LYNN UNIVERSITY CONSERVATORY OF MUSIC

2004 2005

FALL PHILHARMONIA PROGRAMS
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MESSAGE
to our friends

Dear Patrons,

Welcome to another fine concert season at Lynn University Conservatory of Music. As we enjoy the 2004-2005 season, we continue to remain true to the mission of the Conservatory of Music: to provide high-quality professional performance education for gifted young musicians and set a superior standard for music performance worldwide. This will be evident as you experience our outstanding solo, chamber and orchestral concerts performed by the faculty and students of the conservatory.

One significant way you may assist the conservatory is to take center stage as a benefactor with a gift to the conservatory. In order to reach our educational and financial goals, we rely on friends like you to help us. Your active support for the conservatory will provide sponsorships, scholarship assistance and provide for the other needs of these talented young musicians. Your gift is also a perfect way to honor a loved one or commemorate a special occasion. You will, of course, be properly recognized in all appropriate publicity and have an opportunity to personally meet the artists.

Please join us this season in celebrating the wonderful world of music. We look forward to seeing you at the concerts.

For questions or additional information on how you may assist the conservatory, please call the Development office at 561-237-7785. Thank you for all you do to support our efforts. I look forward to hearing from you.

Sincerely,

Donald E. Ross
The Lynn University Conservatory of Music attracts some of the world's most talented young musicians. Here, these student-artists, who hail from more than a dozen countries, hone their knowledge and pursue their degrees in instrumental performance, preparing to join the world's leading symphony orchestras and most prestigious graduate music programs. More than 98 percent of Lynn University Conservatory of Music alumni establish careers in music performance following graduation.
To build upon our excellence, we need your help. You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift may be designated for the following:

**The Annual Fund** – A gift to the Annual Fund can be designated for scholarships, various studios, special concerts or to the General Conservatory Fund.

**Adopt-a-Student** – You may select from the conservatory's promising young musicians and provide for his or her future through the Conservatory Scholarship Fund. You will enjoy the concert even more when your student performs. A gift of $25,000 adopts a student for one year. A gift of $100,000 pays for an education.

**Estate Gift** – An estate gift will provide for the conservatory in perpetuity. Your estate gift may be made as gift of appreciated stock, real estate or cash. An estate gift is the ultimate way to provide for the future success of the conservatory.

**Contributions** – You may make a tax-deductible contribution to the Conservatory Scholarship Fund when completing your ticket order; simply indicate your gift in the “contribution” line on the form. Your order and gift are included in one convenient payment. Your gift makes a tremendous difference to our students and the excellence of our programs.

**Volunteering** – Help support the Conservatory of Music by becoming a volunteer. Contact the Ticket Office Manager at 561-237-9000 for more information.

Your contribution to the conservatory is tax-deductible. For additional information, you may call the Development office at 561-237-7766, or visit the university's Web site at www.lynn.edu.
ABOUT

our Lynn University
Philharmonia Orchestra

The Lynn University Philharmonia sets the standard for university level symphonic training. The Lynn University Philharmonia is directed by Albert George Schram, former resident conductor of the Florida Philharmonic and resident conductor of the Columbus Symphony Orchestra. The philharmonia was first formed in 1991 as the Harid String Orchestra with the founding of the conservatory. It became a full symphony orchestra in 1993. As an integral part of the training of both graduate and undergraduate music students of Lynn University, the philharmonia offers excellent orchestral 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, Claudio Jaffé, Sergiu Schwartz, 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. Now in its 11th season as a full symphony orchestra, the Lynn University Philharmonia Orchestra continues to present high-quality concerts with a wide range of repertoire.
OUR CONDUCTOR
Albert-George Schram

A native of the Netherlands, Dr. Schram is resident staff conductor of the Columbus Symphony Orchestra, a principal guest conductor of the Charlotte Symphony Orchestra, and resident conductor of the Lynn University Conservatory of Music Philharmonia Orchestra. He was the resident conductor of the Florida Philharmonic. His longest tenure has been with the Columbus Symphony Orchestra, where he has worked in a variety of capacities since 1979.

Concurrently, Dr. Schram was 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, Dr. Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra’s subscription series have enjoyed exceptional growth under his artistic guidance.

Dr. Schram’s recent 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 recent and upcoming guest conducting appearances include the Florida Philharmonic, Dallas Symphony Orchestra, Tucson Symphony, Oklahoma City Philharmonic, Spokane Symphony, Louisville Orchestra, Dayton Philharmonic, Charlotte Symphony, Nashville Symphony, Shreveport Symphony, San Antonio Symphony, Ballet Metropolitan, and the Akron University Opera.

Dr. 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.
LYNN UNIVERSITY Conservatory of Music

presents

LYNN UNIVERSITY PHILHARMONIA ORCHESTRA #1
SYMPHONIC KNIGHTS SERIES

Albert-George Schram, Resident Conductor

Sponsored by Daniel and Shirlee Freed

Friday, October 8, 2004
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Symphony No. 6 in F Major, Op. 68, "Pastoral"  
Ludwig van Beethoven (1770-1827)

Erwachen heiterer Gefühle bei der Ankunft auf dem Lande  
(Awakening of Cheerful Feelings on Arriving in the Country) –  
Allegro ma non troppo

Szene am Bach (Scene by the Brook) – Andante molto mosso

Lustiges Zusammensein der Landleute  
(Merry Gathering of the Country Folk) – Allegro

Gewitter, Sturm (Thunderstorm) – Allegro

Hirtengesang - Frohe und dankbare Gefühle nach dem Sturm  
(Shepherd’s Song - Happy, Thankful Feelings after the Storm) - Allegretto

INTERMISSION

Appalachian Spring  
Aaron Copland (1900-1990)

Dichter und Bauer  
(Poet and Peasant): Overture  
Franz von Suppé (1819-1895)
Tonight we celebrate the human spirit—facing Nature, the joys and anxieties of everyday life, and in unabashed revelry—in three works with strikingly different textures and purposes, but all with a unique reflection on human experience.

Facing Mother Nature with a sense of euphoria, wonder or terror comes easily to those who reside in South Florida...indeed, in recent weeks a certain fortitude against the elements has come to define us. Clearly Beethoven had a somewhat different landscape in mind when he composed his "Pastoral" Symphony. Perhaps it was natural for the composer who helped to usher in German Romanticism as we know it to express the awe and anxiety of humankind's coming to terms with our surroundings via the formal sensibility of the Classical era and his burgeoning Romantic awareness, though historians are at debate over whether the work is in fact a harbinger of Romanticism or an extension of Baroque tradition (Vivaldi's The Seasons springs to mind).

In any case, the Sixth Symphony is a striking counterbalance to the heroism of the Fifth, composed nearly simultaneously in 1807-08 (the works are labeled with consecutive opus numbers). Where the foreboding demeanor of Fate in the Fifth Symphony nearly flattens the listener in its intensity, a clearly more benevolent force is at work in the Sixth, as evidenced by the programmatic titles Beethoven assigned to each movement: "Pleasant, Cheerful Feelings Aroused on Approaching the Countryside," "Scene by the Brook," "Jolly Gathering of Villagers," "Thunderstorm," and "Shepherd's Song."

Though there are moments of tone-painting sprinkled throughout the work (birdcalls in the woodwinds, a shepherd's signal in the horn, and the fury of the storm as depicted by the rustling strings, brass and timpani), the work is considered more a canvas of impressions, allowing the listener to cast his or her own affinities for nature upon the undulations of Beethoven's gentle, somewhat uncharacteristic musical landscape. The celebration here is one of thanksgiving—that we as humans are permitted to experience the world in all its wonder, even the healing that follows upon nature's fury.

Human celebration of another sort is vividly depicted in Aaron Copland's Suite from the ballet Appalachian Spring, subtitled A Ballet for Martha. Commissioned in 1943 by the Coolidge Foundation for the wildly innovative choreographer Martha Graham, the ballet evolved through a number of scenarios to depict pioneer life in a western Pennsylvania settlement.

continued on the next page
After Copland rejected an earlier Graham proposal which set the Medea legend in nineteenth century New England, Graham and the composer came to an agreement to cast a pre-Civil War era tale which would encompass broad themes of societal constraints, the injustices of slavery and the desolation of war. Through numerous revisions in the script, the ballet depicted these themes, along with their accompanying strains of remembrance, longing and heartbreak. Originally entitiled House of Victory, Graham renamed the ballet Appalachian Spring after a phrase of poetry contained in Hart Crane's poetic cycle The Bridge.

From the time of its premiere in 1944 (with Graham, Erick Hawkins and Merce Cunningham among the principal dancers), Appalachian Spring has remained one of Copland's most popular works, both in its chamber version for thirteen players (imposed by the small ensemble touring requirements of Graham's troupe), and in the more familiar orchestral suite heard in this performance. Though the chamber version of the work was in Copland's view more in keeping with his original notion of the piece, he appreciated the opportunity to 'fill out' his tonal canvas with the additional winds and brass of the larger orchestra. Copland received both the Pulitzer Prize and the New York Music Critics' Circle Award for the work, and the ballet long remained a staple in the Graham repertory.

The celebration here is one of thanksgiving - that we as humans are permitted to experience the world in all its wonder, even the healing that follows upon nature's fury.

With or without dancers, the work achieves a high degree of theatricality through Copland's highly personal approach to orchestration and tonal color. From the haunting effect of layered triadic sonorities in the opening, through the angular, dissonant depictions of pioneer vigor, to the exultant prayer of thanksgiving, listeners are inevitably able to capture their own experiences in the sweep of sound that is at once uniquely American and stunningly universal.

Rounding out this performance is Franz von Suppé’s warhorse overture, the only part of his musical farce Dichter und Bauer (Poet and Peasant) that remains in the repertory. Born in 1819 in what is now Croatia to Austrian parents, Suppé was a noted conductor, composer and singer in nineteenth century Vienna, and the light, sentimental lyricism of operetta characterizes his style. After his father's death he was free to abandon his musical pursuits, and benefited from exposure and personal association with Rossini, Donizetti (a distant relative) and Verdi. After early stints as a bass singer with several small opera troupes, he moved on to posts as Kapellmeister at the Theater an der Wien and later at the Carltheater, also in Vienna.

Suppé composed mostly operettas and other stage works, as well as concert overtures and a number of sacred works near the end of his life. His most artistically successful works (though not his most enduringly popular) include the operettas Die schöne Galathée and Boccaccio. His other famous overtures include A Morning, Noon and Night in Vienna, and the Light Cavalry. In the Poet and Peasant overture one hears a number of influences, but the composer's vocal inclinations are apparent throughout, especially in the rhapsodic cello solo near the opening of the work and in the playful 'café' atmosphere of the typically Viennese waltz sections. Shades of Rossini and Offenbach are frequently lurking in the orchestration, most notably the storminess of the first full orchestral entrance and in the ‘can-can’ like figures that appear later to lighten the mood. The boisterous ending sends our listeners away with a decidedly more light-hearted celebration of the human spirit than the pensiveness of Beethoven or the timeless yearning of Copland – a full plate for an autumn's evening out!
LYNN UNIVERSITY
Conservatory of Music

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LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #2
SYMPHONIC KNIGHTS SERIES

Albert-George Schram, Resident Conductor
with
Christopher Armstrong, piano soloist

Friday, November 12, 2004
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Friday, November 12, 2004

Incidental Music to *A Midsummer Night's Dream* ............................. Felix Mendelssohn  
(1809-1847)  
   Overture  
   Scherzo  
   Wedding March

Piano Concerto No. 1 in D-flat Major, Op. 10 ............................. Sergei Prokofiev  
(1891-1953)  
Christopher Armstrong, piano  
(winner of the 2004 Young Musician Competition for Pianists)

__________________________
INT ER MI SSION
__________________________

*Symphonie fantastique*, Op. 14 ................................................. Hector Berlioz  
(1803-1869)  
   Rêveries, passions (Dreams, passions) – Largo – Allegro agitato e appassionato assai  
   Un Bal (A Ball) – Allegro non troppo  
   Scène aux champs (Scene in the Country) – Adagio  
   Marche au supplice (March to the Scaffold) – Allegretto non troppo  
   Songe d'une Nuit du Sabbat (Dream of a Witches' Sabbath) – Larghetto - Allegro
CHRISTOPHER ARMSTRONG

Christopher Armstrong is 18 years old and has been studying piano for nine years. His current teacher is Adam Aleksander, whom he has studied with for the past four years. He has performed in the Chopin Foundation's Young Pianists Concert in 2001, 2002 and 2003, and has twice been a recipient of their scholarship for young pianists. In 2001, Christopher participated in The Frank Angelo Concerto Workshop where he was accompanied by an orchestra. He performed live in 2002 on WLRN's radio program: Topical Currents, featuring The Chopin Foundation. In 2002 Christopher was the featured performer at a farewell luncheon, benefiting UNICEF, for royalty and members of the Orders of Saint John and Saint George - Knights of Malta. In June of 2002 he was a participant in the Sergei Babayan Miami Piano Master Class Series at Barry University. He won the 2003 Greater Miami Youth Symphony Orchestra concerto competition and was the second place winner of the 2004 New World Symphony concerto competition.

Christopher has been home schooled since the third grade and has recently graduated from his home studies. From the age of 14 he has taken classes at Miami-Dade Community College through the Miami-Dade County School's dual enrollment program. Christopher is currently president of the Beta Alpha Iota chapter of Phi Theta Kappa International Honor Society and is now enrolled in his final semester at Miami-Dade Community College. Christopher plans on competing in the American National Chopin Piano Competition to be held in Miami in the spring of 2005.
Transitions from one aesthetic to another have always challenged artists. Straddling the line between ‘old’ and ‘new’ can be at once stimulating and frustrating. Two of the composers represented in this evening’s program deftly blended elements of their training with newer currents, while the third sought to push himself further into decidedly new territories.

Russian composer and pianist Sergei Prokofiev stood at the threshold of simultaneous revolutions: the social/political unrest of early twentieth century Russia, and the highly charged transition from nineteenth century Romanticism to the mold-breaking assertiveness of post Modernism. His First Piano Concerto was an early work, composed while he was still a student at the St. Petersburg Conservatory, and presented as part of his final examination in piano (for which he was awarded the coveted first prize).

In this work, we hear the ambivalence with which Prokofiev approached his material—bending the vaunted Russian Romanticism of his countrymen (among them Glazanov and Rimsky-Korsakov, then both professors at the Conservatory) toward a decidedly forward-looking impulse. A key figure in the later ‘neo-classic’ movement, Prokofiev infused his works with both a respect for traditional forms and a firm grasp of modern tendencies.

The ‘classic’ sensibility of his forebears is evident in the opening bars of the work: a vaguely Verdian three-note motive followed by a sanguine lyrical passage for soloist and orchestra. But with the piano’s first unaccompanied passage, the work takes on a marked angularity, with frenetic running figures and more pointed dissonances. Indeed, dissonances become bolder as the Concerto progresses, with orchestrations often more akin to the French “Impressionism” of the time than to the large-scale grandeur of previous Russian concertos.

The three continuous interrelated movements are motivically connected not only by the three-note motto of the opening (Prokofiev referred to this figure as “the three whales”), but also by recurring dotted figures in the solo part and in the brass. The opening lyrical theme returns at the Concerto’s conclusion, this time with a more affirmative nod toward Russian tradition—a lushly orchestrated melody supporting forceful hammerings of the motto by the soloist—the would-be revolutionary at home again.

Felix Mendelssohn also bridged a number of different compositional ideals—among them the Classical formalism of Mozart, and the form-stretching and tonally picturesque possibilities of mid-nineteenth century Romanticism. His ability to musically evoke a locale is a distinctive feature of his symphonies and concert overtures, and especially of his incidental music to Shakespeare’s A Midsummer Night’s Dream.

The seed for Mendelssohn’s creation was sown in 1826, when the 17-year-old composer penned the overture heard in this performance. Bolstered by the success of his now famous Octet for strings, and partially inspired by the idyllic surroundings afforded him by his affluent family’s Berlin estate, Mendelssohn composed the overture after reading a number of Shakespeare plays recently published in German translation.
Some 17 years later, Mendelssohn, then conductor of the esteemed Gewandhaus Orchestra in Leipzig, took up the task of creating more music to accompany a Berlin production of the play, based in large measure on the motivic material of his youthful overture. In this performance, we hear in addition to the overture three entr'actes composed for the play.

One can scarcely escape the feeling of the enchanted fairies of Shakespeare's play descending upon the hall as the bustling Scherzo unfolds. Shimmering (and for the flute, technically treacherous) rhythmic cascades capture their fleet-footed movements about the stage, administering their good-natured and mischievous charms. With the solemn lyricism of the Nocturne, a characteristically Romantic lullaby passage for horn and bassoon depicts the peaceful sleep that overtakes the woodland. The best known among these selections is heralded by the fanfare of the Wedding March, which weds not only the principals of Shakespeare's play, but the dual Classical/Romantic tendencies of its innovative yet traditionalist creator.

Though thoroughly schooled in Classical traditions, Hector Berlioz had no hesitation when it came to pushing, or indeed exploding, traditions. His gift as an orchestrator (his treatise on orchestration remains an important pedagogical tool) is vividly apparent in his Symphonie fantastique (subtitled “Episode of an Artist's Life”) of 1830, a relatively early work that brims with innovations that were quite extraordinary for the time.

Chief among these innovations was the use of a single motive, or idée fixe, to represent a particular character in all five movements (another unusual feature) of the symphony. Here the character is the artist's beloved, in various perceptions, from the wistful musings upon her in the first movement, the unleashed fiery passion he feels for her in the second, the jealous turmoil aroused in him in the third movement waltz, and finally in his opium-influenced dream of murder and grotesque transformation. The use of certain instruments, such as the harp, English horn and bells had until this work been heard only in opera houses. The sheer size of the orchestra was also for its time unusual, and paved the way for the orchestral virtuosity of the later Romanticists.

Although some formal elements of his Classical background are present, Berlioz is chiefly driven by the possibilities of orchestral color and a continuous spinning out of motivic ideas. Some of the instrumental effects he included in the score (e.g. the satanic bellowing of the E-flat clarinet and the ‘Dies Irae’ in the low brass), though relatively tame by today's standards, were quite shocking to mid-nineteenth century ears.

The autobiographical nature of the work (with Berlioz as the Artist and the singer Harriet Smithson as his beloved) is clearly a reflection of Romantic aesthetic - the misunderstood and impulsive artist against mundane society. Among the composers we hear this evening, Berlioz was most strident in his revolutionary tendencies, quite happy to unshackle himself from his past and plant himself in newer, bolder grounds.
LYNN UNIVERSITY
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LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #3
SYMPHONIC KNIGHTS SERIES

Albert-George Schram, Resident Conductor
with
Johanne Perron, cello soloist

Tuesday, December 7, 2004
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Hungarian Dances Nos. 5 in G Minor, and 6 in D Major
(Orchestrated by Martin Schmeling)

Johannes Brahms (1833-1897)

Variations on a Rococo Theme in A Major, Op. 33

Piotr I. Tchaikovsky (1840-1893)

Johanne Perron, cello

INTERMISSION

Symphony No. 1 in C Minor, Op. 68

Johannes Brahms (1833-1897)

Un poco sostenuto – Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Piu Andante – Allegro non troppo, ma con brio
JOHANNE PERRON
Artist Faculty, Cello

Internationally acclaimed cellist Johanne Perron has performed in recitals and as a soloist with several orchestras in Canada, Brazil, the United States, Mexico and throughout Europe. She has been soloist with many symphony orchestras including the orchestras of Montreal, Mexico, Quebec, and Portugal. Ms. Perron has collaborated with conductors such as Otto Werner-Muller and Charles Dutoit. As a first-prize winner and founding member of the Duo Cellissimo!, she presently pursues a career as chamber musician, soloist and teacher. She has been broadcast in Canada and on WQXR in New York.

Born in Chicoutimi, Quebec Province, she was awarded the first prize in cello and chamber music at the Conservatoire de Quebec while studying with Pierre Morin. As a scholarship recipient from the Arts Council and the Ministry of Cultural Affairs of Canada, she pursued her studies with Aldo Parisot at Yale University where she obtained her Master of Music degree. She continued her studies in cello as a special pupil of Leonard Rose at The Juilliard School. She won the Prix d'Europe in 1984 and was given first prize in the string division of the Tremplin International des Concours de Musique du Canada. She has participated in several master classes with distinguished artists such as Janos Starker in Banff, Canada; Pierre Fournier in Geneva; and Paul Tortelier in California.

As a Jeunesses Musicales artist, Ms. Perron has given recitals and concerts throughout Brazil, Canada, Italy, Portugal, Switzerland, and the United States. The critics of Musical America described her as “a player of extraordinary musical dimension, compelling intensity and deep inner serenity.”

Ms. Perron has served on the faculty of the University of North Carolina in Greensboro. She teaches and gives master classes at summer festivals in Brazil, Canada and the United States. She is currently the artist faculty - cello at the Lynn University Conservatory of Music.
This Philharmonia performance presents three ‘war-horse’ works of the Romantic repertory, penned by two of the most prominent composers to stand at the movement’s twilight. All three works represent in some form a nod to previous composers or musical styles, though each is composed securely in both composers’ unmistakable idioms.

Johannes Brahms (1822-1897) developed an affinity for Hungarian folk music largely through the influence of two collaborators: the Hungarian violinists Eduard Reményi and Joseph Joachim. Composed in two sets (1-10, between 1858 and 1868, and 11-21, published in 1879), the Dances are arrangements of tunes Brahms transcribed through his colleagues and perhaps tunes heard from traveling gypsy musicians. Some of the tunes are also believed to be newly composed.

The Dances heard this evening, nos. 5 and 6, come from the earlier set, and like all of the Dances began life as pieces for piano and piano duet. This is the opposite of usual nineteenth century practice, in which orchestral works were reduced to piano arrangement for entertainment in the home (what distant days!); here, the spirited piano pieces were the inspiration for orchestral versions by both Brahms and Dvorak. Although historians are quick to separate the gypsy origins of the tunes Brahms used in his collections from the more authentic folk music of Hungary, the Dances are today instantly recognizable, and have been longtime concert hall favorites in numerous arrangements.

Tchaikovsky (1840-1893) composed his Variations on a Rococo Theme in 1876, following the successful premiere earlier in the year of his more dramatic tone poem Francesca da Rimini. The contrast in temperament between these two works appears natural for a composer who had experienced his own striking changes in mood and personal circumstances. Having established himself in Moscow some 10 years earlier as a charter faculty member of the Moscow Conservatory, Tchaikovsky had already composed three of his symphonies, his first piano concerto, and a number of program works, and at about this time came into the orbit of his enigmatic patroness, Nadezhda Filaretovna von Meck. This unusual relationship, conducted at a distance, lasted for about fourteen years, and its alternations of passion (on von Meck’s part) and contempt (often on Tchaikovsky’s part) were also reflective of the states of mind in which starkly opposing works were created.

The term rococo is borrowed from the world of the visual arts, though its application to music is vague at best. Used as a derogatory term with regard to art and architecture, the phrase describes artistic filigree generally associated with French nobility of the seventeenth century. Though this work is an apparent tribute to the music of Mozart’s period, it is composed in the manner of late nineteenth century Romanticism.
The work was composed for Tchaikovsky’s colleague at the Moscow Conservatory, Wilhelm Fitzehagen, who later made changes to the score by altering the order of variations and making repeats to sections; though Tchaikovsky disapproved of these changes, he did not prevent their publication. Tchaikovsky transforms his theme through a variety of orchestral and solo shadings, in a manner that fully exploits the soloistic capabilities of the cello and his mastery of orchestral texture. In this work at least, one hears little of the conflict and self-doubt that surrounded much of his later output.

Brahms’ struggle to produce his Symphony No. 1 in C Minor, Op. 68, on the other hand, is legendary – he labored under largely self-imposed pressure to produce a work worthy of comparison with the great masters of the genre, from Mozart, Haydn and of course Beethoven to the more contemporary efforts of his mentor Schumann. His first attempt in 1855, the abortive Symphony in d minor, was never completed as a symphony, but much of its material served as the basis for his First Piano Concerto and portions of Ein Deutsches Requiem.

Not until some 20 years later did his long awaited official debut in the form arrive (after a thirteen year germination period), and its appearance confirmed Brahms’ mastery of symphonic structure and timbre. Building more upon the tradition of Beethoven (the work has often been labeled as “Beethoven’s Tenth”) than giving way to the more radical currents developing under Wagner’s influence, the Symphony stands as the first of the four symphonic installments which effectively brought the Romantic era to a close.

The Symphony begins with an unmistakable air of tragedy in its slow introduction – sustained chords in the strings are underpinned with funereal beats of the timpani, followed by a slightly more hopeful allegro in beats divided by three (somewhat unusual for a first movement). Moments of tranquility and storminess follow closely upon one another to a quiet coda, leaving the dramatic tension in suspense. The second movement serves to elongate this tension in a somber adagio that pours forth a lyricism that is not only characteristic of Brahms but also of the height of German Romanticism. With the third movement, gaiety and anxiety co-exist between a lilting pastoral tune and contrasting episodes of angst-ridden agitation. A final, gentle cadence gives us the sense of anticipation that the fourth movement fulfills: a triumphant crossover from a dark, minor hue to effervescent major sonority. Along the way, Brahms infuses the movement with some of his most magical moments in his orchestral output, among them the heightened sense of drama created by another slow introduction, and the sudden, shimmering sunlight brought about by the call of an alphorn (here played by its orchestra horn cousin). Brahms could scarcely have imagined that a work bound for inevitable comparison with the symphonies of his forbearers would itself be held up as a timeless specimen of the form.
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SPECIAL EVENTS

THURSDAY, OCTOBER 28, 2004
The Dively Frontiers in Globalization Luncheon Lecture Series
Guest Speakers: Carol Moseley Braun, former U.S. Senator, Ambassador and Presidential Candidate & Tore Clarke, CNN Commentator and former Pentagon Spokesperson.
Green Center – Lynn University

SATURDAY, NOVEMBER 20, 2004
Lynn University's Annual Dinner/Dance
Featuring "Cirque de Lynn," A Celebration of the Performing Arts
Lynn University's main fundraising event to raise scholarship funds for deserving students will feature a cirque presentation in the spirit of Cirque du Soleil.
Boca Raton Resort & Club

For more information on events please call: 561-237-7867.

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