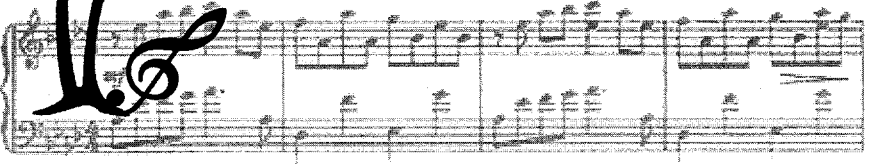




FRIENDS OF MUSIC



PRESENTS

**THE LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA**

JON ROBERTSON
Conductor

VALERIYA POLUMINA
Piano

Wednesday, February 3, 2010

8:00 PM

**THE TWENTY-FIRST CONCERT SEASON
OF THE FRIENDS OF MUSIC
OF HUNTINGTON LAKES
THEATRE OF THE PERFORMING ARTS**

Lynn University Philharmonia Orchestra

PROGRAM

Overture To Euryanthe

Carl Maria Von Weber

Piano Concerto No. 3 in C Major, Op. 37

Ludwig van Beethoven
(1770-1827)

I Allegro con brio

II Largo

III Rondo; Allegro

Valeriya Polumina, Piano

~ INTERMISSION ~

Symphony No. 1 in C Minor, Opus 68

Johannes Brahms

I un poco sostenuto - Allegro

II Andante sostenuto

III un poco Allegretto e grazioso

IV Adagio; Piu Andante; Allegro non Troppo, ma con brio

THE PHILHARMONIA ORCHESTRA OF LYNN UNIVERSITY

The Philharmonia Orchestra sets the standard for university-level symphonic training. The orchestra was founded in 1991, as the Harid String Orchestra with the founding of the Conservatory and became a full symphony orchestra in 1993. As an integral part of the training of both undergraduate and graduate music students of Lynn University, the Philharmonia offers excellent orchestral training through the preparation and performance of orchestral repertory and its public performances. Both the public and the press have enthusiastically received the orchestra. Music directors of the Philharmonia have included numerous conductors of renown. The orchestra has performed frequently in many of the finest venues of this region. Now in its 12th season as a full symphony orchestra, the Lynn University Philharmonia continues to present high-quality concerts of the finest repertory

Our Renowned Conductor

Maestro Jon Robertson enjoys a distinguished career as a pianist, conductor and academician. His career as a concert pianist began at age nine with his debut in Town Hall, New York. As a child prodigy and a distinguished student, he continued to concertize throughout the United States, the Caribbean and Europe.

Since then he has led many orchestras and had also conducted a good number of opera orchestras. He is much sought after as a consultant, lecturer and speaker.

We welcome Dr. Robertson to our theatre.

* * *

Our Distinguished Guest Artist

Valeriya Polumina was born in Uzbekistan in 1982. She has majored in both Piano performance and Music composition. She has completed her studies at Moscow State Conservatory.

Valeriya has just won first prize at an international competition in Russia as well as other honors abroad. She has played as soloist with prestigious orchestras and chamber groups.

She is currently a student at Lynn University where she is completing her studies.

* * *

Euryanthe Overture

Carl Maria von Weber
(1786-1826)

In his days von Weber was a major figure in classical music, especially opera. He achieved wide spread recognition in 1821 with his now rarely performed opera, *Der Freischütz*. A cousin of Mozart by marriage, he was, during his short but successful artistic life, renowned for his operas, his virtuosity as a pianist, and his skill as an operatic conductor.

His innovations were numerous and profound: his insistence on orchestral discipline and professionalism, his use of *Leit Motiv*, soon adopted by Bizet and Wagner, his employment of orchestral means to enhance the operatic action, his influence on Wagner. Most important, he is recognized as a major force in the early history of romantic music.

Only a handful of his work has survived. A few of his overtures are still played today, but infrequently. The theme of the opera, *Euryanthe*, is the fidelity of women. Fortunately, for us, the overture is still performed nowadays, offering us its rich and exciting orchestral color.

**Piano Concerto #3
in C Minor, Opus 37**

**Ludwig von Beethoven
(1770-1827)**

Beethoven's first three piano concertos are developments and modernizations of Mozart's piano concertos. Beethoven's last two concertos (#s 4 & 5) are entirely different, constructed with great freedom and originality. They look far ahead into the 19th century, not back to the 18th. Beethoven completed his Piano Concerto #3 in 1800, when he was thirty years old, using material that he has been gathering in his sketch books for several years. He did not make final revisions and write out the solo part until the first performance in 1803. The concerto stands on the brink because there is still much of Mozart and the Classical tradition to be heard in it, but it also shines forth with much of the individuality of the mature Beethoven.

The writing is bolder than it had been earlier and thus this concerto can be distinguished from the first two concertos. The handling of the interrelationship of piano and orchestra begins to explore new paths. Another innovation is Beethoven's use of the timpani (drums), ect. They had never been given the opportunity to take part in the thematic statement until Beethoven used them. Formerly, the timpani has only been used to beat time.

In 1803, this concerto was given its premiere. In the rush of preparation, Beethoven did not bother to note all the details of the piano part since he was to play it himself. At that time it was traditional for the pianist to play with music in front of him. He asked a musician friend to turn pages for him at the concert, but many were blank or has only a few hastily scribbled notes on them; nevertheless, Beethoven nodded his head periodically as a signal and was greatly amused by his friend's anxiety about when to make the almost unnecessary page turns.

In the first dramatic movement of the concerto, the traditional orchestral exposition of the themes comes before the soloist announces his presence with a series of powerful rushing scales. After the cadenza (where the soloist is permitted to improvise), the themes do not get repeated again, but the brilliant closing coda (finale) includes unexpected innovations. The slow movement is distinctive for its beautiful and sensuous thematic material. In the finale, the main theme recurs. The harmonic changes in this movement foreshadow its style of the later Beethoven. The concerto concludes swiftly, but Beethoven takes the listener to the end with a new meter and a new tempo.

The Third Concerto is perhaps his most melodious and, indeed, has his most fun-filled moments.

* * *

Symphony No. 1 in C Minor, Op. 68

**Johannes Brahms
(1833-1897)**

The great age of the symphony is illustrious and surprisingly brief. In less than a hundred and fifty years, from about 1766 to 1910 - essentially from Haydn to Mahler - the symphony became the most important large-scale orchestral form. Haydn, "the father of the symphony", wrote 104 works, Mozart 41 in a short working life also crammed full of operas, concertos, chamber music and Church works. But with Beethoven the numbers start to tell a new story: his 9 symphonies were larger and longer than any written before, so much so that Beethoven put a new stamp of originality on the symphony that challenged later composers of the 19th century to follow Beethoven's legacy.

Brahms felt the weight of this legacy to write a substantial symphony, and although he started his first symphony as early as 1862, he was highly self-critical and rather than release a work that did not meet his exacting standards (and anxiety about being compared to Beethoven), he either destroyed his sketches or diverted the work into another genre.

Brahms completed the first of his four symphonies in 1876. The broad-based main theme in Brahms's finale is closely modeled on the 'Ode to Joy' theme in Beethoven's 9th symphony, so closely that Brahms said testily "Any ass can hear that!" But despite the references to Beethoven, the work is Brahms's own. The first symphony established Brahms's reputation as the major, serious large-scale symphonic composer after Beethoven. At a time, in the last third of the 19th century, when orchestral music was following the new path of tone poems, with their freer forms and more chromatic musical language, Brahms's 1st symphony was a demonstration of his commitment to continuing symphonic form, the first of his four works in the genre that are a central part of the symphonic repertory.

FRIENDS OF MUSIC EXECUTIVE COUNCIL

Dale Bruhn, *Subscription Distribution*

Allan Chapman, *Subscription Distribution*

Phyllis Elman, *Subscription Distribution*

Eddie Elman, *Subscription Distribution*

Marvin Kaplan, *Audio-Visual Technical Support*

David Kaplan, *Executive Director, Program Annotator*

Rose Kaplan, *Consultant, Program Annotator*

Ruby Karasick, *Subscription Distribution*

Arnold Pomerantz, *Administrative Assistant, Subscription Distribution*

Leon Rothman, *Subscription Distribution*

H.L.I. OFFICERS

Aaron Paller, *President*

Abe Tuchfeld, *Vice President*

Walter Perlstein, *Treasurer*

Erna Ratinetz, *Secretary*

Paul Plumb, *Director*

Arlene Gordon, *Clubhouse Manager*

CONCERTS 2010 THE GREAT TRADITION GOES ON

- MON., FEB. 15 —** **SERGIU SCHWARTZ** - A distinguished violinist playing in the sentimental as well as exciting music - a rich, varied program of all our favorites!
- THURS., FEB. 25 —** **EMPIRE BRASS** - The world famous ensemble - As brilliant as the brass of their instruments - music popular and music classical - performed in their always fascinating way.
- MON., MARCH 1 —** **THE TAMBURITZANS** of Duquesne University, doing highly original folk dances of Central Europe in their colorful costumes - a truly memorable evening - (where do they get all that energy?)