



LYNN UNIVERSITY CONSERVATORY OF MUSIC



2006
2007

SEASON

*When talent meets inspiration,
the results are extraordinary.*



Dr. Jon Robertson,
Dean

Welcome to the 2006-2007 season. The talented musicians and extraordinary performing faculty at Lynn represent the future of the performing arts, and you, the patrons, pave the road to their artistic success through your presence and generosity. This community engagement is in keeping with the Conservatory of Music's mission: to provide high-quality professional performance education for gifted young musicians and set a superior standard for music performance worldwide.

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.

FRIENDS OF THE CONSERVATORY

As a member of the Friends of the Conservatory, you will be involved in an organization that seeks to address the needs of the students and the conservatory as a whole. This organization has just completed its first year and now includes more than 100 members providing major scholarship assistance to the students.

VOLUNTEERING

Become 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.

PROGRAM

ROBERTA RUST IN RECITAL

DEVOTED TO DEBUSSY

Sunday, Feb 25 at 4:00 p.m.
Amarnick-Goldstein Concert Hall
Lynn University, Boca Raton

A Program of Piano Music by Claude Debussy

Prelude: La puerta del Vino (Gate of Alhamar)
Prelude: Ce qu'a vu le vent d'Ouest (What the west wind saw)

Piece sans titre (Piece without title)
Berceuse heroique
Morceau de concours

Etude pour les sonorites opposees (Etude for opposing sonorities)

Estampes
Pagodes (Pagodas)
La Soiree dans Grenade (An evening in Grenada)
Jardins sous la pluie (Gardens in the rain)

INTERMISSION

Elegie
Ballade (Slave)

Pour le Piano
Prelude
Sarabande
Toccata

Prelude: Des pas sur la neige (Footsteps in the snow)
Prelude: Feux d'artifice (Fireworks)

From Suite Bergamasque
Clair de lune

NOTES ON THE PROGRAM

The music of Claude Debussy (1862-1918) is so sensuously beautiful and tremendously popular that it is difficult to conceive of him as a "modern" composer, but he is arguably the most original and influential musical thinker of the Twentieth Century. This may strike the reader as hyperbole, particularly when Debussy's achievement is compared to the dissonant, atonal musical language of Schoenberg or to the savage, syncopated rhythms and meters of Stravinsky, but Debussy was a true revolutionary who experimented with almost every musical element. His music is innovative to its very core; however, it rarely shocks. Rather, Debussy's innovations are subtle and deceptively insinuate themselves upon the listener. His revolutionary spirit is most certainly a reflection of the fierce independence of mind and spirit displayed by the French, particularly when confronted by things Germanic. In contrast, Arnold Schoenberg hoped to preserve the "German" tradition, and his innovations are the result of a development that was evolutionary in nature, not revolutionary.

Debussy consciously searched for new ideas and materials and was often inspired by music from other countries and cultures. One of the great mysteries of Debussy's style is how pure and unified it sounds, even though it is so eclectic in its origins and in its use of a wide range of musical ingredients. A host of major figures, including Bartok and Stravinsky, were profoundly affected by his example, and it is hard to imagine that their music could have existed without Debussy to lead the way.

Claude Debussy was an excellent performer and began his studies at the Paris Conservatory as a pianist at the age of ten. Reading contemporary accounts of his playing, one comes away with the clear idea that his performing style was quite original and even unusual, employing all manner of extremes. His compositions for the pianoforte, which abound in new textures and timbres, similarly demand original, and at times unusual, performing techniques. Debussy's contributions in this realm are assuredly the most significant since those of Chopin and Liszt, who had revolutionized piano playing more than half a century earlier.

The twenty-four pieces forming the two books of *Préludes* (1909-1910, 1911-13) are often seen as Debussy's greatest achievement for piano. "La Puerta del Vino" is one of the composer's "Spanish" pieces and employs the ornamental, exotic melodic style known as "cante jondo." "Ce qu'a vu le vent d'Ouest" is another virtuosic demonstration of Debussy's new sound world-- its technical display creates a mood of great tension and suspense.

Piece sans titre (1915) was written to support his wife's charitable work with wounded soldiers and is in a simple, waltz-like style. *Berceuse héroïque* (1914), composed for a war-memorial album dedicated to King Albert I of Belgium and his soldiers, quotes the Belgian national anthem. Although Debussy referred to it as "simply a visiting card," he thought enough of this piece to orchestrate it soon after its composition. *Morceau de concours* (1904) was commissioned by the periodical *Musica*. Along with five other pieces, it was printed anonymously and readers were asked to guess the composers' names. This short, mercurial miniature, from sketches for the unfinished opera *The Devil in the Belfry*, based on Poe, suggests something of the diabolic character of the opera's protagonist.

The twelve *Etudes* (1915) are dedicated to Chopin and, along with the last three chamber sonatas, suggest that in his last years Debussy's style was evolving toward a more abstract and classical manner. As is traditional, each etude in this set is concerned with a particular technical problem, and the one recorded here, "pour les Sonorités opposées," deals with a texture of which Debussy was particularly fond--the simultaneous presentation of contrasting contrapuntal layers and timbres.

Estampes (1903) translates as "Prints," perhaps a reference to the Japanese prints that flooded France during the Nineteenth Century and which strongly influenced the Impressionist and Post-Impressionist painters. "Pagodes" transports the listener to the Far East, employing textures, scales and melodic constructions reminiscent of the Indonesian percussion orchestra, known as the "gamelan." Similar in many surface ways to the prelude "La Puerta del Vino," "La Soirée dans Grenade" differs in its much more experimental approach to form. It shifts back and forth between ideas, often without transition, in the manner of cinema. The final piece in this set, "Jardins sous la pluie," evokes Debussy's home country by quoting two French nursery songs, setting them in a dynamic, exciting context.

Elégie (1915) was composed for a war-memorial album dedicated to Queen Alexandra, the wife of Edward VII, and, as such, forms a companion piece to the *Berceuse héroïque*. Its mood captures some of the sadness and melancholy of the war years, and perhaps as well, of Debussy's final illness. *Ballade* (1890, in first edition as *Ballade slave*) is one of Debussy's earliest published piano compositions and shows few of the characteristics that we associate with the composer; however, there is a Russian flavor to some of its melodies, revealing that from an early age he was searching for a path out of the "German" tradition.

Pour le piano (1894-1901) is a Baroque-inspired suite in three movements: "Prélude," "Sarabande" and "Toccata." Here we see that not only exotic cultures influenced Debussy; the past, whether of a real or an imagined nature, could also spur his imagination.

"Des pas sur le neige" is in many ways the mirror image of "Feux d'artifice," creating stark intensity out of almost a minimalist treatment of its musical materials. "Feux d'artifice" displays the virtuosic side of his nature and is appropriately festive in mood, exploding with some of his most original effects.

"Clair de lune" (1890, revised 1905) originated as a movement in *Suite bergamasque*. Often excerpted, it represents the first stirrings of Debussy's original style. Its languorous beauty has made it one of his most popular compositions.

Thomas Lawrence McKinley
Associate Professor
Conservatory of Music
Lynn University

ROBERTA RUST

2007 finds pianist Roberta Rust celebrating the music of Claude Debussy. A new CD on Centaur Records—Devoted to Debussy—will be released in the spring and Rust plays all-Debussy programs at the Festival of the Arts in Nyack, New York, at the Idyllwild Arts Academy in California, and at Lynn University in Boca Raton, Florida. Other highlights of the season include her fifth trip to Asia—during the summer months she'll give master classes and play recitals in Manila and Beijing. In November she will perform the Schumann Piano Concerto with the Boca Raton Philharmonic Symphonia at the Roberts Theatre.

The artist has inspired audiences and captivated critics on four continents. Her acclaimed compact discs include Franz Joseph Haydn, Piano Music of Villa-Lobos (www.centaurecords.com) and Three American Premieres and the Prokofieff Sonata No. 6 (*Protone Records*). For excerpts of these discs visit www.robertarust.com. She has appeared as soloist with the Houston Symphony, the New Philharmonic, Symphony of the Americas, the New World Symphony, and orchestras in Brazil, Peru, and the Dominican Republic. In chamber music, she has performed with the Lark, Ying, and Amernet String Quartets, members of the Empire Brass Quintet, as duo-pianist with her husband Phillip Evans, and with Chamber Music South. Rust serves as Head of the Piano Department at the Conservatory of Music at Lynn University in Boca Raton, Florida (www.lynn.edu/music).

The New York Times wrote, “Roberta Rust is a powerhouse of a pianist—one who combines an almost frightening fervor and intensity with impeccable technique and Spartan control.” **The Miami Herald** described her as follows: “There was tremendous bravura, sweep and power...Here was a virtuosa”.



UPCOMING EVENTS

March 1st and 2nd Thursday and Friday

Mostly Mozart

Sponsored by Madelyn Savarick-With love and tribute to Roberta Rust

Jon Robertson, piano; Carol Cole, violin; Ralph Fielding, viola; David Cole, cello; Roberta Rust, piano; Paul Green, clarinet; Gregg Miller, horn; Michael Ellert, bassoon; Lisa Leonard and Tao Lin, pianos

Location: Amarnick-Goldstein Concert Hall Time: 7:30 p.m. Thu. Time: 7:30 p.m. Fri. Ticket \$25

April 22, Sunday

PIANO POTPOURRI

From the Piano Studio of Roberta Rust

Sponsored by Madelyn Savarick-With love and tribute to Roberta Rust

Come join us in the annual celebration of solo and concerto repertoire presented by the gifted piano pupils of Roberta Rust

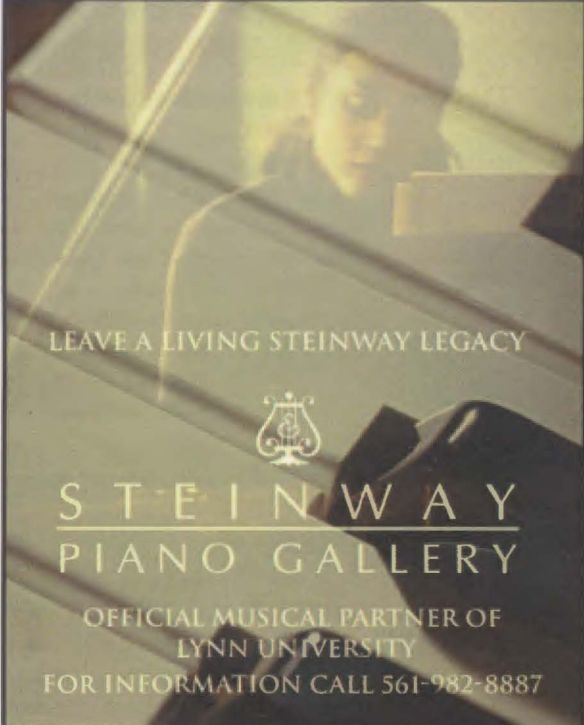
Location: Amarnick-Goldstein Concert Hall Time: 4:00 p.m. Ticket \$25

March 18, Sunday

Lynn cellists in Concert

Lynn Unniversity cellists will perform a variety of works foe one or more cellos.

Location: Amarnick-Goldstein Concert Hall Time: 4:00 p.m. Ticket \$25



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