

# Upcoming Events

## MASTER CLASSES WITH GUEST PIANIST GARY GRAFFMAN

*Sponsored by Esther and Arnold Kossoff*

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

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

**Amarnick-Goldstein Concert Hall**

**FREE**

## LYNN UNIVERSITY WIND ENSEMBLE: THE WIND SYMPHONY

**Kenneth Amis, music director and conductor**

**Sunday, Jan. 16 at 4 p.m.**

Symphony No. 6 – Vincent Persichetti

Symphony No. 4 (“West Point”) – Morton Gould

Symphony No. 4 – Alan Hovhaness

Symphony in B-flat – Paul Hindemith

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

**Keith C. and Elaine Johnson Wold Performing Arts Center**

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

## New Music Festival: January 25-30

*Celebrating masterpieces of American music*

*This project has been possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.*

**Gunther Schuller, Composer and Guest Conductor-in-Residence**

**Lisa Leonard, Director**

## DEFINING MODERNISM: FACULTY FAVORITES

**Tuesday, Jan. 25 at 7:30 p.m.**

Join us for opening night of the fifth annual New Music Festival featuring our faculty in a diverse program of music from the last century creating an artistic commentary on the concept of “modernity.”

**Amarnick-Goldstein Concert Hall**

**FREE**



LYNN  
UNIVERSITY

CONSERVATORY OF MUSIC

# *Celebrating Music For the Left-Hand Alone*

**OPUS 3 Artists**

*presents*

**Gary Graffman**

*Sponsored by Esther and Arnold Kossoff*

**Saturday, January 15, 2011**

**7:30 p.m.**

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

David Balko, piano

# Program

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Prelude in C-sharp minor, op. 9, No. 1                      **ALEXANDER Scriabin**  
(1872-1915)

Nocturne in D-flat Major, op. 9, No. 2                      **SCRIBIN**

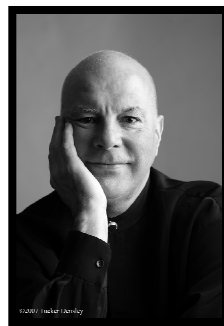
Etude in C-sharp minor, op. 2, No. 1                      **SCRIBIN**  
*Arr. Jay Reise (b.1950)*

Sonata, op. 179                      **CARL REINECKE**  
*Allegro moderato*  
Andante lento (“nemenj rózám a tarlóra”)  
*Menuetto: moderato*  
*Finale: Allegro molto*

*Chaconne* from the Violin Partita No. 2                      **JOHANN SEBASTIAN BACH**  
in D minor, BWV 1004                      (1685-1750)  
*Arr. Johannes Brahms (1833-1897)*

## INTERMISSION

Suite for 2 Violins,  
Cello and Piano Left Hand, op. 23                      **ERIC WOLFANG KORNGOLD**  
(1897-1957)  
*Präludium und Fuge*  
*Walzer*  
*Groteske*  
*Lied*  
*Rondo – Finale (Variationen)*



**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 Artist-in-Residence at the Lynn University Conservatory of Music in Boca Raton, Florida.



**David Cole** is a fourth generation musician. His great grandfather and grandfather were violinists, and his father, Orlando, was the famed cellist of the Curtis String Quartet and teacher at the Curtis Institute. He graduated from the Curtis Institute of Music having studied with Metta Watts, Orlando Cole, Leonard Rose, and Zara Nelsova.

He participated in the Pablo Casals master classes during two summers at Marlboro, and performed and recorded with the orchestra conducted by Casals. David also participated in a Jeuness Musical in Yugoslavia and in the Aspen and Tanglewood music festivals.

He has been soloist with the Philadelphia Orchestra, the National Symphony in Washington, the symphony of Nice, France, the Solisti L'Aquilani at Carnegie Hall, and more than 75 solo performances with the Abruzzo Symphony in Italy. He was awarded a Martha Baird Rockefeller grant after performing at Carnegie Hall, and recorded trios with famed pianist Rudolf Serkin and violinist Pina Carmirelli. David had a master class lesson Pablo Casals on the Bell Telephone Hour as part of a documentary on the Marlboro Festival.

David and violinist wife Carol spent over 10 years in Europe where they toured extensively, appearing as soloists, as members of chamber groups, and as principle players in symphony orchestras.

Cole's musical experiences include playing as a member of many orchestras including La Scala in Milan, the Turin Radio Orchestra, the Vancouver Symphony, and, as principle cellist, with the New Jersey Symphony, the Florida Philharmonic, the Abruzzo Symphony, the Bethlehem Bach Festival Orchestra, the Solisti L'Aquilani, the Wilmington Symphony, the Florida Grand Opera, and Pennsylvania Ballet orchestra.

David's love for classical music and his belief in its power as a living art form, have inspired him not only to strive for the highest standards in cello playing, but to devote himself to passing on the knowledge handed down to him by great artists of the past. As a teacher, David began as a teenager at the New School of Music in Philadelphia, continuing at the Istituzione Sinfonica D'Abruzzo in Italy. Over the past decade he has taught at the New World School of the Arts in Miami, the Dreyfoos School of the Arts in West Palm Beach, and many summers at Indiana University's summer music festival. Presently, David is Professor of Cello and Department Head of Strings at the Conservatory of Music at Lynn University in Boca Raton, Florida.

*The mission of the GUEST PIANIST WEEKEND at Lynn University is to bring a prominent artist teacher to campus for a solo recital and master classes. It has been celebrated in the Conservatory since 2004 and previous guests have been Arie Vardi (Hochschule fuer Musik in Hannover), Robert McDonald (The Juilliard School & Curtis Institute), Thomas Hecht (Yong Siew Toh Conservatory at the National University of Singapore), John Perry (USC and the Colburn School), Yoshi Nagai (San Francisco Conservatory/Interlochen), and Rebecca Penneys (Eastman School of Music).*



The celebrated pianist **Gary Graffman** has been a major figure in the music world since winning the prestigious Leventritt Award in 1949. For the next three decades he toured almost continuously, playing the most demanding works in the piano literature both in recital and with the world's great orchestras. He also made a series of highly acclaimed recordings for Columbia (CBS) and RCA, including concertos by Tchaikovsky, Rachmaninoff, Prokofiev, Brahms, Chopin and Beethoven with the orchestras of New York, Philadelphia, Cleveland, Chicago

and Boston, and with such conductors as Leonard Bernstein, Zubin Mehta, Eugene Ormandy and George Szell. In 1979, however, Mr. Graffman's performing career was curtailed by an injury to his right hand. His performances are now limited to the small but brilliant repertoire of concertos written for the left hand alone, most of them commissioned early in the century by Paul Wittgenstein, who lost his right arm in World War I. In addition to the famous Ravel Concerto, these include major works by Prokofiev, Britten, Richard Strauss, Franz Schmidt and Erich Wolfgang Korngold. Mr. Graffman played the North American premiere of the latter concerto, written in 1924, with Zubin Mehta and the New York Philharmonic in 1985 and has recorded the Strauss "Parergon" for Deutsche Grammophon with the Vienna Philharmonic led by André Previn.

The reduction in Mr. Graffman's concert activity has provided him with a remarkable opportunity to expand his horizons beyond the stage. Most notable has been his leadership of the renowned Curtis Institute of Music in Philadelphia. He first joined its piano faculty in 1980 and became Director of the all-scholarship conservatory in 1986, following such illustrious predecessors as Josef Hofmann, Efrem Zimbalist and Rudolf Serkin. He was appointed President of The Curtis Institute in 1995, a position he served until May 2006.

Gary Graffman's performing career was auspiciously linked to his academic life in 1993, when he joined conductor André Previn and the Symphony Orchestra of the Curtis Institute of Music for the world-premiere performances of Ned Rorem's Piano Concerto No. 4 (for the Left Hand). Dedicated to Mr. Graffman by the Pulitzer Prize-winning composer—who is also a Curtis alumnus and faculty member—the concerto was performed at Philadelphia's Academy of Music and, a day later, at Carnegie Hall. A compact disc recording of the premiere is available on New World Records. He went on to perform this work with the San Francisco Symphony and Zurich's Tonhalle Orchestra.

In April 1996 Mr. Graffman performed the world premiere of William Bolcom's "Gaea" Concerto for Piano and Two Left Hands with his friend and colleague Leon Fleisher. The work, commissioned jointly by the Baltimore, St. Louis and Pacific symphonies, was given its premiere by the two soloists and David Zinman and the Baltimore Symphony, first in Baltimore and then at Carnegie Hall. It was subsequently heard with the Saint Louis and Pacific symphonies and, in November 1998, with the Philadelphia Orchestra, again with David Zinman conducting.

In continuing his championing of new works for piano left hand and orchestra, in 2001-02 Mr. Graffman gave world premiere performances of three concertos, all of which were written for him: Daron Hagen's "Seven Last Words" with the New Mexico Symphony and Buffalo Philharmonic; Richard Danielpour's "Zodiac" Variations with the National Symphony in Washington, D.C.; and Luis Prado's Concerto for Left Hand with the Chamber Orchestra of Philadelphia. In March 2003 he premiered another concerto written for him, this one by Stanislaw Skrowaczewski, with the Minnesota Orchestra. This work was recorded by Reference Recordings.

In the summer of 2005, Gary Graffman received an invitation to head the piano department at the new Canton International Summer Music Academy in Guandong, China, giving him an opportunity to explore his love of education, chamber music, and Chinese culture. He has also participated in the Santa Fe Chamber Music Festival, Chamber Music Northwest and the 10th Anniversary of Morningside Music Bridge held in Shanghai in 2006.

Gary Graffman is the author of the highly praised memoir, "I Really Should Be Practicing," published by Doubleday in 1981 and issued in paperback by Avon the following year. He has also written popular articles on non-musical subjects and found time to pursue a scholarly interest in Asian Art (which he collects) and photography. He has received honorary doctorates from the University of Pennsylvania and The Juilliard School, among others. He has received honors from the City of New York with its Handel Medallion, the City of Philadelphia on its Walk of Fame, and the Commonwealth of Pennsylvania as recipient of the Governor's Arts Award, recognizing him for his varied accomplishments, including his "leadership of Curtis."

Gary Graffman was born in New York, of Russian parents, and began to play the piano at age three. His father, a violinist, gave him a small fiddle, but when the instrument proved too cumbersome, he began piano lessons, though a return to the violin was planned. The young Graffman's affinity for the piano soon became evident, however, and at seven the Curtis Institute accepted him to study with the renowned Isabelle Vengerova—exactly 50 years before he would become the school's director, a position he held through May 2006. After graduation from Curtis, he worked intensively for several years with Vladimir Horowitz and, during the summers, at the Marlboro Music Festival with Rudolf Serkin.

## Faculty Biographies

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Violinist **Carol Cole** has appeared at major music centers in more than 20 countries and 25 US states as soloist, chamber musician and orchestra leader. She has performed in many prestigious music festivals including the Spoleto Festival of Two Worlds in Italy; Konzertring in Rottweil, Germany; Jeunesses Musicales in Belgrade, Serbia and Montenegro; Grand Teton in Jackson Hole, Wyoming; Festival Miami; Philadelphia's Mozart on the Square; and the String Seminar at Carnegie Hall. Carol has collaborated with distinguished artists, such as Rudolf Serkin, Leon Fleisher, Martha Argerich, Isaac Stern,

Yehudi Menuhin, Pinchas Zukerman, Vadim Repin, Joshua Bell, Mstislav Rostropovich, and Luciano Pavarotti. She has played under the most celebrated conductors including Leonard Bernstein, Eugene Ormandy, Claudio Abbado, Riccardo Muti and Daniel Barenboim. Carol has served as concertmaster and solo violin of I Solisti Aquilani, and as associate concertmaster with the Florida Philharmonic and Florida Grand Opera. She was also a member of the Vancouver Symphony, the Radio Orchestra of Torino, La Scala Orchestra of Milan, the Philadelphia Opera and Ballet Orchestras and the Philadelphia Chamber Orchestra. Carol continues an active solo and chamber music career, along with positions as a violin and chamber music professor at the Conservatory of Music at Lynn University. She was artist faculty and teacher of violin and chamber music at the Indiana University Summer String Academy for twelve years. Many of her private students have taken top awards at state, national and international level competitions. Carol studied at the Curtis Institute with Arnold Steinhardt and chamber music with Felix Galimir, Jamie Laredo, Jasha Brodsky of the Curtis Quartet, Alexander and Misha Schneider of the Budapest Quartet, and Michael Tree of the Guarneri Quartet. She also played in master classes for Joseph Gingold and Dorothy Delay. As winner of the San Francisco Symphony Young Artist competition, Carol made her debut with the San Francisco Symphony at age 13. She won top prizes in the Stresa International Violin Competition, the San Francisco Music Club, and the Performers of Connecticut Chamber Music Competition at Yale. Recent appearances include string quartet performances with Ensemble M on the Whidbey Island chamber music series, Seattle WA., and a duo recital and master classes with cellist David Cole at the Central Conservatory of Music in Beijing, China. Carol plays a Camillus Camilli violin, made in Mantua, 1738 and a Dominique Peccatte bow, Paris 1865.