



Philharmonia No. 2

Saturday, November 20, 2021

Sunday, November 21, 2021

2021-2022 Season



Welcome to the 2021-2022 season. Lynn Conservatory of Music takes great pleasure in sharing with you the extraordinary talent of our students who have been mentored by our world-renowned faculty. We believe that you will be inspired and elevated by the excellence of their performances.

We at the Lynn Conservatory of Music deeply appreciate your ongoing support as it ensures our place among the premier conservatories of the world. We hope your enjoyment of each musical experience at this Conservatory will be rewarding and memorable.

Sincerely,
Jon Robertson
Dean of the Lynn Conservatory of Music

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Philharmonia No. 2

Guillermo Figueroa, Music Director and Conductor

Katie Riley, Flute

Aaron Small, Trombone

Yue Yang, Violin

Yance Zheng, Piano

Saturday, November 20, 2021 at 7:30 p.m.

Sunday, November 21, 2021 at 4:00 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center

Program

Announcement of the Barbara Rothman Endowed Orchestra
Scholarship Recipient

Concerto for Trombone and Orchestra

Andante et Scherzo

Nocturne

Finale - Tambourin

Henri Tomasi

(1901-1971)

Aaron Small, *Trombone*

Piano Concerto No. 5

in E-flat Major, op. 73 ("Emperor")

Allegro

Adagio un poco mosso

Rondo: Allegro

Ludwig van Beethoven

(1770-1827)

Yance Zheng, *Piano*

~ Intermission ~

Concertino for Flute and Orchestra

Cécile Chaminade
(1857-1944)

Katie Riley, *Flute*

Violin Concerto No. 1 in A minor,
op. 77 (99)

Dmitri Shostakovich
(1906-1975)

Nocturne

Scherzo

Passacaglia

Burlesca

Yue Yang, *Violin*

Barbara Rothman Endowed Orchestra Scholarship

Harold Rothman established the Barbara Rothman Endowed Orchestra Scholarship as a tender token of his love for his late wife Barbara, who passed away in late 2015. The intent with the scholarship is to keep Barbara's name alive and for the scholarship recipient to be happy and to remember Barbara's name.

Mr. Rothman created a tribute that was enduring and life-changing.

Mrs. Rothman was wild for the arts—theater, opera, ballet, symphony. Mr. Rothman was her indulgent date, delighted to see her dress up, pleased to escort her every Wednesday to the latest show in New York. When they sold their place in the city several years ago and moved permanently to Boynton Beach, Mrs. Rothman lost none of her enthusiasm for the arts. She supported the Kravis Center for the Performing Arts and the Broward Center, but particularly loved the Lynn Conservatory of Music's Philharmonia.

This scholarship is awarded each September to a Lynn Conservatory of Music student who performs as part of the Philharmonia Orchestra. The recipient is announced at the first Philharmonia concert each year.

Music Director



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. Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony.

International appearances, among others, include the Toronto Symphony, Iceland Symphony, Orquesta Sinfonica de Chile and the National Symphony of Mexico. In the US he has appeared with the orchestras of Detroit, New Jersey, Memphis, Phoenix, Tucson and the New York City Ballet.

As violinist, 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, Emerson, American, Amernet and Orion string quartets.

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

Soloists



Aaron Small

Music has taken trombonist Aaron Small to many places, including Indiana University's Jacobs School of Music, Peabody Conservatory in Baltimore, and the Pokorny Seminar in Redlands, California. Most recently, he competed as one of three finalists in the International Trombone Association's Alto Trombone Competition in Columbus, Georgia. At the same time, he was bass trombonist of the Adirondack Performing Arts Fellowship orchestra, big band, and brass

quintet in upstate New York. Aaron aspires to make a career of playing the alto, tenor, and bass trombones in Europe, balancing chamber, orchestral, and solo performance. His love for music and for the trombone is matched only by his love of craft beer and coffee. Here at Lynn, Aaron is a Senior in the studio of Professor Dan Satterwhite.



Yance Zheng

Pianist Yance Zheng was born in China in 2002 and performed his first recital at age ten. He is rapidly gaining international recognition as a brilliant young pianist and was awarded first prize at the Hamburg International Competition in Germany (2016) and the Second Institute Cup Piano Competition (2019). Yance also won top prizes at the Twelfth Beijing Xiwang Cup Piano Competition, Thirteenth Xinghai Cup National Competition, the Fourth Silk Road-Sound of Music International Music Festival and the Yamaha Asian Music Scholarship Competition. In 2021 he was selected as a winner of the LYNN

Concerto Competition in Boca Raton, Florida.

In 2014 he was admitted to the Xi'an Conservatory of Music and studied with Russian pianist Vladimir Zani, Norwegian pianist Jonas Aune, and Malaysian pianist Cijing Yang. He is currently enrolled in the Bachelor of Music program at the Lynn University Conservatory of Music in the piano studio of Roberta Rust.



Katie Riley

Katie Riley's passion for music was evident from an early age. Her love of music originated from singing and playing the piano. In 6th grade band class, Katie discovered the flute. Since then, Katie has performed in many orchestras, competitions, and masterclasses.

Katie Riley completed her undergraduate studies at the University of Cincinnati College-Conservatory of Music (CCM). At

CCM, she performed with the CCM Philharmonia, Concert Orchestra, Wind Symphony, and Chamber Winds. Katie performed the notable flute solos from Debussy's *Afternoon of a Faun* to a sold-out crowd in a memorable performance with the CCM Philharmonia led by Cincinnati Symphony conductor Louis Langrée. Professionally, Katie has played principal flute and piccolo in the Hendricks Symphony Orchestra and the Queen City Chamber Orchestra and holds a substitute position in the Orlando Philharmonic.

In 2018, Katie performed in the National Flute Association collegiate flute choir directed by Jim Walker. She spent the summers of 2019 and 2021 participating as a fellow in the Round Top Festival Institute on a full-tuition scholarship.

Katie recently won first prize in the Mary Hilem Taylor Scholarship Competition, supported by the Palm Beach Symphony. Before this, Katie won first place in the Rochester Flute Association Young Artist Competition. She has been a finalist in the Maurer Young Musician Contest.

Katie has participated in various masterclass seminars such as *The Consummate Flutist* at Carnegie Mellon University, *Jim Walker's Beyond the Masterclass*, and *Linda Chesis Online Flute Retreat*. She has performed for Carol Wincenc, Ransom Wilson, Lorna McGhee, Marina Piccinini, Mimi Stillman, and other distinguished flutists.

Katie Riley finished her bachelor's degree a semester early in December 2020, graduating with the highest honors *summa cum laude* from the University of Cincinnati College-Conservatory of Music. Her primary teachers include Demarre McGill, Karen Moratz, Dr. Heather Verbeck (piccolo), and Diana Morgan. Katie is currently earning her master's degree at Lynn Conservatory, studying with Jeffrey Khaner.



Yue Yang

Violinist Yue Yang is currently finishing her second year of Professional Performance Certificate at Lynn University Conservatory of Music. She studies with Professor Carol Cole, and also holds a Master of Music degree from Lynn Conservatory.

In July 2019 Yue won an audition for Ningbo Symphony Orchestra in Ningbo, China. From September 2019 to July 2021, she played in the orchestra's first violin section. Yue and her colleagues played over 100 concerts each year, and toured different cities almost every month. She has also made solo appearances with the orchestra in concert halls such as Shanghai Oriental Arts Center, Ningbo Grand Theater, and Ningbo Cultural Plaza Grand Theater.

Yue was born in Panzhihua, China in 1994. She started learning the violin at 4; only one year later she demonstrated her talent by winning the city's instrumental competition. By the age of 10 Yue already performed several solo recitals that were enthusiastically received by hundreds of audiences. During her undergraduate studies at Bryn Mawr College, PA, Yue decided to major in music. Since then she has collaborated as soloist with the Bryn Mawr-Haverford College Orchestra, the National Music Festival Orchestra, and Lynn Philharmonia. In 2019 she was the recipient of Boca West Scholarship and Strings Scholarship at Lynn Conservatory; that summer, she won second place as well as audience favorite prize at Cynthia Woods Mitchell Young Artist Competition at Texas Music Festival. Prior to this year Yue has participated twice in the Lynn Concerto Competition. In 2017 she made the final round with Brahms' Violin Concerto and in 2018 she was named alternate winner with Prokofiev's Violin Concerto No.2.

Besides music Yue lives an active life. As an avid runner she has run races such as Penn Relays, the Philadelphia Marathon, and the Spartan Race. She also loves yoga and rock climbing, which she finds beneficial for her music studies.

Yue currently plays a William Hill & Sons violin made in 1895.

Lynn University Philharmonia

Violin

*Vincent Cart-Sanders
**Zulfiya Bashirova
+Ava Figliuzzi
++David Brill
Carlos Avendano
Victoria Bramble
Kayla Bryan
Mingyue Fei
Adriana Fernandez
Gioia Gedicks
Benjamin Kremer
Clarece LaMarr
Karla Mejias
Manuel Mendes
David Mersereau
Moises Molina
Sol Ochoa Castro
Sebastian Orellana
Francesca Puro
Miriam Smith
Eliza Willett
Yu Xie
Hazel Yeung

Viola

+Bella Mazzone
++Elena Galentas
Daniel Guevara
Hyemin Lee
Walid Abo Shanab
Rosa Zoraida Ortega
Iannelli

Cello

+Megan Savage
++Yunus Rajabiy
Devin LaMarr
Yoonki Lee
Niloufar Mirzanabikhani
Peter Pao
Frederic Renaud
Anttuan Rios
Davron Ziyadjanov

Double Bass

+Dezmond Rogers
++Gonzalo Manuel Kochi
Kikuchi
Luis Gutierrez
Shane Savage
William Penn

Flute

Zhanbota Balgabekov
Elisa Lakofsky
SungKyung Lee

Oboe

Kari Jenks
Olivia Oakland

Clarinet

Nataniel Farrar
Madison Miller
Taylor Overholt

Bassoon

Fabiola Hoyo
Rose Rogers

French Horn

Jeffrey Chapman
Molly Flanagan
Griffin Ives
Paula Mora Alfaro

Trumpet

Juan Diaz
Daniel Meneses Leal
Matthew Montelione
Benjamin Shaposhnikov

Trombone

Miguelangel Garcia
Marquez
Fabiola Parra Diaz

Bass Trombone

Aaron Small

Tuba

Wesley DeCasere

Timpani

Andrew Nowak

Percussion

Tyler Marvin
Jordan Holley

Harp

Iris Brown
Yubin Zhang

Keyboard

Diana Skobina

An asterisk (*) denotes the concertmaster for Tomasi and Beethoven.

Two asterisks (**) denote the concertmaster for Chaminade and Shostakovich.

A plus sign (+) denotes the principal for Tomasi and Beethoven.

Two plus signs (++) denotes the principal for Chaminade and Shostakovich.

Program Notes

By Greg Stepanich

Henri Tomasi (1901-1971)

Concerto for Trombone and Orchestra

Despite the Italianate surname he inherited from his Corsican ancestors, Henri Tomasi was a French composer through and through, born in Marseilles, where he was the star student at the local conservatory, and later a pupil at the Paris Conservatoire, where he studied with Paul Vidal and Vincent d'Indy for composition and Philippe Gaubert for conducting. The winner of the Prix de Rome in 1927, he went on to a busy career as a composer and as a conductor in opera houses throughout Europe.

Although he was most drawn to the theater as a composer, and his works include numerous operas and ballet scores, he is best-known today outside France for his orchestral works, particularly his concerti for trumpet (1948) and trombone. The Trombone Concerto, written in 1956, began life as a test piece for Conservatoire students (like the Chaminade concertino, also on this program). Tomasi conducted its first performance the following year in Paris, with the trombonist Maurice Suzan as soloist.

Tomasi was a fluent and skillful composer, with more than 120 pieces to his credit. He was strongly influenced by the music of Maurice Ravel, but his more modern language aligns him with closer contemporaries such as Darius Milhaud and older composers such as Albert Roussel. He also claimed inspiration from his Corsican background, which he credited with driving his predilection for colorful orchestration (he preferred living in Mediterranean climates to Paris). The Trombone Concerto offers an appealing mixture of advanced, but lightly applied, harmonies interwoven with popular music influences; meanwhile, the solo trombone part is virtuosic, but always forceful and commanding, making highly effective use of the instrument's special tonal beauty.

The concerto lasts about 17 minutes and is in three movements.

After a short chord from the orchestra, the trombone enters with a pair of slow, powerful solo cadenzas that announce the first movement (*Andante e scherzo-valse*), which begins with a siciliano-like theme over shifting harmonies. The trombone enters, echoing the first motif of its cadenzas, and soon the music warms into something akin to a movie score of the era. The mood abruptly changes to a fast waltz, with the trombone leading the way over music that briefly echoes a dance band before it dies away

for a coda that brings back the opening bars.

The Nocturne slow movement (Andante) opens with clarinet and violins playing a gently rocking rhythm over which the trombone sounds a stately, nearly modal melody. The mood changes to an aggressive outburst of the jagged rhythms in the orchestra, setting the stage for a surprising section marked *Tempo di Blues*. The music has the feel if not the language of mid-century jazz, with a gentle swing that leads to a quiet coda.

The finale, titled *Tambourin* (*Allegro giocoso*) evokes the spirit of the Provençal folkdance by that name, with the strings laying down a syncopated rhythmic bed for the trombone, which enters with a variant of the five-note motif that opened its first cadenza. This short, lively movement features vigorous interplay between soloist and orchestra, but with the trombone always in the spotlight. The music grows faster, driving to a sudden final syncopated outburst from the orchestra.

Ludwig van Beethoven (1770-1827)

Piano Concerto No. 5 (Emperor), Op. 73

Beethoven's fifth and final piano concerto was written in a time disrupted by war. Beethoven finished the work in April 1809, a month before Napoleon's army began laying siege to Vienna following the unsuccessful Austrian invasion of Bavaria.

The bulk of Vienna's leading citizens had evacuated before the French began unloading howitzers on the city, but Beethoven remained. During the worst moments of the four-day siege, the composer fled for shelter to his brother Carl's house, where he covered his ears with pillows and cushions to protect what he could of his deteriorating hearing.

The attack and the subsequent defeat of Austria proved a deeply unhappy time for the composer, as he wrote to his publisher in July. And not just for him personally: "The whole course of events has in my case affected both body and soul ... What a destructive, disorderly life I see and hear around me: nothing but drums, cannon and human misery in every form." But the war between the Austrians and French was short-lived, and by September, Beethoven was able to appear in public to conduct his *Eroica* Symphony at a charity concert. The year also saw him finish several other major works in addition to the concerto, including the Harp string quartet (Op. 74) and three piano sonatas (Opp. 78, 79 and 81).

Musicologist Maynard Solomon notes that the concerto came at the end of a period in Beethoven's life in which he was still composing at the furious clip he had maintained since at least 1803. Even as of 1810, his productivity began to shrink somewhat in quantity, though certainly not in quality. "One senses not that Beethoven was slowing down, but that he no longer felt driven to compose at so prodigious a pace," Solomon wrote in his 1998 biography of the composer.

The concerto, dedicated to his pupil and patron the Hapsburg Archduke Rudolf, had its public premiere on November 28, 1811, at the Leipzig Gewandhaus with the young pianist-composer Friedrich Schneider as soloist. Music publisher Friederich Rochlitz said the audience was sent into "transports of delight" at the new concerto; Beethoven did not attend the concert. The concerto's Vienna premiere, however, which was on February 12, 1812, with the pianist-composer and Beethoven student Carl Czerny as the soloist, was received tepidly.

Beethoven was not quite done with the piano concerto; he drafted much of the first movement of a Sixth Concerto (in D major) in 1815, but shelved it and did not take it up again, leaving the Fifth as his final statement in the category. Incidentally, the nickname "Emperor" was not given to the work by Beethoven; his English publisher, Johann Baptist Cramer, is believed to have coined it, probably for its overall heroic, regal sound. Despite its non-Beethoven origins, the name has stuck.

The Fifth Concerto has long been a staple of concert life, and is structurally a landmark in Beethoven's art as well as in concerto composition as a whole. If the first three concertos walk in the footsteps of Mozart, the Fourth and Fifth inaugurate a new genre, that of the symphonic concerto, in which a large instrumental ensemble and the soloist are in dialogue, with all of the open-ended vistas that designation implies.

Specifically, Beethoven also broke with contemporary performance practice by writing out the cadenza that opens the work, no longer leaving it to the performer to fashion on the spot or work out in advance. The cadenza was now to be regarded as an integral, set part of the whole piece, without the input of any other compositional voice. Even if the "Emperor" nickname wasn't Beethoven's, it describes succinctly how this much-admired work seizes center stage.

The Piano Concerto No. 5 is in three movements and lasts about 37 to 40 minutes.

The first movement (*Allegro*) is in full-on heroic Beethovenian mode, opening with elaborate virtuoso work from the soloist following each of three huge chords in the orchestra. The movement is constructed around

a powerful, exuberant main theme and a march-like secondary theme that moves from minor to major. The slow movement (*Adagio un poco mosso*), one of Beethoven's most beautiful, is a serene conversation in a remote key (B major) with gentle figurations in the piano and hymn-like passages in the orchestra. By means of a subtle drop of a half-step, the second movement transitions without a break into the finale (*Allegro*), a joyful rondo whose main theme is introduced by the soloist.

Cécile Chaminade (1857-1944)

Concertino for Flute in D major, Op. 107

A scandalous legend attaches itself to this lovely, slight work of French music: That Chaminade, a well-known woman composer, had fallen in love with a leading flutist of the time, but the romance had ended badly when he left her to marry someone else. She nevertheless dedicated the work to him as a wedding present, and received a death threat from her former amour's new bride in return. As exciting a story as that is, serious scholarship has failed to turn up any real evidence of it, perhaps not least because Chaminade ordered her diary destroyed after her death.

But a story like that detracts from Chaminade's real accomplishments, and clouds the substantial fame she enjoyed during her lifetime. Born in Paris to an insurance manager and his wife, who were avid musicians, Chaminade's talent was encouraged at an early age. So much so that their neighbor, Georges Bizet, paid the household a visit when Chaminade, who was learning the piano, was only 8, and "made me play all the pieces I knew," she later recalled. He was enthusiastic about her future, and while Chaminade's father, for societal propriety reasons, did not want his daughter to attend the Paris Conservatoire, he arranged to have two of its professors give her private lessons in piano and composition.

Chaminade became a well-known pianist and composer on the Parisian musical scene beginning in the late 1870s, and the bulk of her 400 pieces are devoted to works for piano and to art songs (*mélodies*). These compositions became very popular, not just in France but overseas; she made annual concert tours in London throughout the 1890s, where she regularly visited with Queen Victoria.

She was particularly admired in the United States, where Chaminade Clubs of amateur women musicians sprouted up in many cities, and where she earned substantial income from brisk print sales of her music. Chaminade herself responded to all this adulation ("I have had many letters from America," she said) by visiting the U.S. for two months in 1908,

where she played Carnegie Hall, and was sized up favorably by the leading critics of the day for the grace and elegance of her music.

Chaminade, who stopped composing after World War I and retired to Monte Carlo, where she died in 1944, wrote larger works early in her Parisian career, including a hybrid symphonic poem-opera called *Les Amazones*, a four-movement orchestral suite, a piano concerto and an opera (*Le Sevillane*). But after the death of her father in 1887 impacted her family's income, she concentrated on smaller pieces, which were much more saleable.

Although Chaminade's career was hemmed in by dismissive societal expectations for women composers as well as the restrictive social codes she followed as a dutiful member of the French upper class, she enjoyed considerable fame and success in her lifetime. She did not venture into the musical experimentalism of her era, content to write in a style much in the mode of her late 19th-century peers: Bizet, Gounod, Saint-Saëns and the now-forgotten Benjamin Godard.

In an earlier time, Chaminade's "Scarf Dance" piano miniature was a frequent part of recital programs, but today she is almost entirely known for her *Flute Concertino*. She wrote it in 1902 as a test piece for students of Paul Taffanel at the Conservatoire, with a piano accompaniment, orchestrating it shortly afterward for flutist Marguerite Anderson, who played it at a concert in London. It has been a staple of the flute repertoire ever since.

The *Concertino* is in one movement and lasts about 8 minutes.

After two bars of a downward scale pattern in bassoons, cellos and basses, the flute enters with the main theme of this piece (marked *Moderato*), a fine folk-like tune that will recur several times over the course of this short work, structured in modified rondo form. A slightly faster section (*Più animato, agitato*) with the flute offering a rhythmic variation on the main theme, ensues, shot through with moments of colorful display from the soloist. The tempo picks up again (*Tempo leggiero vivo*), with the flutist firing off rapid triplets, wide-ranging arpeggios and scalar runs; the orchestra brings back a variant of the theme, and the flute enters with its *cadenza*, a short moment of display that hews closely to theme but also explores the higher and lower registers of the instrument. The opening music returns, and is capped off by a coda that ends the work in triumph. At all times, the orchestra is scored with delicacy and restraint, an ideal backdrop in which to hear the flute's agility and tonal variety.

Dmitri Shostakovich (1906-1975)

Violin Concerto No. 1 in A minor, Op. 77

Shostakovich began the first of his two violin concertos (the second one dates to 1967) in the summer of 1947, finishing the work in the spring of 1948. It was an unsettling time for the composer, as indeed it was for all creative artists in the Soviet Union.

In the aftermath of World War II, which left the USSR battered but victorious, and with greater influence in Eastern Europe, its leader, Josef Stalin, had turned to his country's cultural life in a renewed bid to reassert ideological control over what its artists produced. Under the direction of Andrei Zhdanov, purges of writers such as the poet Anna Akhmatova soon began as the cultural commissar denounced "art for art's sake" and insisted that Soviet creators serve the people and the state, producing works that dealt with issues of contemporary life as well as political training for future generations.

In the field of music, this manifested itself in attacks on music that exhibited "formalist" tendencies in the run-up to the First All-Union Congress of Soviet Composers in April 1948. In February, the Communist Party Central Committee had officially censured an opera, *The Great Friendship*, by the Soviet-Georgian composer Vano Muradeli, as being politically erroneous, and demanded that the composers' union restore Soviet music to its correct path. That meant away from formalism, which rejected "service to the people in order to cater to the purely individualistic experiences of a small clique of aesthetes."

The resolution also singled out the music of Shostakovich, Prokofiev and Khachaturian, among others, as being indicative of a "formalist, anti-people direction." Shostakovich was ousted from his position on the Composers' Union, and a list of his works, including the Eighth and Ninth symphonies, were ordered stricken from the repertory. In remarks to a conference of composers and musicologists, Shostakovich duly groveled: "When ... the Party and all of our country condemn this direction in my creative work, I know the Party is right...I will try ... to create symphonic works that are comprehensible and accessible to the people...I will work ever more diligently on the musical embodiment of images of the heroic Russian people." He made similar comments in a speech to the composers' congress in April, but further humiliation followed in September, when his professorships at the Moscow and Leningrad conservatories were taken away from him.

And yet he managed to complete the violin concerto in the midst of this

turmoil. After playing it on the piano to his Leningrad students in March, he asked one of them, the violinist Venyamin Basner, to try it out with him. "We were all bowled over by this shattering music," Basner said, and he was "shaking like a leaf" as he got his instrument out to sight-read this arduous work with the composer. Basner assured Shostakovich, who was not a violinist, that the work could be played as written, which was confirmed by the concerto's first champion, David Oistrakh.

Given the political atmosphere, and the intense, demanding nature of the concerto, Shostakovich shelved the piece to await a more propitious time. That came in the fall of 1955, two years after Stalin's death, when Oistrakh gave the premiere with the Leningrad Philharmonic, Yevgeny Mravinsky conducting, on Oct. 29. The musicologist Marina Sabinina wrote that the overflow crowd in the hall let loose "a storm of delirious applause, ovations, expressions of delight, and the composer, soloist and conductor were called out an endless number of times."

The Violin Concerto No. 1 presents Shostakovich as his most serious and most sardonic, with movements of great inwardness alternating with others of tremendous athleticism. The violin part is enormously difficult, not least for its stamina requirements; Oistrakh asked that the violinist be given a rest at the beginning of the final movement so he could "at least wipe the sweat from my brow," and the composer agreed. The orchestral forces are unusual in that the score has a larger-than-normal complement of woodwinds but omits trumpets and trombones entirely, leaving the brass to four horns and a tuba.

Today's leading violinists have adopted this concerto as a standard repertory piece, one that requires the highest technical mastery along with the most profound concentration. The concerto is in four movements, the last two linked by an extensive solo cadenza. It lasts about 35 to 37 minutes.

The first movement (Nocturne; marked *Moderato*) begins with a dark, mournful theme in the solo violin that follows a somber introduction in the lower strings. This is searching, questing music that moves steadily across a sorrowful landscape of quiet strings and deep wind colors (including the subterranean shades of the contrabassoon), plus a magical passage for harp and celesta. The music grows more agitated and tense, then returns to its mood of quiet sadness, with the harp and celesta returning. The Scherzo (*Allegro*) opens with a fast, skittering trio in which flute and bass clarinet play bustling figures with the solo violin providing punctuation at various parts of the beat before setting out on its own with a wild, mocking dance of its own. More woodwinds join the action, then the lower strings,

and finally the upper strings. The pulse suddenly changes (*Poco più mosso*) to two beats from three, building up to one of those mock-military marches that is a hallmark of Shostakovich's style. The violin takes over the tune, leading the charge, which dies away for a return of the opening three-beat music. The music drives on relentlessly, returning to the march and then back to the opening pulse with the full orchestra and soloist ending the movement with a powerful yelp.

The remainder of the concerto is unbroken from this point, starting with a third-movement *Passacaglia* — an old form based on a repeated melodic pattern in the bass — marked *Andante*. The *passacaglia* theme is introduced in the cellos, basses and timpani, with the four horns playing a stern theme in octaves, followed by a bleak wind chorale of clarinets, bassoons, English horn and tuba. The soloist enters with a tenderly beautiful new theme over strings; as it continues, English horn and bassoons play the first part of the theme. The solo music becomes more anguished, climbing into the higher registers, as the orchestra continues its uninterrupted, placid contrapuntal flow. The soloist repeats the theme in its lower registers over clarinets as bassoons and tuba intone the *passacaglia*. The music breaks down into hushed near-silence as timpani quietly roll under solo fragments of the theme, leading to a solo violin *cadenza*.

The *cadenza* recalls the funeral march horn theme that opened the *passacaglia*, then expands into an elaborate treatment of motifs from the earlier movements, the tempo gradually increasing as the soloist adds two-, three- and four-part chords, rapid triplets and scales and sweeping glissandos, at which point the timpani breaks in to announce the finale. Titled *Burlesque (Allegro con brio)*, the finale is a circus march, or perhaps a folk dance, on steroids, with a straightforward quickstep tune alternating with a syncopated secondary theme that is heard in alternate string and wind sections. The orchestra briefly wrestles with the themes before the violin returns, pushing the concerto to a riotous, explosive conclusion.

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The Friends of the Conservatory of Music is a volunteer organization formed to promote high quality performance education for exceptionally talented young musicians.

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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Upcoming Events

Visit the university's website, [Lynn.edu/Events](https://lynn.edu/Events) to find out more about these events.

18th Annual Gingerbread Holiday Concert

Sunday, December 5, 2021 at 3:00 p.m.

Wold Performing Arts Center

Tickets (\$35) on sale now

Roger Voisin Memorial Trumpet Competition

▪ Judges Recital

Friday, January 14, 2022 at 7:30 p.m.

Wold Performing Arts Center

Free

▪ Finals and Closing Ceremony

Saturday, January 15, 2022 at 7:30 p.m.

Wold Performing Arts Center

Free

16th Annual New Music Festival

▪ Spotlight No. 1: Emerging Composers

Sunday, January 16, 2022 at 7:30 p.m.

Amarnick-Goldstein Concert Hall

Free

▪ Master Class and Workshop with John Harbison

Monday, January 17, 2022 at 7:30 p.m.

Virtual event. Register at lynn.edu/event

Free

▪ Spotlight No. 2: The Art of John Harbison

Tuesday, January 18, 2022 at 7:30 p.m.

Amarnick-Goldstein Concert Hall

Free

Piano Recital and Master Class with Alexander Wasserman

Saturday, January 22, 2022 at 7:30 p.m.

Virtual event. Register at lynn.edu/event

Free

Guillermo Figueroa in Recital

Sunday, January 23, 2022 at 4:00 p.m.

Virtual event. Register at lynn.edu/event

Free

Philharmonia No. 3

Saturday, January 29, 2022 at 7:30 p.m.

Wold Performing Arts Center

Tickets on sale soon

Philharmonia No. 3

Sunday, January 30, 2022 at 4:00 p.m.

Wold Performing Arts Center

Tickets on sale soon

Philharmonia Strings

Saturday, February 5, 2022 at 7:30 p.m.

Virtual event. Register at lynn.edu/event

Free

LYNN
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