



Painting by Anastasiia Tonina ('17)

Philharmonia No. 1

LYNN

Conservatory of Music

Lynn Philharmonia Roster

VIOLIN

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Tinca Bellinschi
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Benita Dzhurkova
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Natalia Hidalgo
Julia Jakkel
Karolina Kukolova
Sing Hong Lee
ZongJun Li
Virginia Mangum
Nalin Myoung
Yuyen Anh Nguyen
Yaroslava Poletaeva
Yordan Tenev
Shuyi Wang
Shanshan Wei
Yue Yang
Mario Zelaya
Yuhao Zhou

VIOLA

Andrew Baloff
William Ford-Smith
Alejandro Gallagher
Changhyun Paek
Gregory Perrin
Camille Ripple
Kaitlin Springer
Kayla Williams
Jovani Williams

CELLO

Stephanie. Barret
Akmal Irmатов
Trace Johnson
Nikki Khabaz Vahed
Georgiy Khokhlov
Khosiyatkhon Khusanova
Elizabeth Lee
Sonya Nanos
Michael Puryear
Axel Rojas
Clarissa Vieira

DOUBLE BASS

Luis Gutierrez
Austin King
Evan Musgrave
Jordan Nashman
Yu-Chen Yang

FLUTE

Timothy Fernando
Emilio Ruttlant
Alla Sorokoletova
Teresa Villalobos

OBOE

Jin Cai
Daniel Graber
Johnathan Hearn
Trevor Mansell

CLARINET

James Abrahamson
Dunia Andreu Benitez
John Antisz
Robert Garner

BASSOON

Erika Andersen
Christopher Foss
John Isaac Roles

FRENCH HORN

James Currence
Chase DeCarlo
Molly Flanagan
Shaun Murray
Christa Rotolo
Nikita Solberg

TRUMPET

Carlos Diaz
Brian Garcia
Alexander Ramazanov
Abigail Rowland
Natalie Smith

TROMBONE

Nolan Carbin
Halgrimur Hauksson
Omar Lawand
Tamas Markovics
Mario Riviaccio

TUBA

Sodienye Finebone
Daniel Sanchez

PERCUSSION

Isaac Fernandez Hernandez
Tyler Flynt
Juanmanuel Lopez
Davi Martinelli de Lira

HARP

Yana Lyashko

Keyboard

Yu Lu

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Unauthorized recording or photography is strictly prohibited

Lynn Philharmonia No. 1

Guillermo Figueroa, conductor

Saturday, September 23 – 7:30 p.m.

Sunday, September 24 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Symphony No. 88 in G Major

Franz Joseph Haydn
(1732-1809)

I. Adagio – Allegro

II. Largo

III. Menuetto – Allegretto (Trio)

IV. Finale: Allegro con spirit

Concerto for Violin and Orchestra

Richard Sortomme
(b. 1948)

Moderato

Chorale and Romance

Allegro con spirito

Elmar Oliveira, violin

INTERMISSION

Selections from *Swan Lake*

Pyotr Ilyich Tchaikovsky
(1840-1893)

ACT II

Overture

Scene

Scene

Danse des Cygnes (Dance of the Swans)

Pas de Deux (White Swan - Violin solo)

Danse Generale

Coda

ACT IV

Scene - Finale



A Message from the Dean

Welcome to the 2017-2018 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 25th anniversary of the Lynn Philharmonia and our 8th season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please enjoy a magnificent season of great music.

Jon Robertson
Dean

Artist Biographies



Guillermo Figueroa

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the Principal Conductor of the Santa Fe Symphony Orchestra. He is also the Music Director of the Music in the Mountains Festival in Colorado and Music Director of the Lynn Philharmonia in Florida. He is the founder of the highly acclaimed Figueroa Music and Arts Project in Albuquerque.

Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony. With this last orchestra, he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

International appearances include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata, Xalapa (Mexico), the Orquesta de Cordoba in Spain and the Orquesta Sinfonica de Chile. In the US he has appeared with the symphony orchestras of Detroit, New Jersey, Memphis, Phoenix, Colorado, Tucson, Santa Fe, Fairfax, San Jose, Juilliard Orchestra and the New York City Ballet at Lincoln Center.

Mr. Figueroa has collaborated with many of the leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Placido Domingo, Joshua Bell, Olga Kern, Janos Starker, James Galway, Midori, Horacio Gutierrez, the Emerson and Fine

Arts String Quartets, Ben Hepner, Rachel Barton Pine, Pepe and Angel Romero, Elmar Oliveira, Vadim Gluzman and Philippe Quint.

Mr. Figueroa has conducted the premieres of works by important composers, such as Roberto Sierra, Ernesto Cordero and Miguel del Águila. An advocate for new music, Mr. Figueroa and the NMSO won an Award for Adventurous Programming from the League of American Orchestras in 2007.

A renowned violinist as well, his recording of Ernesto Cordero's violin concertos for the Naxos label received a Latin Grammy nomination in 2012. Figueroa was Concertmaster of the New York City Ballet, and a Founding Member and Concertmaster of the Orpheus Chamber Orchestra, making over fifty recordings for Deutsche Grammophon. Also accomplished on the viola, Figueroa performs frequently as guest of the Fine Arts, American, Amernet and Orion string quartets.

Figueroa has given the world premieres of four violin concertos written for him: in 1995 the Concertino by Mario Davidovsky, at Carnegie Hall with Orpheus; in 2007 the Double Concerto by Harold Farberman, with the American Symphony at Fisher Hall, Lincoln Center; in 2008 the Violin Concerto by Miguel del Aguila, commissioned by Figueroa and the NMSO and in 2009 Insula, Suite Concertante, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

He has appeared at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, Festival Groba in Spain and Music from Angel Fire. Figueroa has recorded the Three Violin Sonatas by Bartok for the Eroica Classical label, with pianist Robert Koenig, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figueroa.

Mr. Figueroa studied with his father and uncle at the Conservatory of Music of Puerto Rico. At the Juilliard School his teachers were Oscar Shumsky and Felix Galimir. His conducting studies were with Harold Farberman in New York.



Elmar Oliveira

Elmar Oliveira is an American violinist whose remarkable combination of impeccable artistry and old- world elegance sets him apart as one of our most celebrated living artists. Oliveira remains the first and only American violinist to win the Gold Medal at Moscow's prestigious Tchaikovsky International Competition. He was the first violinist to receive the coveted

Avery Fisher Prize and won First Prize at the Naumburg International Competition.

Son of Portuguese immigrants, Oliveira was nine when he began studying the violin with his brother, John Oliveira and then attended the Hartt College of Music and the Manhattan School of Music. He holds honorary doctorates from both the Manhattan

School of Music and Binghamton University. In 1997, the Prime Minister of Portugal awarded Elmar the country's highest civilian accolade, The Order of Santiago.

Oliveira has performed regularly at the most prestigious international concert venues. He has played with orchestras including the Boston Symphony, Buffalo Philharmonic, Chicago Symphony, Cleveland Orchestra, Colorado Symphony, Detroit Symphony, Helsinki Philharmonic, Leipzig Gewandhaus, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Rochester Philharmonic, Saint Louis Symphony, San Francisco Symphony, Seattle Symphony, and the Zürich Tonhalle. He has also made extensive recital tours of North and South America, Australia, New Zealand and the Far East.

Oliveira's discography on Artek, Angel, SONY Masterworks, Vox, Delos, IMP, Naxos, Ondine and Melodiya ranges widely from Bach and Vivaldi to the contemporary. His best-selling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic won a Cannes Classical Award and was chosen as Gramophone's "Editor's Choice". He also received Grammy nominations for his recordings of both the Barber Concerto with Leonard Slatkin and the Saint Louis Symphony and the Bloch and Benjamin Lees Violin Concertos under the baton of John McGlaughlin Williams.

Other recording highlights include the Brahms and Saint-Saëns concertos with Gerard Schwarz and the Seattle Symphony, the Joachim Concerto with the London Philharmonic, the complete Brahms sonatas with Jorge Federico Osorio and the rarely heard Respighi and Pizzetti sonatas with pianist Robert Koenig.

Two projects of particular historical significance are a CD book set released by violin dealers Bein & Fushi, with Oliveira showcasing thirty exquisite Stradivaris and Guarneri del Gesù's, and then a CD of short pieces highlighting the Library of Congress Collection of rare violins on Biddulph Recordings.

Oliveira's repertoire is hugely diverse. Admired for his performances of the established violin literature, he is also a much sought-after interpreter of music of our time. He has premiered works by contemporary composers including Morton Gould, Aaron Jay Kernis, Ezra Laderman, Benjamin Lees, Andrzej Panufnik, Krzysztof Penderecki, Charles Wuorinen and Joan Tower, who dedicated her Violin Concerto to him. He has also performed rarely heard works by composers including Ginastera, Joachim and Rautavaara.

Oliveira is passionate about expanding the role and repertoire of the violin as well as championing contemporary music and unjustly neglected works. He is a devoted teacher and promoter of young artists, and also keenly supports the art of contemporary violin and bow making. He is a Distinguished Artist in Residence at the Lynn University Conservatory of Music in Boca Raton, Florida.



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Program Notes

Symphony No. 88 in G Major Franz Joseph Haydn

Notes by Dr. Paul Offenkrantz, D.M.
Adjunct Professor of Music History
Lynn University Conservatory of Music

Universally recognized as the “father” of the modern symphony, Haydn’s prolific compositional output contains 104 numbered symphonies in addition to oratorios, string quartets, and concertos for various instruments. In 1761, he assumed the position of Kapellmeister (“court musician”) at the service of Prince Nikolaus Esterhazy, head of one of the richest and most influential families within the Austro-Hungarian empire. This patronage relationship lasted for thirty years and allowed Haydn the freedom and financial security to compose. It is during this period that most of Haydn’s symphonies were written specifically for the Prince’s own orchestra. Esterhazy’s patronage also subsidized Haydn’s European travels, most notably to Paris and London, where the composer penned his two most famous symphonic “collections” (Nos. 82-87 and Nos. 93-104) which bear the names of those cities respectively. Haydn composed five symphonies between those sojourns. Symphony No. 88 was written shortly after returning from Paris to Hungary and was dedicated to Johan Peter Trost, a violinist in the Esterhazy Court Orchestra. It quickly became and remains one of Haydn’s most popular and enduring works despite its lacking a descriptive title such as “The Surprise”; “The Military”; “The Miracle”; or “The Drumroll” to name a few examples. As a side note, Trost returned to Paris and sold

the publishing rights of this and several other compositions including the works of another composer that he unscrupulously passed off as Haydn's. To add insult to injury, the money paid never made its way back to the composer.

Movements:

I. Adagio – Allegro

II. Largo

III. Menuetto – Allegretto (Trio)

IV. Finale: Allegro con spirito

Haydn prefaces the first movement with the type of slow introduction that was by this time a standard feature of his symphonic output. This brief introduction gives way to a brisk main theme which forms the melodic and motivic energy of the entire movement – one of Haydn's most delightful and effervescent.

The second movement begins with an elegant and simple theme first presented by the oboe and cello separated by an octave which is followed by a charming series of musical variations. Referring to this theme, Johannes Brahms would remark "I want my ninth symphony to sound like this." Haydn's choice to introduce trumpets and timpani within this movement is unusual: audiences would be surprised to hear these instruments within the context of a slow movement rather than the more ebullient and boisterous outer movements. Here, they periodically punctuate the lovely hymn-like melody with abrupt outbursts that anticipate the crashing chords of Haydn's later "Surprise" Symphony (No. 94) and the percussion effects that burst in upon his "Military" Symphony (No. 100).

Although it is marked as a minuet, the third movement has more the character of a rustic peasant dance than the genteel dances that would have been commonly heard in the noble courts of Europe at the time. The trio section earned the nickname *mit dem Dudelsack* ("with the bagpipe") because of the drone-like effect of its bass line, with bassoons and violas moving in parallel fifths.

The Finale is a spirited rondo, which like the first movement does not thunder in its main theme from the start, but rather begins its peasant, dance-like melody softly. Haydn treats the listener to interesting and varied treatments of the theme including a complicated and exciting canon in the middle of the movement. There is a brief pause at the end of the canon before the full orchestra begins a vigorous mad dash to the end bringing the symphony to a brilliant conclusion.

Concerto for Violin and Orchestra Richard Sortomme

Notes by Richard Sortomme

After a long and successful career as a violinist, American composer Richard Sortomme returned to the world of composition in the 1980s and dove into it in full force in the 2000s. His work has brought great accomplishment including many

commissions, most recently a Concerto for Two Violas on Themes from Smetana's From My Life String Quartet, premiered by The Cleveland Orchestra in November 2015. Following on its success, Mr. Sortomme was delighted to receive a commission to write a new concerto by renowned violinist and longtime friend Elmar Oliveira, the only American violinist ever to receive the prestigious Gold Medal at Moscow's Tchaikovsky International Competition. For this piece, Sortomme would return to his technique of reaching to other composers for inspiration, settling on the beautifully melodic and exuberant violin concerto by Erich Korngold (1945). "Although mine was not based on any of Korngold's material," Sortomme says, "the extreme virtuosity and dedication to wonderfully long melodic content served in no small way as a model. It was always my goal to create a concerto that would be a vehicle to showcase Elmar [Oliveira's] remarkable talent."

The first movement, marked Moderato, immediately illustrates that Sortomme is a gifted violinist in his own right, as fluid writing for the solo violin weaves throughout lush chords with long and luxurious melodies. A slower B section finds the solo violin creeping eerily along through occasional pizzicato strings, accelerating as if being chased through some dark forest. Emerging triumphantly, the solo line soars freely among thick and lush writing for the final few minutes of the first movement, building to a climactic finish.

The second movement, Chorale and Romance, opens with what Sortomme describes as a "solemn and religious brass chorale". Interrupting sharply, the violin enters with a slow descending sigh of a solo line, ushering in the melancholic Romance. Continuing the illustration of an unnerving forest scene from the opening movement, the violin wanders in and out of winds in rocking and ghostly chords, showing occasional glimpses of daylight with the chance major chord. A middle tutti section finds random pizzicato strings accompanying a duet between the flute and piccolo. Strings adopt the rocking lines from the earlier winds and the melody creeps into the oboe and double bass. Peeking out from hiding, the solo violin returns in a slow and deliberate melody, singing off into the distance as the movement comes to a careful close.

The third movement begins attacca, or without a break, with a virtuosic introduction and perpetuo mobile character. Out of this blooms the first true motive of the movement which will sound familiar to observant listeners. In this movement Sortomme employs another characteristic of Korngold's work – that of "borrowing" these from elsewhere in the same piece and reintroducing them in a new form. The expansive and melodic opening these from the first movement is now heard in a dancelike fashion, accompanied initially by brass and the followed by orchestration of a much more chamber variety as the melody broadens. Two verdant tutti sections are the heart of this third and final movement, both featuring the full forces of substantial woodwind and brass sections. The ending Coda section finds the solo violin racing along, drawing the piece to a grand finale.

The performance on September 10, 2016 with the Savannah Philharmonic under conductor Peter Shannon, with Elmar Oliveira as soloist, will be the work's World Premiere. The program will be repeated with Mr. Shannon and Mr. Oliveira and the Jackson Symphony in Jackson, TN on Saturday, September 17, 2016. The work is approximately 29 minutes long.

Selections from *Swan Lake*

Pyotr Ilyich Tchaikovsky

Notes by Dr. Paul Offenkrantz, D.M.
Adjunct Professor of Music History
Lynn University Conservatory of Music

During the summer of 1871 Tchaikovsky spent some time at his sister's family home. For the amusement of her children, he composed and staged a light entertainment that he called *Swan Lake*, with a cast consisting of the children, his brother, Modest, and wooden toy swans. Nothing is known about the music, nor whether five years later any of it made its way into a commission from the Imperial Theater to compose a full-length ballet. This prestigious commission would result in the first of three-beloved works: *Swan Lake* (1876); *The Sleeping Beauty* (1889); and *The Nutcracker* (1892). Musically, *Swan Lake* was revolutionary. Its intensely dramatic score was so demanding for choreographer, dancers, and orchestra that from its premier, music from other composers was increasingly substituted for Tchaikovsky's original score. Surprisingly, given its immense popularity, the first performance in March 1877 was an unmitigated disaster, due in no small part to the inadequacy of the performers, both on the stage and in the orchestra pit. Although Tchaikovsky never saw a satisfactory performance of the complete work during his lifetime, he was present for a production of the second act in 1889 in Prague that gave him "one brief moment of unalloyed happiness."

Synopsis of the ballet: Prince Siegfried's mother arranges a ball during which he is to choose a bride. Lured away from a hunt by a flock of swans, the prince discovers that they are the princess. Odette, and her maidens who, enchanted by an evil sorcerer, can take their human form only at night. Siegfried falls in love with Odette, who tells him that only constant and selfless love can break the spell. In an attempt to thwart the lovers, the sorcerer sends his daughter Odile to the ball. Odile, dressed entirely in black, is literally and figuratively a carbon copy of Odette, and Siegfried, of course, mistakes her for his beloved. He declares his love for the impostor, thereby losing Odette forever and condemning her to the bonds of her enchantment. The original version of the ballet ends with the death of both Odette and Siegfried engulfed in the lake.

Although there have been numerous suites of highlights from the complete ballet, the musical excerpts for this performance are based upon the condensed one-act version created for the New York City Ballet by choreographer George Balanchine in 1951 which focuses primarily on the parts of the story which take place by "the lake" of the title.

ACT II

Overture: The curtain rises to reveal a tranquil lakeside scene. Tchaikovsky's gifts as a melodist are immediately presented by the plaintive and haunting theme played first by solo oboe accompanied by harp and shimmering strings and then repeated by full orchestra with French horns taking over from the oboe. This familiar melody

quickly made its way into public consciousness most notably by its incorporation into wind-up music boxes, many featuring a twirling ballerina. The “B” section of the melody - usually absent from those boxes - illustrates Tchaikovsky’s gift to depict emotional longing as the oboe and then the strings reach higher and higher with each subsequent phrase.

Scene (No. 11) Allegro Moderato-Allegro Vivo. The symphonic nature of Tchaikovsky’s score is amply demonstrated here with arching string phrases being punctuated by brass and timpani and a brief return of the solo oboe, representing the swan.

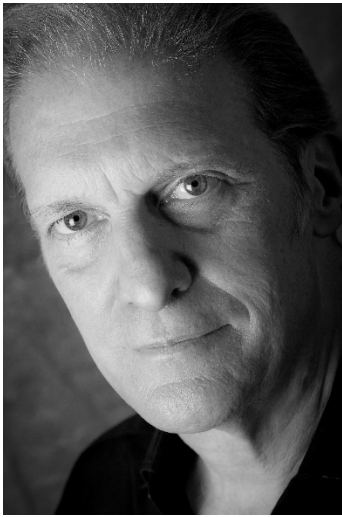
Scene (No. 12) Allegro. The juxtaposition of full orchestra with chamber-like woodwind interludes is typical of Tchaikovsky’s compositional style. These conversational passages are to the plot of the ballet what recitatives are to opera – moments for the characters to interchange thoughts (here through movement) which further the story and connect the larger moments or virtuosity.

The “Dances of the Swans” begins with the most famous waltz of the ballet, which is repeated twice after its initial appearance. In between we have the “Dance of the Little Swans” (No. 13/IV) whose piquant staccato bassoon introduction bears a striking resemblance to the Chinese Dance from *The Nutcracker*. The “little swans” who huddle together and move in perfect precision are followed by the “Dance of the Parent Swans” (No. 13/V) which is a Pas de Deux (“step of two”) or romantic duet. After a glamorous and extended harp introduction, Tchaikovsky writes a glowing interchange between principal violin and solo cello that is full of grace and tenderness.

ACT IV

Scene Finale (No. 29)

Our excerpts jump to the conclusion of the final act which brings the return of the “Swan” motif on oboe, followed once again by full orchestra, presented now with even more urgency and rhythmic propulsion. In the final apotheosis, this recurring theme is transformed from minor to major to show the triumph of true love over evil.



RICHARD SORTOMME

After two decades of a successful chamber music career performing on violin and viola, Richard Sortomme returned to his great love, composition. By 1997 he was devoting all of his creative energies to writing, composing new works for the concert hall. The first concert piece from this period, *Culmination 1* for Viola, Orchestra and Synthesizers, received a Special Distinction citation from ASCAP's annual Rudolph Nissim Prize in January 2007. He has had a steady outpouring of concert works since 1997 and burst onto center stage in 2004 with a New York Philharmonic commission for the orchestral version of his *Androcles and the Lion*, with narrator and 3 actors in Chinese shadow theater. This highly successful Young People's Concert premiered in Avery Fisher Hall on 11 Dec. 2004. Richard's continuing output included chamber, orchestral and piano works but it was his 2007 world premiere, *Rhapsody for Viola and Orchestra* commissioned by The Cleveland Orchestra, which catapulted his rising star even higher. *Rhapsody*, with principal violist Robert Vernon as soloist and Music Director Franz Welser-Möst

conducting, premiered to rave reviews on 26 April 2007 in Severance Hall. "...Between Mozart and Tchaikovsky, however, came the highpoint of the evening: the world premiere of a *Rhapsody for Viola and Orchestra*...Here is a work that speaks to an audience with music for savoring rather than academic exercises or arcane technical experiments. There is not so much repertory for viola and orchestra that such an imaginative and listenable work cannot make its way in the wider concert world...", Robert Finn, *The American Record Guide*. "An affectionate folk like quality pervades the melodic material... Sortomme paints sonic images in tonal language that caresses the mellow and often melancholic personality of the viola. Yet his writing has just enough dashes of spice to keep it from being merely a lilting idyll.", exclaimed Donald Rosenberg of *The Plain Dealer*. After other glowing press notices continued to come in it became apparent that Richard had joined the ranks of America's leading composers.

Presently his future is bright: His second commission by The Cleveland Orchestra, a concerto for two violas and orchestra was Premiered to standing ovations and rave reviews in November, 2015 in Severance Hall. Robert Vernon and Lynne Ramsey were the soloists with Maestro Christoph von Dohnanyi conducting. "Based on Smetana's "From My Life" Quartet, Sortomme's readily approachable second gift to Cleveland emerged as...a gripping, vigorously colorful re-imagining of the original...Under Dohnanyi Thursday, the large ensemble ... surrounded the soloists in a prismatic array of sounds, courtesy of the percussionists and such instruments as the piccolo, trombone, piano and accordion. Indeed, Sortomme knows how to write for orchestra, and must be permitted to do so again.", Zachary Lewis, *The Plain Dealer*. "...Sortomme's keen ear for orchestral color reveals itself from the beginning, when a dramatic gesture leaves a clarinet note floating high in the air above the low brass and piano...The piece is well written, expertly scored and fun to listen to..." Daniel Hathaway, *American Record Guide*.

The wonderful American violinist, Elmar Oliveira, commissioned him to compose a violin concerto and the World Premieres were heard as a joint commission with the Savannah Philharmonic, Sept. 10, 2016 and The Jackson (TN) Symphony, Sept. 17, 2016, Peter Shannon Conductor and Artistic Director. "...it was the second movement of the program's three pieces that created an extraordinary night of symphonic music...The world premiere of a new violin concerto by Richard Sortomme... is a daring piece of postmodern symphonic music... Lonely, broken solos of strumming oscillated with excursions into a high range of staccato notes were as refreshing as they were nearly painful at times...The concerto received a standing ovation, duly deserved for a piece which was as daring and beautiful as it was lonely and desolate, coursing a wide swath of emotion and tonal embodiment..." Joshua Peacock, *Savannah Morning News*.

Sortomme is composing a major symphonic work with voices based on the holiday THE DAY OF THE DEAD. He has been joined by the writer/director Andrei Severny and producer/director/visual artist Doug Fitch to create a film that will be mounted with the production. The three are working toward a consortium in the upcoming seasons.

On 19 Jan. 2009 his *Prelude and Dance for Viola and String Orchestra*, commissioned by Adam Michlin and the Barron Collier High School String Orchestra, Naples, Florida, received its world premiere. Craig Mumm, associate principal viola of the Metropolitan Opera Orchestra, performed the solo part along with The Barron Collier High School String Orchestra. *Rhapsody for Viola and Orchestra* received its regional premiere at the Sarasota Music Festival on 21 June 2008, again with Robert Vernon as soloist. Other commissions have included two works based on Aesop fables: *Androcles and the Lion* in

2003, for 11 instruments, narrator and three actors in Chinese shadow theater and *The Tortoise and the Hare* in 2004. Philip Myers, principal French horn of the New York Philharmonic, commissioned him to compose a Cadenza for Mozart's Fourth Horn Concerto, for his solo performances with the New York Philharmonic in November of 2003. Other works include Piano Prelude No. 1 and an orchestral tone poem, *Out of the City*.

Richard graduated from the Juilliard School as a concert violinist. His performing career centered on two chamber music groups: For the Love of Music, where he served as founding music director and artist member violinist and violist for ten seasons in concerts at Merkin Concert Hall in New York City and at the Library of Congress in Washington DC; and L'Ensemble, in which he was an artist member violinist and violist performing at historic sites throughout the United States, at Alice Tully Hall in New York, and in joint concerts with the Chamber Music Society of Lincoln Center.

Richard Sortomme (1948) – Violin Concerto

After a long and successful career as a violinist, American composer Richard Sortomme returned to the world of composition in the 1990s and dove into it in full force in the 2000s. His work has brought great accomplishment and acclaim including many commissions, most recently a Concerto for Two Violas on Themes from Smetana's String Quartet, *From My Life*, premiered by The Cleveland Orchestra in November 2015. Following on its success, Mr. Sortomme was delighted to receive a commission to write a new concerto by renowned violinist and longtime friend Elmar Oliveira, the only American violinist ever to receive the prestigious Gold Medal at Moscow's Tchaikovsky International Competition in 1978. For this piece, Sortomme would return to his technique of reaching to other composers for inspiration, settling on the beautifully melodic and exuberant violin concerto by Erich Korngold (1945). "Although mine was not based on any of Korngold's material," Sortomme says, "the extreme virtuosity and dedication to wonderfully long melodic content served in no small way as a model. It was always my goal to create a concerto that would be a vehicle to showcase Elmar [Oliveira's] remarkable talent."

The first movement, marked *Moderato*, immediately illustrates that Sortomme is a gifted violinist in his own right, as fluid writing for the solo violin weaves throughout lush chords with long and luxurious melodies. A slower B section finds the solo violin creeping eerily along through occasional pizzicato strings, accelerating as if being chased through some dark forest. Emerging triumphantly, the solo line soars freely among thick and lush writing for the final few minutes of the first movement, building to a climactic finish.

The second movement, *Chorale and Romance*, opens with what Sortomme describes as a "solemn and religious brass chorale". Interrupting sharply, the violin enters with a slow descending sigh of a solo line, ushering in the melancholic *Romance*. Continuing the illustration of an unnerving forest scene from the opening movement, the violin wanders in and out of winds in rocking and ghostly chords, showing occasional glimpses of daylight with the chance major chord. A middle tutti section finds random pizzicato strings accompanying a duet between the flute and piccolo. Strings adopt the rocking lines from the earlier winds and the melody creeps into the oboe and a solo cello. Peeking out from hiding, the solo violin returns in a slow and deliberate melody, singing off into the distance as the movement comes to a careful close.

The third movement begins *attacca*, or without a break, with a virtuosic introduction and *perpetuo mobile* character. Out of this blooms the first true motive of the movement which will sound familiar to observant listeners. In this movement Sortomme employs another characteristic of Korngold's work – that of "borrowing" themes from elsewhere in the same piece and reintroducing them in a new form. The expansive and melodic opening theme from the first movement is now heard in a dancelike fashion, accompanied initially by brass and then followed by orchestration of a much more chamber variety as the melody broadens. Two verdant tutti sections are the heart of this third and final movement, both featuring the full forces of substantial woodwind and brass sections. The ending Coda section includes an exact quote of the 1st eight bars of Korngold's 1st movement opening melody (up an octave) and then finds the solo violin racing along, drawing the piece to a grand finale.

Chris Merkle,
Director of Artistic Operations, Savannah Philharmonic

Donors to the Keith C. and Elaine Johnson Wold Performing Arts Center at Lynn University

The Keith C. and Elaine Johnson Wold Performing Arts Center, designed by noted architect Herbert S. Newman, is a state-of-the-art performance facility. The elegant lobby is graciously lit with chandeliers replicating those in New York City's Lincoln Center. The 750-seat theatre, designed in paneling reminiscent of the inside of a violin, features superb acoustics, a modern lighting system and comfortable seating. The Wold Center opened in March 2010.

Lynn University gratefully acknowledges the donors who have generously contributed to the construction of this center:

Elaine J. Wold

~

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Upcoming Events

Michael Tsalka – BACHFEST!

Tuesday, Oct. 3 – 7:30 pm

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
\$20

Guest keyboardist Michael Tsalka performs JS Bach's "Goldberg Variations" on the LYNN harpsichord and fortepiano.

Michael Tsalka – BACHFEST!

Wednesday, Oct. 4 – 7:30 pm

Location: Snyder Sanctuary
\$10

Guest keyboardist Michael Tsalka performs JS Bach's "Art of Fugue" on the Steinway piano in the Snyder Sanctuary.

2017 Lynn Concerto Competition Final Round

Sunday, Oct. 8 – 9:30 a.m. and 1 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
FREE

Finalists perform before guest judges in morning and afternoon sessions. Winners perform as soloists with the Lynn Philharmonia on Nov. 11 and Nov. 12 with Maestro Guillermo Figueroa conducting.

An Evening of Chamber Music and Poems

Thursday, Oct. 12 – 7:30 p.m.

Location: Snyder Sanctuary
\$10

The Conservatory of Music and the Christine E. Lynn School of International Communication collaborate on a series of performances in the new Snyder Sanctuary. These concerts feature musical performances and dramatic poetry readings by Lynn's young artists.

Juliana Mesa-Jaramillo Bassoon Recital

Thursday, Oct. 19 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall
\$20

Come join Colombian native Juliana Mesa-Jaramillo for an evening of bassoon music! Mesa-Jaramillo is the owner of JMG Reeds, and is currently completing her doctoral studies at the University of Wisconsin-Madison. Previously, she held positions with the Orquesta Sinfónica EAFIT in Bogota, Colombia, where she was an active freelance musician.

Philharmonia No. 2

Saturday, Oct. 21 – 7:30 p.m.

Sunday, Oct. 22 – 4 p.m.

Guillermo Figueroa, conductor

Location: Keith C. and Elaine Johnson Wold Performing Arts Center

MOZART Overture to Don Giovanni
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