LYNN UNIVERSITY CONSERVATORY OF MUSIC

SPRING PHILHARMONIA PROGRAMS

2004 2005
Table of Contents

3 Message to our Friends
4 Supporting the Conservatory
6 About our Orchestra
7 About our Conductor
9 Philharmonia Orchestra #4 - Friday, February 4
    Program
    Program Notes
13 Philharmonia Orchestra #5 - Tuesday, March 22
    Program
    Program Notes
23 Philharmonia Orchestra #6 - Friday, April 22
    Program
    Program Notes
27 Benefactors
30 Friends of the Conservatory
32 Special Events
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 a 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.
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.
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 #4
SYMPHONIC KNIGHTS SERIES

Albert-George Schram, Resident Conductor

Friday, February 4, 2005
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Friday, February 4, 2005

Symphony No. 38, K. 543 in E♭ Major  
Wolfgang Amadeus Mozart  
(1756-1791)

Adagio Allegro
Andante con moto
Menuetto
Finale: Allegro

INTERMISSION

Symphony No. 1 ("Titan")  
Gustav Mahler  
(1860-1911)

Langsam. Schleppend (slowly, held back)
Kräftig bewegt, doch nicht zu schnell (forceful, moving, but not too fast)
Feierlich und gemessen, ohne zu schleppen (solemn and measured, without rushing)
Stürmisch bewegt (stormy, moving)
The two works presented on tonight's program treat us to a delightful study in contrast: two vastly different approaches to the symphony by two of its most influential exponents. This particular juxtaposition of two works composed about 100 years apart is especially fascinating, as it represents the symphonic form at key points in its evolution: first at its zenith of Classical era form, and second in the beginning of the form's decisive break with traditionally accepted formal schemes. To this contrast may be added the more obvious differences in length and orchestral forces required, further evidence that the notion of the symphony had been dramatically altered by the time of Mahler's first foray into the genre. For perhaps the most significant difference between the two works lies in the very motivation for their creation: Mozart's use of the form as a vehicle for his considerable melodic invention within the cleanly defined rationalism of Enlightenment thought, versus Mahler's desire to convey poetic and literary essence in a soundscape rich with real-world imagery, ranging from the naive to the grotesque to the transcendent.

The real world certainly intruded heavily upon Mozart at the time he composed the Symphony in Eb, K. 543 in June 1788. Indeed, this proved a trying time for the composer, even after the successful premiere of Don Giovanni the previous year. His father Leopold's death in 1787 not only brought an end to an often tempestuous yet close relationship between father and son, but also to a steady stream of correspondence which historians have relied upon for important details regarding specific works. This symphony was evidently composed (along with a number of other works) for a planned series of concerts during the summer of 1788 intended to shore up Mozart's perilous financial situation, brought about by a downturn in interest by a fickle Viennese public and by the composer's fondness for the trappings of his earlier success.

We are made aware of Mozart's desperation in a heartbreaking series of letters to his friend and fellow Mason Michael Puchberg asking for loans to cover the composer's debts. Living as we do in an age where mediocrity seems so richly rewarded, the portrait of an artist of Mozart's stature pleading for funds to cover expenses is especially cruel, but despite personal circumstance, his musical product bears little trace of such worldly travails.

The symphony is cast in a typical four-movement form, the first beginning with a stately adagio introduction. Here the tympani plays an unusually prominent role, punctuating the fanfare figures in the winds and strings; also unusual is the following allegro which is written in triple meter rather than the usual two- or four-beat pattern. The lilting Andante movement features the graceful gestures and imitative lyrical passages so typical of Mozart's operatic vocal ensembles, fol-

continued on the next page
lowed by a more muscular menuet that evokes the picture of a spirited country dance. Joviality infuses the motoric fourth movement, where all sections of the orchestra bristle with energy, but which drive toward a climax that is somewhat inconclusive – Mozart leaves us wanting more, which he obligingly delivers in his following symphonic masterworks, K. 550 (the “great” G minor) and K. 551 (the “Jupiter”).

Whereas Mozart was content to give voice to his exceptional musical capacity within the confines of clearly established “rules” governing symphonic form, Mahler was quite prepared to stretch the boundaries, indeed break through them, to express the remarkable variety of sonic imagery so characteristic of his work. Symphony No. 1 was originally cast as a “tone poem” in two parts with five movements, but Mahler withdrew the “Blumine” movement and supplied a program to the symphony after its Budapest premiere in 1889; this programmatic description made clear a desire to evoke nature in the first two movements, and mankind’s psychic projections upon it in the third and fourth. Such a program was probably deemed necessary as a response to the lukewarm reception the work initially received – the last two movements were heard as bombastic assaults upon the listeners – though this reception was undoubtedly influenced by political intrigue as much as an ambivalence toward a new musical rhetoric.

An ethereal introduction to the first movement yields to unbridled joy in the form of the first quotation from the Wayfarer songs – a celebration of pastoral pleasure that cascades to a boisterous climax. In the second movement, an Austrian ländler or rustic dance is introduced to further extol the wonders of the countryside, but this is set in opposition to a more yearning theme which gives us the first hint of the darkness to ensue. The sardonic, funereal treatment of the familiar children’s tune in the third movement possibly suggests disillusionment, a sense of innocence recalled but ultimately lost as the strains of the village band disappear. The clamorous opening of the fourth movement portends a sense of terror, but in alternately forceful and lyrical vignettes, Mahler drives toward a life-affirming climax – it tends not only to bring audiences to their feet, but our eight assembled horn players as well!
LYNN UNIVERSITY Conservatory of Music

presents

LYNN UNIVERSITY PHILHARMONIA ORCHESTRA #5
SYMPHONIC KNIGHTS SERIES

Albert-George Schram, Resident Conductor

Sponsored by Jim and Bette Cumpton

Tuesday, March 22, 2005
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Tuesday, March 22, 2005

Sinfonia Concertante in E♭ Major, K. 364/320  
Wolfgang Amadeus Mozart  
(1756-1791)

Allegro maestoso
Andante
Presto
Daniel Andai, violin
Dmitry Pogorelov, viola

Violin Concerto No. 1 in G Minor, Op. 26  
Max Bruch  
(1838-1920)

Vorspiel. Allegro moderato – attacca:
Adagio
Finale: Allegro energico – Presto
Nelli Jabotinsky, violin

INTERMISSION

Violin Concerto No. 4 in D Major, K. 218  
Wolfgang Amadeus Mozart  
(1756-1791)

Allegro
Andante cantabile
Rondo. Allegro grazioso
Sylvia Kim, violin

Concerto No. 2 in A Major  
Franz Liszt  
(1811-1886)

Adagio sostenuto assai
Allegro agitato assai
Allegro moderato
Allegro deciso
Marziale, un poco meno allegro
Allegro animato

Oliver Salonga, piano
A recent First Prize winner at the 2005 National Society of Arts and Letters Violin Competition and the 2004 William C. Byrd International Young Artist Competition for Strings, Dmitry Pogorelov, violinist/violist, is already a prize-winning young virtuoso violinist and seasoned performer. The youngest member of a well-known family of outstanding musicians in his native Russia, Dmitry is a winner of the international violin competition held at the prestigious Gnessin School in Moscow and the International Competition for Chamber Music in St. Petersburg. He participated with honors at the Tchaikovsky International Competition for Young Violinists in Japan and attended master courses in Italy and Germany.

Since coming to the United States three years ago, Dmitry has continued to garner awards, including top prizes at the 2003 and 2004 Michael and Madelyn Savarick Annual Music Scholarship Competition of the Mizner Centre of the Arts, the 2003 Strad Violin Competition (where he also won the Audience Prize) and the 2003 Ludwig Spohr International Violin Competition in Germany (where he won a special jury prize).

Dmitry has appeared in solo recitals and as a soloist with orchestras in the United States, Germany, Italy, France, and Japan, and performed in the most prestigious concert halls in Moscow and St. Petersburg, including the Rachmaninoff Hall of the Moscow Conservatory, Maly Hall of the St. Petersburg Conservatory and the St. Petersburg Stadtskapella, among other venues.

Dmitry’s recent solo engagements include performing Tchaikovsky's Violin Concerto with the Greater Palm Beach Symphony and the Dvorak’s Violin Concerto with the Flint Symphony, as the 2004 Byrd Young Artist Competition winner. The Palm Beach Daily News praised “Pogorelov’s stellar Tchaikovsky,” noting that he is “a mature, technically proficient soloist who performs with the skill and panache of a player twice his years,” while the The Flint Journal stated that Pogorelov is a "young artist who has the markings of a violin superstar."

A senior student of Professor Sergiu Schwartz at Lynn University Conservatory of Music, Dmitry has been a winner of the Conservatory Concerto Competition, appeared as a soloist with the Lynn University Philharmonia and received numerous Conservatory awards, including the Award for Excellence in Violin Performance and the Award for Best Solo Performance. He has been featured on South Florida’s WXEL Radio station.
Hungarian-American violinist Daniel Andai is a top-prize winner of numerous competitions and awards including the 2004 Schleen International Music Competition in Italy. Other awards include winning the Beethoven Concerto Competition that resulted in performances with the Florida Philharmonic, two-time laureate in the International Soloist Festival in Moscow where he performed with the Moscow State Symphony Orchestra as well as the Mt. Dora Spring Festival Competition. He has performed in recitals and as soloist with orchestras in Europe, the Caribbean, the Middle East and North America receiving rave reviews from the Sun-Sentinel affirming, "His performance was outstanding... His virtuosity and lyricism dazzled the audience..." following his winning the Jewish Arts Foundation Competition. Also praised for "his pure, refined timbre... Daniel Andai proved a worthy solo protagonist... Andai's subtle vibrato and sensitive phrasing made the lyric delicacy blossom" by the Sun-Sentinel after appearing as soloist with the Renaissance Chamber Orchestra in addition to being hailed by the Palm Beach Post as "The best involved soloist..." after a performance with the Virtuosi Camerata.

Daniel Andai is currently the first violinist of the Vols String Quartet and has collaborated with and performed in master classes for Elmar Oliveira, Zakhar Bron, Ruggierro Ricci and Aaron Rosand who applauded him as a "very sensitive violinist." Daniel Andai presents benefit concerts annually in order to raise funds for the physically and mentally challenged through Best Buddies International and Missionaries of the Poor. He can be heard on WXEL National Public Radio, WKAT 1360 Classical Station, the new TV episode "The Box", and is a recording artist for AMZ Records.

Daniel Andai is an Academic Honors senior student at the Lynn University Conservatory of Music in Boca Raton where he studies with Professor Sergiu Schwartz.
Nelli Jabotinsky began studying the violin at the age of six with her father, Alex Jabotinsky, in Israel, where she moved from her native Russia, in 1989. She continued her studies in Israel with Haim Taub, concertmaster of the Israel Philharmonic Orchestra. A recipient of annual scholarships and prizes from the America-Israel Cultural Foundation, Nelli attended summer courses for chamber ensembles at the Jerusalem Music Centre, founded by Isaac Stern and Pablo Casals, and participated in the Keshet Eilon Violin Master Courses, where she also studied with famed violinist Ida Haendel.

Nelli has performed in solo and chamber music concerts throughout Israel. As a winner of the 2002 Young Talent Competition, she appeared as a soloist with the Haifa Symphony Orchestra. Nelli is a freshman at Lynn University Conservatory of Music, where she studies with Professor Sergiu Schwartz.

Lynn University would like to gratefully acknowledge the Steinway Gallery of Boca Raton for their donation of the use of a Steinway Concert Grand Piano for this evening's performance.
Gold Medalist and First Prize winner at the 2003 Henryk Szeryng International Violin Competition in Mexico and Special Jury Prize winner at the 2001 Sarasate International Violin Competition in Spain, violinist Sylvia Kim has been a steady winner in local, national and international competitions since the age of 11, when she received a special award at the National Arts and Letters Violin Competition. Sylvia’s other First Prizes in competitions include Florida Federation of Music Clubs, Florida State Music Teachers’ Association, National Music Teachers’ Association, Blount Young Artist Concerto Competition, Bach Festival Young Artist Competition, Walenstein Violin Competition, Harid String Competition for Young Musicians, Strad Violin Competition, and Lynn University Conservatory of Music Concerto Competition. She was awarded the Grand Prize at the 2004 Michael and Madelyn Savarick Annual Music Scholarship Competition of the Mizner Centre of the Arts.

Sylvia’s recent solo engagements include performing the Brahms Violin Concerto with the National Symphony Orchestra of Mexico and the Tchaikovsky Violin Concerto with the Redlands Symphony Orchestra in California. As a winner of the Music America Performance Academy (MAPA) Concerto Competition, Sylvia has appeared as soloist with the Czech Moravian Virtuosi Orchestra under Maestro James Brooks-Bruzzese at South Florida’s Summerfest 2004. As a winner of the Florida Philharmonic Young Artist Competition, she has performed with the Philharmonic and the Beethoven by the Beach Festival Orchestra in a series of concerts throughout South Florida during their 2002-2003 season. She also appeared as a soloist with the Montgomery Symphony, Sunrise Symphonic Pops, North Miami Beach Symphony Orchestra, Luzerne Festival String Orchestra, Harid Philharmonia, Lynn University Philharmonia, and Lynn University Chamber Orchestra.

Sylvia regularly participates at music festivals in the United States and abroad. In 1989, she was awarded a full scholarship at the Tanglewood Institute, where she served as concertmaster under violinist-conductor Joseph Silverstein. She also has participated in the String Orchestra Seminar at Carnegie Hall, Bowdoin and Luzerne music festivals, Indiana String Academy, and Soesterberg Festival in the Netherlands. She has performed in recitals and chamber music concerts throughout South Florida and appeared on WXEL TV and radio broadcasts.

A student of Professor Sergiu Schwartz since 1997, Sylvia is a senior at Lynn University Conservatory of Music.
In January of 2005, Oliver Salonga traveled to Australia and played the Rachmaninoff Piano Concerto No. 2 in C Minor with the Sydney Philharmonic Orchestra under the baton of Sir George Ellis. He received a standing ovation and thunderous applause after his performance. He won the Lynn University 2004 Concerto Competition playing the Liszt Piano Concerto No.2 in A Major and will perform with the Lynn Philharmonia on March 22 and 23 under the baton of Maestro Albert George Schram.

During the summer of 2004, Oliver concertized in Taiwan and had a national concert tour in his native country of the Philippines. He was a winner of the 2003 Michael and Madelyn Savarick Scholarship Competition of the Centre for the Arts at Mizner Park in Boca Raton, Florida, and was sponsored by Mr. Al and Kit Maroone. At Lynn University, Oliver is a member of the student honor society. He is in his second year and is pursuing his bachelor’s degree under the tutelage of Dr. Roberta Rust.

Born in Manila, the Philippines, on June 26, 1986, Oliver started playing the piano at the age of 8 under the tutelage of Professor Carmencita Arambulo. He gave his first solo public recital at the age of 11, playing the Mozart Concerto in D Minor K. 466. He first came to the attention of Manila’s music aficionados and gained national recognition when he won the first prize in the National Music Competition for Young Artists (NAMCYA) twice in a row – in 1998 and 2001.

At the Philippines High School for the Arts majoring in Piano Performance, Oliver was recognized as the Most Outstanding Graduate Artist for Music and as the First Honorable Mention of his class. After his triumph at the 2001 NAMCYA playing the Beethoven Concerto Opus 15, he appeared in music festivals in Manila, Northern Luzon, Taiwan, Japan, and Singapore where his emerging keyboard artistry and touch were received with acclaim. After playing the Grieg Piano Concerto Opus 16 in Singapore, Oliver made his debut at the Cultural Center of the Philippines with the Philippine Philharmonic Orchestra under the baton of the Maestro Ruggiero Barbieri and received a standing ovation along with enthusiastic reviews from the country’s leading music critics. Pablo Tariman, a music critic of the Philippine Daily Inquirer said, “Every sound he made was beautiful, every note and phrase the result of intellect warmed by emotion.”
Tonight we have an opportunity to showcase several of our students in the solo spotlight, via four warhorse concertos that encompass the characteristic Classical and Romantic idioms: Classical clarity and concision in two works by Mozart, and the sensuous lyricism of the Romantic period by composers of widely divergent personality and career paths, Franz Liszt and Max Bruch.

Franz Liszt (1811-1886), keyboard virtuoso, conductor, composer and teacher, was perhaps the 19th century's most colorful musical personality. Renowned for his amazing technical capabilities at the keyboard, he enjoyed a fabulously successful career as soloist in the farthest reaches of Europe, and in the process changed the course of the piano's history as a solo instrument. His following among dilettante and connoisseur alike was unprecedented - the notion of solo piano recitals developed in large part through his status as a cult figure - and his position as the greatest pianist of his time was firmly established by mid-century. As a composer, his oeuvre spanned nearly every compositional genre, and upon his settlement in Weimar in 1848, he became a champion of a new musical sensibility that embraced bold harmonic invention and innovation in orchestration. The avant-garde aesthetic emanating from Weimar under Liszt’s sponsorship influenced Wagner among others, and Liszt was generous throughout his career in assisting younger composers in establishing themselves.

The more colorful aspects of Liszt’s life concerned his private life, and no doubt his apparently magnetic charms and striking appearance played a role in the lore that surrounded him. A number of love affairs, most notably with the Countess Marie d’Agoult, along with his celebrity status, fostered an image of Liszt as a bit of a rogue, though at heart he held deep religious convictions and on more than one occasion considered entering the priesthood.

Such multiplicity of personality infuses the works of many Romantic era composers, and Liszt is no exception. His Concerto No. 2 in A departs from the formal scheme of four movements (or more accurately, sections) found in his first concerto, for a structure that explores different facets of a motive through six loosely connected episodes. The initial melodic idea is presented in a pensive adagio to open the work, in a manner that suggests improvisation. The motive is eventually transformed into a march that rolls toward a triumphant, tonality-confirming block chord conclusion - clearly not all of the "old" devices were abandoned!

Liszt's ease with the piano idiom stemmed naturally from his virtuosic skill at the keyboard; for Wolfgang Amadeus Mozart (1756-1791), a similar (though perhaps more restrained) virtuosity had similarly influenced a generation of composition for the keyboard. With the violin, however, Mozart encountered perhaps the only source of insecurity he experienced in his musical life, despite contemporary reports of his prodigious skill on the instrument. Though he served for a time as concertmaster of the court orchestra at Salzburg, he seemed to have had an unusual aversion to the violin and, according to his father, practiced only enough to maintain basic technique. The viola was his preferred stringed instrument for performance in chamber music, and it therefore plays an
important role in many of his chamber and orchestral works. Whatever self-doubt Mozart may have held about his skill as performer on the violin, such ambivalence is absent in his composition for the instrument. His Concerto No. 4, K. 218 is one of five such works (the only five—later concertos ascribed to him are dubious) composed between April and December of 1775. Already a seasoned professional at age 19, Mozart composed the five violin concertos in Salzburg, probably for court violinist Antonio Brunetti, and each work represents a progression in the young composer’s assurance with the form. Of particular note in the fourth concerto is the arioso quality of the solo writing in the central andante movement—the magical lyricism of his later operas is already evident—and in the way Mozart seamlessly integrates solo and orchestral textures. In the Symphonia Concertante, K. 364, first performed in Salzburg in 1779, violin and viola share the solo platform, in a genre popular at the time in Paris and Mannheim, from which Mozart had recently returned. This journey had not been successful—not only was he unable to secure a post outside of Salzburg as he desperately hoped to do, but his beloved mother died during their stay in Paris in 1778. Back in Salzburg and dispirited over his prospects there, Mozart continued his work as court violinist and teacher. Though the suggestion has been put forth that the Symphonia Concertante was composed for Mozart to play himself with his father as violinist, no concrete evidence has come to light to support this idea. In three movements, the work takes the form of a “dialogue” between the solo instruments, allowing each to pour forth the unique tonal qualities of “soprano and mezzo” voices, while engaging both in technical passages requiring considerable dexterity.

Much to his chagrin, the Concerto No. 1 in G Minor, Op. 26 of Max Bruch (1838-1920) was during his lifetime and even today the single work for which he is generally known. Though he published eight other compositions for violin and orchestra among his some 100 works, the Concerto became his “big hit,” the work that overshadowed the wide variety of works he composed, including songs, operas, oratorios, sacred cantatas and orchestral pieces. Born the son of a professional soprano and a police official in Berlin, Bruch was firmly rooted in the tradition of German Romanticism as embodied by Mendelssohn and Schumann, and later Brahms. His stalwart devotion to the Romantic idiom came at a high professional price—by the late 19th century, his work was already considered “old-fashioned,” and certainly out of step with turn of the 20th century musical developments. This partly explains the relative obscurity of most of his output, though early in his career he had been widely acknowledged as one of Europe’s most promising composers.

Whatever turns of professional fate that may have befallen Bruch, the appeal of his Concerto remains strong, not only for its breathtaking technical flights but for the remarkable vocal quality of the solo writing, no doubt a product of the composer’s upbringing. Along with the concerto of Mendelssohn that clearly served as a model, and the concerto of Brahms, the work has firmly established itself as one of the quintessential representatives of both the solo violin concerto and Romanticism itself.
LYNN UNIVERSITY
Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #6
SYMPHONIC KNIGHTS SERIES

Albert-George Schram, Resident Conductor

Friday, April 22, 2005
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Celestial Night .................................................. Richard Danielpour
                (b. 1956)

Maestoso-agitato
Adagio

Fantasia on a Theme by Thomas Tallis ................................ Ralph Vaughan Williams
                (1872-1958)

INTERMISSION

Selections from Romeo and Juliet, Suites I and II .................. Sergei Prokofiev
                (1891-1953)

II. 1  Montagues and Capulets
II. 2  Juliet the Young Girl
I.  5  Masques
I.  6  Romeo and Juliet
II. 3  Friar Laurence
II. 4  Dance
II. 6  Dance of the Antilles Girls
II. 7  Romeo at the Grave of Juliet
I.  7  Death of Tybalt
Musical imagery serves as the key aesthetic in this evening’s program, with explorations of one composer’s remembrance, another’s homage to a musical predecessor, and yet another’s interpretation of a seminal literary achievement. In all three works, the orchestra is deployed in an amazing variety of colors, sound effects and emotional contexts that capture what only music can – a physical stirring of senses to bring abstract ideas to life.

An attempt to recapture impressions gleaned from an evening of stargazing forms the basis for Celestial Night, a symphony in two movements composed in 1997 by Richard Danielpour (b. 1956) for the New Jersey Symphony and the opening of Prudential Hall in the New Jersey Performing Arts Center.

The essence of the work is amply described by the composer: “It follows the journey of a soul who is very worldly, very consumed with an upwardly mobile existence and who finally is confronted with an obstacle that makes all of that moot. Toward the end of the first movement, a monolithic sound in the form of an ostinato hammers out a rhythm similar to a Morse code SOS. Then the journey suddenly smacks into ‘a wall,’ whereupon the orchestra gradually starts to melt into the second movement. Here, our traveler finally stops, looks up, and starts to acknowledge the immensity of all that is outside the very confined, limited, narrow-minded circle of his own concerns.

He sees that this peace and expansiveness is also a part of him and mirrors an inner spaciousness.”

Danielpour employs a tonal (though not necessarily key-centered) palette in a style that strikes the listener as unmistakably “American” – he studied composition with Vincent Persichetti and Peter Mennin – and the influence of Bernstein and Copland are apparent. His work may be heard in numerous recordings, and he is currently a faculty member at both the Curtis Institute and the Manhattan School of Music.

National influences of a different sort infuse the work of British composer Ralph Vaughan Williams (1872-1958), whose interest in English folksong and the country’s larger musical history had a profound effect upon his own output. Often cited as the first work to bear his distinctive compositional imprint, Fantasia on a Theme of Thomas Tallis (1910) achieves a rhetoric that is at once haunting then thrilling, using as its source the modal tune of his Elizabethan forbearer. Thomas Tallis (c1505-1585) worked mostly in London during the tumultuous period that spanned the reigns of Henry VIII to Elizabeth I, under the religious controversies that shaped the era. Vaughan Williams became acquainted with the tune while assembling his English Hymnal, and scored his arrangement for double string orchestra and string quartet.

continued on the next page
The work is a study in motivic transformation, with the theme appearing in numerous guises and combinations, from full string orchestra to solo viola and violin. Vaughan Williams' division of the string voices within the orchestral texture and the interplay between the larger string groups and the string quartet creates an effect of remarkable richness, emphasizing by turns the simplicity of the tune and the sublime complexities of counterpoint that it suggests, which the composer exploits to profound ends.

Motivic associations are essential in capturing the drama of Shakespeare's *Romeo and Juliet*, the subject of the 1936 ballet score of Sergei Prokofiev (1891-1953). Though composed for the stage (first intended for the Kirov ballet, then the Bolshoi), the score was deemed impossible to choreograph, due in large part to its many chamber-like settings and lack of constant rhythmic drive. In response, Prokofiev arranged selections from the ballet into orchestral suites, the first in 1936, the second in 1937 and a third in 1946. With familiarity grew an interest in staging the complete ballet, which first occurred in Brno without the composer's participation, then finally with the Kirov troupe in Leningrad in 1940, in a stormy collaboration between composer, choreographer and dancers. A number of additions and changes to Prokofiev's score were made, most against his will, but he approved of the final production, and the ballet has since entered the regular ballet repertory.

Prokofiev creates a musical portrait of all the principal characters in Shakespeare's drama, capturing in vivid musical detail the animosity between the Montagues and the Capulets that serves as backdrop to the amorous relationship developing between the ill-fated teenagers. These portraits range from the purely whimsical, to portray the Nurse and the young Juliet, to the terrifying, to evoke the battles among the rival families, to some of Prokofiev's most serene and tender music to depict an innocent, transcendent love.

In this performance, a number of selections are drawn from the first two orchestral suites, which are generally faithful in keeping to Shakespeare's intended narrative order. In the end, the dissonant tumult of age-old feuds gives way to a quiet affirmation of an unstoppable love – perhaps a fitting if dangerous message for a composer caught in the growing artistic repression of the Soviet Union to convey, but contained in a work that has thankfully outlasted the system under which it was created.
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WEDNESDAY, FEBRUARY 23, 2005
Excalibur Society Membership luncheon
Guest speaker: Maestro Albert-George Schram, conductor of the Lynn University Philharmonia Orchestra.
Henke Wing - de Hoernle International Center, Lynn University

THURSDAY, MARCH 3, 2005
Dively Frontiers in Globalization Luncheon Lecture Series
Guest speaker: Ron Insana, anchor of CNBC's business and financial news program, Street Signs, NBC and MSNBC reporter, and author of Talking Business with Ron Insana in USA TODAY.
Green Center for the Expressive Arts

TUESDAY, MARCH 8, 2005
Excalibur Society Membership luncheon
Henke Wing - de Hoernle International Center, Lynn University

WEDNESDAY, APRIL 27, 2005
Excalibur Society Membership luncheon
Guest speaker: Jan McArt, "First Lady of Florida Musical Theater" and Lynn University director of theatre arts development
Henke Wing - de Hoernle International Center, Lynn University

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