Fall Philharmonia

THE CONSERVATORY OF MUSIC
AT LYNN UNIVERSITY

When talent meets inspiration, the results are extraordinary.
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Welcome to the 2007-2008 season. The talented students and extraordinary faculty of the Conservatory of Music at Lynn University take this opportunity to share with you the beautiful world of music. You, the patrons, through your presence and generosity continue to pave the road to the artistic success of our young musicians.

This community engagement is in keeping with the Conservatory of Music's mission: to prove high quality professional performance education for gifted young musicians, and to set a superior standard for music performance worldwide.

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 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 Doctor of Musical Arts degree in piano performance as a student of Beveridge Webster.

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

After completing a master's degree at Juilliard, he was appointed chair of the department of music 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 is 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 Pianofest Austria at Bad Aussee; and most recently in South Africa, at the University of Stellenbosch International Festival.

This is Robertson's third year as dean of the Conservatory of Music.
OUR CONDUCTOR

Albert-George Schram

A native of the Netherlands, Schram is resident conductor of the Columbus (OH) Symphony Orchestra and resident conductor of the Nashville Symphony in Tennessee. He is also frequent guest conductor at the Charlotte (NC) Symphony Orchestra 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 (KY) 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 CONSERVATORY OF MUSIC AT LYNN UNIVERSITY

PRESENTS

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #1
SPONSORED IN MEMORY OF SHIRLEE COHEN FREED

Albert-George Schram, artistic director and conductor

Saturday, Oct. 13, 2007
7:30 p.m.

4 p.m.

Saint Andrew's School
Boca Raton, Fla.
PROGRAM

Saturday, Oct. 13, 2007

William Walton (1902-1983)
*Portsmouth Point Overture*

Franz Liszt (1811-1886)
*Les Préludes*

INTERMISSION

Pyotr Ilyich Tchaikovsky (1840-1893)
*Symphony no. 6 in B minor, op. 74 ("Pathétique")*

I. Adagio – Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso
William Walton (1902-1983):  
*Portsmouth Point* Overture

Walton was born in Oldham in England into a musical family. Both his parents were singers, but it was a strict rather than a loving home environment.

At age 10, Walton won a scholarship as a chorister at Christ Church Cathedral, Oxford, where he sung in Anglican choral works, and at age 16 he was admitted to Oxford University. Most of his time at Oxford was spent in the library studying scores of contemporary music by Prokofiev and Stravinsky, whose sharp-edged rhythmic innovations can be heard in Walton’s *Facade* and *Portsmouth Point*, works which helped establish his international reputation.

While he was at Oxford, Walton became friends with Edith, Osbert and Sacheverell Sitwell, eccentric English poets who were nevertheless part of contemporary cultural life in London during the ’20s. Walton lived in their house for 10 years, and through them met Gershwin and Stravinsky.

Walton started composing the overture *Portsmouth Point* in early 1925 while he was living with the Sitwells, continued writing it during a trip to Spain with them and completed it in November that year. It was dedicated to the poet Siegfried Sassoon and first performed in Zurich by the Tonhalle Orchestra, conducted by Volkmar Andreae. After the first performance, Walton revised aspects of the orchestration before the full score was published in 1928. The work calls for enlarged wind and brass sections, and a whole range of percussion instruments – xylophone, cymbals, side drum, castanets and tambourine – which add color and rhythmic vitality to the overture’s energetic, offbeat style. The overture was inspired by an early 19th century etching by Thomas Rowlandson of the bawdy Point district of Portsmouth, one of England’s largest and busiest ports. With rhythmic flair, Walton brings to life a brassy scene of sailors drinking and carousing in the narrow streets and taverns of Portsmouth.

Franz Liszt (1811-1886):  
*Les Préludes* (1849-1855)

Liszt is an enigma and remains, to this day, a paradox. One of the most flamboyant figures of 19th century Romanticism, he was a man of many contradictions, but whose generosity toward students and other composers, innovations in composition and multifaceted personality defy any attempt to reduce him to mere showmanship. Already a child prodigy by the age of six, he was one of the greatest virtuoso pianists who pushed technique – and the image-making of performance – to new heights. Concerned with every aspect of performance, it was Liszt who introduced the position of the piano on the stage as we have it today (showing to perfection his aquiline profile and pushed-back long hair). The darkened
concert auditorium was also introduced by Liszt.

One of the most striking aspects of Romanticism in Liszt's works was program music, which is another kind of image-making, where a person or scenes from a play, picture or poem is depicted in music, with their moods, character and even physical characteristics. Some of Liszt's most successful and brilliant program music is in his piano works - the crooked, slithering depictions of the devil Mephistopheles from Goethe's play "Faust" in the "Mephisto" waltzes and the flickering delicacy of "Feux Follets" (will o' the wisps) from the Transcendental Studies.

Program music, though, was not limited to the piano: in fact some of the most important examples were orchestral. Famous examples before Liszt were Beethoven's "Pastoral" symphony or Berlioz's Symphonie Fantastique. In orchestral program music, Liszt was important for his contributions to the symphonic poem (or tone poem), a large-scale work whose linked sections follow the action in a play or depict the mood of the characters. Liszt used this form in Les Préludes, Prometheus and Mazeppa. Rather than tied to the defined criteria of symphonic structure, the looser form of the symphonic poem was ideally suited to the colorful and dramatic demands of "depicting in music."

In the original preface to Les Préludes, the theme is not a particular hero, but man himself and his cosmic struggles to find himself – his own identity – and his place in the universe, which Liszt describes in the style of a truly Romantic manifesto.

An unharmonized three-note figure in the low strings, rising through the registers, opens the work. After an expectant silence, the motif returns, and appears in a higher register in the winds, questioning and searching. This brooding opening leads into an articulated section, characterized by the motif in heroic mood. Through the technique of metamorphosis, the motif now appears in the violins in lyrical garb. This technique enabled Liszt to re-create in sound the fluctuating moods of inner reflection, much as Wordsworth, in his similarly named poem "The Prelude," conveyed through words the narrative of changing mood and reflection. As essential dimensions of the Romantic depiction of human nature, the music's impulsive character and lyrical mood both return, and the piece ends with a fanfare-like apotheosis.

Peter Ilyich Tchaikovsky (1840-1893):
Symphony No. 6 in B minor ("Pathétique")
"I love it as I have never loved any of my musical children."

Most famous for his ballet scores like The Nutcracker and Swan Lake, and the orchestral fantasies on Shakespeare's Romeo and Juliet and The Tempest, Tchaikovsky's symphonies also have strong gestural and expressive qualities as the ballets, fantasies and the operas. These qualities, and a desire to directly link life to art, have led some commenta-
tors to search for a more explicit meaning in the sixth symphony. If there was such a meaning, Tchaikovsky was not forthcoming, in fact, quite the contrary. He wrote: “Just as I was starting on my journey the idea came to me for a new symphony which will remain an enigma to all — let them guess who can. It will be called ‘Programmatic Symphony.’” The title “Pathétique,” an allusion to Beethoven’s Sonata Pathétique, op. 13, is attributed to the composer’s brother Modest, who had proposed it the day after the first performance on Oct. 28, 1893.

Tchaikovsky’s late works, and particularly the sixth symphony, have often been claimed as a reflection of his growing depression and morbid anxiety that his homosexual affairs would become public, would irrevocably damage his career and bring shame on his family. The intensely inward character of the sixth symphony, though, needs to be seen in the larger context of Tchaikovsky’s compositions in his last decade. The dark, tragic opera The Queen of Spades is set side by side with the lightness of the ballet score The Sleeping Beauty and the radiant orchestration of The Nutcracker is the opposite to the “Pathétique” symphony, whose melancholy tone may also be attributed, in part, to his own failing health and the death of close friends and contemporaries like Aleksey Apukhtin and Vladimir Shilovsky.

Silence is the dramatic backdrop for the first movement’s conflict. From silence emerges a bassoon motif of three rising notes that curls back on itself in a slow, searching introduction; this same motif will be the basis of the powerful first subject. The contrasting second subject in D major is one of Tchaikovsky’s expansive lyrical themes, like that in the first movement of his first piano concerto. At the end of the second subject section is the haunting sound of the clarinet, and from the succeeding silence bursts out an electrifying lightning chord which initiates the intense development. In the last section of the movement, rather than both musical ideas, only the lyrical second subject is extensively recalled.

The second movement, allegro con grazia, is an intermezzo, which brings to mind the charm of court balls in 19th-century Russia. The third movement opens with soft, fleeting string writing, punctuated with pizzicato, from which emerges a march-like theme, first heard in the strings, then increasing in dynamic level for the whole orchestra to end the movement with a triumphant close. Since neither of the middle movements is a slow movement, Tchaikovsky reserves this for the finale, bringing back the key, the character of a questioning opening in a low tessitura and the somber mood of the first movement. The finale is marked adagio lamentoso — andante. Time after time the strings reach upward in a desperate gesture only to fall back as if their strength is exhausted, and the movement closes with a slow and moving lament that disappears into the silence with which the work opened.
THE CONSERVATORY OF MUSIC AT LYNN UNIVERSITY

PRESENTS

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #2

Albert-George Schram, artistic director and conductor
Carol Cole, violin
Christina Burr, flute
Tao Lin, harpsichord

Saturday, Nov. 3, 2007
7:30 p.m.

Sunday, Nov. 4, 2007
4 p.m.

Saint Andrew's School
Boca Raton, Fla.
PROGRAM

Saturday, Nov. 3, 2007
Sunday, Nov. 4, 2007

Johann Sebastian Bach (1685-1750)
*Brandenburg Concerto no.5 in D major, BWV 1050*
   I. Allegro
   II. Affettuoso
   III. Allegro

Carol Cole, violin
Christina Burr, flute
Tao Lin, harpsichord

Heitor Villa-Lobos (1887-1959)
*Bachianas Brasileiras no. 4, A 424*
   I. Prelúdio: Introdução
   II. Coral: Canto do Sertão
   III. Aria: Cantiga
   IV. Dansa: Miudinho

INTERMISSION

Modest Mussorgsky (1839-1881)/ Orch. Maurice Ravel (1875-1937)
*Pictures at an Exhibition*
   Promenade
   Gnomus
   Promenade
   Il vecchio castello
   Promenade
   Tuileries Bydlo
   Promenade
   Ballet des poussins dans leurs coques
   Samuel Goldenberg and Schmuyle
   Promenade
   Limonges-Le Marché
   Catacomb
   Con mortuis in lingua mortua
   La grande porte de Kiev
Carol Cole made her debut with the San Francisco Symphony at 13 as winner of the San Francisco Young Artists competition. She won top prizes in the Stresa International violin competition and The Performers of Connecticut Chamber Music Competition at Yale.

Equally at home as a soloist, chamber musician and orchestra leader, she has performed in the world's most prestigious music festivals, including the Spoleto Festival of Two Worlds in Italy; Konzertring in Rottwell, Germany; Jeunessess Musicales in Belgrade, Serbia & Montenegro; Grand Teton in Jackson Hole, Wyoming; Festival Miami; Philadelphia's Mozart on the Square; and the String Seminar at Carnegie Hall. Cole has served as concertmaster and solo violin of I Solisti Aquilani and as associate concertmaster of The Florida Philharmonic and The 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 Philadelphia Chamber Orchestras.

Cole studied at The Curtis Institute of Music with Arnold Steinhardt, and chamber music with members of The Budapest, Curtis and Guarneri String Quartets. In the summer she is a performing artist and faculty member of The Indiana University Summer String Academy. She joined the Conservatory of Music faculty in 2006 as professor of violin and chamber music.

She and her husband, conservatory cello artist-faculty David Cole, present duo concerts and collaborate with top musicians performing the vast chamber music literature.
Christina Burr is one of the most sought-after flutists in Florida today. She currently holds the position of principal flute with both the Brevard Symphony and Atlantic Classical Orchestra, and has been a featured soloist with both orchestras many times. In addition to her regular positions, Burr is a frequent performer with the Naples and Orlando Philharmonics. She also recently had the honor of performing with the Boston Pops on their Florida tour.

Born in New York City, Burr attended the Juilliard School while still in high school, and later earned a B.F.A. from the State University of New York at Purchase, where she was a student of Keith Underwood.

While in New York, she was an active recitalist, giving solo performances at Lincoln Center Library and Trinity Church. Since moving to Florida she has established herself as an important force in the musical life of the area through her orchestral performances, solo recitals and chamber concerts.

Many in South Florida also know her as a radio personality through her work on WQCS, the local NPR station. She was the popular host of an afternoon music show for many years and is still heard as a frequent guest on the station.

She is also seen as one of the area's most gifted teachers, maintaining a large and active private studio and as a faculty member at the Lynn University Conservatory of Music and at Indian River Community College.
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.

As a soloist, he has performed with the 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, Lin has concertized throughout the United States as a founding member 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, Charles Castleman, Roberta Peters, Eugenia Zukerman, Philip Quint and members of Metropolitan Opera, Philadelphia, St. Louis, National, Minnesota, Pittsburgh and Berlin Staatskapelle Orchestras.

Recent and upcoming engagements include concerts in Santa Rosa, Yuba City, Gualala Arts Center, Orange County, La Jolla, San Francisco and Los Angeles, California; Rockefeller University and Chautauqua Institute in New York; Washington D.C.; Chicago; Little Rock; Mobile; Miami; Sanibel; and Lake Worth. Lin's competition accomplishments have included National Society of Arts and Letters, Music Teacher's National Association, Palm Beach International Invitational Piano Competition, First International Piano-e-Competition, William Kapell International Piano Competition and First Osaka International Chamber Music Competition.

He is currently head of the collaborative piano program at the Conservatory of Music at Lynn University. During the summer, he serves as the official collaborative pianist for the Bowdoin International Music Festival.

Lin has worked with a series of distinguished teachers including Joseph Kalichstein, John Perry, Leon Fleisher, Rita Sloan, Stephen Hough, Ivan Davis, David Northington and Roberta Rust. He has recorded for the Piano Lovers and Romeo Records labels.
Johann Sebastian Bach (1685-1750): *Brandenburg Concerto No. 5 in D major*

During Bach's lifetime he was known as a church composer and admired as a great keyboard virtuoso, the generic term clavier being used for keyboard instruments including the harpsichord and organ. Both reputations were well-grounded: apart from the six-year period between 1717 and 1723, all of Bach's positions were in the church, where he conducted the choir, wrote sacred vocal music and played the organ. But in that period, when Bach was composer at the court of Anhalt-Cöthen, he composed many of his most celebrated secular works: the keyboard French suites, Partitas and English suites, the sonatas for solo violin and solo cello suites, the E major and A minor violin concertos, and the six Brandenburg concertos.

Like the solo violin sonatas and solo cello suites, Bach works out different solutions in each work of the set, in this case, in concerto form. The Brandenburgs are not solo concertos with one soloist playing with the orchestra, but "concerti grossi," group concertos where from three to six solo instruments play with and against the orchestral string orchestra, supported by the harpsichord keyboard continuo, the orchestra's harmonic backbone support.

In the third and sixth Brandenburg concertos, Bach uses a solo string group to play against the orchestral strings, but in the other concertos, including No. 5, the solo group or "concertino" (literally "little concert") consists of wind, violin and brass instruments. No. 5 is unique in having the harpsichord playing double roles: it has its usual function as the keyboard continuo, and it is also one of the concertino, together with a flute and a violin.

The work is in three movements - fast, slow, fast - the outer movements being in the key of the work with full orchestra. The first and third movements open with a full statement of the movement's thematic ideas, played by orchestra and soloists together, and closes with a parallel section to round off the movement. The key of D major is associated in the Baroque with joy and energy, characteristics fully conveyed by the opening idea with its rising triad and descending scale-wise line. The soloists' material is predominantly upbeat against the downbeat emphasis of the opening, and the solo instruments both alternate musical ideas and play as a group against the orchestra. But the most remarkable feature of the movement is where first the orchestral strings, then the solo violin and flute fall silent for what may be the longest and most virtuoso harpsichord cadenzas in the Baroque repertory, and gives an intimation of Bach's dazzling abilities as a keyboard player.
The slow movement is a beautiful, meditative movement between the activity of the outer, fast movements where the three solo instruments create integrated lines in an ever-changing tapestry. With the finale, the orchestra returns in a movement whose time signature is 2/4 but which is effectively a buoyant 6/8, with three eighth notes to the beat. In this exuberant movement, whose energy does not flag throughout, Bach refers back to the earlier movements and “rolls them in” by having the finale’s first main section in D major, like the first movement; the middle section in B minor, the key of the slow movement, which ends with a full cadence as a primary breath mark in the movement; and the last, matching section in D major, closing the movement, shows Bach’s consummate compositional skill and invention.

**Heitor Villa-Lobos (1887-1959):**

*Bachianas Brasileiras no. 4 (piano in 1930-41 orchestrated 1941)*

Born in Rio de Janeiro, Brazil, on March 5, 1887, Villa-Lobos first learned music from his father, a cultured, widely read man, although a strict disciplinarian. From him Villas-Lobos learned the cello, a favorite instrument that would feature so prominently in the *Bachianas.*

Villa-Lobos was quickly attracted to Rio’s popular music, and moving away from home after his father’s death in 1899, he played the cello in hotels, the Odeon Cinema and the Teatro Recreio. These experiences enabled him to absorb the vibrant, impassioned style of Brazilian popular music, which was to have lifelong influence on his music, and to meet some of its most famous performers.

The first two decades of the 20th century were a period of intense creativity and output of works for chamber music, guitar and orchestra. The first official concert of his works took place on Nov. 13, 1915, and established Villa-Lobos’ reputation as a major composer of new Brazilian music. The conservative critics’ fierce opposition to his music, like the scandal at Stravinsky’s *Rite of Spring* only two years before, helped strengthen Villa-Lobos as a major force in Brazilian music.

Largely self-taught, Villa-Lobos learned from the composer Milhaud who lived in Rio de Janeiro in 1917-18, and his music was promoted worldwide by the pianist Artur Rubinstein, who included Villa-Lobos’ music on his concert programs and recordings.

Villa-Lobos composed the nine *Bachianas Brasileiras,* which he described as a “homage to the great genius of Johann Sebastian Bach.” Perhaps seeing Bach in his own image, Villas-Lobos described him as “a kind of universal folkloric source, rich and profound, linking all peoples.” As in his intention to combine folk elements with contemporary style, Villa-Lobos designed the *Bachianas* to use the movements of Baroque suites and Bach’s contrapuntal procedures, particularly fugue, and incorporate Brazilian rhythmic characteristics from national forms such as the choro and embolada. To reflect this double source, most of the movements have two titles, one from Bach, like prelude or aria, and a Brazilian one, like Ponteiero or Martelo.

The fourth *Bachiana* has four move-
ments: Prelúdio/Introdução, Coral/Canto do Sertão, Aria/Cantiga and Dansa/MIudinho. The prelude is a movement of substance and presence, which opens with a four-unit sequence for strings, strongly tonal in melodic line and harmonic design. It is based on repeating patterns, like a chaconne, but infused with impassioned writing -Bach through Villa-Lobos' looking glass. The plain statements of the chaconne alternate with more impassioned realizations, which are inflected with dissonance. The second movement takes the chaconne bass as the departure point for a melodic plea, first presented in the strings, then the brass which present the melody and lead into an intense climax that then fades away.

As in the preceding movements, repetition is the main means of coherence over a harmonic pattern. In the third movement, Bach's contrapuntal procedures have been transformed into vertical harmonic groups, each elaborated by pulsing textures and highlighted by percussion and brass. The fourth movement opens with sharp-edged accents which become the background to a resonant melody, taken over in turn by strongly articulated rhythmic writing. Each movement seems to have moved a stage further from the sound and style of Bach into the contemporary timbres and dissonant clashes of 20th century music, but out of this density of sound the work ends on a resounding major cadence.

Modest Petrovich Mussorsky (1839-1881): Pictures at an Exhibition

Born in the Russian countryside to a family of wealthy landowners, Mussorsky began taking music lessons at six, and by age 10, his father had enrolled him in the Peterschule, an elite school for the sons of the aristocracy.

Mussorsky was largely self-taught in music, and his style was highly individual. He was particularly drawn to vocal music - to songs, as in the cycle Songs and Dances of Death, and to opera, of which the most famous was Boris Godunov. Pictures at an Exhibition dates from 1874, and was originally written for piano. Although there have been several other orchestrations, the one which is considered definitive is Ravel's. In 1922, Serge Koussevitzky, the famous conductor of the Boston Symphony Orchestra, commissioned Ravel to orchestrate the work, which was played by the BSO with great acclaim in 1924. It has stayed in the repertoire ever since, a showpiece for conductors including Stokowski and Bernstein, although an unusual, more slow-paced interpretation by Sergiu Celibidache with the Munich Philharmonic brings out its meditative and introspective qualities often bypassed in more virtuoso performances.

The work is programmatic in an unusual and personal sense. When one of Mussorsky's close friends, architect and painter Victor Hartmann, died at 39 in 1873, Mussorsky was deeply grieved. The following year an exhibition of 400 works by Hartmann was organized to commemorate his work. When Mussorsky visited it, the idea came to him to write a piece that would convey strolling through a gallery of pictures, depicting their individual images and characters, connected by the promenade theme.
Promenade uses solo trumpet and brass, and has alternating time signatures of 6/4 and 5/4, as if to suggest the uneven gait of a person lingering over a last look at a picture before moving on.

The Gnome, set by Ravel to eerie strings and xylophone, depicts “a little gnome walking awkwardly on deformed legs” and was based on a sketch for a toy nutcracker, and has more than a little of the bizarre.

The Old Castle is based on a painting by Hartmann depicting a troubadour singing in front of the castle. Ravel, in a masterly touch, uses a saxophone for the singer.

In the Tuileries Gardens. Hartmann had made several trips abroad, including Paris, and this scherzo-type movement recreates squabbling children at play.

Bydlo (Polish for cattle) was based on a drawing of an oxcart, whose bulk is represented by Mussorsky slowly lumbering into view, to a massive crescendo, then receding into the distance.

The Ballet of the Unhatched Chicks was inspired by Hartmann’s sketches for costumes and sets for the ballet Tribi. As comic as the “Tuileries Gardens,” this represents the children from the Russian Imperial Ballet dressed as chicks still in their eggs, their legs sticking out from their rotund stomachs, brought to life by Ravel’s imaginative scoring.

Two Polish Jews, Rich and Poor (aka Samuel Goldenberg and Schmuyle) was based on two pencil sketches, contrasted in sonority by unison strings for the corpulent character and muted trumpet for the poor one.

The Market Place at Limoges is a musical character piece depicting a bustling marketplace, with women arguing, dealers shouting, children getting underfoot, and just at the point of the brilliant close is a sudden pause, as if the spectator catches sight of:

The Catacombs (Sepulchrum Romanum), which is based on a chilling picture of the underground passages in Paris. Mussorsky translates this into massive chords echoing in the silence, made even more chilling by the solemn brass in Ravel’s orchestration.

Cum Mortuis in Lingua Mortua (With the Dead in a Dead Language) leads on from the catacombs by Mussorsky imagining himself inside the picture, and its shuddering depiction of mortality. Ravel conveys this scene with slithering tremolando.

The Hut on Fowls’ Legs (“Baba Yaga’s Hut”). According to legend, the ugly little witch, Baba Yaga, feasted on human bones. The musical picture, depicting an elaborately carved clock on crooked, skinny legs, conveys a grotesque shudder from the world of nightmares. But it is dispelled by the solemnity of:

The Great Gate of Kiev. In April 1866, Czar Alexander II had narrowly escaped an assassination attempt in Kiev. In gratitude for his survival, he inaugurated a competition for a great gate to the city, for which Hartmann submitted one of his finest designs. But the project was cancelled and the gate never built, except in the solemn resonance of the movement with its reprise of the Promenade and its reverberating bells that close the Pictures at an Exhibition.
THE CONSERVATORY OF MUSIC AT LYNN UNIVERSITY

PRESENTS

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #3

Albert-George Schram, artistic director and conductor

Saturday, Dec. 1, 2007
7:30 p.m.

Sunday, Dec. 2, 2007
4 p.m.

Saint Andrew's School
Boca Raton, Fla.
Saturday, Dec. 1, 2007
Sunday, Dec. 2, 2007

Samuel Barber (1910-1981)
*Essay for Orchestra no. 2, op. 17*

Special performance by the winner of the Conservatory of Music's Concerto Competition

**INTERMISSION**

Ludwig van Beethoven (1770-1827)
*Symphony no. 3 in E-flat major, op. 55 (“Eroica”)*

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto
Samuel Barber (1910-1981):
Second Essay, op. 17
Unlike composers like Stravinsky and painters like Picasso, whose work goes through distinctive phases and techniques, Barber’s music has a consistency of style, writing expressive, lyrical works with strong vocal inflections in his instrumental music and using tonal language which evolved from the 19th century. Although elements of dissonance appear in his works after about 1940, they are not allowed to dominate the texture and are used as vehicles to enhance lyrical expressiveness, as in the well known Adagio for Strings.

His affinity for the Romantic tradition was enhanced by his travels to Europe and winning the American Prix de Rome, which enabled him to spend two years in Italy where he composed the Symphony in One Movement. This was performed at the opening concert of the Salzburg Festival in 1936 as well as in New York, and helped establish his international reputation.

While two-thirds of his output was vocal music – songs, choral music and opera - Barber was a distinguished composer of instrumental music, including the piano sonata, the cello and piano concertos and the three Essays, which date from his early, middle and late periods respectively.

The second Essay was written in 1942 and is a single movement work, which can nevertheless be described as having three continuous sections. The piece begins with a soft, evocative opening as a skillfully crafted mood painting, and is constructed on a series of dynamic crescendos and decrescendos of differing strengths and durations. The first of these opens out into a brass flourish leading into the strings’ main motif with brass interjections and timpani. This in turn is followed by another decrescendo, recalling the soft opening with flutes and the rumbling of timpani.

The next section is a quasi fuguetto, with scurrying strings and flute, then clarinet. Through a more intense crescendo it leads into the climax of the work, which is about two-thirds of the way through the piece – the exact place where, in a sonata movement, the recapitulation would normally occur. Barber’s rigorous training in classical music gave him this fine-tuned feeling for form. The climax is marked by a distinctive verticalization and solidification, which gradually falls away, marked by timpani diminuendo.

The last section is like a recollection of the opening, and leads into a strong, fanfare-like ending.

Ludwig van Beethoven (1770-1827):
Symphony no. 3 in E flat major (“Eroica”)
The “Eroica” symphony effectively demonstrates the political corruption of rhetoric and its powerful validity in music. Beethoven admired the French
Revolutionary ideals of freedom, equality and brotherhood. He regarded Napoleon Bonaparte as a leader who exemplified those ideals and originally dedicated his third symphony to him. When Beethoven heard that Napoleon had crowned himself emperor in May 1804, the year after the symphony was completed, he violently ripped off the title page, furious at Bonaparte’s betrayal of his professed ideals for self-seeking ambition. Beethoven rededicated the work as “Sinfonia eroica, composta per festeggiare il sovvenire d’un grand’uomo” (“heroic symphony, composed to celebrate the memory of a great man”). The musicologist Joseph Kerman shrewdly observed that Beethoven tore up the title page, but not the work. The heroic ideals realized in the music transcend the particular – and in this case – failed “grand’uomo.”

The “Eroica” symphony uses a slightly expanded orchestra from the classical norm of Haydn and Mozart, but the work is on a much larger and grander scale than any symphony previously written. As in the classical symphony it has four movements, but the second movement is a slow and imposing funeral march rather than the flowing melodic Andante frequently found in Mozart and Haydn slow movements. Instead of a minuet, Beethoven speeds up this movement into a scherzo (literally “joke”), which is in ternary (three-section) form, the outer sections having Beethoven’s characteristic offbeat accents which disrupt the meter, and the middle section has a trio of horns.

The first movement and finale are the two large framing pillars of the work, magnificent realizations of the musical material, which, in both cases, is based on the tonic triad. The first movement is written on the grandest scale, but everything is highly organic and evolves from the opening theme. The first movement is matched in size and scope by the finale, but in a work which follows so logically from the first movement, surprisingly, the finale was written first. The immediate predecessors for the finale are the “Eroica” Variations for piano, op. 35, written in 1802, the year before the symphony. Like these piano variations, the finale is also a set of variations. Opening with scurrying string descending scales, the finale is a set of variations on two themes. One is the skeletal bass theme, which enters first, and is rudely punctuated by three loud octave B flats. This theme then becomes the bass to the melodic theme on which most of the variations are based, but Beethoven combines them in two sections of the middle of the movement with mastery skill. The scurrying scales return and announce the fast-paced coda. Based clearly on the tonic triad, it sums up not only the finale but in a grand heroic gesture encompasses the whole symphony in an uplifting close.
About our
LYNN UNIVERSITY Philharmonia Orchestra

The Lynn University Conservatory Philharmonia Orchestra sets the standard for conservatory level symphonic training. Now in its 15th 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 Symphony Orchestra and the Nashville Symphony.

The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993 and has been part of Lynn University since 1999, when Lynn took over the operations of the music division of the Harid Conservatory and formed 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.

Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg, and many guest conductors such as David Lockington, Zeev Dorman, Joseph Silverstein and others. It has performed in such venues as the Lincoln Theater in Miami Beach, the Coral Springs City Center, the Spanish River Church in Boca Raton and the Broward Center for the Performing Arts.
SUPPORTING
the conservatory

One of the leading conservatories within a university environment, the Conservatory of Music at Lynn University admits a highly select group of gifted music students who pursue rigorous performance training in solo, chamber and orchestral music.

Beyond the regular operating expenses, the conservatory each year must raise funds for scholarships and additional activities such as student travel and hosting visiting conductors and artists. For some students, meeting the costs associated with a first-rate music performance education can be highly challenging. Scholarships help bridge the gap between talent and financial resources.

We invite you to support these exceptional student-musicians through your gift to the Conservatory Annual Fund or through participation in the Friends of the Conservatory of Music.

You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift makes a tremendous difference to our students and helps us fulfill our mission of providing high-quality professional performance education for gifted young musicians.
Annual fund
A gift to the annual fund can be designated for scholarships, various studios, special concerts or to the conservatory annual fund.

The Leadership Society of Lynn University
With an annual gift of $2,500 or more during the fiscal year July 1 to June 30, you will be recognized in our new Leadership Society. This premier annual giving society honors donors who recognize the significant impact leadership gifts have in sustaining the excellence of conservatory programs.

Leadership Society donors are invited to exclusive events throughout the year, receive pre-release copies of the *Lynn Magazine* and *LynnSights*, and are recognized at appropriate Lynn University events for the impact their leadership gift has made. For more information, call 561-237-7745.

Estate gift
An estate gift will provide for the future needs of the conservatory and may be established by bequest or planned gift. Such gifts may endow scholarships, professorships, performances and programs. We welcome gifts of appreciated stock, real estate or cash. An estate gift is the ultimate way to endow in perpetuity the conservatory and its programs.

For information about how to make a planned gift to support the Conservatory of Music at Lynn University, call Michael H. James, director of planned giving, at 561-237-7469.
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Since its establishment in 2003, the Friends of the Conservatory of Music has raised significant funds for the conservatory through membership dues and special events. This dedicated group provides financial support for scholarships and other conservatory needs.

This year, the Friends of the Conservatory of Music is sponsoring two benefit performances: the Gingerbread Concert (formerly known as the Family Holiday Concert) on Dec. 9, 2007, and the von Trapp Family Singers with the Lynn Philharmonia on Feb. 24, 2008. We cordially invite you to attend and enjoy these delightful performances.

Beyond outstanding music, members of the Friends of the Conservatory of Music also have the pleasure of associating with others who share their enthusiasm for the conservatory and its mission. Members gather through the year for membership meetings and an annual tea on April 9, 2008. Musical programs are provided by the faculty and students for these special events.

Please join us in furthering excellence at the Conservatory of Music and transforming the lives of talented young musicians.

Four levels of membership are offered:
- Life member: $1,000
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Fifth Annual Holiday Concert

The Gingerbread Concert

Presented by Lynn University and Friends of the Conservatory of Music

Lynn University Philharmonia Orchestra
Jon Robertson, guest conductor

Dec. 9, 2007
3 p.m.

Saint Andrew’s School
Roberts Theater
3900 Jog Road
Boca Raton, Florida

Tickets: $25
University Ticket Office: 561-237-9000

All proceeds benefit the Friends of the Conservatory of Music scholarship fund.
Tickets are not tax-deductible.

Please join us for this delightful holiday celebration.
UPCOMING SPECIAL EVENTS

FRIDAY, OCT. 19
Blue & White Club Auction
7–9:30 p.m.
de Hoernle Sports and Cultural Center
Benefits Lynn athletics
Tickets: $35
Call 561-237-7766

SUNDAY, OCT. 21
And the Winner Is...
Annual Conservatory of Music Concerto Competition Finals
2 p.m.
Amarnick-Goldstein Concert Hall
Tickets: $10

SATURDAY AND SUNDAY, OCT. 27–28
Libby Dodson’s Live at Lynn presents “Timeless Divas! Goes Hollywood”
Produced by ShaRell Productions
2 and 7:30 p.m. Saturday, 4 p.m. Sunday
Amarnick-Goldstein Concert Hall
Tickets: $35

MONDAY, NOV. 5
Frank A. Robino Jr. Golf Classic
8 a.m. and 12:45 p.m. tee times available
Boca Country Club. Proceeds benefit the athletics scholarship fund.
Tickets: $300 individuals; $1, 200 for a foursome
Call: 561-237-7766

SATURDAY, NOV. 10
Thomas Hecht Piano Recital:
Sonatas by Barber and Brahms
7:30 p.m.
Amarnick-Goldstein Concert Hall
Tickets: $25

FRIDAY–SUNDAY, NOV. 16–18
Libby Dodson’s Live at Lynn presents “Noel & Cole” starring Steve Ross with special guest artist Jan McArt
7:30 p.m. Friday, 2 and 7:30 p.m. Saturday, 4 p.m. Sunday
Amarnick-Goldstein Concert Hall
Tickets: $35

THURSDAY, DEC. 6
Beethoven’s Birthday Concert
7:30 p.m.
Amarnick-Goldstein Concert Hall
Tickets: $25

THURSDAY, DEC. 13
Lisa Leonard: a Soiree for the 21st Century
7:30 p.m.
Amarnick-Goldstein Concert Hall
Tickets: $25

SUNDAY, FEB. 24, 2008
The Von Trapp Family Singers in concert with The Lynn University Philharmonia Orchestra
4 p.m.
Sponsored by the Friends of the Conservatory of Music to benefit the conservatory scholarship fund

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