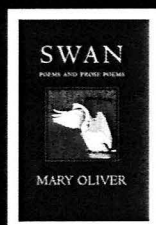
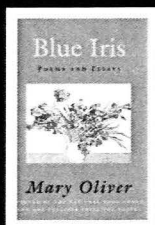
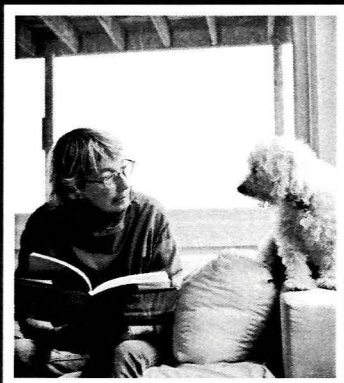
jangling freneticism, overshadows many of the works of the 1940s. Paradoxically, the years of the Second World War, 1939–45, had been less oppressive, partly because the army was preoccupied in fighting the Nazis; but once the war was over, the Stalinist regime resumed its militant vigilance of artists and the "purity" of their work, and the door to the west was once again slammed shut. As the leading Soviet composer, he needed to be kept insecure according to Party thinking. He was once again denounced by colleagues and dismissed from his teaching post by 1948. Although there were some distractions like chess, friends and alcohol, this second denunciation made him age years in a few months.

The violin concerto belongs to these winter years of discontent. Unusually for a concerto, which normally has three movements, it has four movements, the third culminating in a huge cadenza, dissonant and fiercely driven. Similar to the intense discourse of his string quartets (the second quartet was written in 1944, the third in 1946), the style of the work is highly concentrated. Its ominous, repressed opening seems to take up the intense, inward tone of the finale of the 8th symphony of 1943, and has none of the external brilliance often associated with the genre of the violin concerto. Instead, the violin is like a voice of anguish and suffering.

In some ways, the second and fourth are parallel movements, the second a fast scherzo in response to the concentrated focus of the first movement, the finale, as the outcome of the third, is a sardonic riposte with its frenetic rhythms unstably teetering on the brink of being off the wall and out of control. The gallows humor of the finale of the 5th symphony returns in the finale of the violin concerto, faster, more extreme, its furious pace always about to implode. It is a profoundly unsettling work with no concessions to beauty. It is also a profoundly important one.

Look to Lynn's new Wold Center

Whether your taste is in world-renowned poetry or the geopolitical struggle of our time, look to Lynn University's Keith C. and Elaine Johnson Wold Performing Arts Center for your April 2011 treat.



Mary Oliver: a selected reading of poems, Q&A and book signing
April 9, 2011 at 7:30 p.m.

\$25/Adult \$20/Senior \$10/(non-Lynn) Student

Mary Oliver's poetry, with her lyrical connection to the natural world, has firmly established her in the highest realm of American poets. She has received countless distinctions, including the Pulitzer Prize and the National Book Award, and the *The New York Times* describes her as "far and away, this country's [America's] best-selling poet."

She is renowned for her evocative and precise imagery, which brings nature into clear focus, transforming the everyday world into a place of magic and discovery. As poet Stanley Kunitz said, "Mary Oliver's poetry is fine and deep; it reads like a blessing. Her special gift is to connect us with our sources in the natural world, its beauties and terrors and mysteries and consolations."

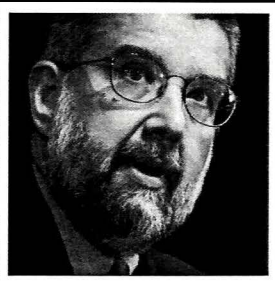
Oliver has authored many books of poetry, including her first collection, *No Voyage and other*

Poems (1965); the Pulitzer-prize winning *American Primitive* (1984) and *New and Selected Poems* (1992), which won the National Book Award. Over the past two decades she has taught at various colleges and universities – Case Western Reserve, Bucknell, Sweet Briar College, the University of Cincinnati and Bennington College in Vermont.

Ticket Information:

1. ONLINE: at www.lynn.edu/tickets. Your best way to order and complete your purchase—24 hours a day, any day of the week.

2. BY PHONE: Call 561-237-9000, Monday through Friday, 9 a.m. to 5 p.m.



Michael Scheuer

"Imperial Hubris and
The Hunt for Osama bin Laden"
April 13, 2011 at 6 p.m.

\$30 / \$35 day of the event or at the door

Michael Scheuer served as chief of the Osama bin Laden unit at the Counterterrorist Center from 1996 to 1999 and worked as special adviser to the chief of the bin Laden Unit from September 2001 to November 2004.

He is now known as the anonymous author of both the 2004 book *Imperial Hubris: Why the West is Losing the War on Terror* and the earlier anonymous work, *Through Our Enemies' Eyes: Osama bin Laden, Radical Islam, and the Future of America* (2003). In 2007, Osama bin Laden mentioned Scheuer in a statement, "If you would like to get to know some of the reasons for your losing the war against us, then read the book of Michael Scheuer in this regard."

In the 9/11 Commission Report, Scheuer is featured in Chapter 4, where his name is given only as "Mike." He is portrayed as being occasionally frustrated with his superiors' failure to aggressively target bin Laden.

Scheuer served in the CIA for 22 years before resigning in 2004. Since then, he has worked as a news analyst for CBS News. He also teaches a grad-

uate-level course on Al-Qaeda at Georgetown University and participates in conferences on terrorism and national security issues around the world.

Ticket Information:

ONLINE: go to the World Affairs Council of the Florida Palm Beaches website www.worldaffairs-florida.org and click on Calendar of Events then select the Michael Scheuer event. Once at the event page, you can purchase tickets via the link on the bottom of the page. Cancellations must be made at least 48 hours before an event by phone or email, or you will be charged for attendance. To make advance payment arrangements or to cancel previous reservations, contact Celeste at 561-236-1825 or send an email to her at celeste@worldaffairsflorida.org.

Eighth Annual

Gingerbread Holiday Concert

Sponsored by Bank of America

Presented by Lynn University
Friends of the Conservatory of Music

Sunday, Dec. 12, 2010
3 p.m.

Boca Raton Resort & Club
Great Hall
501 East Camino Real, Boca Raton, Florida

Tickets: \$30 (Tickets are not tax-deductible)

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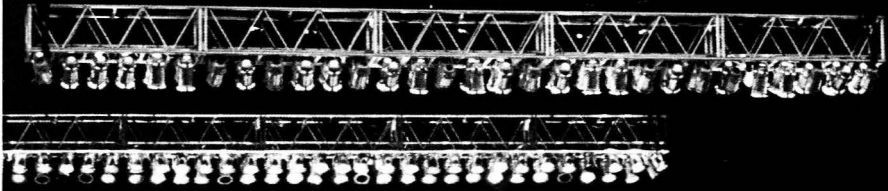
Valet parking included in the ticket price.
No entry to concert without a ticket.

All concert proceeds
benefit annual scholarships
for student-musicians at the
conservatory.

*Please join us
for this delightful
holiday celebration.*



COUNT de HOERNLE AMPHITHEATER



LYNN UNIVERSITY PHILHARMONIA ORCHESTRA AT MIZNER PARK

Saturday, April 16, 2011 at 7:30 p.m.



The Lynn University Philharmonia honors its patrons with a free outdoor concert under the stars at the stunning Mizner Park Amphitheater. Please join us for an evening of spectacular music. Bring your blankets, chairs and picnic baskets.

FREE

UPCOMING EVENTS

CHAMBER ORCHESTRA

Terence Kirchgessner, conductor

Thursday, Jan. 13 at 7:30 p.m.

A marvelous evening of selections for small orchestra featuring works by Beethoven and Stravinsky.

Keith C. and Elaine Johnson Wold Performing Arts Center

Box: \$25 | Orchestra: \$15 | Mezzanine: \$10

CELEBRATING MUSIC FOR LEFT-HAND ALONE WITH GUEST PIANIST GARY GRAFFMAN

Sponsored by Esther and Arnold Kossoff

Saturday, Jan. 15 at 7:30 p.m.

Gary Graffman has been a major figure in the music world since winning the prestigious Leventritt Award in 1949. For decades he toured constantly and made numerous recordings with the orchestras of New York, Philadelphia, Boston, Cleveland, and Chicago under such conductors as Bernstein, Ormandy, Szell, and Mehta. His recital program opens with solo works by Scriabin, the Bach/Brahms Chaconne, and Reinecke Sonata, op. 179. He will be joined by Conservatory string faculty, Elmar Oliveira (violin), Carol Cole (violin), and David Cole (cello), in Korngold's Suite for two violins, cello and piano left hand.

Keith C. and Elaine Johnson Wold Performing Arts Center

Box: \$35 | Orchestra: \$25 | Mezzanine: \$20

MASTER CLASSES WITH GUEST PIANIST GARY GRAFFMAN

Sponsored by Esther and Arnold Kossoff

Sunday, Jan. 16 at 10 a.m. and 1 p.m.

In 1986, Gary Graffman was appointed director of the Curtis Institute of Music in Philadelphia and he served as its President from 1995-2006. He remains on the Curtis faculty and his many outstanding students include acclaimed pianists Lang Lang, Yuja Wang, and Haochen Zhang (2009 Van Cliburn Competition Winner). Mr. Graffman was a student of Isabel Vengerova at Curtis, Rudolf Serkin at Marlboro, and Vladimir Horowitz. These master classes will feature performances by Conservatory piano students from the studio of Roberta Rust.

Amarnick-Goldstein Concert Hall | FREE

LYNN UNIVERSITY WIND ENSEMBLE:

THE WIND SYMPHONY

Kenneth Amis, music director and conductor

Sunday, Jan. 16 at 4 p.m.

Symphony No. 6 – Vincent Persichetti

Symphony No. 4 ("West Point") – Morton Gould

Symphony No. 4 – Alan Hovhanness

Symphony in B-flat – Paul Hindemith

As a musical genre, the symphony has represented the highest ideal in dramatic instrumental writing for centuries. Imagine taking only the most sonically powerful instruments of the orchestra- the woodwinds, the brass and the percussion- and giving them the reins on a wild ride through this dynamic genre. Join the Lynn University Wind Ensemble as they present four symphonies of dramatically differing characters written for wind band by 20th century greats, Persichetti, Gould, Hovhanness and Hindemith. Experience firsthand the charm, power and passion of the wind symphony.

Keith C. and Elaine Johnson Wold Performing Arts Center

Box: \$25 | Orchestra: \$15 | Mezzanine: \$10

ELMAR OLIVEIRA AND FRIENDS

Friday, Feb. 11 at 7:30 p.m.

The fifth of a fabulous season of six faculty recitals. Join Lynn's distinguished Artist-in-Residence, violinist Elmar Oliveira, and his esteemed faculty colleagues for an exciting evening of diverse chamber music.

Keith C. and Elaine Johnson Wold Performing Arts Center

Box: \$35 | Orchestra: \$25 | Mezzanine: \$20

TO PURCHASE TICKETS:

www.lynn.edu/tickets

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