



## Philharmonia No. 5

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Conservatory of Music

2017-2018 Season

# Lynn Philharmonia Roster

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# Lynn Philharmonia No. 5

Jon Robertson, conductor

Saturday, February 24, 2018 – 7:30 p.m.

Sunday, February 25, 2018 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

## Program

Egmont Overture, Op. 84

Ludwig van Beethoven  
(1770-1827)

Concerto in E-Flat for  
Trumpet, Strings and Continuo

Johann Baptist Georg Neruda  
(1708-1780)

*Allegro*

*Largo*

*Vivace*

Marc Reese, trumpet

Symphonic Metamorphosis  
of Themes by Carl Maria von Weber

Paul Hindemith  
(1895-1963)

*Allegro*

*Scherzo (Turandot): Moderato – Lively*

*Andantino*

*Marsch*

INTERMISSION

Symphony No. 1 in C minor, Op. 68

Johannes Brahms  
(1833-1897)

*Un poco sostenuto — Allegro – Meno allegro*

*Andante sostenuto*

*Un poco allegretto e grazioso*

*Adagio - Più andante - Allegro non troppo, ma con brio - Più allegro*

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**Unauthorized recording or photography is strictly prohibited.**

# 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



### Jon Robertson

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 student of the renowned pianist and teacher Ethel Leginska, he continued to concertize throughout the United States, the Caribbean and Europe. Already established as a brilliant concert pianist, he was awarded full scholarship six consecutive years to the Juilliard School, where he earned his B.M., M.S. and D.M.A. degrees in piano performance as a student of Beveridge Webster.

Although his degrees were in piano performance, he also studied choral conducting with Abraham Kaplan and orchestral conducting with Richard Pittman of the New England Conservatory of Music.

After completing a master's degree at the Juilliard School, he was appointed chair of the Department of Music at Oakwood College in Huntsville, Alabama. Among the many accomplishments realized during his tenure, the highlight was the tour of the college choir and Huntsville Symphony to Los Angeles, California, performing Verdi's Requiem to a rave review by the Los Angeles Times. In 1970, Robertson returned to the Juilliard as a Ford Foundation Scholar to complete his Doctorate of Musical Arts. At the conclusion of his degree, he once again performed with the Oakwood College choir and the American Symphony, performing Verdi's Requiem at Carnegie Hall to critical acclaim in the New York Times.

In 1972, Robertson became Chair of the Thayer Conservatory of Music at Atlantic Union College, in Massachusetts, where he instituted the highly successful Thayer Preparatory Division; began the Thayer Conservatory Orchestra; tripled enrollment, renovated and refurbished the historical Thayer Mansion, home of the Thayer Conservatory; and led the New England Sinfonia on their successful national tour in 1975. He later traveled to Sweden and East Germany to become the first and only private student of Maestro Herbert Blomstedt, currently conductor and music director of the Gewandhaus Orchestra, Leipzig. After a well-received guest conducting appearance with the Kristiansand Symphony Orchestra in Norway, he was immediately engaged as conductor and music director in 1979 and served until 1987. Under his dynamic leadership, the orchestra enjoyed critical acclaim, along with consecutive

sold-out seasons. While director of the symphony, he was also invited to conduct the National Norwegian Opera Company in six performances of La Boheme, as well as yearly productions with the Kristiansand Opera Company.

First appearing in Redlands, California, as guest conductor in the spring of 1982, Maestro Robertson became the conductor and music director of the Redlands Symphony Orchestra in the fall of that year. He retired from the orchestra in 2016 after leading the ensemble for thirty-three years. During his tenure, ticket sales increased to capacity houses. In addition, the Redlands Symphony has enjoyed the distinction of receiving the highest ranking possible from the California Arts Council, as well as top ranking with the National Endowment for the Arts.

As guest conductor, Maestro Robertson has conducted orchestras nationally and internationally, including: the San Francisco Symphony at Stern Grove, later returning for their subscription series in Davies Hall; American Symphony, New York; Fairbanks Symphony, Fairbanks, Alaska; Long Beach Symphony, Long Beach, California; Oakland East Bay Symphony, Oakland, California; Walla Walla Symphony Orchestra, Walla, Walla, Washington; Gavel Symphony Orchestra, Gavel, Sweden; Trondheim Symphony Orchestra, Trondheim, Norway; and the Beijing Central Philharmonic, China. He is a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. Maestro Robertson has also conducted the Bratislava Chamber Orchestra, at the Pianofest Austria at Bad Aussee, Austria and most recently in Cape Town, South Africa and at the University of Stellenbosch International Festival.

From 1992-2004, Robertson served as Chair of the Department of Music at the University of California at Los Angeles (UCLA). During his tenure, the department gained national and international recognition, attracting world-renowned faculty and highly gifted students, thus creating a world class department of music. Robertson was recognized at the Presidents Recognition Dinner for being instrumental in raising more than two million dollars for scholarships, as well as the expansion of the Opera department and Music Theater through the Gluck Foundation and other donors.

Robertson also created the Music Outreach Program targeting inner city African-American and Latino students at designated high schools and junior high schools. On a weekly basis, music students from UCLA gave private lessons to students who were enrolled in music programs at selected inner city schools in Los Angeles. Funding for this program was raised through interested donors, therefore this exceptional program was created at no cost to the institution.

Furthermore, following the reception of a grant from the Toyota Foundation, these students were also tutored in math and reading in preparation for the SAT exams. In order to complement the work accomplished at their respective schools, students were bused to UCLA for practice SAT tests. Thanks to the Music Outreach Program, a number of students were admitted to UCLA, and 98 percent of the students in the program went on to colleges in the United States. As a result of this program's success, Robertson was the recipient of the President's Award for Outreach Programs.

Adding to the numerous awards received throughout his illustrious career, Robertson was the recipient of an Honorary Doctorate of Humane Letters from Loma Linda University, California for the cultural development of the Greater Inland Empire of San Bernardino, California. Presently, Robertson is the dean of the Lynn University Conservatory of Music in Boca Raton, Florida. Under his visionary leadership, the conservatory has joined the ranks of major conservatories and institutions of music, boasting a world-renowned faculty of performers and scholars. The conservatory is both highly selective and international, accepting students from

fourteen foreign countries. With an intentional enrollment of just over 100 students, only the most talented applicants are accepted and mentored by the extraordinary faculty.

Jon Robertson continues his guest conducting and chamber music appearances both nationally and internationally. Along with performing and academia, Robertson enjoys writing, the study of Theology, and is sought after as a consultant, lecturer and motivational speaker.



## Marc Reese

Internationally acclaimed trumpeter Marc Reese is best known for his near two decade tenure in the Empire Brass Quintet. As a member of the quintet, he toured the globe entertaining audiences and inspiring brass players with the quintet's signature sound and virtuosity.

Reese is highly regarded as an orchestral musician having performed on multiple occasions with the New York Philharmonic, Cleveland Orchestra and the Boston Symphony. He has performed at many of the world's great summer festivals including Tanglewood, Ravinia,

Blossom, Marlboro and the Pacific Music Festival where he also served as a member of the faculty. Reese has recorded for Telarc with the Empire Brass, on Sony with the Boston Pops and has been featured on the Naxos label with the Boston Modern Orchestra Project.

Reese is dedicated to the promotion of new music having commissioned many new works for the trumpet in various settings as well as participating in multiple premiere performances. He has created dozens of arrangements for both the trumpet and brass quintet and previously served on the board of the Florida State Music Teachers Association as its Composition Commissioning Chair. Reese is a current board member of the International Trumpet Guild.

Reese focuses a great deal of his time on education serving as Assistant Dean and Brass Department Head for Lynn University's Conservatory of Music. He is in great demand as a master clinician and frequently performs and adjudicates at international brass conferences and competitions. He has contributed articles to multiple brass publications and is the contributing editor of the International Trumpet Guild Journal' Chamber Connection, a recurring column that deals with the many facets of brass chamber music. Reese has also written an iBook that utilizes Clarke's Technical Studies to improve double tonguing entitled Repurposing Clarke.

As a young artist Reese spent his summers at Tanglewood and attended Juilliard's preparatory division where he studied with Mel Voioles and Mark Gould. He received his BM from Boston University as a student of Roger Voisin and his MM from the New England Conservatory studying with Tim Morrison. Reese currently resides in south Florida with his wife, pianist Lisa Leonard, and their two boys Carter and Luke.



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## Program Notes

### Egmont Overture By Ludwig van Beethoven

Notes by Dr. Paul Offenkrantz

From a young age, Beethoven was fascinated with the concept of individual freedom. Most of his life was spent struggling to compose what he wanted, when he wanted, despite the pressures of demanding aristocratic patrons. Born into an era when strict formal outlines were the musical norm, Beethoven found unique and innovative ways to escape these constraints. As a body of music, his works expanded form, harmony, and instrumentation, continuously broadening the scope of his very personal musical expression. In many ways, his artistic legacy is a testament to creative freedom.

When a commission to provide a musical score for Goethe's Egmont was offered in 1809 for the first Viennese performance of the play, Beethoven eagerly seized the opportunity. A great admirer of Goethe's writings, he was particularly attracted to Egmont's subject: the struggle for freedom. Goethe's play depicts the Spanish persecution of the people of the Netherlands during the inquisition of 1567-68. Count Egmont (a Catholic who is loyal to the Spanish) sees the injustice of their actions and pleads for tolerance from the Spanish King. Greatly displeased, the King has Egmont arrested and sentenced to death. Even in his darkest hour, Egmont finds solace in the knowledge that a rebellion is in progress, and the people will soon be free from tyranny.



Beethoven's complete incidental music for Egmont, which includes two songs and several orchestral interludes is seldom performed today, but the Overture has long been a staple in the concert hall repertoire because of its strength, nobility, and triumphal character.

The Overture compresses the action of the play into a single musical span. The dark and somber tone of the introduction conveys profound oppression of the spirit, and the ominous opening theme is meant to represent the tyrant of the play, the Spanish King. When the tempo picks up into a vigorous Allegro featuring the cellos, Beethoven depicts Count Egmont's confidence and heroic defiance as he goes into battle on behalf of the downtrodden. The King's menacing theme from the introduction evolves throughout the overture, becoming increasingly rhythmic and dark until Beethoven presents us with a musical representation of Egmont's execution - a falling unison interval followed by silence. Then, the mood quickly turns triumphant, featuring the strings in their highest register and the shimmering sound of the piccolo. The celebratory music of the finale embodies Egmont's (and Beethoven's) conviction that death is not an end whenever hope thrives, and lofty ideals remain intact.

Beethoven would go on to explore similar themes in his only opera, Fidelio, where freedom triumphs over oppression and good triumphs over evil.

## Trumpet Concerto in E flat for Trumpet, Strings and Continuo By Johann Baptist Georg Neruda

Notes by Dr. Paul Offenkrantz

Johann Neruda (c 1708 - 1780) was born in Bohemia (now, the Czech Republic) to a well-respected musical family. After spending his early years building a reputation as a violinist and conductor in Prague and Germany, he became the concertmaster of the Dresden Court orchestra. His compositions include: eighteen symphonies, fourteen instrumental concertos (including a trumpet and bassoon concerto), sonatas, sacred works and an opera Les Troqueurs.

The Concerto in E-flat for Trumpet and Strings was originally written for the corno di caccia - a hunting horn without valves, coiled in the style of a modern French horn but with a shallow, cup-shaped mouthpiece. The corno di caccia can also be found in works of Bach and Handel. Utilizing only the highest register of the original instrument, Neruda's concerto is today rarely performed on anything other than a modern trumpet.

The opening Allegro movement is in 2/4 time which follows classical Sonata form. Introduced by the orchestra, the primary theme is very Mozartian in character, although Neruda extends it beyond normal expectations. Extremes of loud and soft alternate every four measures until cadencing powerfully. The trumpet enters with the main theme which is then modulated to the relative minor key. The orchestra concludes the movement with a noble restatement of the last 14 measures of the introduction. The second movement, a slow Largo, is a lovely aria-like piece with many subtle inflections. The trumpet is given two mini-cadenzas of a moving, singing quality in this movement, midway and just before the concluding four orchestral measures. The last movement is marked Vivace (very fast) and is in a flowing but powerful 3/4 time. A new musical theme incorporates a motive from the first movement. The trumpet cadenza summarizes the primary foundation of this movement - which is to thrillingly contrast duple and triple rhythmic subdivisions.



# Symphonic Metamorphosis of Themes of Carl Maria von Weber

## By Paul Hindemith

Notes by Dr. Paul Offenkrantz

After the Nazis rose to power in 1933, Hindemith, along with so many others, learned that his music was labeled "degenerate" and banned from performance in his native Germany, because of its offensive modernism, coupled - no doubt - with the fact that his wife was Jewish. He eventually found an artistic haven in America, where he took up a professorship at Yale University, remaining until 1953. Here he wrote many concertos and sonatas for almost every conceivable instrument. But his best-known work from this period remains the Symphonic Metamorphosis of Themes of Carl Maria von Weber, written in 1943 and first performed by the New York Philharmonic.

The work's lengthy title is explicit and accurate, for Hindemith takes musical themes of the German romantic composer, Carl Maria von Weber (1786-1826) and uses them as points of departure to undergo transformation. Harmonic alterations, rhythmic displacements and orchestral coloring are all called into service as Hindemith stamps his unmistakably personal stylistic fingerprints on the music.

The opening movement is based on the fourth of Weber's eight pieces for piano duet. Weber described it as all'ongarese and indeed, there is an unmistakable Hungarian flavor to the fiery first theme. The second theme is a proclamation from the brass in chorale style, which is later wittily developed in inverted form by various woodwind instruments, beginning with the oboe and extending from the piccolo down to the contrabassoon.

For the second movement, Hindemith chose the Chinese tune from the Overture to Turandot, incidental music Weber wrote in 1809 for a staged production of Carlo Gozzi's play (the same Turandot upon which Puccini's opera is based). Hindemith adds chromaticism to the theme and brings orchestral virtuosity to the fore, especially in the central jazzy section where the theme is fragmented and thrown about the orchestra like pieces of broken toys. The percussion section (a small orchestra in itself consisting of: timpani, tubular bells, triangle, tam-tam, woodblock, gong, and cymbals) is given two extended passages, the second of which constitutes the movement's coda where a quite remarkable clangor of duple and triple meters compete for supremacy.

A quiet, pastoral piece follows. Its outer sections feature the solo clarinet playing a lyrical theme based on the second of Weber's piano duet pieces from Op. 10. The central portion consists of a sensuous theme that sounds as if it could be used as a vocalize. The reprise of the clarinet theme is augmented by a continuous embellishment on the flute.

For the concluding movement, based on Weber's Op. 60, No. 7, Hindemith uses a theme originally intended by Weber as a funeral march, dressing it up first with eerie, ghostly effects and colors, then transforming it into something nobly tragic. The mood suddenly changes as the horns announce a joyous new theme against skittering woodwinds. The death theme momentarily clouds the picture again, but Hindemith concludes his Symphonic Metamorphoses with a spectacular display of orchestral brilliance based on the horn quartet motif.

# Symphony No. 1 in C Minor

## By Johannes Brahms

Notes by Dr. Paul Offenkrantz

Many composers wrote their first symphony at an early age: Mozart was 10, Mendelssohn was 15, Schubert was 16, and Shostakovich was 19. Brahms, on the other hand, did not complete his first symphony until he was 43 years old. The reason for his reluctance can be stated in one word: Beethoven.

Beethoven died six years before Brahms was born, but his towering presence was felt by almost every composer who came after him. Brahms, already an acknowledged master of piano music and songs from an early age, put off writing symphonies and string quartets (two musical forms where Beethoven excelled) because of the large shadow cast by his predecessor, as well as the pressure placed upon him by contemporaries, such as Robert Schumann, to take up the mantle of "Beethoven's heir" and the next great composer of romantic symphonies in the German tradition.

Few great works of music have taken so long - a period of nearly twenty years - to get from sketch to finished product. Many of Brahms' orchestral sketches morphed into other works, including his First Piano Concerto, which is quite "symphonic" in nature.

The symphony begins with a brooding sustained introduction in C minor marked by the steady pulse of the timpani. Brahms immediately presents the main ideas of the movement with three fragmentary motifs: a rising chromatic sequence; a sequence of descending sixths played against the first fragment; and a fragment which resembles a horn call that repeatedly jumps an octave. Although written in sonata form, Brahms blurs the distinction between exposition and development with a technique that Arnold Schoenberg would later call "developing variation." The exposition is hardly off the ground before Brahms begins developing the materials. One of the highlights of the movement is the transition from the development section to the recapitulation (return of original materials) where the harmonic resolution is continually delayed. Even when we can hear the goal we are repeatedly taken on a detour to a remote key. The coda returns to the mood of the opening where the initial chromatic sequence is now in the winds and we hear the famous rhythm from Beethoven's Fifth Symphony (short-short-short-long) in the timpani and basses. The movement ends quietly with the third fragment resembling a sigh.

The second movement in the distant key of E major stands in immediate contrast with the first with its quietly flowing character with the main theme introduced in the strings and bassoon. Although the focus is primarily on the strings, Brahms includes lovely passages for the oboe and solo violin.

Without any introduction, the third movement begins with a folk-like theme played as a clarinet solo. While the craftsmanship of this theme may not be immediately apparent, closer inspection reveals that this five-measure theme (an unusual length) is followed by its exact inversion. A second theme with dotted rhythms follows immediately in the winds. There is a reprise of the clarinet solo at the end of the first section. The middle section is a 6/8 Trio in B major in two parts with the usual repeats. After the trio we return to A flat major in 2/4 but things are a little different. Here, the first theme is not an exact repeat - it is no longer followed by its inversion but instead, the theme itself is extended. The second theme reappears this time in the home key leading to a coda.

With the finale we come again to Beethoven, partly because any symphony that begins in C minor and then forges triumphantly into C major at the end must face comparison with

Beethoven's Fifth, and partly because Brahms's big allegro melody suggests nothing more than the great song of Beethoven's "Ode to Joy." When the likeness was pointed out, Brahms simply said, "Any ass can see that." There are other echoes of Beethoven, as well. Certainly, the finale's extensive introduction, clouded with mystery and flaring up with occasional turbulence, takes a cue from Beethoven's Ninth. But there is also much that is pure Brahms, like the unforgettable alpine horn call that parts the clouds and admits the bright sunlight of the C major allegro theme, or the brilliant and hair-raising coda, which nearly beats Beethoven at his own game. The ending, in fact, is as exalted and triumphant as any in music.

The first performance in 1876 was not in a high-profile location such as Vienna but in the manner of an off-off Broadway play preview took place in the provincial town of Karlsruhe as if Brahms were testing the waters. The critical reception ran the gamut from the predictable sneering by the Wagner/Liszt camp (who believed that nothing more could be done with symphonic form after Beethoven and that the future lay in symphonic tone-poems and music dramas) to critic Hans von Bülow's proclamation that this work was "Beethoven's Tenth."

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

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# Featured Events

## Milk and Honey

Saturday, March 17 – 2 p.m and 7:30 p.m.

Sunday, March 18 – 4 p.m.

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

Much of Jerry Herman's 1961 musical Milk and Honey is derived from Israeli folk music and dance. The story is unabashedly sentimental, extolling the virtues of life in Israel, and the zeal and hard work of those who have transformed the desert land into an oasis.

There is a touching romance between Ruth Stein, a youngish American widow, and Phil Arkin, a retired American businessman who is married, but long separated from his wife. Phil is visiting his daughter, who has married a young Israeli pioneer. The story also centers on a busload of lonely American widows hoping to find romance while vacationing in Israel during the nation's early days of independence.

\$5 discount for each ticket with the purchase of any 2017–2018 Live at Lynn or Conservatory of Music subscription.

### Tickets:

\$70 box

\$55 orchestra

\$50 mezzanine

Producer: Jan Mc Art

Featuring the Lynn Philharmonia

Exclusive production sponsor: Elaine Johnson Wold

## Guillermo Figueroa Violin Recital

Thursday, Mar. 29 - 7:30 p.m.

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

\$20

Guillermo Figueroa, Lynn Philharmonia Music Director and Violin Professor, and renowned pianist Ivonne Figueroa, perform masterworks by Schubert, Prokofiev, Ravel, Glazunov and Falla. The brother-sister duo are members of the fourth generation of Puerto Rico's most distinguished musical family.

SCHUBERT	Sonatine No. 1 in D Major
PROKOFIEV	Sonata No. 1 in F minor
RAVEL	Sonata for Violin and Piano
GLAZUNOV	Grand Adagio from the ballet Raymonda
FALLA	Spanish Dance from La Vida Breve

# John Oliveira String Competition Finals

Saturday, March 24 – 7:30 p.m.

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

FREE

Open to the public, the Second Annual John Oliveira String Competition displays some of Lynn's most talented string players in the final round of the competition. The winner will be presented on Sunday, April 29. The competition is made possible by a gift from violinist Elmar Oliveira, brother and student of John Oliveira.

# Class of 2018 in Concert

Saturday, April 28 – 7:30 p.m.

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

\$10

A salute to the graduating class as they captivate us one last time with the final serenade to the patrons who have supported them in their pursuit of musical mastery.

# John Oliveira String Competition Winner Recital

Sunday, April 29 – 4 p.m.

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

FREE

Features the winner of the 2018 John Oliveira String Competition in a solo recital. The competition is made possible by a gift from violinist Elmar Oliveira, brother and student of John Oliveira.

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