Philharmonia Orchestra
LYNN UNIVERSITY
CONSERVATORY OF MUSIC

When talent meets inspiration, the results are extraordinary.

KEITH C AND ELAIN E JOHNSON WOLD PERFORMING ARTS CENTER

2010-2011 Season of the Arts
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A Note to Our Patrons

We appreciate your attendance at this performance and ask that you observe these guidelines:

- Please turn off pagers and cell phones. Cell phone and pager use is strictly forbidden inside the auditorium.

- The use of cameras or recording equipment is not permitted during performances.

- Please be quiet. The intimacy and acoustical quality of our theatre means that any sound during a performance — even whispering or unwrapping a lozenge — will disturb other guests.

- As a courtesy to our performers and your fellow patrons, please do not leave the theatre until the performance, including encores, has ended and the house lights have gone up.
Welcome to the 2010-2011 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 the inaugural season of our Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that will enhance the musical offerings of our performing artists.

This season's program explores a broad variety of musical offerings designed to enrich your artistic spirit and nourish your soul.

As the conservatory expands and excels, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world.

Please join us for a magnificent season of great music.

Jon Robertson
Dean
Maestro Jon Robertson enjoys a distinguished career, both as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to The Juilliard School of Music, earning a Bachelor of Music, Master of Music, and Doctoral of Musical Arts degree in piano performance as a student of Beveridge Webster.

He also studied choral conducting with Abraham Kaplan at Juilliard and orchestral conducting with Maestro Herbert Blomstedt, former music director, Gewandhaus Orchestra, Leipzig, Germany.

After completing a master's degree at Juilliard, he was appointed chair of the music department at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his Doctor of Musical Arts.

In 1972, Robertson became chair of the Thayer Conservatory of Music at Atlantic Union College in Massachusetts. He became conductor and music director of the Kristiansand Symphony Orchestra in Norway in 1979, a post he held until 1987. Maestro Robertson has been the conductor and music director of the Redlands Symphony Orchestra in California since 1982.

As guest conductor, Maestro Robertson has conducted orchestras such as the San Francisco Symphony at Stern Grove and in Davies Hall and the Beijing Central Philharmonic in China. He was a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. He has also conducted the Bratislava Chamber Orchestra; at the Pianofest Austria at Bad Aussee, Austria; and most recently in South Africa, at the University of Stellenbosch International Festival.
A native of the Netherlands, Albert-George Schram is resident conductor of the Columbus Symphony Orchestra in Ohio and resident conductor of the Nashville Symphony in Tennessee. He is also a frequent guest conductor at the Charlotte Symphony Orchestra in North Carolina and Tucson Symphony Orchestra in Arizona.

He was the resident conductor of the former Florida Philharmonic, concurrently serving as music director and conductor of the Lubbock Symphony Orchestra from 1994-2000. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. From 1990 to 1996, Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra's subscription series enjoyed exceptional growth under his artistic guidance.

Schram's foreign conducting engagements have included the KBS Symphony Orchestra (live, televised concerts), the Taegu Symphony Orchestra in Korea, and the Orchester der Allgemeinen Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherlands Radio Orchestra and the Netherlands Broadcast Orchestra.

In the United States, his guest conducting appearances have included the symphony orchestras in Dallas, Tucson, Oklahoma City, Spokane, Dayton, Shreveport and San Antonio, as well as Ballet Metropolitan and the Akron University Opera.

Schram's studies have been largely in the European tradition under the tutelage of Franco Ferrara, Rafael Kubelik, Abraham Kaplan and Neeme Järvi. He has studied at the Conservatory of the Hague in the Netherlands, the universities of Calgary and Victoria, and the University of Washington, where he received the Doctor of Musical Arts in conducting.
The Lynn University Philharmonia sets the standard for conservatory level symphonic training. Now in its 18th season as a full symphony, the Philharmonia continues to present high-quality concerts with a wide range of repertoire.

The Philharmonia is directed by Albert-George Schram, who is also resident conductor of the Columbus and Nashville Symphonies.

The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993. In 1999 Lynn University took over the operations of the music division of the Harid Conservatory forming the Lynn University Conservatory of Music.

As an integral part of the education of the conservatory's graduate and undergraduate music students, the Philharmonia offers superior training through the preparation and performance of orchestral repertoire and a minimum of six public performances per year. It has presented several new works throughout its history, and has always been enthusiastically received by the public and the press. Greg Stepanich writes in the Palm Beach Arts Paper, “Both the first and fourth movements [Prokofiev Symphony No. 5] feature chattering motifs in the strings, music that sounds like sarcastic commentary on the previous bars, and the precision and ensemble of the Lynn violins was impressive. Just as impressive was the brass playing in the first movement in the chorale moment near the end; the trumpet tone in particular was round and rich, not merely loud and forceful, and it’s that kind of detail that make music deep rather than only entertaining.”

Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg and many guest conductors including Jon Robertson, David Lockington, Zeev Dorman, Joseph Silverstein, among others.
Our ORCHESTRA

Violin
Joe Adkins
Rafael Betancourt
Bianca Cortes
Adam Diderrich†
Ann Fontanella
Milena Ilieva
Svetlana Kosakovskaya†
Kelsey Lin
Eri Park
Ivan Prilepanski
Kaitlin Richardson**
Carl Schmid
Miranda S coma
Silvia Suarez
Vasile S ult ***
Ming-I Tsai*
Xinou Wei
Maryna Yermolenko*
Zhen-Yang Yu
Evgeniya Zharzhavskaya

Double Bass
Jeff Adkins†
Katherine Algarra
Andrew Angelin
Susana Obando†

Flute
Fabian Alvarez
Kelley Barnett
Luba Benediktovitch
Sarah Josephine Brand

Oboe
Sara Lynch
Evelyn Sedlack
Nicholas Thompson
John Weisberg

Clarinet
Stojo Miserlioski
Fabiola Andrea Porras
Ciprian Stancioi
Brian Wahrlich

Bassoon
Sandra Duque
Carlos F. Viña

French Horn
Erin Huang
Michael Kaiser-Cross
Daniel Leon
Cristina Rodriguez
Raul Rodriguez
Amr Selim
Dragana Simonovska

Trumpet
Brian Garcia
Aaron Heine
Jeffery Karlson

Trombone
Gentry Barolet
Rachel Britton
Alex MacDonald
Alex Nisbet

Bass Trombone
Steven Gellersen
Jullian Gellersen

Tuba
Julio Cruz
William Rueckert

Percussion
Joel Biedrzycki
John Patton
Chun-Yu Tsai
Chris Tusa

Harp
Kay Kemper

† Co-Concertmaster
* Assistant Concertmaster
** Principal Second Violin
*** Assistant Principal Second Violin
† Principal
† Associate Principal
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 1

Albert-George Schram,
music director and conductor

Saturday, Oct. 9, 2010 at 7:30 p.m.
Sunday, Oct. 10, 2010 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
**PROGRAM**

Saturday, Oct. 9, 2010 | Sunday, Oct. 10, 2010

*Feierlicher Einzug der Ritter des Johanniterordens*  
Richard Strauss  
arr. by Karl Kramer

Violin Concerto in E Minor, op. 64  
Felix Mendelssohn  
*Allegro molto appassionato*  
*Andante*  
*Allegretto non troppo — Allegro molto vivace*

Elmar Oliveira, violin

**INTERMISSION**

Symphony No. 5 in C-sharp Minor  
Gustav Mahler  
*Trauermarsch (Funeral March)*  
*Stürmisch bewegt, mit größter Vehemenz*  
*Scherzo*  
*Adagietto*  
*Rondo-Finale*
Elmar Oliveira is one of the most commanding violinists of our time, with his unsurpassed combination of impeccable artistry and old-world elegance. Mr. Oliveira is one of the few major artists committed to the entire spectrum of the violin world — constantly expanding traditional repertoire boundaries as a champion of contemporary music and rarely-heard works of the past, devoting energy to the development of the young artists of tomorrow, and enthusiastically supporting the art of modern violin and bow makers.

Among his generation’s most honored artists, Elmar Oliveira remains the first and only American violinist to win the Gold Medal at Moscow’s Tchaikovsky International Competition. He is also the first violinist to receive the coveted Avery Fisher Prize, in addition to capturing First Prizes at the Naumburg International Competition and the G.B. Dealey Competition.

Mr. Oliveira has become a familiar and much-admired figure at the world’s foremost concert venues. His rigorous international itinerary includes appearances in recital and with most of the world’s greatest orchestras, including the Zurich Tonhalle, Cleveland, Philadelphia, Leipzig, Gewandhaus Orchestras; the New York, Helsinki, Los Angeles and London Philharmonic Orchestras; and the San Francisco, Saint Louis, Boston, and Chicago Symphony Orchestras. He has also extensively toured Asia, South America, Australia and New Zealand.

Mr. Oliveira’s repertoire is among the most diverse of any of today’s preeminent artists. He has premiered works by such distinguished composers as Penderecki, Gould, Laderman, Wuorinen, Tower, Kernis, Panufnik, Lees, Flagello, Rosenman, Aitken, and Yardumian. He has also performed seldom-heard concerti by Ginastera, Rautavaara, Achron, Joachim, and many others.

A prodigious recording artist, he is a three time Grammy nominee. His discography on Artek, Angel, SONY Masterworks, Vox, Delos, IMP, Naxos, Ondine, and Melodiya ranges widely from works by Bach and Vivaldi to the present. His best-selling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic (Ondine) won a Cannes Classical Award and has appeared on Gramophone’s “Editor’s Choice” and other Best Recordings lists around the world.

Mr. Oliveira has received honorary doctorates from the Manhattan School of Music and Binghamton University as well as the Order of Santiago, Portugal’s highest civilian honor. Elmar Oliveira performs on an instrument known as the “Stretton,” made ca. 1729-30 by Giuseppe Guarneri del Gesu, and on several other violins by outstanding contemporary makers.

Mr. Oliveira is a distinguished Artist in Residence at the Lynn University Conservatory of Music in Boca Raton, Florida.
Richard Strauss (1864-1949) had a long life which spanned the rich chromatic style of the late 19th century, the beginning of the 20th century marked by radical changes in both political life and artistic style to the aftermath of World War II. His own style was strongly influenced as a young man by Wagner’s extended tonality and his use of a large orchestra with expanded string and brass sections. By 1885, Strauss had become increasingly fascinated by Wagner and also by the rhythmic energy and extrovert style of Franz Liszt, who had essentially developed the tone poem or symphonic poem, which was a kind of program music that depicted the characters, moods and events of a story in orchestral music, but in a looser, more episodic structure than the symphony. Strauss’ tone poems “Till Eulenspiegel,” “Don Quixote” and “Also Sprach Zarathustra,” with their energy and brilliant orchestration, were so successful that they made him famous in Germany and abroad.

As well as a composer, Strauss, like his contemporary Gustav Mahler, was also an acclaimed conductor, and both composers were among the most innovative orchestrators of the late 19th and early 20th centuries. A composer of prolific output, Strauss was also an important composer of opera, from the highly charged style of “Elektra” and “Salome” to the much lighter, neo-classical style of “Capriccio.”

“Feuerlicher Einzug” Trv. 224 (Solemn Entrance) (1909) is a short work scored for brass and timpani – 12 trumpets, 3 solo trumpets, 4 horns, 4 trombones and 2 tubas. Unlike the flamboyant style of the tone poems, it is a reflective and restrained piece. It opens with two soft introductory phrases, like calls to attention. From the opening dotted figure triplets rise to a full sustained chord leading into the main section. The character of this main section is solemn, noble and dignified. It starts softly in a chorale-like texture, which then opens up in a crescendo. As the full texture consolidates, Strauss brings back the dotted figure and triplets from the introduction to make an impressive conclusion.
Felix Mendelssohn (1809-1847)
Violin Concerto in E Minor, op. 64

In July 1838, Felix Mendelssohn (1809-47) composer, pianist and conductor of the Leipzig Gewandhaus Orchestra, one of the leading orchestras in Europe, wrote to his friend Ferdinand David: “I would like to write a violin concerto next winter. One in E minor keeps going through my head. The beginning gives me no peace.” It was not until some six years later, though, in September 1844, that Mendelssohn completed the concerto.

The friendship between Mendelssohn and David was both personal and musical. At twelve, showing remarkable musical talent and personal maturity, Ferdinand David became a pupil of Louis Spohr, the respected composer and sought-after violin teacher. An indication of David’s maturity was that at only fifteen, he and his sister Louise, a pianist, made a concert tour of Berlin, Copenhagen, Dresden and Leipzig, and it was in Berlin that David first met Mendelssohn who was only eleven months older than he was. This meeting was to be the start of a life-long friendship. Already an acknowledged pianist and composer by the age of seventeen, Mendelssohn moved from Berlin to Leipzig in 1835 to become director of the Gewandhaus Orchestra. He wrote to David, inviting him to become the orchestra’s concertmaster, a position David was to retain for thirty-seven years in addition to his solo appearances.

In the years between Mendelssohn’s initial conception of the violin concerto in 1838 and its completion in 1844, he was at the forefront of Germany’s musical life engaged in many concerts, as piano soloist, conducting the Gewandhaus season, as guest conductor for the Cologne, Düsseldorf and Schwerin musical festivals and giving the first performance of Schubert’s “Great” Symphony in C major.

Mendelssohn began drafting the concerto in a trip to London where he conducted Handel’s oratorio “Israel and Egypt” and played the piano solo in Beethoven’s Emperor Concerto to great public acclaim. Despite all his concerts and popularity, the violin concerto, still in draft form, continued to preoccupy him, and as the work progressed, he wrote extensively to David for advice on matters of violin technique. The first performance was on March 13, 1845, with David playing the solo part, but Mendelssohn was unable to conduct due to illness and the performance was conducted by Niels Gade.

Marked “Allegro molto appassionato” (fast and very impassioned); the first movement is powerful and intense. The violin’s opening subject, based on the E minor chord, ranges into the instrument’s upper register, accompanied by haunting touches of timpani that will characterize this theme throughout the movement. Mendelssohn skilfully reduces the full orchestral texture to allow the soloist’s soaring passagework in the approach to the lyrical and more inward second subject in G major, first present by flutes and clarinets, then by the solo violin.
This movement contains imaginative re-thinking of form and timbre; instead of an intense central development section, as would often be found in Beethoven, Mendelssohn reduces the tension by a dialogue between the soloist and orchestra based on the opening idea, with its timpani coloring, the development culminating in an extended solo cadenza, a feature that would normally be heard just before the orchestral close of the movement.

Instead of a definite break between movements, after a forward-driving coda the orchestra decisively closes the movement, but a bassoon sustains the single note, B, in the final chord of the movement, and in a magical transition, rises to C for the second movement. This rising figure, B to C, and its descending complement, patterns the Andante, bringing out the violin’s lyricism and beauty of tone, partnered by the orchestral strings. At the center of the movement is a change of expressive character to yearning with a throbbing accompaniment, but its activity subsides and the serenely beautiful opening returns to end the movement “pp.”

As if reluctant to break the lyrical mood, Mendelssohn writes an introduction to the finale which brings back the E minor of the opening movement before hinting at the change to E major that will bring in one of the most splendid rhythmic finales in the concerto repertory. The solo violin takes center stage in writing characterized by lightness and energy. The finale’s rhythmic precision and melodic contours recall the composer’s Octet and music for A Midsummer Night’s Dream, and the work ends with a brilliant coda.

**Gustav Mahler (1869-1911)**

**Symphony No. 5 in C-sharp Minor**

On February 24th, 1901, Gustav Mahler (1869-1911) suffered a severe hemorrhage, as if struck by a hammer blow, while on the podium of the Vienna Imperial Opera conducting Mozart’s last opera *Die Zauberflöte* (The Magic Flute). The attack was so severe that Mahler thought he was going to die, but he recovered during his summer vacation and in the fall resumed his customary heavy conducting schedule. No one, however, has such an intense experience of death and comes out unmarked and unscathed. It was to mark a profound change in his compositional style.

Mahler’s earlier works from the late 1880s and ’90s were known as the “Wunderhorn” years. They included the song cycle “Lieder eines fahrenden Gesellens” (Songs of a wayfaring lad) and the first four symphonies, and were known as “Wunderhorn” works since Mahler had set poems from the collection by Arnim and Brentano called *Des Knaben Wunderhorn* (The Boy’s Magic Horn) in the song cycle and movements in the Second, Third and Fourth Symphonies. Despite his recovery, the hammer blow had effectively closed the “Wunderhorn” years, because Mahler was profoundly affected by his serious brush with death.

The three subsequent major works — the Rückertlieder (songs on poems by Rückert), *Kindertotenlieder* (songs on the death of children) and the Fifth Symphony — were all leaner in style, somber in tone and haunted by death. With the Fifth, Mahler returns to the purely orchestral symphony, and so important was it in his output that he continued to revise the Fifth up to his death in 1911.

No symphony, apart from Beethoven’s Fifth, has such a concise and memorable opening. It is no
coincidence to bracket Beethoven’s Fifth with Mahler’s, because Beethoven had such a profound influence on Mahler as conductor and composer. Beethoven’s Fifth functions as a kind of background model for Mahler’s Fifth, a model that is both adapted and transformed. Beethoven’s famous opening, the strong declarative motif played by full orchestra – three short repeated notes followed by a longer note – patterns Mahler’s opening. Mahler’s opening, similarly three short repeated notes followed by a longer one, is not played by the full orchestra but only by a trumpet solo, the sound coming as if out of the void. Where the character of Beethoven’s first movement is conflict and defiance, the main theme of Mahler’s first movement is an elegiac funeral march, set low in the first violins and continually dragged down towards the earth. As if to underscore the presence of death in the movement, Mahler includes a turn figure in the cellos which he had used in Kindertotenlieder for one of the songs of death of children, and which he will use again some eight years later for the threnody of death that opens the finale of Das Lied von der Erde (the song of the earth).

The development at the center of the first movement is a wild eruption, as if Mahler is straining against the constraints of range and tonality, and against time itself. At the end of this impassioned outburst the whole orchestra is aligned in powerful chords to re-establish order for the recapitulation, which brings back, rescored, the trumpet motto and the funeral march. The trumpet motto continues to haunt the rest of the movement, which ends with an eerie “pizzicato” thud.

Mahler’s extraordinary imagination continues in the next two movements, essentially two contrasted scherzos, one dark, wild and tempestuous in A minor, the other offbeat and playful in F major. The A minor scherzo, however, brings back a slightly altered version of the first movement funeral march; and after the scherzo material returns, the momentum stills for one of the most inward and moving passages in the whole symphonic repertory: a cello recitative, “pp,” like a yearning, heartfelt plea, accompanied by a pianissimo timpani roll. It leads into the return of the funeral march and the tempestuous scherzo.

The symphony has five movements, so the slow movement is placed fourth. Although the shortest on paper, a mere five pages, it is the expressive center of the work. This slow movement is the famous “Adagietto,” scored for strings and harp that Leonard Bernstein asked to be played at his funeral. It is a movement of a sublime beauty, inward in quality in a very slow tempo. As the melody expands it reaches up to a climax on a high A, “ff,” then curves back down in a decrescendo over nearly two octaves. The movement is in three-part form, with the central section an impassioned reaching up and outwards. This in turn gives way for the return of the opening section, even more beautiful than before. The impassioned inner section of the “Adagietto” will also be quoted twice in the finale, a cheerful rondo in D major, where the downward direction of death in the first movement is now reversed in a movement of energy and exuberance to conclude one of the masterpieces of the symphonic literature.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 2

Albert-George Schram,
music director and conductor

Saturday, Nov. 6, 2010 at 7:30 p.m.
Sunday, Nov. 7, 2010 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
Overture to *Russian and Ludmilla*  
Mikhail Glinka

Piano Concerto No. 25 in C Major, K. 503  
Wolfgang Amadeus Mozart

* Allegro maestoso  
* Andante  
* Allegretto  

**Tao Lin**, piano

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**INTERMISSION**

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Symphony No. 2 in D Major, op.43  
Jean Sibelius

* Allegretto  
* Tempo andante, ma rubato  
* Vivacissimo (attacca)  
* Finale: Allegro moderato
Chinese-American pianist Tao Lin's appearances in Asia, North America and Europe have brought unanimous critical accolades and praise for his subtle, intimate pianism and brilliant technique. A versatile musician, he is equally at home as soloist, recitalist and chamber musician.

Born into a musical family in Shanghai, he began piano lessons at the age of four, first with his mother and later his father, both on faculty at the Shanghai Conservatory of Music. The following year saw his first public performance and at the age of eight, he gained entrance to the Shanghai Conservatory of Music. As a teenager, he performed in the Chinese premiere of Bartok's *Sonata for two Pianos and Percussion*, a major musical event at the time. After moving to the United States, Mr. Lin continued his active concert activities.

As a soloist, he has performed with Moscow Chamber Orchestra, Winnipeg Symphony, Miami Chamber Orchestra, Knoxville Civic Orchestra, University of Miami Symphony, Harid Philharmonia, and Lynn University Chamber Orchestra. A devoted chamber musician, Mr. Lin has concertized throughout the United States as a founding member (with Jacques Thibaud String Trio) of the Berlin Piano Quartet. He has also appeared in concerts with Miami, Bergonzi, Alcon, and Rosalyra String Quartets as well as with distinguished musicians such as Ida Haendel, Elmar Oliveira, Roberto Diaz, William De Rosa, Charles Castleton, Roberta Peters, Eugenia Zukerman, Shunske Sato, Philip Quint, Claudio Bohorquez and members of Metropolitan Opera, Philadelphia, St. Louis, National, Minnesota, Pittsburg, Berlin Staatskapelle Orchestras.

Recent and upcoming engagements include concerts in California (Santa Rosa, Yuba City, Gualala Arts Center, Orange County, La Jolla, San Francisco and Los Angeles), New York (Rockefeller University, Chautauqua Institute), Washington DC (The National Gallery of Art, Dumbarton Concerts, Kennedy Center for Performing Arts), Chicago, Arkansas (Little Rock), Alabama (Mobile), St. Louis and Florida (Miami, Sanibel, Pensacola, and Kravis Center in West Palm Beach).

Mr. Lin's competition accomplishments have included National Society of Arts and Letters, Music Teacher's National Association, Palm Beach International Invitational Piano Competition, 1st International Piano-e-Competition, William Kapell International Piano Competition and 1st Osaka International Chamber Music Competition.

He is currently Professor of Collaborative Piano at the Lynn University Conservatory of Music. During summer months, he serves as an official collaborative pianist for Bowdoin International Music Festival. Mr. Lin has recorded for Piano Lovers, Romeo, and Poinciana labels. He is represented by Lisa Sapinkopf Artist Management.
Mikhail Glinka (1804-1857)

Overture to *Russian and Ludmilla*

Mikhail Ivanovich Glinka (1804-1857) was important in Russian music as one of the first to incorporate traditional Russian folk music into his works. He is best known for his first opera *A Life for the Tzar* and the overture to his second opera *Russian and Ludmilla*. Glinka's background was a provincial noble family and he first gained knowledge of music from the servants singing folk-songs and also from Russian church music, with its sonorous bells and intoned singing. In his early years he played the piano in chamber music and conducted a local orchestra which gave him invaluable practical experience in orchestration.

In 1818 he was sent to school in St. Petersburg, and the city became his base after he had completed his studies. Taking an undemanding job in the civil service, as other members of the minor nobility did, he was nevertheless able to use his family position and develop contacts to become part of the aristocratic literary and musical salons of the day. After traveling in Italy and hearing first performances of operas by Bellini and Donizetti in Milan, Glinka returned to Russia. In 1834 at a literary soirée at the home of Vasily Andreyevich Zhukovsky, a Russian poet and translator, Glinka told him that he was interested in writing a Russian opera which became *A Life for the Tzar*, incorporating distinctive Russian rhythm and melody and was the first opera to introduce such identifiably Russian features.

*Russian and Ludmilla*, initially conceived in 1836, shortly after the success of *A Life for the Tzar*, was loosely based on a poem by Pushkin and written on a mixture of texts by Bakhturin and Shirkov. The plot became complicated and unwieldy, but included elements of magic that enabled Glinka to create distinctive sonorities that became a basis for other Russian composers writing on fantasy or Oriental themes, like Rimsky-Korsakov's *Scheherazade* and Stravinsky's *The Firebird*.

*Russian and Ludmilla* is a fantasy epic, including a wedding of Russian and Ludmilla, her abduction by the magician Chernomor, jealousy by Ludmilla's rejected suitor Farlaf, a magic castle, and Russian awakening his enchanted sleeping bride with a magic ring. Not surprising that with such a complicated plot the opera has not stayed in the repertory, even in Russia, but the overture, written last, has remained an enduring favorite. It is an exuberant romp. After some initial scuttling strings, the main melody is a short, upward rising triadic figure followed by swoops of eighth notes in the flute and upper strings, offbeat and sizzling away on high octane. Glinka's travels in Europe did not go amiss, because the overture recalls to listeners delightful shades of the Folies Bergères and Offenbach's *Orpheus in the Underworld*, and even Mendelssohn's *A Midsummer Night's Dream* in the open horn phrases between the crisp, energetic opening theme and the second melody in violas and cellos. This melody leads back to the energetic opening figure and the overture ends with an exciting coda.
Wolfgang Amadeus Mozart (1756-1791)
Piano Concerto No. 25 in C Major, K. 503

In his book, Mozart: The Golden Years, writer H.C. Robbins Landon described Mozart’s outstanding contribution to the piano concerto in the years 1782-86. Since he did not have regular court employment like Haydn, Mozart had to earn money from his compositions and playing concerts, particularly in the subscription series, known as “Akademies,” which were supported by members of the nobility. Out of his twenty seven piano concertos, fifteen were written and performed during these few years, and after K. 503, there were only two more piano concertos, the lavish ‘Coronation’ concerto in D, K. 537, written in 1787, and the beautiful, restrained B-flat concerto K. 595, which Mozart played in his last year, 1791, but which may well have been started in 1788.

A child prodigy, Mozart had been playing the piano in the courts of Europe before he was seven years old. (With his small build, accentuated by childhood illnesses, his father often put it about that he was a couple of years younger than his real age to make the “Wunderkind’s” musical ability appear even more miraculous). On his travels, both as a child and a teenager, he learned the style of piano concerto writing from older composers like J.C. Bach in London, and tried his hand at the genre in the 1770s with early works of accomplished charm.

But the great piano concertos of the 1780s show Mozart’s enormously expanded compositional skill and understanding of the piano concerto, in the interrelationship between piano and orchestra and Mozart’s modifications of the form that show the hand of a master. The mature piano concertos can be broadly divided into two types: the outgoing works, like the C major concerto, K. 503, characterized by energy and rhythmic momentum; and the more inward, reflective works, like the C minor piano concerto, K. 491 and the A major piano concerto, K. 488. Both types, though, are often inflected by characteristics of the other, so that outgoing works contain moments of inwardness and reflection, and the more inward express drama or intensification within their overall musical personality.

The piano concerto was an ideal medium for Mozart to play the solo parts in his own works, and in letters to his father, he describes the success of different concerts, how the more discerning members of the aristocracy (the ‘cognoscenti’ — those in the know) appreciated the fine points of compositional writing while the melodic inventiveness and crisply tailored rhythms were a great popular success with the audiences. The piano concerto in C, K. 503, is one of Mozart’s most splendid concertos, and this character of splendor is conveyed by the use of two trumpets and timpani, as well as two horns and the standard late 18th century orchestration of flute, two oboes, two bassoons and strings. Written in the usual three movements for a concerto — fast, slow, fast — the first movement is framed by an orchestral ritornello which contains the imposing dotted figure of the first subject and by contrast the more lyrical second theme. This orchestral summary, containing the movement’s most important musical ideas — as a kind of preview for the audience of what the rest of the movement will be about — is then expanded throughout the movement by interplay between the piano and the orchestra. The piano elaborates the material through exciting passage work, highlighting the performative side of the music — the excitement of interchange between piano and orchestra and between the players.
In no other composer is the balance between musical discourse and performing elaboration so perfectly judged and integrated as in Mozart's concertos: with Beethoven, soloist and orchestra are often pitted against one another in a dramatic opposition while in the 19th concertos of Chopin and Liszt, with the extreme development of the role of the piano soloist, after the initial instrumental introduction, the orchestra has comparatively little role to play in the musical design. In Mozart's concertos, though, as in K.503, the orchestra not only introduces melodies and accompanies the piano's rich figuration, but also provides the links between one section and another, connections that are integral to the clarity of the musical structure. In the first movement this stems from two clearly contrasted figures: the opening, declarative downbeat dotted theme and the softly contoured upbeat figure, consisting of three repeated notes leading to an upward-resolving appoggiatura or leaning figure. Much of the interest of the movement depends on the play between these two figures, and the two characters of downbeat and upbeat.

It is evident from the dexterity of the piano writing in both the first movement and the finale that Mozart was a great pianist. His ability to provide exciting runs, octaves and broken chord figuration across the range of the instrument is evident in both the first movement and in the rondo finale, where the opening lilting theme presented by the orchestra literally "comes round" after the piano takes the orchestra into exciting excursions into different keys only to come back to touch base with the opening theme again, to the delight of the audience and also of the players. We sense in such movements Mozart's sheer verve in writing, and playing, music of such energy, wit and suppleness. In between these wonderful outer movements is an Andante in the key of F major, which provides both the reflection and contrast to the activity of the fast movements. Written in 3/4 time, the trumpets and timpani are omitted in a movement of flowing lyricism and dialogue between the piano and the orchestra. By contrast with the first movement, where the second theme is more lyrical as a contrast to the strongly profiled rhythmic contour of the dotted opening, in the second movement Mozart reverses the procedure in the context of the lyrical Andante: its first theme is lyrical and reflective which the second theme is sprightly and charming, as if it had stepped out of the pages of one of Mozart's comic operas — and since Mozart completed The Marriage of Figaro in the same year as the concerto, this is quite conceivable.

The piano concerto in C is one of the great concertos, not only Mozart's but in the piano concerto literature altogether. It is the perfect combination of musical discourse and performance opportunities and a great favorite with musicians and audiences alike. As Mozart replied to the Emperor in the film Amadeus when the Emperor complained about Mozart's works having too many notes, Mozart replied: "No, your Majesty, just the right number of notes."

Jean Sibelius (1865-1957)
Symphony No. 2 in D Major, op. 43

Jean Sibelius (1865-1957) was the most important Finnish composer of the late 19th century and the first half of the 20th century. He made a significant contribution to orchestral music, particularly through his seven symphonies, his violin concerto and his tone poems, based on folk legends with distinctive dark coloration that evokes the woods and mist-shrouded landscape of his country. His initial musical training was as a violinist, and in the years 1887-89 he studied violin and composition at the Helsinki Music Institute.
In his subsequent studies, first in Berlin then in Vienna, he heard the symphonies of Brahms and Bruckner, who he deeply admired, and steeped himself in the epic mythology of Finland with its gods and heroes. This was to be critical for what would be his life’s project — the development of a distinctive music of his homeland that would convey its specific contour of modal harmonies and folk melodies which Sibelius described as “that sonorous, remarkably melancholy monotony in all Finnish melodies.” Some of the works that brought him to international attention were “The Swan of Tuonela” and the first symphony, where he addressed the challenge of incorporating distinctive Finnish material with the four movement symphony.

The second symphony was written in 1901-02, and first performed by the Philharmonic Society, Helsinki, with the composer conducting. Although it is in the usual four movements, Sibelius’s melodic style is quite distinctive, using folk melodies with a narrow range, modal harmony and often a dark, trenchant orchestration. The first movement, Allegretto, is a pastoral evocation, and shows Sibelius’s preference for avoiding the first beat of the bar and symmetrical phrases, so the phrases have the quality of flexibility and fluidity. Rather than specific, clearly contoured themes, he uses evocative segments, changing color strands between the different orchestral groups and layering them. The second movement in D minor, starts with pizzicato basses, then taken over by pizzicato cellos, overlaid by a mournful, modal melody in the bassoons. From this lugubrious opening, the second movement is made up of disjunct blocks of sound, two of which end with timpani rolls. At the end of the second of these segments, a lead-in takes us to the central section of the movement, an extended elegiac refrain, largely carried by the strings by with commentary by choirs of woodwind and punctuated by brass in a somber, modal D. The closing of the movement brings back the timpani trill underlying a determined ending “Pesante” (heavy) for the full orchestra.

The scherzo in B-flat is fleet-moving, in the time signature of 6/8, with two groups of three eighth-notes per bar, but rather than the rough humor of Beethoven’s famous scherzos or the ironic drive of Mahler’s, this movement, while fleet-moving in the strings, is overlaid by ominous brass chords. The trio in G-flat major is a slow, reflective brass chorale, and in fact the movement is a five part scherzo, as the trio comes back a second time, leading straight into the finale in D major. For the first time in the work, the elements that had been so disjunct in the first and second movement now coalesce at the beginning of the finale in a clear melody centered on three rising notes. After a subdued transition, the center of the movement deploys a series of these three-note rising figures, pushed forwards with a sense of urgency towards a dominant pedal in the timpani, in a forceful crescendo leading to the recapitulation. The main theme returns, rescored for full orchestra, but with a slightly menacing undercut, as if the return is incipiently threatened, even in the bright day of the full orchestral statement. Sibelius denied any explicit political meaning to the second symphony, but given his well-known identification with Finland’s identity and political autonomy and his opposition to Russia’s constant threats to Finland’s sovereignty, such a reading cannot be totally excluded.
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Keith C. and Elaine Johnson Wold Performing Arts Center
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Featuring winners of the annual Conservatory Concerto Competition

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The students you are hearing are the winners of the 2010 Lynn University Conservatory of Music Concerto Competition.

See insert for program details.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 4

Gunther Schuller,
guest conductor

Saturday, Jan. 29, 2011 at 7:30 p.m.
Sunday, Jan. 30, 2011 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.

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World Premiere of the selected work from the 2010 International Call for Scores

Concerto for Piano, Trumpet and Strings in C Minor, op. 35  
Allegretto  
Lento  
Moderato  
Allegro con brio

Lisa Leonard, piano  
Marc Reese, trumpet

Symphony No. 3 in F Major, op. 90  
Allegro con brio  
Andante  
Poco allegretto  
Allegro

Dmitri Shostakovitch  
Johannes Brahms
Gunther Schuller has developed a musical career that ranges from composing and conducting to his extensive work as an educator, jazz historian, administrator, music publisher, record producer and author. Mr. Schuller was principal French horn at the age of 17 with the Cincinnati Symphony, and rose to that position seven years later with the Metropolitan Opera. In 1959 he gave up performing to devote himself primarily to composition, and has since been rewarded with the Pulitzer Prize (1994), two Guggenheim fellowships, the Darius Milhaud Award, the Rodgers & Hammerstein Award, the William Schuman Award from Columbia University for lifetime achievement, a MacArthur Award, numerous Lifetime Achievement awards and is an original member of the American Classical Music Hall of Fame. As a conductor, Mr. Schuller travels throughout the world, leading major ensembles from New Zealand to Holland to St. Louis. Mr. Schuller has written dozens of essays and four books, including renowned jazz history studies and a volume on the art of conducting, entitled The Compleat Conductor. Mr. Schuller also founded and led the New England Ragtime Ensemble, and is largely responsible for the renaissance of Scott Joplin and other ragtime greats. Most recently, Mr. Schuller returned from the Edinburgh Festival where he conducted the Royal Scottish National Orchestra and the Scottish National Jazz Orchestra. Mr. Schuller has led the Bach Festival, in Spokane, Washington as Artistic Director since 1993.
Lisa
LEONARD

Hailed as a pianist who "communicates deep artistic understanding through a powerful and virtuosic technique," Lisa Leonard enjoys a diverse career as soloist, chamber musician, and educator. In 1990 at the age of 17, Ms. Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy Center. She has appeared throughout Europe, Japan, Russia, and North America with many orchestras including recent performances with the Redlands Symphony Orchestra, the Oregon Mozart Players, and the Simon Bolivar Orchestra of Venezuela under the baton of Gustavo Dudamel. An active chamber musician, she has performed with members of the Berlin, Vienna, New York, Cleveland and Cincinnati Symphonies in addition to members of the American and Mendelssohn String Quartets, and the Empire Brass Quintet in performances featured on National Public Radios' "Performance Today" and "Command Performance" programs. Her love of new music has resulted in several premieres of both solo and chamber music including James Stephenson's Concerto for Trumpet and Piano which was written for her and her husband, Marc Reese, which they premiered with the Lynn University Philharmonia. The performance was noted as one of South Florida's Top 10 performances of 2007 which also included her performance of the Brahms F minor Piano Quintet at the Palm Beach Chamber Music Festival. Ms. Leonard has served on the faculties of the North Carolina School of the Arts, the Meadowmount School of Music, and the Las Vegas Music Festival. She has performed at the Pacific Music Festival, Gilmore International, Caramoor, the East/West International Festival and is currently the head of the Graduate Instrumental Collaborative Piano Program at Lynn University. She can be heard on the Klavier, Centaur, and Summit labels and has been featured on Japan's NHK television network. A native of Washington D.C., Ms. Leonard received her M.M. and B.M. from the Manhattan School of Music where she was the premiere recipient of both the Rubinstein and Balsam awards, two of the highest awards given. Her former teachers include Marc Silverman, Suzanne W. Guy, Eric Larsen, Isidore Cohen, Thomas Schumacher, Cynthia Phelps, David Geber and the Meadowmount Trio.
Internationally acclaimed trumpeter Marc Reese joined the Empire Brass in 1996. Mr. Reese maintains a busy schedule as a chamber musician and soloist touring extensively throughout the United States, Europe, and the Far East. He continually receives critical acclaim for his performances throughout the world including recent performances at the Kennedy Center, Mozarteum in Salzburg and Tokyo's Suntory Hall.

Highly regarded as an orchestral musician, Mr. Reese has been engaged to perform with the New York Philharmonic, Cleveland Orchestra, and Boston Symphony Orchestra. He is a frequent performer and teacher at the world's great summer festivals including Marlboro, Tanglewood, and the Pacific Music Festival. Mr. Reese has taken part in numerous premieres of new music and is responsible for commissioning multiple new works for the trumpet in various settings. He has also created dozens of new arrangements for both the trumpet and the brass quintet.

In addition to recording for Telarc with the Empire Brass, Mr. Reese has recorded for Sony with the Boston Pops and has been featured on the Naxos label with the Boston Modern Orchestra Project. He has performed on PBS' Evening at Pops, and has appeared on Japan's NHK TV. Mr. Reese's debut solo album, The Other Trumpet, will be released later this year.

As an educator Mr. Reese serves as Assistant Dean and Head of the Brass Department for Lynn University's Conservatory of Music. He conducts master classes throughout the world as a Bach trumpet artist and clinician and is in demand as a performer and adjudicator at international brass conferences and competitions. Mr. Reese has contributed articles to various brass publications and is the contributing editor of the International Trumpet Guild Journal's Chamber Connection, a recurring column that deals with the many facets of brass chamber music.

As a young artist Mr. Reese attended the Tanglewood Institute and Juilliard School where he studied with Mel Broiles and Mark Gould. He received his B.M. from Boston University as a student of Roger Voisin, was a Fellow at the Tanglewood Music Center and went on to receive his M.M. from the New England Conservatory studying with Tim Morrison.

For the latest information, visit www.MarcReese.com.
Dmitri Shostakovich (1906-1975)
Concerto for Piano, Trumpet and Strings in C Minor, op. 35

It is hard for us, years after the internal collapse of Communism in the Soviet Union, to reconstruct the iron-fisted control and the terror perpetrated during the Stalinist years, the constant vigilance over what a person said or did, the phone taps, spying on neighbors and even family members, and interrogations by the KGB. A person in the public eye, such as Shostakovich, was considered accountable for how his or her works as expressing Soviet policy in the arts or literature, and fame was little or no protection from internal “correction.” However, during the 1920s, in the years between the Russian Revolution of 1917 and Stalin’s repressive regime in the 1930s, the cities of St. Petersburg and Moscow had been active centers for new music, painting and literature. Bartok included Russia in a tour of European cities to play his piano music and Berg’s atonal music was also performed including his opera Wozzeck whose innovatory style and subject of an oppressed soldier had a profound effect on Shostakovich (1906-75), one of the 20th century’s most important and prolific Russian composers.

By 1929 this comparative tolerance was replaced by hard-line state control of the arts, and in that year the Russian Association of Proletarian Music (RAPM) promulgated the official policy that could be summarized as “music for the People” Although RAPM was replaced in 1932 by the Union of Soviet Composers, it was soon clear that far from an open forum for furthering musical ideas, the Union of Soviet Composers was also an organ of party policy. With Stalin’s seizure of power, Western “dissident” elements were banned. A rigid orthodoxy of conformism was introduced through the policy of Soviet Socialist Realism. The Union of Soviet Socialist Composers was opposed to “formalism”, dissonance and jazz (as a dissident, corrupt form of music) and supporting melody and popular accessibility. Shostakovich’s opera Lady Macbeth of Mtsensk, which has been playing to full houses for over a hundred performances, was severely criticized by the Party newspaper “Pravda” in 1936. The opera was immediately taken out of the repertory, and Shostakovich felt so threatened for his safety that he withdrew his Fourth Symphony. He described the Fifth Symphony as “A Soviet Artist’s Practical Creative Response to Just Criticism.” Despite Shostakovich’s “restitution” during the Kruschev years in the ‘50s, it took a long time for the shadow of intimidation to be removed.

The Piano Concerto No.1 with trumpet obbligato was first performed at the Philharmonic Bolshoy Hall in October 1933, some few months before the shocking setback by official party criticism of Lady Macbeth of Mtsensk. Shostakovich played the piano with Aleksandr Schmidt of the Leningrad Philharmonic Orchestra playing the important trumpet part. While Shostakovich’s works are often associated with somber melancholy or irony, there are different sides to his musical personality, including a playful, skittish even odd-ball character which makes its appearance in this concerto.
After an opening flourish, the piano opens with a dark theme in C minor in the low register of the piano, momentarily wrenched out of key as is so characteristic of Shostakovich then pulled back to C minor for the orchestra's repeat of the theme. All of a sudden the piano breaks in with what will be a series of fast, abrupt digressions confronting the orchestra, which show Shostakovich's black humor, skittish and subversive. The dark opening theme returns at the end of the movement for the coda, ending quietly in the piano's lowest register.

Highly evocative, the slow movement is like a dream, fragile and strange. The orchestra opens softly, as if holding its breath, and the piano enters hesitantly, opening out into a strange, dislocated waltz. The dream is disrupted by a loud outbreak of powerful octaves—the voice of protest or defiance. In the ensuing silence there is a passing reference to Tchaikovsky, almost like searching for the past, but the music returns to its solitary present as the dream-like waltz returns.

**Johannes Brahms (1833-1897)**

**Symphony No. 3 in F Major, op. 90**

More was at stake than a question of phrasing or intonation; at issue was nothing less than the future direction of music, a question as politically charged as it was musically significant, and one rife with conflict in the second half of the 19th century. It stemmed from bitterly contested views about the direction of music after Beethoven, who had transformed musical style making it more powerful and individual.

The issue was interpreting Beethoven's legacy. Wagner took the vocal finale of Beethoven's Ninth Symphony as the stepping stone to the new music of his operas, which used extended tonality in long, over-arching phrases which carried the listener along but obscured any sense of location or center. Brahms, on the other hand, the main advocate for a different interpretation of Beethoven's works, was strongly opposed to the new music, seeing excessive use of chromaticism in extended tonality as undermining both the language and forms of music. Nowhere was this as critical as in the symphony, the largest and most important public form other than opera.

Such a great deal was invested for Brahms in writing a symphony which would inevitably be compared to Beethoven. He felt he had to write a large-scale, serious symphony which would demonstrate the continued viability and relevance of the form at a time that the symphony was being challenged by the looser, more episodic tone-poem and by Wagner's operas.

A free-flowing bridge in the piano for the third movement takes us to the rhythmically articulated finale. The playful perversity of the first movement returns in the finale, faster and more rhythmically driven. Also, like the first movement, the form is full of sudden breaks, interruptions as if a different character in a play appears and wants to give a speech. About a third the way through the movement, it becomes manic: the tempo takes off in a wild romp, and stops just as abruptly as it started, but the movement is full of frenetic energy teetering on the brink. Suddenly, at the midpoint of the movement, the trumpet breaks in with a mock-sentimental melody, like the sound of a street fair such as Stravinsky used in *Petrushka*, but it is evidently in the wrong place—or possibly the wrong work—as the scooting orchestral material takes over. The piano's rhythmically driven material returns for an exciting end to the movement.
Acutely aware of the significance of this challenge, Brahms deferred writing a symphony for many years, preferring to build his reputation and refine his compositional skills in piano pieces, chamber music and concerto. When he was 43, after much self-criticism, his first symphony, which he had been working on since 1855, was performed in 1876, to critical and public acclaim. It is in the key of C minor, the key of Beethoven’s famous 5th symphony, as if Brahms was consciously assuming Beethoven’s mantle, and placing himself in the German symphonic line. The Second Symphony in D major followed quickly the following year and is a much more relaxed work. The last pair of symphonies, No. 3 in F major and No. 4 in E minor, appeared in the next decade, in 1883 and 1885 respectively.

The Third is a large-scale work in the traditional four movements, and is based on the motif F-A-F (“frei aber froh” — free but happy, a response to Schumann’s F-A-E motto (“frei aber einsam” — free but alone). Unlike the relaxed D major symphony, the F major symphony has a strong, serious character, defined by the powerfully articulated opening figure in the violins that sweeps down over one and a half octaves. In addition to its rhythmic profile, its serious character is reinforced by Brahms’ reinterpretation of the F’s of the motif, as F minor which alternates with F major, and also as part of D-flat major, to give a rich color to the tonal center of F.

Brahms’ orchestral preference is for a substantial sound especially cellos, and clarinets, which play the second subject. After a wide-ranging development where the opening motif alternates with the beginning of the second subject, a crescendo leads in to the emphatic return of the first theme for the recapitulation. This provides a clear reference point in the movement, which unfolds a highly integrated network of musical ideas.

Unlike Beethoven, Brahms does not use either very slow tempi or the fast, eccentric scherzo. Instead, the inner movements are a complementary pair of medium tempo movements, the Andante in C major, an appealing, intermezzo-type movement with lighter scoring that features the wind instruments, and C minor, Poco Allegretto, its dark inverse. The third movement is perhaps one of Brahms’ most inward, yearning movements, characterized by a sighing figure, first presented in the cellos, and in a superb rescoring, brought back later in the movement by the melancholy sound of the oboe.

The finale, a large-scale movement in F minor, parallels the first movement as the closing frame to the symphony. It contrasts a suppressed opening with forte, explosive passages. Brahms uses his other favorite instrument, the cello, for the asymmetrical second theme. The contrasts of dynamics and material pattern the whole movement of drama and confrontation, but right at the end, in the coda, it reverts to the F major of the first movement, and in an almost magical moment, the F-A-F motto returns to softly close, not only the finale but the whole work.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 5

Jon Robertson,
guest conductor

Saturday, Feb. 19, 2011 at 7:30 p.m.
Sunday, Feb. 20, 2011 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
Piano Concerto No. 5 in E-flat Major, op. 73 ("Emperor")
  Allegro
  Adagio un poco mosso
  Rondo: Allegro ma non troppo

Roberta Rust, piano

INTERMISSION

Symphony No. 6 in D Major, op. 60
  Allegro non tanto
  Adagio
  Scherzo (Furiant), Presto
  Finale, Allegro con spirito

Antonín Dvořák
Roberta Rust enjoys a vibrant global career as classical pianist and pedagogue. Her acclaimed recordings feature music of Debussy, Haydn, Villa-Lobos, Prokofiev, and contemporary American composers. Of her most recent release, FANFARE Magazine notes “she proves herself a first-rate Debussy player . . . This is quite simply one of the finest Debussy discs I have heard in recent memory . . .”. Her solo recitals include performances at Sala Cecilia Meireles in Rio de Janeiro, Weill Recital Hall at Carnegie Hall and Merkin Concert Hall in New York City, the Corcoran Gallery in Washington D.C. and in chamber music with the Lark, Ying, and Amernet String Quartets. The New York Times hails her as “a powerhouse of a pianist” and The Miami Herald writes “Here was a virtuosa.” Festival appearances include the Beethoven Festival (Oyster Bay), OPUSFEST (Philippines), and La Gesse (France), and as concerto soloist with the Houston Symphony, Philippine Philharmonic, New World Symphony, Boca Raton Symphonia, and orchestras in Latin America. She served as Artistic Ambassador for the United States and was recipient of a major grant from the National Endowment for the Arts. Additional grants, prizes, and recognition were awarded her from the Organization of American States, National Society of Arts & Letters, and International Concours de Fortepiano in Paris.

Born in Texas of American Indian ancestry, Rust lives in Florida and serves as piano department head at the Lynn University Conservatory of Music in Boca Raton. She gives master classes internationally at prominent schools including the Shanghai Conservatory and Central Conservatory in Beijing, Seoul Arts High School, University of the Philippines, Interlochen and Idyllwild Arts Academies, Chautauqua, and institutions throughout South America, the Caribbean, and elsewhere in Asia. Rust also taught on the faculties of Florida International University and the Harid Conservatory and as guest faculty at the New World School of the Arts and the Dreyfoos School of the Arts in Palm Beach. She has written articles for Clavier Magazine and currently is a CD music critic for Clavier Companion. Please visit www.robertarust.com and on YouTube, RobertaRustPiano.
Ludwig van Beethoven (1770-1827)  
Piano Concerto No. 5 in E-flat Major, op. 73 ("Emperor")

Although Beethoven did not designate the name Emperor for his fifth and last piano concerto of 1809, it nevertheless conveys the grandeur and spacious scale that Beethoven had used some six years earlier in another defining work in E-flat major, the Third Symphony, the Eroica. The Eroica opens what is often called Beethoven's middle period, after he had endured the dislocation to his life, his health and his musical career due to the crisis over his deafness. Having visited different doctors who were unable to alleviate the increasing deterioration in his hearing, in the spring of 1802 Beethoven left Vienna for the village of Heiligenstadt where he wrote a moving document known as the Heiligenstadt Testament. The first part chronicles the problems of his deafness and the damaging effect on his playing career, his relationships with friends and publishers and his prospects of marriage. In the second half of the document, Beethoven changes the focus of his ideas and the tone in which they are expressed. If he can no longer hear with the outer ear, his creativity is unimpaired, and in fact sharpened without the constant distractions from the outside world. In accepting being a deaf musician, he nevertheless does so in a manner of confronting fate rather than passively accepting it. He redeems himself to his art, to bring into the world all the works he is capable of writing.

It is an astonishing and moving document; and the creative energy that it unleashes is channeled into a remarkable series of works over the next ten years, remarkable in scope and innovation, including the third through the eighth symphonies, the violin concerto, the Razumovsky string quartets, the great middle period piano sonatas and the piano concertos three, four and five. Not only are these some of Beethoven's most well known works, they are also some of his greatest. The British music writer Donald Francis Tovey wrote of the middle period works: "In their perfect fusion of untranslatable dramatic emotion with every beauty of musical design and tone they have never been equaled."

As well as its grand scale and style of heroic nobility, the Emperor piano concerto is striking in the manner of its opening with the piano alone. While the Fourth Piano Concerto also opens with unaccompanied piano, it is more in the character of a meditation in sound. With the Emperor, after a single E-flat chord, in the orchestra, it is a splendid gesture of presentation. The piano rolls out a grand flourish, an upward rolling broken chord spread over three octaves, which is repeated twice more, the next time on A-flat, the subdominant, the third time on B-flat, the dominant, which leads into the strong thematic material played by the orchestra. This declarative opening pits the soloist against the orchestra, which may be seen as a kind of symbolic conflict between Beethoven and his adversity. Sometimes, the two play together, sometimes they alternate the thematic material, but mostly there is a sense of powerful opposition particularly striking in the middle of the movement in the development section, where a series of octaves in both hands of the piano initiates a passage of intense power and opposition. But the movement is not all
storming the heavens: it is notable for passages of great delicacy in the top range of the piano, remote from the main thrust of the musical argument but an integral part of Beethoven's creative thinking in this movement. The rolling opening gesture returns at the beginning of the recapitulation and the movement concludes with an emphatic three chords that echo the three-fold rolling chords with which it began.

The middle movement, Adagio un poco mosso, is in the unusual key of B major — unusual because it is on the sharp side of the tonal layout of keys and E-flat major, the key of the out movements, is on the flat side. This unusual key enhances the remote and serene quality of the movement, a simple chorale-like opening in the strings which leads into a beautiful, pianissimo meditation in the piano, made up of descending triplets. This delicate writing of triplets flowers into exquisite sixteenth-note figures, where the melody is hidden within the figuration and underpinned by the wind instruments on the beat and the strings delicately accompanying off the beat.

**Antonín Dvořák (1841-1904)**

**Symphony No. 6 in D Major, op. 60**

During the late 19th century and early 20th century, one of the important ways that a composer was able to establish his identity and contribute to the mainstream of symphonic music was as a Nationalist composer. Nationalism was a feature of musical life in Russia, England, Finland and Bohemia. Even composers who were not associated with Nationalism, such as Mahler, would incorporate melodies with folk-like contours. Dvořák does not quote original folk-music so much as compose melodies that have the intervals and characteristic rhythmic irregularity of Czech folk music — in fact, recreating the spirit and character of Czech music in the symphony.

Czech composer Antonín Dvořák (1841-1904) was born in Nelahozeves near Prague, and showed early musical talent, studying organ, violin and viola. Although his parents were working-class people, they recognized his talent and encouraged his musical training. From 1857 he played viola in the concerts of the Cecilia Society in Prague, and later, from 1863, in the Provisional Theater as first viola, playing in operas by Mozart, Weber, Rossini, Verdi and Wagner. This gave him invaluable practical experience which he was able to use in writing his own symphonies.
During the 1870s, Dvořák turned his attention primarily to composition, working in a variety of forms, including the Serenade for Strings, quartets and a set of Moravian Duets which Brahms recommended enthusiastically to his publisher Simrock. This support initiated a long friendship between the two composers, but it was the success of Dvořák's Slavonic Dances that propelled him into fame in Germany, London and New York. He composed nine symphonies (like Schubert, Bruckner and Mahler); and since symphony and opera were considered the most important public forms in the later 19th century, Dvořák, like Brahms, did not start writing symphonies until he had contributed to other musical forms such as the string quartet and the concert overture. He regarded the symphony as the jewel in the composer's crown. Unlike the weighty works of Brahms and Bruckner, Dvořák's symphonies are full of melodic color, his ideas drawn from a variety of sources including folk-like themes and brass fanfares.

The Sixth Symphony dates from 1880 and was dedicated to conductor Hans Richter. It has a primarily pastoral quality, with the first movement in triple time, using the sonority of thirds and sixths in the same key and with a lifting melodic quality similar to the Second Symphony of Dvořák's friend and mentor, Johannes Brahms. The first movement's main theme is characterized by a swinging upbeat, where the last quarter note beat of the bar leans onto the first beat of the melody. Dvořák later modifies this upbeat into three eighth notes ("and three-and-ONE"), and this new variant will become the main material used in the central development section. By contrast, Dvořák uses a down-beat horn melody for the second subject, but retaining the dance-like quality of the movement's overall character.

The second movement in B-flat major, Adagio, opens with a short series of phrases in the winds introducing the main melody, played by the first violins. This tentative opening recalls, in both key and character, the slow movement of Beethoven's 9th Symphony. Dvořák shows his skill in scoring by handing the melodic phrases back and forth between the strings and winds. The most unexpected place in the movement is a strong interruption for full orchestra which briefly breaks the serene surface of the movement, and returns again before the movement's quiet, reflective close.

"Presto" is the tempo for the scherzo in D minor with cross accents against the movement's triple time. The fast tempo increases in the finale, returning to the work's key of D major, in a movement full of playfulness, dynamic contrasts and exuberant orchestral writing, which is nevertheless defined by clean lines and the melodic inventiveness that so delighted its first audiences and continues to do so today.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 6
With the Master Chorale of South Florida

Albert-George Schram,
music director and conductor

Joshua Habermann,
Master Chorale of South Florida artistic director and conductor

Saturday, March 26, 2011 at 7:30 p.m.
Sunday, March 27, 2011 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
Messa da Requiem
  Requiem and Kyrie
  Dies irae
    Dies irae
    Tuba mirum
    Liber scriptus
    Quid sum miser
    Rex tremendae
    Recordare
    Ingemisco
    Confutatis
    Lacrimosa
  Offertory
  Sanctus
  Agnus Dei
  Lux aeterna
  Libera me

Giuseppe Verdi

Amanda Hall, soprano
Christin-Marie Hill, mezzo-soprano
Scott Ramsay, tenor
Wayne Shepperd, bass-baritone
The young American soprano Amanda Hall has earned recognition for her performances of demanding roles on both the operatic and concert stages. In 2010-11 she sings Violetta in La traviata with Western Plains Opera Company, joins the roster of New York City Opera for its production of A Quiet Place, and appears as soloist in Verdi’s Requiem at Lynn University. Her 2009-10 season included the title role in Rusalka and the title role in Lucia di Lammermoor for an opera scenes performance with Yale Opera, Countess in Le nozze di Figaro and Micaëla in La Tragedie de Carmen, also with Yale Opera; singing as soloist in Verdi’s Requiem with Yale Symphony Orchestra; Dvorák’s Stabat Mater with Connecticut’s Cappella Cantorum, Beethoven’s Symphony No. 9 with the Waterbury Symphony Orchestra; and Aaron Jay Kernis’ Symphony of Meditations with the Yale Camerata.

Among Ms. Hall’s recent successes are family performances of the title role in Susannah and the role of Belinda in Dido and Aeneas, both as an apprentice artist at Central City Opera, and performances of Queen of the Night in Die Zauberflöte with Yale Opera. She appeared as Giulietta in I Capuleti e I Montecchi with the University of Southern California Opera and has performed several roles with La Sierra University Opera Theater including the title roles in both Thaïs and Cendrillon, Mabel in The Pirates of Penzance, Yum-Yum in The Mikado, and Aldonza in Man of La Mancha. As a member of the Jarvis Conservatory’s Zarzuela Workshop she appeared in a production of Luis Alonso.

Equally comfortable on the concert stage, Ms. Hall has performed both Mozart’s Alleluia and Handel’s Messiah with the Crystal Cathedral Chorus and Orchestra, Mozart’s Requiem and Rutter’s Requiem with the Loma Linda Chorus and Orchestra, Fauré’s Requiem with the Tustin Presbyterian Church, Orff’s Carmina Burana with Opera de Tijuana, and Bach’s Christmas Oratorio with Riverside Little Opera.

Amanda Hall is currently in her final year in the Opera Program at the Yale School of Music and has earned a Master of Music degree from the University of Southern California and Bachelor of Arts in Music from La Sierra University. She has twice been a regional finalist in the Metropolitan Opera National Council Auditions and has been the recipient of Opera Buff’s Performance Scholarship, AEIOU Opera Scholarship, Thornton Merit Scholarship, Leni Fe Bland Vocal Scholarship. She was also the winner of the La Sierra Sinfonia Concerto Competition and a finalist in the Palm Springs Opera Guild Competition.
In 2010-11 Christin-Marie Hill sings as soloist in Beethoven's Symphony No. 9 with both Richmond Symphony and Memphis Symphony Orchestra; Brahms' Alto Rhapsody, also with Memphis Symphony Orchestra; Mahler's Symphony No. 2 with Anchorage Symphony Orchestra; and Verdi's Requiem with Lynn University. In the 2009-10 season she sang Monisha in Joplin's Treemonisha with Théâtre du Châtelet (Paris); as soloist in Mahler's Symphony No. 2 with the Des Moines Symphony; with Atlanta Symphony Orchestra in Donald Sur's work entitled Slavery Documents; and appeared in recital at New York City's Middle Collegiate Church. Ms. Hill made her Carnegie Hall debut in 2008-09 as Petrovna in Rimsky-Korsakov's The Tsar's Bride with the Opera Orchestra of New York, and appeared in Peter Eötvös' Angels in America with Oper Frankfurt.

Recently she completed her third summer as a Fellow at the Tanglewood Music Center where she performed the role of Anna in Berlioz's Les Troyens with the Boston Symphony Orchestra under James Levine as well as the role of Leokadia Beg-bick in Weill's The Rise and Fall of the City of Mahagonny. Other recent engagements included the roles of both Jezipaba in Rusalka and Ulrica in Un ballo in maschera with Minnesota Opera as well as the role of Sorceress in Dido and Aeneas with Mark Morris Dance Company.

As concert and oratorio soloist, Ms. Hill's extensive list of concert credits include performing William Bolcom's A Whitman Triptych for mezzo-soprano and orchestra at the Tanglewood Music Center, Beethoven's Mass in C with the New River Valley Symphony, and Mendelssohn's Elijah with Utah Festival Opera Orchestra. A frequent soloist with the Blacksburg Chorale of Virginia, she has performed Bach's Mass in B Minor, Haydn's Lord Nelson Mass, and Handel's Messiah. She has also sung Vivaldi's Gloria with Baroque Artists of Champaign, Durufle's Requiem with The Prairie Ensemble, Bach's St. John Passion with Sinfonia di Camera, Beethoven's Missa solemnis with the University of Illinois Symphony, and performed selected arias in concert with the Springfield Symphony.

A native of Evanston, Illinois, her distinctions include a fellowship in voice from the University of Illinois as well as career grants from the San Francisco Opera, the Rislov Foundation, the Kaplan Foundation, and the 2005 Elardo International Opera Competition. Ms. Hill holds bachelor's degrees in French literature and sociology, and a master's degree in vocal performance from the University of Illinois.
Scott RAMSAY

Praised by the New York Times for his “impressive... bright-voiced tenor”, Scott Ramsay is highly regarded by opera companies and symphony orchestras across North America and abroad for his dynamic performances in repertoire ranging from Baroque and Bel Canto to 20th Century Opera. Following his portrayal of Edgardo in Lucia di Lammermoor, under the baton of Jesús López-Cobos at the Lyric Opera of Chicago, the Chicago Sun-Times proclaimed, “He brought a passionate intensity to the role that matched the fire of Dessay’s riveting Lucia.” His European debut in the same role quickly followed to great acclaim at the Dublin International Opera Festival.

Mr. Ramsay’s 2010-11 season marks his return to the Berkshire Choral Festival to sing the title role in Handel’s Judas Maccabeaus; Lindoro in L’italiana in Algeri with Opera Southwest; Tamino in Die Zauberflöte at Greensboro Opera; Ralph Rackstraw in H.M.S Pinafore with the Louisiana Philharmonic Orchestra; Beethoven’s Symphony No. 9 with the American, Toledo and Santa Cruz Symphony Orchestras; Verdi’s Requiem with the Philharmonia of Lynn University and his debut at the National Cathedral in Washington D.C. in Bach’s St. John Passion conducted by Michael McCarthy.

Highlights from his 2009-10 season include his return to Opera Boston as Fritz in a highly acclaimed new production of Offenbach’s La Grande-Duchesse de Gérolstein opposite Stephanie Blythe; Ferrando in Così fan tutte at Arizona Opera; the title role in Gounod’s Faust at Eugene Opera; Belmonte in Die Entführung aus dem Serail at Opera New Jersey; Rodolfo in La bohème at Duluth Festival Opera and Edgardo in Lucia di Lammermoor at the Green Mountain Opera Festival conducted by Leonardo Vordoni.

Auspicious operatic debuts from recent seasons include returns to the Lyric Opera of Chicago as the Painter in Berg’s Lulu and the leading role of Mark in Tippett’s The Midsummer Marriage both conducted by Sir Andrew Davis; Edgardo in Lucia di Lammermoor at the Dublin International Opera Festival, Kentucky Opera, New Orleans Opera and Connecticut Grand Opera; Nemorino in L’elisir d’amore conducted by Stephen Lord at Michigan Opera Theatre as well as with Opera Grand Rapids; Roméo in Roméo et Juliette at Opera New Jersey and Syracuse Opera, Jupiter in Semele at both Opera Boston and Arizona Opera, Tamino in Die Zauberflöte, Don Ottavio in Don Giovanni with Austin Lyric Opera and Dayton Opera, Ferrando in Così fan tutte with Opera Naples, Pong in Turandot at Lyric Opera of Chicago and joining the roster of the San Francisco Opera.
Wayne Shepperd, bass-baritone, has sung throughout the United States, China and Europe in recital, opera, and oratorio performances. He has appeared at the Los Angeles Opera, Opera San Jose, the Mormon Tabernacle, Carnegie Hall and the nationally televised Hour of Power, as well as the Classical Music Festival in Eisenstadt, Austria. Mr. Shepperd has worked with such noted conductors as Donald Neuen, H. Vincent Mitzelfelt, Greg Norton, Michael Deane Lamkin, William Chunestudy and Jon Robertson. Among his engagements for the 2010-2011 season are Handel’s Messiah, Kirke Mechem’s Song of the Slave, Mozart’s Mass in C Minor, the Durufle Requiem, Haydn’s Harmonie and Theresienne Mass and the Verdi Requiem.
Joshua Habermann has led honor choirs, choral festivals, and given presentations in North and Latin America, Europe and Asia. Recent guest conducting appearances include concerts with The Washington Chorus (Washington, D.C), Festival Nacional de Musica (Goiânia, Brazil) and the Desert Chorale (Santa Fe, New Mexico). As a singer (tenor) he performs with the Oregon Bach Festival Chorus (Eugene, Oregon), where he can be heard on the Grammy Award-winning recording of Krzysztof Penderecki’s Credo. Other projects include three recordings with Conspirare: Through the Green Fuse, Requiem, a Grammy nominee for best choral recording in 2006, and Threshold of Night, a Grammy nominee for best choral recording and best classical album in 2009.

Mr. Habermann also maintains an interest in the Hawaiian choral tradition and sings periodically with Kawaiolaonapukanileo, a Honolulu-based ensemble dedicated to performing and preserving this unique repertoire. Other research interests include Latin American and Nordic music. His dissertation on the a cappella music of Finnish composer Einojuhani Rautavaara was a Julius Herford Prize finalist for music research in 1997.

From 1996-2008 Mr. Habermann was professor of music at San Francisco State University, where under his direction the SFSU Chamber Singers received international engagements in Havana, Cuba (2002 Festival Internacional de Coros, 2007 América Cantat), Germany and the Czech Republic (2004), and China (2000). In 2006 he was invited to lead a collaboration between the SFSU Chamber Singers and the Orchestre des Jeunes de Provence in music of Poulenc and the Requiem of Maurice Duruflé in concerts throughout France. National invitations include the Waging Peace Festival in Eugene, Oregon in 2003, multiple appearances at the California Music Educators Convention, and an appearance at the American Choral Directors’ Association conference in 2008.

Joshua Habermann’s association with the San Francisco Symphony Chorus began in 1991, when he joined the chorus as a singer and language coach. Over the course of 13 seasons he sang and helped prepare the standard canon and lesser-known works of choral-orchestral repertoire. From 1996-2006 Mr. Habermann was assistant to Vance George, and in 2006-2007 he prepared the chorus for performances with Michael Tilson Thomas in music of Mozart, and Charles Dutoit in Berlioz’ La Damnation de Faust. Recordings as a singer with the SFSC include Christmas by the Bay (Decca Records), and Mahler Symphony #2 (London Records), also a Grammy nominee for Best Choral-Orchestral Recording.

In 2008 Joshua Habermann was named director of the choral studies program at the University of Miami Frost School of Music, as well as artistic director and conductor of the Master Chorale of
South Florida. Recent projects with these ensembles featured the music of Alberto Ginastera and John Corigliano, Mendelssohn's *Elijah*, and Beethoven's *Symphony No. 9* with the Russian National Orchestra under Itzhak Perlman, and the New World Symphony under Michael Tilson Thomas. This season's projects include performances of Haydn's *Creation*, Verdi's *Requiem* and the *Gloria* of Francis Poulenc.

Mr. Habermann recently completed his second summer season as music director of the Desert Chorale, a 24-voice professional chamber choir based in Santa Fe, New Mexico. Recent Desert Chorale programs have included Handel’s *Dixit Dominus*, Monteverdi’s *Vespers of 1610*, and a performance of Aaron Copland's *In the Beginning*, with mezzo-soprano Susan Graham.

Richard SKIRPAN
Associate Conductor

Richard Skirpan is the associate conductor of the Master Chorale of South Florida and a teaching assistant in choral studies at the Frost School of Music of the University of Miami, where he is pursuing a Doctor of Musical Arts degree in choral conducting. Mr. Skirpan previously served as the director of choral music at Calvert Hall College High School in Baltimore, MD, and as choirmaster of the Nativity Choir, a professional mixed choir at the Church of the Nativity in Timonium, MD. He performed with the Baltimore Choral Arts Society and served as assistant conductor for Dr. Karen Kennedy with the Towson University Choral Society.

For four years, Mr. Skirpan was an assistant conductor, musicianship and music history instructor, and small ensemble director at the New York State Summer School of the Arts School of Choral Studies, a program for auditioned high school vocalists held on the campus of SUNY Fredonia.

A graduate of Duquesne University's Mary Pappert School of Music, Mr. Skirpan earned his Master of Music degree in music theory, and served as assistant conductor of the Duquesne University Chamber Singers and Concert Choir and the Bach Choir of Pittsburgh. He was a recipient of the Philip H. Inman Excellence in Choral Conducting Arts Scholarship from the Beaver Valley (PA) Choral Society. He also received the Bachelor of Music degree in music technology and composition from Duquesne, where he guest conducted the Duquesne Contemporary Ensemble in the premiere of his own one-act opera, *The Masque of the Red Death*, based on the short story by Edgar Alan Poe; sang with the Duquesne University Chamber Singers; and worked with Duquesne’s Spotlight Musical Theatre Company.
British keyboard artist Matthew Steynor was appointed Master Chorale accompanist in the fall of 2007. He moved to South Florida in 2004 and is now one of the most prominent church musicians in the area. He is the Director of Music at Trinity Cathedral in Miami, where he directs and accompanies the Cathedral Choir, as well the Anglican Chorale of Southeast Florida, a group that he co-founded.

Matthew Steynor was organ scholar at Queens' College, Cambridge, where he worked for two years with James Weeks (currently conductor of the New London Chamber Choir). During Steynor's tenure as organ scholar, he recorded four compact discs, three as organist/accompanist and one as choir director. The discs received outstanding music reviews in highly respected music journals and are still available on iTunes and amazon.com. Mr. Steynor also conducted two major choral works while at Cambridge (Brahms' Ein Deutsches Requiem and Orff's Carmina Burana) and was selected by Stephen Cleobury to conduct the University Musical Society's Wind Orchestra.

A Fellow of the Royal College of Organists, Mr. Steynor is one of only a handful of organists achieving this standard to reside in the United States. He arrived in the state in 2004 from the Bahamas, where he had lived for two years and enjoyed a reputation as the nation's foremost organist. In the Bahamas, Steynor served as Assistant Organist at Nassau's Anglican Cathedral and was a full-time music teacher at an Anglican elementary school. He also formed a choir of men and boys at the Cathedral and conducted the Bahamas National Symphony Orchestra for the 2003-04 season.

In addition to his work with the Master Chorale of South Florida, Steynor accompanies Florida's Singing Sons Concert Choir and also works with the New World School of the Arts High School vocal department. He has been heard on the nationally syndicated Minnesota Public Radio show "Pipedreams", and in 2008 was one of fifty choirmasters selected to participate in BBC Music Magazine's worldwide "Fifty Greatest Carols" survey.
Giuseppe Verdi (1813-1901)
*Messa da Requiem*

In the middle of the nineteenth century, after Rossini decided to retire from writing opera after dominating the stage in both Italy and Paris, and the early deaths of Donizetti and Bellini, Italian opera was effectively synonymous with the name of Verdi. He had had great success with his early works like *La Traviata* and *Rigoletto*, but by the 1860's, audiences were less enthusiastic about his more recent works, such as *La Forza del Destino*. Verdi, discontented with Italy's increasing involvement with German music and what he ironically called "the symphonic," decided to withdraw from public life and composition and cultivate his estate. However, a project to honor the first anniversary of Rossini's death interested him enough to contribute a movement to a composite requiem written by thirteen Italian composers. The work was never performed and remained safely ensconced in the archives of the Liceo Musicale in Bologna where Rossini had taught.

The death of Alessandro Manzoni in 1873, the celebrated Italian poet and author of the novel "I promessi sposi" (The Betrothed), was an incentive for Verdi to write a full length requiem for the first anniversary of Manzoni's death, to be performed on May 22, 1874, with the intention of revitalizing pride in Italian culture by honoring one of its celebrated public figures. Verdi had ambitious plans for the requiem beyond the single performance for Manzoni's anniversary. He planned to take it to La Scala in Milan, the symbolic stronghold of Italian opera, then on to London, which had been a strong supporter of Verdi's works, and from there to Vienna and Berlin, thereby confronting German animosity to Italian music (namely, Verdi's own) on its home soil.

Germany and Austria were considered to be the most important musical centers of Europe in the middle and later nineteenth century. So Verdi's plan to bring a large, non-operatic work to Austria and Germany was a bold and astute political move on Verdi's part. He was effectively contesting the claims of "the artwork of the future" — Wagner's claim to the supremacy of German music (and his own in particular) — on its home ground.

Although performances were cancelled in Berlin due to incompetent arrangements, Verdi brought the work to the Hofoper (court opera) in Vienna on June 11, 12 and 16, and performed *Aida* on June 19 and 21. So successful was the requiem that it was repeated on June 24. The Vienna performances were attended by a distinguished audience, including Johannes Brahms and the influential critic Eduard Hanslick, and the Emperor attended three of the requiem performances. From there, it was performed with great success...
in Munich, directed by Franz Wüller, an especially important occasion since it was repeated at the special request of King Ludwig II of Bavaria, Wagner’s patron; and in Cologne, directed by Ferdinand Hiller, Berlioz’s close friend, who invited Verdi back to conduct the work in 1877 to enormous acclaim.

From the beginning, however, opinion was divided about its style, as being more extroverted than was deemed appropriate by orthodox views of a church work, such as the broken weeping of the soprano solo in the “Lachrymosa.” The conductor Hans von Bülow’s cutting remark that it was “an opera in ecclesiastical robes” (Oper im Kirchengewande) was the best-known criticism of the work. Commenting on the work’s undoubted dramatic style, one early critic argued that the requiem was not written for a funeral, but to commemorate a national hero, so the style reflected pride in Manzoni’s cultural significance rather than being a religious work of grief. Verdi had combined the operatic parts, such as the Tuba mirum, with counterpoint, the older compositional texture associated with church music, such as Bach’s cantatas and his B Minor Mass.

Verdi’s fundamental idea for the requiem was to write a work that demonstrated the rich, individual traditions of Italian music. While this made it intentionally as political as any of his operas as a statement of the ongoing validity of Italian music, it was also a landmark in Verdi’s output and an expression of more than religious faith: it was an artistic commitment at the highest level.
ABOUT THE MASTER CHORALE OF SOUTH FLORIDA

The Master Chorale of South Florida is comprised of the finest classical choral singers in Broward, Miami-Dade and Palm Beach Counties. The group was formed in 2002 following the demise of the Florida Philharmonic Orchestra and Chorus to ensure that world-class performances of major works written for chorus and orchestra would remain part of South Florida's cultural fabric. To date, they have thrilled audiences with such beloved masterpieces as Brahms' Requiem, Mozart's Requiem and Mendelssohn's Elijah.

In their 2005-2006 season, the talented ensemble was privileged to perform Beethoven's Symphony No. 9 in the Cleveland Orchestra's Miami debut at the Arsht Center, and in a Concert Association of Florida production of Verdi's Il Trovatore at the Arsht Center and Broward Center for the Performing Arts.

In 2008, the Master Chorale's performance of Orff's Carmina Burana sold out the Arsht Center. The following spring, the ensemble had the pleasure of performing Beethoven's Ninth again, this time with the Russian National Orchestra led by Itzhak Perlman.

In November 2009, the Master Chorale returned to the Broward Center and other locations with performances of Handel's Messiah under the baton of Maestro James Judd. The concert closely followed a performance of opera arias with the celebrated Italian tenor Andrea Bocelli at the BankAtlantic Center.

In August 2008, the Master Chorale of South Florida welcomed Joshua Habermann as Artistic Director and Conductor. He continues to audition new singers and refine the sound to create an ensemble capable of performing the most challenging repertoire at the highest level.
Master Chorale of South Florida

Joshua Habermann, Artistic Director and Conductor
Richard Skirpan, Associate Director
Matthew Steynor, Accompanist

Sopranos

Therese G. Anello
Rebekah Barnes
Melonie Bueno
Sarah Burman
Fiona Cohen
Candy Collins
Jennie Dautermann
Kristen DiNonno*
Darlene Fetzer
Laurie Garrow-Harris
Nancy Gates-Lee
Fran Goldenberg
Gabriella Grof
Patricia Hatamyar
Elizabeth Heller
Joy Hill
Rhona Gift Hunter
Debbie Kestenberg
Shannon Kim
Jessica Lauk
Judi Lemoine
Caron Salerno Litten
Megan Meyer
Alice K. Montford
Mary Morrow
Barbara Ott
Laura Parker
Jennifer Pollack
Lea Rasabi
Joyce K. Reynolds
Rella Ringler
Carole Sandvos
Diane Skirpan
Arlene Sparks
Holly Strawbridge
Susan L. Trevarethen
Marjie Walten
Marlene Wepf
Shanice A. Wilson
Audrey Wright
Rachel Wright
Melanie Schley
Normal Segal
Rachel Snell
Alexandra von Szakowski
Marina Tendler
Jana Tift
Julia Trevarethen
Joan Turnoff
Jenna A. Weisberg
Jeannie Weiss
Dale R. Wilkerson
Debbie Wirges
Andrea Wulkan
Alicia Zuckerman

Altos

Rocio Abello
Hannah Ballard
Christine Barrette
Amy Barrow
Betty Anne Beavers
Monique L. Belch
Allison Bisco*
Paula Brooks
Nancy Butler
Carol Ann Casey
Maria Chavez
Sharon Chazan
Pamella Dearden
Carolyn DeSanti
Lynn Domack
Laura Ficorilli
Lisa Gordon
Janet Grubel
Jane T. Haley
Mary Killbreath
Teresa Lucchese
Abigail I. MacBain
Nanci Mitchell
Nina Motta
Roslyn T. Osborne
Harriet Ottenheimer
Barbara Ramcharitar
Amanda Rothman
Mara Sanchez

Tenors

Marino M. Ariza
Hector Barrera
Eric Firestone*
Tate Garrett
Mark W. Glickman
Anthony Krupp
David Levey
Fernando Mattos
John McDiarmid
Brandon Mowry
Jacob Newstreet
Tim Peterson
Julio V. Rodriguez
Timothy Shook
Erwin Umbal
Brian Wagstaff

Basses

Mazen Assi
Uhriel Bedoya
Lewis Crampton
Jim Davidson
Fabian Diaz
Ricardo Dominguez

Anthony Gault
Carmine Giordano
Conor Griffith
Gary Keating
Michael Kennis
Jeb Mueller
Jerry Nussenblatt
John Rudolph
Ross J. Scalese
Austin Scott
Richard Skirpan*
Jeffrey L. Spotts
Rick Stewart
Hugh Strachan
David R. Thompson
Joshua Weisblum
Brian Weller
John E. Wright
Don Zuhlke

* denotes section leader

Funding for the Master Chorale of South Florida is provided in part by the Broward County Board of County Commissioners as recommended by the Broward Cultural Council, and with the support of the Miami-Dade Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners.
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With Miami Symphony Orchestra, Joshua Habermann Conducting

Friday, November 19 • 8:00 p.m.
Trinity Episcopal Cathedral, Miami

Saturday, November 20 • 8:00 p.m.
Keith & Elaine Johnson Wold Performing Arts Center,
Lynn University, Boca Raton

Sunday, November 21 • 4:00 p.m.
First Presbyterian Church
"The Pink Church," Pompano Beach

Tickets: www.masterchoraleofsouthflorida.org or 954-418-6232

VERDI'S "REQUIEM"
With Lynn Philharmonia, Albert-George Schramm Conducting

Thursday, March 24 • 8:00 p.m.
Trinity Episcopal Cathedral, Miami

Friday, March 25 • 8:00 p.m.
Second Presbyterian Church
"The Sanctuary," Fort Lauderdale

Tickets for March 24 & 25:
www.masterchoraleofsouthflorida.org
or 954-418-6232

Saturday, March 26 • 7:30 p.m.
Sunday, March 27 • 4:00 p.m.
Keith & Elaine Johnson Wold Performing Arts Center, Lynn University,
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FAURE'S "REQUIEM" and "PAVANE"
With Miami Symphony Orchestra, Eduardo Marturet Conducting

Saturday, April 30 • 8:00 p.m.
Herbert & Nicole Wertheim Performing Arts Center, FIU, Miami

Sunday, May 1 • 8:00 p.m.
Gusman Center for the Performing Arts, Miami
Tickets: www.themiso.org or 305-275-5666

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