Philharmonia No. 1

LYNN
Conservatory of Music
Lynn Philharmonia Roster

VIOLIN
Irina Antsiferova
Katherine Baloff
Tinca Bellinschi
David Brill
Sergio Carleo Cignarella
Benita Dzhurkova
Daniel Guevara
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

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

DOUBLE BASS
Luís 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 Rivieccio

TUBA
Sodienye Finebone
Daniel Sanchez

PERCUSSION
Isaac Fernandez Hernandez
Tyler Flynt
Juanmanuel Lopez
Davi Martinelli de Lira

HARP
Yana Lyashko

Keyboard
Yu Lu

Please silence or turn off all electronic devices, including cell phones, beepers, and watch alarms.
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

INTERMESSION

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...

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 Águila, 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
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 Gesu’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.
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.
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

Mary Ann and Harold Perper
The Family of Robert Wood Johnson Jr.
Christine E. Lynn
The Schmidt Family Foundation

Gail Wasserman and Family
Benjamin Olewine III
The Gerrits Family
George and Wilma Elmore
Janice V. Middlebrook
The Comparato Family

Yvonne S. Boice
The Craske-Long Family
Mary Anna Fowler
Louis and Anne Green
Count and Countess de Hoernle
Marjorie and Frank Grande Family
Herbert and Holli Rockwell
Jon and Florence Bellande Robertson
Robert and Robin Muir
Christopher C. and Deanna M. Wheeler Family

Donald and Helen Ross
Mark Bruce and Marilyn Lee Swillinger
Margaret Mary and John Shuff
Arnold and Marlene Goldstein
Hillel Presser and Ashley Martini Presser
Wayne and Shelly Jones
James and Bette Cumpton

Matthew and Betsy Jaeger
Joan and Arthur Landgren
Jan McArt
Isabelle Paul
Anne H. and John J. Gallo
William and Virginia Satterfield
Ronald and Kathy Assaf
Dr. and Mrs. Alexander Z. Lane
Phyllis and Robert E. Levinson
Arthur and Rochelle Adler
Mrs. Walter H. Shutt Jr.
Fred and Libby Postlethwaite
Etoile Volin
Christopher P. Dillon
Robert G. and Eugenie Friedman
J. Albert Johnson, Esq.
Sandelman Foundation
Dorothy and Maurice Bucksbaum
Dr. and Mrs. Donald Janower
Melvin and Helga Lechner
Mike and Arlette Baker
Community Support

The Friends of the Conservatory of Music is a volunteer organization formed to promote high quality performance education for exceptionally talented young musicians.

For some students, meeting the costs associated with a world-class conservatory education can be highly challenging. This dedicated group provides financial support for many annual and endowed scholarships. Since its establishment in 2003, the Friends have raised significant funds through annual gifts and special events. The Gingerbread Holiday Concert is chief among them.

Our Donors
July 1, 2016 – June 30, 2017

Lynn University greatly acknowledges the following donors for their generous contributions to the Conservatory of Music.

Symphony $2500+

Mr. and Mrs. Arthur Adler
ADT Corporation
Anonymous
Mr. and Mrs. Ronald G. Assaf
BankUnited
Mr. James R. Birle
Boca West Country Club
Mr. and Mrs. Howard R. Boilen
CBIZ MHM, LLC & Mayer Hoffman McCann PC
Champion Home Health Care
Dr. and Mrs. James R. Cook
Daniel & Harriett Freed Foundation, Inc.
Florida Power & Light
Mr. and Mrs. Shep Forest
Mrs. Joseph Fowler
Friends of the Cultural Arts
Mr. and Mrs. Gerald Gitner
Mr. and Mrs. Louis B. Green
Mrs. Barbara Gutin
Mr. and Mrs. Ben F. Heyward
Mr. and Mrs. Jay Ifshin
Dr. and Mrs. Donald Janower
Dr. and Mrs. Douglass Kay
Mr. and Mrs. John Kirkpatrick
Mrs. Mary Anne Kull
Dr. and Mrs. Melvin Lechner
Wendy Larsen and Bob Long
Mr. and Mrs. Per Loof
Lorraine & Melinese Reuter Foundation
Mr. and Mrs. Richard G. Lubman
Mrs. Christine E. Lynn
Mr. Rene’ H. Males
Mrs. Robert B. Mayer
Mr. and Mrs. Paul B. Milhous
Mrs. Robin Muir
Nat King Cole Generation Hope Inc.
Ms. Ioulia S. Nikiforova
Mr. Elmar Oliveira and Ms. Sandra Robbins
Mrs. Isabelle M. Paul
PNC Wealth Management
Mrs. Nancy Pontius
Mr. and Mrs. Lee Rivollier
Mr. Harold L. Rothman
Mrs. William E. Satterfield
Mr. Jack Schlegel and Mrs. Rosalie Schlegel
Robert and Elaine Schneider
Mr. and Mrs. John E. Shuff
Mr. Frederick V. Simms
Mr. and Mrs. Martin B. Stein
Mr. and Mrs. Mark B. Swillinger
Mrs. Patricia A. Thomas
Mrs. Patricia Toppel
Mr. Peter Voisin
Etoile Volin in memory of Robert Volin
Dr. and Mrs. Myron Weinberg
Mr. and Mrs. Christopher C. Wheeler
Mr. and Mrs. Charles L. Williams
Elaine J. Wold
Dr. and Mrs. George Zoley

Concerto $1000-$2499

Austrian Family Foundation
Dr. and Mrs. Elliott Block
Mr. and Mrs. Robert L. Bok
Mr. Edward Campbell
Mr. and Mrs. Norman F. Codo
Mr. and Mrs. Gerald Coffey
Mr. Stuart Cohen
Mr. and Mrs. Edward Coughlin
The Country Club of Florida
Mrs. Elizabeth F. Cumpton
Mr. and Mrs. William J. Devers
Mr. and Mrs. David Dickenson
Ms. Rebecca D. Edwards
Ms. Gloria Fiveson
Mr. Peter L. Horvath
Prof. Mark D. Jackson
Mr. and Mrs. Herbert F. Kayne
Mrs. Raemali King
Mr. and Mrs. Donald Kohnken
Ms. Karen Krumholtz and Mr. Homer Willis
Dr. and Mrs. Alexander Z. Lane
Lawrence Sanders Foundation Inc.
Mr. and Mrs. Jay J. Levine
Ms. Wendy Lueder
Mr. Thomas H. Maddux III
Mrs. Linda Ann Melcer
Mr. and Mrs. Jay N. Nelson
Mr. and Mrs. Alvin Perlman
Dr. and Mrs. Leo F. Quinn
Mr. and Mrs. Kevin Rickard
Mr. and Mrs. David W. Roberts
Mr. and Mrs. Lewis Roth
Mrs. Roberta S. Sachs
Mr. and Mrs. Richard L. Schmidt
Dr. Daniel J. Shepps
Mr. and Mrs. Arthur I. Sherman
Mr. and Mrs. Stephen F. Snyder
Sodexo, Inc. & Affiliates
Mr. and Mrs. David J. Tager
Mr. and Mrs. Gaetano R. Vicinelli
Mr. and Mrs. William Woolley
Mrs. Alicia F. Wynn
Mr. and Mrs. Murray Ziegler

**Sonata $500-$999**

Mr. and Mrs. Don Ackerman
Ms. Kathy C. Benton
Mrs. Patricia J. Bergrin
Mrs. Dorothy R. Buckbaum
Mr. Robert Chiari and Ms. Chaia Granit
Dr. and Mrs. Charles Dale
Ms. Emily Danson and Mr. Jay Clott
Mr. and Mrs. Jacob Ever
Mr. and Mrs. Bernard Friedman
Mrs. John P. Hayes
Mrs. Gloria Hirsch
Mr. and Mrs. Charles A. Isroff
Mr. and Mrs. Allen S. Jacobson
Mr. and Mrs. Edward R. James
Mr. and Mrs. Joshua Kalin
Mr. and Mrs. Philip G. Kupperman
Dr. and Mrs. David C. Lack
Mr. and Mrs. Rodney K. Longman
Mr. and Mrs. David J. Lundquist
Mr. Kevin P. Lydon
Mr. and Mrs. Joel Macher
Mr. and Mrs. Martin G. Mann
Mr. and Mrs. Carl Markel
Dr. Lisa A. Miller
Mr. and Mrs. Edward Moskowitz
Ms. Barbara Nassau
Mr. Neil A. Omenn
Mr. Bernard M. Palmer and Mrs. Maggie Palmer
Mr. and Mrs. Allan Rein Esq.
Mr. and Mrs. Donald M. Robinson
Mr. Angelo Silveri
Mr. and Mrs. Michael Sneider
Mr. Louis Steiner
Mr. and Mrs. H. Marvin Stockel
Mrs. Diane J. Storin and Mr. Jerome Goldhuber
Mr. and Mrs. Walter S. Tomenson
Trattoria Romana, Inc.
Mr. and Mrs. Richard Zenker

**Benefactor $250-$499**

Mr. and Mrs. Joel L. Altman
Dr. and Mrs. Fritz Apollon
Mr. and Mrs. James T. Barfield
Mr. and Mrs. Jay M. Bedrick
Dr. and Mrs. Eldon H. Bernstein
Dr. Leona Brenner
Ms. Barbara A. Cirino
Mr. and Mrs. Burton Clossen
Mrs. Claire H. Clydesdale
Mr. and Mrs. Gerald L. Dorf
Ms. Alyce E. Erickson
Mr. and Mrs. James S. Falcone
Mrs. Barbara M. Fisher
Mrs. Patricia Hirsch
Mr. and Mrs. Edwin Johnson
Mr. and Mrs. Gerald M. Karon
Mr. and Mrs. Harvey E. Kronick
Mr. and Mrs. Joseph S. Lafferty
Dr. and Mrs. Dennis Levinson
Mr. Stephen B. Lowden
Ms. Sheilah D. Malamud
Mr. and Mrs. Leonard R. Meyers
Mr. and Mrs. Matthew Minzer
Ms. Mary Adele Neumann
Mr. and Mrs. Roger Newman
Dr. Jon B. Robertson and Dr. Florence B. Robertson
Mrs. Carol Roth
Dr. Ronald Ruben
Mr. and Mrs. David Sachs
Mrs. Pearl L. Saleh
Mrs. James Schelter
Mr. and Mrs. Robert H. Scott Jr.
Ms. Dorothy Smith
Mrs. Charles Talanian
Mr. and Mrs. Wayne D. Thornbrough
Thomas G. Varbedian MD
Mrs. Joan C. Wargo
Mr. and Mrs. Martin Wax
Ms. Jeanine Webster
Dr. and Mrs. Howard Weiss
Dr. and Mrs. Paul Wohlgemuth
Mr. Robert L. Yates

**Patron $100-$249**

Mrs. Dale J. Adams and Mr. Marshall Rakusin
Ms. Flora Alderman
Anonymous
Mr. and Mrs. Elliot Mende
Ms. Judith Meshken
Dr. Ronald Nadel
Mr. and Mrs. Richard G. Nelson
Mrs. Helene Neubart
Mr. and Mrs. Dale Oliver
Ms. Arlene Oppenheim
Mr. and Mrs. Jules Organ
Mr. and Mrs. Walter Pekar
Ms. Carol Pell
Ms. Sarah Pollak
Ms. Nancy B. Rance
Mr. and Mrs. Armand Rappaport
Mr. and Mrs. John F. Rhodes
Mr. Jordan Robison
Ms. Anita Rodolitz
Ms. Harriet Rubin
Mr. Richard Rubin
Mr. and Mrs. Robert Rudnick
Ms. Amy Schneider
Mrs. Leslie C. Schwam
Mr. and Mrs. Larry Schwartz
Mr. and Mrs. Arie Seidler
Mrs. Sylvia Silverberg
Mr. and Mrs. Sidney Silvers
Mr. and Mrs. Arnold Snyderman
Mr. Jack Sobel
Mr. Elliot Soltz
Ms. Sylvia Strauss
Ms. Anita Suchoff
Mr. and Mrs. Alexander Sussman
Mr. and Mrs. Patrick Toomey
Mr. Orval S. Todtahl
Mr. Robert C. Vannucci
Mr. Emmanuel Wachsler
Mr. and Mrs. Kenneth L. Werden
Mr. and Mrs. Reginald L. Werner
Mr. and Mrs. Bernard Zucker
Mr. John A. Marsicano and Ms. Janet A. Martin
Mr. Ernest Malecki
Mr. and Mrs. Gregory J. Malfitano
Mr. and Mrs. Shane A. Marshall
Mr. and Mrs. Bob Case
Ms. Lois Collins-Leva
Mr. and Mrs. Ira Dopkin
Mrs. Harriett M. Eckstein
Mr. and Mrs. Kenneth Emmer
Mr. Alvin Epstein
Mr. and Mrs. Richard Farber
Mr. Richard Feit
Mr. and Mrs. Stanley S. Feld
Mr. and Mrs. Alan Feller
Mrs. Nan Fiedler
Mr. Robert Fishman
Dr. Judith M. Garcia
Ms. Kathryn Gillespie
Mr. and Mrs. Marvin Ginsburg
Mrs. Benis F. Glasser
Mr. and Mrs. James Goldman
Ms. Millicent J. Goldstein
Ms. Florence Goodman
Ms. Judith Graper
Ms. Elane Grosoff
Ms. Nancy R. Gross
Mr. and Mrs. Mark M. Haberman
Mr. Jay Harris
Mrs. Carolyn S. Heilweil
Mr. and Mrs. Vincent P. Hussian
Mr. and Mrs. David Jabobs
Mrs. Linda G. Kamin
Ms. Joanne S. Karlkow
Mr. and Mrs. Kenneth Keller
Ms. Ruth Langerfelder
Mr. Phillip Leonhard
Mr. William Levy
Mr. and Mrs. Elliot Mende
Ms. Judith Meshken
Dr. Ronald Nadel
Mr. and Mrs. Richard G. Nelson
Mrs. Helene Neubart
Mr. and Mrs. Dale Oliver
Ms. Arlene Oppenheim
Mr. and Mrs. Jules Organ
Mr. and Mrs. Walter Pekar
Ms. Carol Pell
Ms. Sarah Pollak
Ms. Nancy B. Rance
Mr. and Mrs. Armand Rappaport
Mr. and Mrs. John F. Rhodes
Mr. Jordan Robison
Ms. Anita Rodolitz
Ms. Harriet Rubin
Mr. Richard Rubin
Mr. and Mrs. Robert Rudnick
Ms. Amy Schneider
Mrs. Leslie C. Schwam
Mr. and Mrs. Larry Schwartz
Mr. and Mrs. Arie Seidler
Mrs. Sylvia Silverberg
Mr. and Mrs. Sidney Silvers
Mr. and Mrs. Arnold Snyderman
Mr. Jack Sobel
Mr. Elliot Soltz
Ms. Sylvia Strauss
Ms. Anita Suchoff
Mr. and Mrs. Alexander Sussman
Mr. and Mrs. Patrick Toomey
Mr. Orval S. Todtahl
Mr. Robert C. Vannucci
Mr. Emmanuel Wachsler
Mr. and Mrs. Kenneth L. Werden
Mr. and Mrs. Reginald L. Werner
Mr. and Mrs. Bernard Zucker
Mr. John A. Marsicano and Ms. Janet A. Martin
Mr. Ernest Malecki
Mr. and Mrs. Gregory J. Malfitano
Mr. and Mrs. Shane A. Marshall
Securing the future
Lynn University gratefully acknowledges the donors who have thoughtfully provided for the care of the Wold Center and its programs through endowed funds:

Elaine Johnson Wold
Jamie and Stephen Snyder
The Family of Robert Wood Johnson Jr.
The Marszalek Family
Keith C. Wold Jr.
In Memory of Ruth Dill Johnson
Martin Richards
Dr. and Mrs. Sidney R. Wold
The Family of Mary Wold Strong
In Memory of Dr. and Mrs. Karl Christian Wold
In Memory of J. Seward Johnson Sr.
The Harry T. Mangurian Jr. Foundation
Woody and Suzanne Johnson
Mary Lea Johnson Richards Foundation
Michael Douglas and Catherine Zeta-Jones

For information on making a gift to the endowment, please contact the senior vice president for development and administration at 561-237-7277.
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
MAHLER  Symphony No. 5 in C-sharp minor

Features a world premiere by the 2017 Lynn Composition Competition Winner

<table>
<thead>
<tr>
<th>Box</th>
<th>Orchestra</th>
<th>Mezzanine</th>
</tr>
</thead>
<tbody>
<tr>
<td>$50</td>
<td>$40</td>
<td>$35</td>
</tr>
</tbody>
</table>

CBIZ & MHM
are proud to support the
Arts and Lynn University’s
Conservatory of Music
Philharmonia Orchestra Series.

Thank you for bringing culture
to our beautiful community.

www.cbiz.com  Audit | Tax | Business IT

© Copyright 2016, CBIZ, Inc. and Mayer Hoffman McCann P.C. All rights reserved.
MHM (Mayer Hoffman McCann P.C.) is an independent CPA firm that provides audit, review and attest services, and works closely with CBIZ, a business consulting, tax and financial services provider. CBIZ and MHM are members of Kreston International Limited, a global network of independent accounting firms.