

LYNN
Conservatory of Music

Philharmonia Season 2024-2025



Live at Lynn is presented by Libby Dodson

Live at Lynn features concerts and performances by Lynn University Conservatory of Music, drama students and special guests. It contributes to South Florida's lively arts and culture scene and provides professional performance opportunities for talented young artists from around the world. Each year, Live at Lynn brings dozens of productions to the stage, including classical and pop music, Broadway favorites, variety shows and more. See the schedule at lynn.edu/liveatlynn.



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Welcome Message from the Dean

Dear Friends, Supporters, and Esteemed Guests,

Welcome to the Lynn University Conservatory of Music!

It is with great pleasure that I extend my warmest greetings to each of you. Whether you are a returning friend or visiting for the first time, we are thrilled to have you join us in celebrating the transformative power of music.

At the Lynn University Conservatory of Music, we are dedicated to nurturing exceptional talent and fostering a deep appreciation for the arts. Our esteemed faculty, passionate students, and supportive community members like you contribute to a vibrant environment where creativity flourishes and dreams take flight.

Throughout the year, we invite you to join us for a series of inspiring performances, enlightening recitals, and engaging masterclasses that showcase the incredible achievements of our students and faculty. Your presence and support play a pivotal role in shaping the future of our conservatory and empowering the next generation of musicians.

Thank you for being a part of our journey. Together, we will continue to elevate the art of music and create lasting memories that resonate far beyond our campus.

Warm regards,

A handwritten signature in black ink, reading "Jon Robertson". The signature is fluid and cursive, with the first name "Jon" being more prominent and the last name "Robertson" written in a more compact, flowing style.

Jon Robertson, dean
Lynn University Conservatory of Music

Dr. Jon Robertson

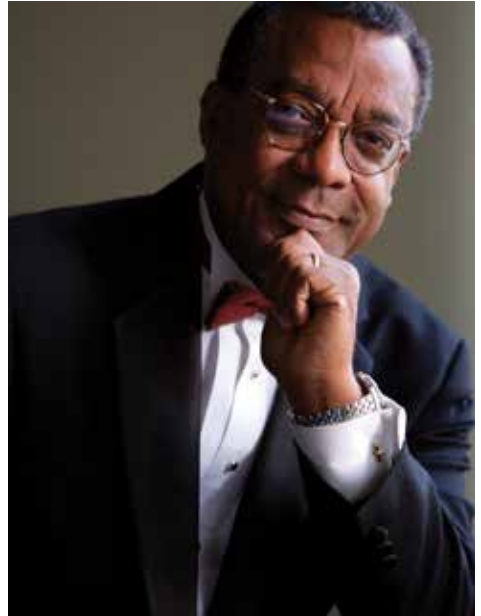
Dean of the Conservatory

Jamaican born Jon Robertson enjoys a distinguished career as a pianist, conductor and academician. He was awarded full scholarships six consecutive years to The Juilliard School of Music, earning B.M., M.S., and D.M.A. degrees in piano performance as a student of Beveridge Webster.

After completing a master's degree at Juilliard, he was appointed Chair of the Department of Music at Oakwood College in Huntsville, Alabama. In 1970, Robertson returned to The Juilliard School as a Ford Foundation Scholar to complete his Doctorate of Musical Arts. In 1972, Robertson became Chair of the Thayer Conservatory of Music at Atlantic Union College, in Massachusetts. Robertson traveled to Europe as a conducting fellow of Herbert Blomstedt, former director of the Gewandhaus Orchestra (Germany). He became Conductor and Music Director of the Kristiansand Symphony Orchestra in Norway in 1979 and served until 1987. In 1982, Maestro Robertson became the Conductor and Music Director of the Redlands Symphony Orchestra.

As guest conductor, Maestro Robertson has conducted orchestras nationally and internationally, among others, the San Francisco Symphony at Stern Grove and in Davies Hall, the Beijing Central Philharmonic in China, the Cairo Symphony Orchestra in Egypt, and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98.

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.



Guillermo Figueroa

Conductor and Music Director of the Philharmonia

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. Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony.

International appearances, among others, include the Toronto Symphony, Iceland Symphony, Orquesta Sinfonica de Chile and the National Symphony of Mexico. In the US he has appeared with the orchestras of Detroit, New Jersey, Memphis, Phoenix, Tucson and the New York City Ballet.

As violinist, 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, Emerson, American, Amernet and Orion string quartets.

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



Kenneth Amis

Conductor and Music Director of the Wind Ensemble

Kenneth Amis was born and raised in Bermuda. He began playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. A Suite for Bass Tuba, composed when he was only fifteen, marked his first published work. A year later, at age sixteen, he enrolled in Boston University where he majored in composition. After graduating from Boston University, he attended the New England Conservatory of Music where he received his Master's Degree in composition.

An active composer, Amis has been commissioned to write for the annual Cohen Wing opening at Symphony Hall in Boston, the New England Conservatory Wind Ensemble, the University of Scranton, the College Band Directors National Association and a consortium of twenty universities and music organizations. He has also undertaken commission/residences with Carlisle Middle School (MA), Belmont High School (MA), Massachusetts Institute of Technology, the New England Conservatory of Music and the Massachusetts Instrumental Conductors Association.

Audiences around the world have enjoyed Amis's music through performances by such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Symphonic Winds, the Detroit Symphony Orchestra and the National Arts Center Orchestra of Ottawa.

As a tuba player, Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. As a member of the Empire



Brass Quintet for over 20 years his performance skills are showcased on many commercial records distributed internationally.

Amis has served on the faculties of Boston University Tanglewood Institute, and the Pacific Music Festival in Japan and in 2007 was Composer-in-residence at the South Shore Conservatory in Massachusetts. In 2003 Amis became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

Amis is presently the tuba player of the Palm Beach Opera Orchestra, a performing artist for Besson instruments, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, wind ensemble director at Boston University, tuba professor at Boston Conservatory, Longy School of Music, New England Conservatory and is tuba professor and wind ensemble director at Lynn University Conservatory of Music.

Lynn Philharmonia



VIOLIN

Dina Bikzhanova
Ruvit Bracho Marquez
Victoria Bramble
Giah Bush
Onyim Chen
Yilian Concepcion
Laura Gonzalez
Elizaveta Goryunova
Brooke Gunter
Mable Lecrone
LiYang Liu
Paola Nava
Esther Platt
Miriam Smith
Isabella Swalm
Ruzanna Usmanova
Virgilio Vazquez
Maria Vella
Manuela Wanumen
Meixi Zhou

VIOLA

Sarah Conley
Christian Curran
Samuel Dionisio
Jeremy Jefferson
Astrid Jerez
Gabrielle Malaniak
Rachel Miner
Nia Morgan
Rosa Ortega Iannelli
Lillian Platte

CELLO

Jaewon Baek
Jon Cruz Cruz
Roey Dushi
Megan Hagel
Nathaniel Jones
Joel Osinga
Peter Pao
Anttuan Rios
Maria Savelyeva

DOUBLE BASS

Pablo Camacho
Paola Garcia
Julian Rauh
Ethan Sanchez
Verse Tomac

FLUTE

AJ Meyer
Yubeen Cho
Ay Kawasaki
Yian Liu

OBOE

Hoon Chang
Daniel Cruz
Juan Fernandez
Olivia Oakland
Amanda Rearden



CLARINET

Nataniel Farrar
Rishi Gurnani
Chase Horgan
Noah Suarez

BASSOON

Jacob Lomboy
Derek Lund
Keegan Neely
Ethan Thompson

FRENCH HORN

Omar Mata
Paula Mora Alfaro
Joseph Muhl
Devin Salazar
Michael Shipps
Baran Zolfaghari

TRUMPET

Juan Diaz Quijano
Ingryd Herrera
Daniel Meneses Leal
Matthew Montelione
Santiago Moreno

TROMBONE

Miguelangel Garcia
Marquez
Patrick Hengstler

BASS TROMBONE

DJ Combs

TUBA

Devin Foster

TIMPANI / PERCUSSION

Christian Bartholomew
Jose Diaz
Anna Dunford
Jeremiah Grace
Steven Halpner

KEYBOARD

Yu-Hsuan Feng
Hanting Peng
Gabrielle Siena



Lynn University Wind Ensemble

Kenneth Amis, conductor

Keith C. and Elaine Johnson Wold Performing Arts Center
Saturday, September 14, 2024 at 7:30 p.m.



Program

“Play by the Numbers”

Robert Spittal
(b. 1963)

Concerto for Ten Winds

I. Jeux

II. Aubade

III. Sautereau

John Harbison
(b. 1938)

Music for Eighteen Winds

Walter S. Hartley
(1927-2016)

Concerto for 23 Winds

I. Andante - Allegro non troppo

II. Vivace

III. Lento

IV. Allegro molto

INTERMISSION

Wallingford Riegger
(1885-1961)

Nonet for Brass, op. 49

Derek M. Jenkins
(b. 1986)

We Seven

Stephen Montague
(b. 1943)

Intrada 1631

(after Juan Pérez Bocanegra)

Program Notes

ROBERT SPITTAL

Consort for 10 Winds

Born: April 8, 1963, Cleveland, Ohio

Composed: 2002

First performance: The Mosaic Chamber Ensemble in Spokane, Wash., gave the first performance in 2002

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons

Duration: 11 minutes

Backstory: Robert Spittal teaches at Gonzaga University in Spokane, Wash., where he was director of bands from 1992 to 2019. He currently leads the Jesuit Catholic college's Creative Music Lab Ensemble, mentors conducting students and teaches music theory and conducting. He also conducts the Clarion Brass Choir in Spokane.

A native of Cleveland, he holds degrees from Ohio State University, Baylor University and the Cincinnati College-Conservatory of Music, where he earned a doctorate in conducting while studying with Eugene Corporon, a wind ensemble specialist. He focuses on music for winds, and his pieces have been commissioned and performed by ensembles such as the Borealis Wind Quintet, Atlanta Chamber Winds, Monmouth Winds, New England Conservatory, National Chamber Winds and North Texas Wind Symphony.

In 2020, his *Diversions* for clarinet and wind ensemble won first prize at the World Associations of Symphonic Bands and Ensembles Competition.

The music: This relatively short three-movement work for double woodwind quintet has become popular for its abundance of melody, its conservative musical language and its mastery of wind color. The second movement was used as the basis for a wind ensemble work called *Pacem: A Hymn for Peace*.

Spittal provides this program note:

Each movement of *Consort* acknowledges Les Grands Hautbois, the court wind band of France's "Sun King," Louis XIV. This court was seen throughout Europe as the most resplendent of its time, and the presence of a court wind band there encouraged other courts in Europe to imitate and establish their own wind bands. This system of patronage continued to develop through the classical era, mostly in Germany, Austria and Czechoslovakia, resulting in notable wind ensemble pieces by composers such as Mozart, Haydn, and Beethoven. Despite the decline of court music in the early 19th century, 19th- and 20th-century composers, most notably Dvořák, Strauss and Stravinsky, continued to pay homage to the *harmonie* tradition.

Consort is this composer's attempt to pay homage to the origins of that tradition. The outer movements *Jeux* (games) and *Sautereau* (a French saltarello) are whimsical, lively dances that reflect the frivolities and excesses of the court. They also refer to the importance of dance at the French court. The court's composer, and founder of Les Grands Hautbois, Jean-Baptiste Lully, established France's first

ballet academy during his tenure. The middle movement *Aubade* (morning song) is more intimate, lyrical, and influenced by the imitative styles of vocal music of the period.

All musical materials in this work are original, and not based on any specific pieces of that period. Rather, this is contemporary music that acknowledges the prevailing influences of music from an earlier time.

— Greg Stepanich

JOHN HARBISON

Music for Eighteen Winds

Born: December 20, 1938, Orange, N.J.

Composed: 1985-1986

First performance: April 18, 1986, by the MIT Players, Cambridge, Mass.; the composer conducted

Instrumentation: 2 flutes, 2 oboes, 2 clarinet, 1 alto saxophone, 2 bassoons; 4 horns, 2 trumpets, 2 trombones, tuba

Duration: 12 minutes

The backstory: John Harbison is one of the most accomplished and respected composers in the United States, particularly for his opera *The Great Gatsby* (1999), which is scheduled for a revival next year on the 100th anniversary of F. Scott Fitzgerald's novel. He has written about 300 works in total, including seven symphonies, 12 concertos, six string quartets, and three operas, as well as sacred works, song cycles and numerous jazz compositions and arrangements. Harbison, the son of musically inclined parents, learned the piano, viola and tuba as a youth. He studied composition with Walter Piston at Harvard and Earle Kim and Roger Sessions at Princeton, as well as with Boris Blacher in Berlin. He studied conducting with Leopold Hager and Herbert von Karajan in Salzburg, and spent a summer at the Santa Fe Opera in 1963 during a retrospective of the operatic works of Igor Stravinsky, with the composer in attendance. Harbison joined the faculty of the Massachusetts Institute of Technology in 1969, and became an emeritus Institute Professor at the school in 2022.

Harbison won the Pulitzer Prize for his sacred vocal work *The Flight into Egypt* in 1987, and received the MacArthur Fellowship in 1989. He has been composer-in-residence for the Pittsburgh Symphony and the Los Angeles Philharmonic, and received commissions from the Chicago and Boston symphonies, the New York Philharmonic and the Chamber Music Society of Lincoln Center. He has cited as his fundamental influences the music of J.S. Bach, particularly the cantatas, as well as Stravinsky, Schoenberg and jazz. He founded the MIT Vocal Jazz Ensemble in 2010, and has been principal guest conductor at Emmanuel Music, the Boston group that specializes in the performances of Bach cantatas. He was the composer-in-residence at the Lynn University Conservatory of Music's New Music Festival in April 2022.

The music: Harbison provides the following program note:

Music for Eighteen Winds is the result of the MIT Arts Council's generous invitation to compose something for any MIT performance organization, of any length, of any intent. Commissions seldom grant this kind of freedom, and I wrote a piece I had

been contemplating for some time — for winds, concise (about 11 minutes), and abstract (without extra musical associations).

I wrote a piece that can be played by an orchestral wind section, a scaled-down band, or a scaled-up chamber music group, hoping that all three such ensembles might eventually perform it either here or elsewhere. The piece is challenging to play, but not impossible for college and music school students.

Most precious about the situation was the chance to frame the piece's first program, work with MIT students, colleagues, and friends from the Boston freelance community in its presentation, and play it for an audience in my own community. This influenced the shape of the piece, which trusts both players and audience to meet it halfway.

The title is a simple reification. I looked for a more colorful one, but the piece resisted. There are two large sections, both based on the same musical materials:

I. Very fast, full ensemble, answers, urban, concrete.

II. Not as fast, solos, questions, rural, metaphysical.

Toward the end of the piece, as the music becomes more and more cursive and self-contained, it also become warmer and more optimistic, a paradox which is close to this composer's heart.

— Greg Stepanich

WALTER S. HARTLEY

Concerto for 23 Winds

Born: February 21, 1927, Washington, D.C.

Died: June 30, 2016, Charlotte, N.C.

Composed: 1956-1957

First performance: May 3, 1958, Eastman School of Music, Rochester, N.Y.; Frederick Fennell conducted the Eastman Wind Ensemble

Instrumentation: 3 flutes (3rd doubles on piccolo), 3 oboes (3rd doubles on English horn), 3 clarinets (3rd doubles on bass clarinet), 3 bassoons (3rd doubles on contrabassoon); 4 horns, 3 trumpets, 3 trombones, tuba

Duration: 15-16 minutes

Backstory: Walter S. Hartley had a long and distinguished career as a composer and educator, and is particularly remembered today for his works for saxophone. He showed musical talent early, and had decided by age 16 to become a composer. He attended the Interlochen Music Academy in Michigan, where he studied with the Australian pianist and composer Percy Grainger, and earned his bachelor's, master's, and doctoral degrees at the Eastman School of Music, where his teachers included Bernard Rogers and Howard Hanson, and also where he made a lifelong friend in Frederick Fennell, pioneer of the modern symphonic wind ensemble.

Harley himself taught at several schools before becoming head of the music department at Davis and Elkins College in West Virginia (1957-69); during that period he returned to Interlochen in the summers to teach there. He joined the faculty of the State University of New York at Fredonia in 1969 as professor of theory and composition. Upon becoming an emeritus professor in 1991, he did

research work in the shape-note singing tradition.

He retired to North Carolina in 2004 so he and his wife could be closer to one of their two daughters, and became composer-in-residence at the University of North Carolina in Charlotte. His catalog includes around 300 works, many of them for wind ensemble, and his large output for saxophones and low brass instruments has expanded their repertoire.

The *Concerto for 23 Winds* dates to 1956, when Hartley was teaching at Longwood College in Virginia and then Hope College in Michigan. He completed it in 1957, and Fennell premiered it with his Eastman Wind Ensemble at the school's Festival of American Music in 1958. It was Hartley's first work for wind ensemble, and led to a path of regular composition for winds for the rest of the composer's career. The concerto is a regular part of the repertoires of symphonic wind ensembles, which the work did much to establish in the wake of Fennell's reforms.

Hartley, a career academic, was intimately familiar with bottom-line concerns for musicians, but firmly believed that the art of music was central to human existence. And he also had a light-hearted way of looking at his own work, as he noted in a 1986 lecture:

My aim as a composer is to take my art very seriously and myself not at all. For the art of music is bigger than any of those who practice it, even the great masters — who we only know are great because we have the rest of us to compare with them.

The music: This tightly constructed concerto is written in what Hartley called a freely tonal style. It is unquestionably modernist in sound, much in keeping with the classical music language of the 1950s, but it is not a 12-tone work; in his study of Hartley and the concerto, the East Carolina University band director Joe Busuito uses the term “traditional contemporary” to frame the work's style, and Hartley's compositions in general.

The first movement opens with expectant, slowly moving chords (*Andante*) through which float solos from horn, oboe, clarinet and flute. A brisk and exciting *Allegro* breaks out, led first by the brass, full of martial patterns and vivid, sparkling writing for the higher woodwinds. The listener can hear how various sections of the ensemble are contrasted with each other, a technique central to the Baroque period, and one Hartley said he was emulating.

The short and boisterous second movement (*Vivace*) begins with the four horns setting a busy pace replete with triplets and a syncopated motif that recurs throughout the movement. Trumpets, trombones and tuba take up the conversation, which stays only in the brass for a while before the rest of the winds enter, a flute taking up the bustling music of the horns. Solo instruments take up the syncopated motif and a variation of it; all the upper winds play it as the brass pushes the ensemble to an athletic ending.

The third movement (*Lento*) belongs to the winds, with horns in a supporting role and toward the end, the three trombones adding additional low color; trumpets and tuba are silent. The music of this slow movement is somber, long-breathed and lyrical. There are several distinct motifs in the movement that are prominently taken up by all of the woodwinds.

The concerto's final movement (*Allegro*) begins with a solo trumpet, horn and

trombone kicking off a sparkling, punchy sound from the full ensemble. Hartley keeps the pace moving, again, by making the most of contrast in timbre between sections, but also using short, sharply drawn motifs to create a feeling of forward motion. Halfway through, there is a short slow section (*Andante*) for the woodwinds, but trombones burst in with a return to the fast opening tempo, and the concerto builds to a strong close.

— Greg Stepanich

DEREK M. JENKINS

We Seven

Born: September 8, 1986, Frankfurt am Main, Germany

Composed: 2014

First performance: May 7, 2014, Kansas City, Mo.; the University of Missouri-Kansas City Wind Ensemble was led by Joseph Parisi

Instrumentation: 1 piccolo, 2 flutes, 2 oboes (2nd doubles on crystal glasses), 2 bassoons, 1 contrabassoon, 4 B-flat clarinets (3rd and 4th double crystal glasses), 1 bass clarinet, 2 alto saxophones, 1 tenor saxophone, 1 baritone saxophones; 4 B-flat trumpets, 4 horns, 2 tenor trombones, 1 bass trombone, 1 euphonium, 2 tubas, 1 string bass, 4 percussion

Duration: 10 minutes

Backstory: Derek Jenkins grew up in Iowa, and today teaches theory at Missouri Western State University in St. Joseph, Mo., having previously taught theory and composition at Arkansas State University in Jonesboro, Ark., since 2017. He holds bachelor's degrees in music theory and composition, a master's in musicology, and a doctorate in composition from the University of Missouri-Kansas City, and a master's degree in composition from Rice University. A bassoonist and pianist, his composition teachers include Karim Al-Zand, Chen Yi, Amy Dunker, Richard Lavenda, James Mobberley and Pierre Jalbert.

His works include numerous pieces for wind ensemble, chamber music with winds including a woodwind quintet and saxophone quintet, as well as a string quartet, piano pieces, and songs. Jenkins has also created versions of *We Seven* for brass band and orchestra.

The music: *We Seven* is a tone poem about the early days of the American space program [see the composer's note below]. Marked "free time, atmospheric," the opening section is a constellation of sounds from percussion, long-held wind notes, plus little motifs in flute, bassoon, saxophone and horn. The tension builds to a powerful outburst in the whole ensemble, marked "free time, triumphant," then "Majestic."

The atmospheric music returns, with long-held quiet chords and fragments of sounds, and the first hints of "Un bel di" are heard in the euphonium, then the trumpet. The whole ensemble then gives a full statement of the first line of the aria. The "triumphant" fanfares return, then the music quiets again, and solos from flute, alto sax, bassoon, a flute again with a last reminiscence of "Un bel di," and the piece fades to silence.

Jenkins provides this program note:

We Seven, the title of this work, comes from a book by the same name written by

the United States's first astronauts. In 1959, the United States entered the space race by starting a program whose main aims included sending a solo astronaut into space and recovering him safely. Project Mercury, as this program was so called, recruited the first seven American astronauts and successfully sent six of them into space. These men were Scott Carpenter, Gordon Cooper, John Glenn, Gus Grissom, Wally Schirra, Alan Shepard, and Deke Slayton, and collectively they became known as the "Mercury Seven."

Through their efforts and those of countless others, the United States Space Program accomplished much with these six flights, including successfully sending an astronaut into space, putting a man in orbit, and keeping him up there for more than 24 hours. In 1962, shortly after Glenn and Carpenter's orbital flights, the "Mercury Seven" co-wrote the book *We Seven*, and throughout it the astronauts discuss the events leading from their selection into the program up through Carpenter's flight in May of 1962.

The primary material for the work comes from two sources: the use of musical cryptograms to encode the astronauts' names and initials into pitches and the aria "Un bel di vedremo" from Giacomo Puccini's opera, *Madame Butterfly*. The inclusion of the latter comes directly from one of Glenn's chapters in the book. Together with a couple of the other astronauts, he would often listen to the opera to unwind from a long day of training. I would like to think that as he was orbiting the Earth that this opera, particularly this aria, would be running through his mind.

This work commemorates Project Mercury on the 50th anniversary of its conclusion and was written for Joseph Parisi and the University of Missouri-Kansas City Wind Ensemble.

— Greg Stepanich

WALLINGFORD RIEGGER

Nonet for Brass, op. 49

Born: April 29, 1885, Albany, Georgia

Died: April 2, 1961, New York

Composed: 1951/18

Instrumentation: 3 trumpets, 2 horns, 3 trombones, tuba

First performance: March 2, 1952, at the University of Illinois, Urbana, Ill.

Duration: 8-9 minutes

Backstory: Wallingford Riegger grew up in Indianapolis, and then New York, where he was a member of the first graduating class (1907) of the new Institute of Musical Art (which became the Juilliard School in 1926). A cellist, Riegger studied that instrument and composition for three years in Berlin, then became principal cellist of the St. Paul Symphony Orchestra before returning to Germany to work as a conductor and voice coach. He returned to the U.S. in 1917 upon its entry into World War I, and thereafter had teaching jobs, the last one at the Ithaca Conservatory of Music (now Ithaca College), which he left in 1928.

He taught privately for a couple years until the Great Depression set in, but he was able to find work as a choral arranger for numerous music publishers. He wrote more than 400 arrangements under no fewer than nine pseudonyms, and then became editor-in-chief in 1933 at a prominent publisher of choral music, a job that

did not require a good deal of office time, allowing him to keep composing. For Martha Graham and other choreographers in that decade he wrote well-received dance scores, and in 1936 became director of the New York Dance Division of the Federal Theatre Project.

His reputation as an articulate modernist won him increasing respect and recognition over the years, and he received a steady supply of commissions, keeping him busy as a composer until his untimely death, after a fall, in 1961. His works, not all of which are serial pieces, include four symphonies and other works for orchestra, music for band, much chamber music including two string quartets, and songs and choral works. He is best-known today for works such as the *Nonet* for Brass, which is based on a 12-tone row that the composer places at the top of his score.

Unlike other 12-tone avant-gardists, Riegger uses the technique in a very individual way. As he put it in his memoirs:

Yes, I admit that I came under the influence of Schoenberg, the great pioneer, in adopting the twelve-tone idea. But I proceeded in my own way. Instead of splitting up the row among the different parts, making it unrecognizable to the hearer, I used it melodically. In this way I was less radical than my Viennese colleagues, and more in conformity with my illustrious predecessors, who did not hesitate to use themes and repeat them.

That approach is central to the *Nonet*, which often has the feel and swing of the popular music of the 1930s and 1940s, but without being expressed in the same kind of harmony. Riegger's preference for aggressive rhythms and forthright energy gives his music a swagger that distinguishes it from his contemporaries (in this he resembles Hindemith), and the *Nonet*, which is now standard repertory for brass players, is a good example of his style.

The music: As Riegger wrote in his own program note for this piece:

Formally, there is nothing unusual about the Nonet. A slow introduction, an allegro with a fugato section, the close recalling the opening, followed by an animated "come-on-boys-all-together" — this is the scheme.

The *Nonet* opens with a stern statement for all nine instruments of the first five notes of the row (*Lento*); after a few measures of quiet, tentative music, the *Allegro* begins with the solo tuba. The tuba leads the way at first, with sturdy motifs answered by two-note riffs from the trumpets and trombones, then the two horns do their own addressing of the two-note pattern. This is followed by treatments of those patterns with some syncopated motifs; there is a distinct feel of jazz in this part of the *Nonet*.

After a brief passage of tone-cluster chords for most of the ensemble, the first two trumpets embark on a fugal passage that the third trumpet then joins. All three trombones enter with the fugue subject, then the tuba. The two horns then get a short duet with the fugal material, which is cut off by the three trumpets and three trombones, each section playing as a unit. The tuba returns in a leadership role, but the answers it gets are quieter long notes, not the short rhythms we have heard to this point.

This reflective, soft passage leads to the two horns playing another variation of the basic material, this time in swing triplets. The second and third trumpets pick up

this idea for another jazz band-influenced passage in which trumpets and horns play casual two-note answers to the straighter rhythms of the tuba. Trombones return the music to a more march-like pattern, and here again Riegger pits the trumpets and trombones against the two horns: Here, the horns answer the other instruments with a soft, legato statement in which the first horn is followed by the second horn with the same exact notes, one quarter-beat behind.

Horns drop out, leaving the three trumpets, three trombones and tuba to play fragments of the patterns that have been heard earlier, at which point the music abruptly shifts to a fast, three-quarter time passage of aggressive tone clusters that build to fortissimo and then stop. All the instruments now play an abbreviated version of the opening of the Nonet, then the music speeds up again as the nine players sound out the 12-note row before slowing to a huge tone cluster and a final impish note from the tuba.

— Greg Stepanich

STEPHEN MONTAGUE

Intrada 1631 (after Juan Pérez Bocanegra)

Born: March 10, 1943, Syracuse, N.Y.

Composed: 2003

First performance: The brass choir version was first performed May 10, 2003, in London at the Hampstead and Highgate Festival by the Trinity College of Music Brass ensemble; Roger Argente conducted. The wind ensemble version was first performed by a collection of several groups on June 1, 2003, at the Bath International Music Festival in Bath, England; the composer conducted

Instrumentation: 4 horns, 3 trumpets, 2 trombones, 1 bass trombone, tuba; bass drum (doubling on tam-tam and triangle), small bass drum, large tom or field drum, medium tom or field drum (drummers 2,3 and 4 double on cymbals and triangles at the end); added forces include 3 flutes (all doubling piccolo), 3 clarinets, 3 alto saxophones, 2 tenor saxophones, 1 baritone saxophone; organ; optional strings (if available)

Duration: 9-10 minutes

Backstory: Stephen Montague is an American composer who has lived in Britain since 1974 and holds dual citizenship. His father was a professor of music in New York, Idaho, West Virginia and Florida (St. Petersburg College), and Montague spent years in each of those states. He holds bachelor's and master's degrees from Florida State University, and a doctorate in composition from Ohio State University. He studied on a Fulbright scholarship from 1972-74 in Warsaw, then moved to England to work with the Strider Dance Company, and has lived there ever since.

Montague considers himself a maverick in the mode of the 20th-century American composer Henry Cowell, and so his works include a concerto for piano and eight motorcycles, and another for two klaxon horns and an orchestra of 20 vintage cars. He also written two string quartets (with electronics); orchestral works including tone poems (*At the White Edge of Phrygia*) and concertos for violin, piano, trumpet, and a double concerto for flute and harp; vocal and choral works including *A Dinner Party for John Cage*; a ballet score (*The King Dances*), and numerous works for piano and other keyboards, such as organ, harpsichord and toy piano.

Montague has been an important figure in contemporary British music, chairing

the Electroacoustic Music Association of Great Britain and the Society for the Promotion of New Music. He has been a guest professor at the University of Texas and the University of Auckland in New Zealand.

The music: *Intrada 1631* is based on the first piece of polyphonic vocal music published in the New World, a four-part song of praise for the Virgin Mary designed to be sung during a procession into church. The text of the hymn, *Hanacpachap cussicuinin*, is written in Quechua, the native language of the Incas, and the music likely was composed by Juan Pérez Bocanegra (d. 1645), a parish priest in the Spanish colony of Peru who was an expert in the local indigenous languages, and in whose 1631 priest's manual *Ritual formulario e institución de curas* the hymn appears. The text begins: "Heaven's joy! A thousand times shall we praise you / O tree bearing thrice-blessed fruit..."

Montague's *Intrada 1631* is a straightforward ensemble arrangement of Pérez Bocanegra's hymn, beginning with three trumpets playing the melody, and gradually adding instruments to reach a gigantic conclusion, after which Montague calls for triangles and strings to reverberate in the silence after the final chord.

Montague offers this program note:

Intrada 1631 was inspired by a concert of early South American liturgical music directed by Jeffrey Skidmore at the 2001 Dartington International Summer Music School (UK). One of the most moving and memorable works in the program was *Hanacpachap cussicuinin* ...

Intrada 1631 uses Pérez Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums. The first complete performance of *Intrada 1631* was in Bath Abbey, England. It was the opening processional for the late-night multimedia event called "Abbey Mode: a Sonic/Light Event," commissioned for the finale of the 2003 Bath International Music Festival.

The long shadows of the darkened abbey were illuminated by special lighting effects on the giant arches while multiple video projections on the high-ribbed vaulting gave the illusion of a roof open to the night sky with flying creatures overhead. The 120 performers were masked and in special costume.

— Greg Stepanich

Lynn Philharmonia No. 1

Guillermo Figueroa, conductor

Keith C. and Elaine Johnson Wold Performing Arts Center

Saturday, September 28, 2024 at 7:30 p.m.

Sunday, September 29, 2024 at 3:00 p.m.



Program

Edward Elgar
(1875-1934)

Cockaigne (In London Town), op. 40

Gabriela Lena Frank
(b. 1972)

Three Latin American Dances for
Orchestra

I. Introduction: Jungle Jaunt

II. Highland Harawi

III. The Mestizo Waltz

INTERMISSION

Ludwig van Beethoven
(1770-1827)

Symphony No. 3 in E-flat Major,
op. 55 ("*Eroica*")

I. Allegro con brio

II. Marcia funebre - Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: Allegro molto

Program Notes

EDWARD ELGAR

Cockaigne (In London Town), op. 40

Born: June 2, 1857, Broadheath, England

Died: February 23, 1934, Worcester, England

Composed: 1900

First performance: June 20, 1901, Queen's Hall, London; Elgar conducted

Instrumentation: Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon; 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba; timpani, bass drum, cymbals, snare drum, organ; strings

Duration: 13-14 minutes

Backstory: Elgar's story is one of perseverance in the face of societal barriers. Up from what in the mid-19th century was considered lower-class as the son of a piano tuner, and from ostracism as a Catholic in a country where Protestant Christianity dominated, he had little formal training in music, although he was recognized as a gifted pianist and had two or three years of violin lessons.

From the age of 16 on, he was a freelance musician, having had to leave school and go to work at 15, but he was fortunate in that there were many outlets in Worcester for his musical skills, which also included playing the organ and bassoon, conducting choirs and orchestras, and teaching the violin and piano. It was in this busy context that his pieces began to appear in the early 1880s, his work ethic pushing him to write whenever he could.

He started to make his mark on the wider English musical scene in the 1890s, with cantatas such as *The Black Knight* (1893) and *Caractacus* (1898). The year 1899 saw the writing of his most popular work, the *Engima Variations*. Only the *Pomp and Circumstance* March No. 1 of 1901 is better-known; generations of American high school students have walked in procession to its famous central tune during graduation ceremonies.

Elgar followed the *Enigma Variations* with his huge oratorio *The Dream of Gerontius* (1900), a piece he set great store by but that had a mixed reception. But he was able to move from the depths of introspection demanded by *Gerontius* (a piece about a man confronting death, from a poem by Cardinal John Newman) with his concert overture *Cockaigne (In London Town)*, which Elgar dedicated to "my many friends, the members of British orchestras."

The name "Cockaigne," as Elgar came to spell it, dates to the 14th century (though it may be older) and refers to a mythical land of plenty. By the 19th century, it had become a nickname for the city of London — it is the likely origin of the term "Cockney" — and this is what Elgar had in mind, as he told the publisher August Jaeger:

Don't say anything about the prospective overture yet—I call it "Cockayne" & it's cheerful and Londony—"stout and steak."

Elgar finished the overture in March 1901, adding the subtitle "In London Town" at the suggestion of a friend, and led it in June at the Queen's Hall in London. It was

a huge success, with one critic praising its “powerful expression of healthy and exuberant life. It is music that does one good to hear — invigorating, humanizing, uplifting.”

The music: The material for this compact tone poem is derived from a theme Elgar said came to him as he wandered the Guildhall in London, musing on its history. The overture (tempo: *Allegro*) opens with a busy flourish of strings and winds, then a brassy, martial motif in which the bigness and power of Elgar’s orchestral imagination is fully on display. The tempo slows to the violins and winds introducing the Guildhall theme, a confident, yearning melody over a chromatically descending bass line, marked, as so often in Elgar, “nobilmente.”

A slower, quieter, contrasting section in a new key (E-flat major) comes next, with violins playing a variation on the main theme (Elgar called it a “lovers’ theme”). This melody gets a lush treatment from the orchestra before a solo clarinet plays a jaunty little variation that one contemporary critic likened to a London street boy’s whistle. The rest of the instruments pick this up, building to a big climax in which pieces of the earlier variants follow each other before the Guildhall tune returns on strings alone. The solo clarinet insists on a different, more playful mood, and this triggers another big buildup, with strings and winds playing fast, spinning scales and brass evoking march steps, climaxing with cornets, trombones and horns sounding a fanfare-style tune that is a variant of the original marching motif from the opening bars. The strings expand this tune, and the section explodes into a powerful restatement of the street boy’s whistle.

Calm returns, and there is an echo of a street band, played by muted trumpets and clarinets over bass drum and cymbal, after which a slower version of the march motif, in a long, descending line, is sounded by the horn and clarinet. This is taken over by the strings, followed by another section of multiple motifs on display that culminate in a recapitulation of the very first measures of the overture.

Still another mashup of motifs follows, but leading to the lovers’ theme, this time in the home key of C. After another huge crescendo, the fanfare is brought back, building this time to a grand restatement of the Guildhall theme, but suddenly in a different key — the second key center of E-flat. The home key of C reasserts itself in a short, brilliant coda that caps this most exuberant overture in enthusiastic style.

— Greg Stepanich

GABRIELA LENA FRANK

Three Latin American Dances for Orchestra

Born: Sept. 26, 1972, Berkeley, California

Composed: 2003

First performance: April 23, 2004, Salt Lake City; the Utah Symphony was conducted by Keith Lockhart

Instrumentation: 3 flutes (third doubling piccolo), 2 oboes, English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani and percussion (bass drum, crash cymbals, snare drum, tambourine, tam-tam, xylophone, chimes, woodblock, temple blocks, slapstick, bongos, congas, thunder sheet, castanets, claves, shekere, triangle, suspended cymbal, 2 marimbas, rainstick), harp, piano, and strings

Duration: 17 minutes

Backstory: Composer and pianist Gabriela Lena Frank, currently serving as composer-in-residence with the Philadelphia Orchestra, is an American composer of Peruvian, Chinese, Lithuanian and Jewish descent. With an upbringing in San Francisco, Frank's diverse cultural background is directly reflected in her music, where she explores her struggles with cultural identity along with the universality of music. She writes:

I think I really represent somebody who is Latina as opposed to Latin American. Born here, there is a definite Latina sensibility that is different from Latin American. We grew up with a sense of being both North American and South American. For me this is a very North American phenomenon. Those of us who are children of immigrants ... we have often romanticized the Motherland. And then when we travel to the Motherland, we're in culture shock. It's not an easy fit necessarily, but the process of discovering and asking, "How Peruvian am I? How American am I?" is exactly what drives my music making.

The *Three Latin American Dances* provide a brief foray into the rhythms and dances of South America through Frank's unique compositional lens. Through her work on her doctorate at the University of Michigan, Frank was exposed to the music of composers such as Bela Bartok of Hungary and Alberto Ginastera of Argentina, and began to find her musical voice through a process of combining the South American folk music of her heritage with her own classical training.

"I realized that I had found my mission," Frank reflects. "I wanted to, in a very general way, be a *mestiza* in my music as I was in my person: I'm multiracial, I'm multicultural, and I think that that's something deeply American. I love my country, and I'm surrounded by daughters and sons of immigrants that contribute and work hard — that was uppermost in my mind then, and in the course of recent events in our country it's uppermost in my mind now. It's something that has become more urgent in my work as a musician, not less so."

Frank is the winner of a Latin Grammy and has been nominated for Grammys as both a composer and pianist. She attended Rice University in Houston earning her B.A. (1994) and M.A. (1996) before moving on to receive her D.M.A. in composition at the University of Michigan in 2001, and was a recipient of the 25th anniversary Heinz Award in the Arts and Humanities category in 2020. She also holds a Guggenheim Fellowship and a USA Artist Fellowship.

Frank is regularly commissioned and performed by leading American orchestras including the Chicago Symphony, the Boston Symphony, the Atlanta Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, and the San Francisco Symphony.

The music: The first dance, marked *Allegro selvático*, is titled "Jungle Jaunt," referring to the Amazon, and opens with what Frank calls an "unabashed tribute" to Leonard Bernstein's *Symphonic Dances from West Side Story*. Frank utilizes harmonies and rhythms derived from pan-Amazonian dance forms to musically depict the Amazon. She writes, "These jungle references are sped through (so as to be largely hidden) while echoing the energy of the Argentinian composer Alberto Ginastera, who was long fascinated with indigenous Latin American cultures."

The second dance, "Highland Harawi," references the Andean Harawi, traditionally performed by a single bamboo flute accompanying a dancer. Frank calls this movement the "heart" of *Three Latin American Dances*. Marked *Atmosférico*

Andino, the movement opens with a lone clave, alluding to the blinking of Illapa, the Peruvian-Inca deity of thunder and rain, swiftly joined by timpani, then the violins with short, mysterious glissandi setting the scene for an ensuing melody in the violas and cellos.

Frank indicates for outside players to play “like a yell,” and for inside players to be the echo; a “cry” followed by “a thousand echoes” throughout the mountains. The fast middle section, titled “Zumballyu de Illapa,” evokes images of the great spinning top of Illapa before returning to the Andean harawi. The music fades to nothingness, and the movement ends with a last, powerful strike of the clave.

The third dance is the “Mestizo Waltz,” a pun on Liszt’s *Mephisto Waltz*, and evokes the music of the “mestizo,” or mixed-race, music of the South American Pacific coast. Trumpets introduce the movement with a jaunty, pop-flavored motif that leads, after a clarinet solo to the main part of the dance (marked *Feliz!*): Over an exciting combination of rhythms, upper winds (flutes, oboes, English horn and clarinets) play a catchy main theme that is taken up by the strings. After a short interlude in which fragments of the theme and rhythmic motifs are tossed from section to section, the full orchestra returns with the main theme, ending in a boisterous, joyful conclusion.

— Laura Gonzalez

LUDWIG VAN BEETHOVEN

Symphony No. 3 in E-flat major, op. 55 (“*Eroica*”)

Born: December 16, 1770, Bonn, Electorate of Cologne

Died: March 26, 1827, Vienna

Composed: 1802-1803

First performance: April 7, 1805, Theater an der Wien, Vienna; Beethoven conducted. It had its first hearing in private in December 1804 by an orchestra assembled by Prince Joseph Franz von Lobkowitz, one of Beethoven’s patrons.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 3 horns, 2 trumpets; timpani; strings

Duration: 45-50 minutes

The backstory: Beethoven’s Third Symphony is a game-changer, a work that redefined what a symphony was all about. The monumentality of the symphonies of the late 19th and early 20th centuries, particularly those of Anton Bruckner and Gustav Mahler, were inspired in part by the operas of Richard Wagner, but they would not have been the same without Beethoven’s example. What he did in this symphony was take a genre that had begun in the 1720s as a three-movement, 10-minute Italian opera overture and turn it into a gigantic, experimental canvas, a work that not coincidentally reflected the composer’s belief in the power of artistic creation, and the ancillary belief that a person’s life could be dedicated to art.

And he had good reasons for thinking that. This singular work started taking shape in the year 1802, when Beethoven was in his early 30s, but he had already begun to suffer serious hearing loss. In that year, he penned a letter to his brothers from a retreat in the town of Heiligenstadt (now a suburb of Vienna) in which he declared that he was growing deaf. The thought of losing his hearing, he said, made him consider suicide, but he decided instead to shun regular society (in which he could not fully participate) and devote his life to his work:

It was only my art that held me back. Oh, it seemed impossible to me to leave this world before I had produced all that I felt capable of producing, and so I prolonged this wretched existence — truly wretched for so susceptible a body that a sudden change can plunge me from the best into the worst of states.

And yet Beethoven was in the heat of creation even as he despaired of his life ahead. “The crisis of October 1802 confirmed that now Beethoven’s life was composing and nothing else,” biographer Jan Swafford writes. Beethoven’s other major works of this period include the *Kreutzer* Sonata for violin and piano (No. 9 in A, Op. 47) and the *Waldstein* piano sonata (No. 21 in C, Op. 53), but the composer was restless and unhappy with his reception by Viennese audiences. He therefore planned to move to Paris, which under the administration of Napoleon Bonaparte, the first consul of France, appeared to be an ideal city for musicians.

“Napoleon believed that music was deserving of government support, since of all the arts it exerts the greatest influence on the mind,” the Belgian musicologist Jan Caeyers writes. In addition to overseeing French musical institutions and appointing composers such as Gossec and Méhul to the Académie Française, Napoleon “issued new intellectual property laws and saw to the institution of a pension system for orchestral musicians.”

Beethoven planned to ease his way to Paris by having his publisher issue French editions of some of his pieces, dedicating his new violin sonata to the French violinist Rodolphe Kreutzer, and by offering a symphony to Napoleon, whom he admired because he had risen to his position from obscurity, and had not been born into it. Although writing a symphony for the French leader was a dicey thing to do for the Austrian nobles in Beethoven’s circle, the Austrians had tried to maintain good relations with France. But tensions grew nevertheless, and were only exacerbated by Napoleon’s declaration in May 1804 that he was now the French emperor. Beethoven’s pupil Ferdinand Ries, a fine pianist and estimable composer, was there when Beethoven got the news:

Not only I, but many of Beethoven’s closer friends, saw this symphony on his table, beautifully copied in manuscript, with the word “Buonaparte” [sic; the title page was in Italian] inscribed at the very top of the title-page ... I was the first to tell him that Bonaparte had declared himself Emperor, whereupon he flew into a rage and exclaimed: “So he is no more than a common mortal! Now, too, he will tread under foot all the rights of man, indulge only his own ambition; now he will think himself superior to all men, become a tyrant!” Beethoven went to the table, seized the top of the title-page, tore it in half and threw it on the floor.

The title of the work was changed to *Sinfonia eroica*, or “heroic symphony,” and its first performance in April 1805 was an important cultural event. Reviews were mixed: “The public and Herr v. Beethoven, who conducted the work himself, were not satisfied with each other this evening,” one critic wrote. “To the public, the symphony was too difficult, too long, and B. himself was too impolite, since he did not nod in acknowledgment of those who did applaud.” Within a couple years, though, the work was recognized as a masterpiece; in an 1807 fashion magazine it was described as “the greatest, most original, most artistic, and at the same time, most interesting of all symphonies.”

Beethoven remained an admirer of Napoleon even after the French occupied

Vienna in 1805. He still referred to the symphony as the *Bonaparte* Symphony among friends, and in 1821, upon hearing of Napoleon's death, said he had already written the funeral music for him in his Third Symphony.

The music: The first movement (*Allegro con brio*) of the symphony opens with two big chords of E-flat major, followed by the main theme, quietly, in the cellos under second violins and violas playing an unvarying accompaniment. It's an almost comically simple tune based on a triad, but then it slides down to a C-sharp, immediately adding an air of mystery and possibility to the music. The rest of the instruments begin entering, and Beethoven puts that initial triad idea to the test, using it as transition material and also an all-out triumphal statement. Beethoven's basic approach to composition was rooted in variation, and we can hear bits and pieces of the music in different parts of the orchestra plus regular occurrences of powerful off-beat accents. A secondary, contrasting theme of repeated chords and a slight upward movement is heard in the winds, and answered by the strings. A huge climax involving a long series of hammered off-beat accents and dissonant chords opens the way for another theme: A little minor-key tune in the oboes that is echoed by flutes and violins. The rest of the movement uses all these motifs to build a monumental structure in which the orchestra is used in a new way; note in particular the way Beethoven uses the horns to add beautiful moments of expressive color.

The second movement is a funeral march (*Adagio assai*), but one of unprecedented majesty. One of Beethoven's most popular pieces at this time was the funeral march in his Op. 26 piano sonata, subtitled "Funeral march on the death of a hero," and here Beethoven draws on that same idea to replace what might have been a movement of repose and beauty with a scene from a drama. First violins, at the bottom of their register, intone the deeply dark, halting main theme as lower strings play muffled, rapid figures meant to imitate the sound of drums in a funeral procession. A solo oboe takes up the main theme, answered by the strings with a secondary major-key motif that starts with a descending scale. These two themes are heard again before the mood changes to a serene major key, with oboe, then flute, then bassoon playing a variation of the main theme over gentle triplets in the strings, then a big fortissimo explosion in the full orchestra; the serene music returns, only to build up to another powerful full-orchestra outburst.

After a brief return of the opening music, the second violins announce the beginning of a tense fugal episode with a variation of the main theme that gets imitated by the first violins, then violas and cellos, then basses. Winds, then horns, take up the theme, and the music, with horns and trumpets playing martial rhythms, slowly descends to a repeat of the second theme. The opening theme returns, leading to a coda with clarinet and oboe, then solo flute. The first violins attempt to play the first theme, but the music stammers and stutters, falling apart as if completely overtaken by sorrow.

The Scherzo (*Allegro vivace*) is a master class in rhythm, opening with a pianissimo chugging figure in the strings in which the actual pulse (three-quarter time) is not clear. An oboe plays a tune above it that is more or less a light-hearted descending scale; this little tune becomes the main theme, joyfully sounded by the full orchestra, followed by a quick syncopated rhythmic tag in the strings. The Trio section gives the three horns a chance to shine, with a gregarious, folk-like tune delicately supported by soft strings and winds. The music returns to the opening material, and the extraordinary energy of the movement brings two more surprises:

A sudden switch to a two-beat pulse for the syncopated rhythmic tag, played fortissimo by the whole orchestra, and a coda that starts with solo timpani.

The finale (*Allegro molto*) is a set of variations on a theme Beethoven originally wrote for a ballet called *The Creatures of Prometheus* (1801). After a blustery opening of scales in the strings and fortissimo chords in winds and brass, the theme enters, pianissimo, in plucked strings. The theme is almost laughingly simple, constructed of the plainest materials, but Beethoven builds it into an epic structure. Mini-variations follow: Strings, with winds on the afterbeats, then two with strings alone, the second one with an elaborate triplet accompaniment that begins in the violas. Winds and horns enter in another variation, featuring a new melody built on the structure of the initial theme.

A fugue-like variation comes next in the strings, with winds adding occasional support. Next, the strings take up the wind melody in a brand-new key, with a solo flute playing elaborate figurations above it. The music suddenly shifts to a minor-key march, replete with winds flying up the scale; a new statement of the wind melody leads to another contrapuntal variation in the strings, with flutes, then horns adding commentary. Slowly the music builds to a climactic held note, and in the silence that comes afterward, a solo oboe leads a wind choir of clarinets, bassoons and horns, in a new slow tempo (*Poco andante*). This builds in intensity until horns sing the wind melody in a full-throated, triumphant style.

The texture breaks down into winds and strings alternating two-note mottos, creating an atmosphere of tense anticipation, and then the coda bursts in, marked *Presto*. The symphony comes to an aggressive, athletic conclusion in which the home triads of E-flat major are thundered out to close this astonishing work in the most emphatic way.

— Greg Stepanich



Lynn Philharmonia No. 2

Guillermo Figueroa, conductor

Keith C. and Elaine Johnson Wold Performing Arts Center

Saturday, November 9, 2024 at 7:30 p.m.

Sunday, November 10, 2024 at 3:00 p.m.

Featuring the winners of the 2024 Concerto Competition

On October 6, 2024, the Conservatory held a final round of the concerto competition where ten Conservatory students competed. The jury selected a winner in each instrument category: woodwind/brass/percussion/harp, strings, piano, and one additional winner from any category.

Students performing tonight are the winners of this year's competition. Please see the inserts for the program, artist biographies, and notes on the musical works.

Lynn Philharmonia No. 3

Jon Robertson, conductor

Andrés Cárdenes, violin

Keith C. and Elaine Johnson Wold Performing Arts Center

Saturday, January 18, 2025 at 7:30 p.m.

Sunday, January 19, 2025 at 3:00 p.m.





Program

Samuel Barber
(1910-1981)

Adagio for Strings

Max Bruch
(1838-1920)

Violin Concerto No. 1 in G Minor, op. 26

I. Prelude: Allegro moderato

II. Adagio

III. Finale: Allegro molto

Andrés Cárdenes, violin

INTERMISSION

Johannes Brahms
(1833-1897)

Symphony No. 1 in C Minor, op. 68

I. Un poco sostenuto - Allegro

II. Andante sostenuto

III. Un poco allegretto e grazioso

IV. Adagio - Più andante -

Allegro non troppo, ma con brio

Andrés Cárdenes

Recognized worldwide as a musical phenomenon, Grammy-nominated Andrés Cárdenes parlays his myriad talents into one of classical music's most versatile careers. A ferocious, passionate and personally charismatic artist, Cuban-born Cárdenes has garnered international acclaim from critics and audiences alike for his compelling solo violin, conducting, viola, chamber music, concertmaster and recorded performances.

Since capturing the Second Prize in the 1982 Tchaikovsky International Violin Competition in Moscow, Mr. Cárdenes has appeared as soloist with over one hundred orchestras on five continents, including those of Philadelphia, Pittsburgh, Los Angeles, St. Louis, Moscow, Bavarian Radio, Dallas, Helsinki, OFUNAM, Shanghai, Caracas and Barcelona. He has collaborated with many of the world's greatest conductors, including Lorin Maazel, Rafael Frühbeck de Burgos, Mariss Jansons, Charles Dutoit, Christoph Eschenbach, Sir André Previn, Leonard Slatkin, Jaap van Zweden, Sir Neville Marriner, David Zinman and Manfred Honeck.

Mr. Cárdenes is in great demand as a conductor. His appearances with the Bavarian Radio, Detroit Symphony, Colorado Symphony, Dallas Symphony, Neue Philharmonie Westfalen, Sinfónica Nacional de Bogota, San Diego Symphony, Sinfónica de Caracas, Orquesta Fundación Beethoven (Santiago, Chile), and the OFUNAM Orchestra of Mexico City have received rave reviews. Headlines proclaimed "Cárdenes conducts Pittsburgh Symphony with epic mastery" (Pittsburgh Tribune-Review) after stepping in for an ailing Robert Spano. Mr. Cárdenes served as Artistic Director



and Leader of the Pittsburgh Symphony Chamber Orchestra from its inception in 1999 through 2009. He is currently Music Director of Orchestral Studies at Carnegie Mellon University.

A prolific recording artist, Cárdenes has interpreted concerti by Brahms, Mendelssohn, Beethoven, Barber, Balada, Gutiérrez, and David Stock on the Artek, Naxos and Albany labels. He has recorded the complete works for violin by Leonardo Balada, and the complete violin and piano sonatas by Hindemith and Schubert. This year and next Mr. Cárdenes continues his project to record many standard and contemporary concerti. February 2019 releases featured Romances for Violin and Harp with Gretchen van Hoesen on CDBaby, the Chausson Concerto with the Vega Quartet and the Fauré Sonata on Artek. Cárdenes' discography includes over three dozen recordings of concerti, sonatas, short works, orchestral and chamber music

on the Ocean, Naxos, Sony, Arabesque, Albany, Delos, RCA, ProArte, Telarc, Artek, Melodya and Enharmonic labels.

Cárdenes is the co-founder and Artistic and Music Director of the Josef Gingold Chamber Music Festival of Miami, a program geared towards educating young musicians in chamber music and solo repertoire, inspired by the teachings, legacy, humanity and ideology of the legendary violinist. He has been the violinist of the world-renowned Díaz Trio since 1995 and the Carnegie Mellon Trio since 1989.

A champion of contemporary composers, Cárdenes has premiered and/or recorded over 60 works by diverse composers such as Ricardo Lorenz, David Stock, Leonardo Balada, Elbert Lechtman, Timothy Adams, Beatrice Bilbao, Marilyn Taft Thomas, Erberk Eryilmaz, Ramiro Cortés, Roberto Sierra and Gunther Schuller.

Mr. Cárdenes has served on the juries of the Tchaikovsky, Schoenfeld, Osaka and Oliveira International Violin Competitions, and thrice served as President of the Jury of the Stradivarius International Violin Competition.

The year 2021 marks the 44th anniversary of Mr. Cárdenes' renowned

teaching and pedagogical career, which began as an assistant to his teacher and mentor Josef Gingold at Indiana University. Today, Mr. Cárdenes continues Professor Gingold's legacy and discipline while holding the title of Distinguished Professor of Violin Studies and the Dorothy Richard Starling/Alexander Speyer Jr. Endowed Chair at Carnegie Mellon University's School of Music. In addition, Cárdenes gives master classes regularly at the Royal Conservatory of Music in Toronto, Masterclass Al-Andalus, Sibelius Akademie, Manhattan School, Shanghai Conservatory, Moscow and St. Petersburg Conservatories, Cleveland Institute, Curtis Institute, and at virtually every major university and conservatory in the United States, Europe, Asia and South America.

Among his many humanitarian awards are the Kollell Foundation Jewish Learning Award, the Kindness Award from Chabad, Mexican Red Cross and the UNICEF Cultural Ambassadorship.

Mr. Cárdenes is the father of two teenagers, Isabel, an accomplished young harpist studying at the Manhattan School of Music, and Tino, a math whiz and talented classical/jazz pianist.



Program Notes

SAMUEL BARBER

Adagio for Strings

Born: March 9, 1910, West Chester, Pennsylvania

Died: January 23, 1981, New York

Composed: 1936-1937

First performance: November 5, 1938, New York City, NBC Symphony Orchestra, conducted by Arturo Toscanini (radio broadcast)

Instrumentation: String orchestra

Duration: 9-10 minutes

Backstory: Born into comfortable circumstances into a family with connections to the artistic world — his aunt Louise Homer was a contralto who sang more than 700 performances at the Metropolitan Opera, and her husband Sidney was an art song composer — Samuel Barber became a famous composer while still in his 20s, and remained well-known, and popular, until his death of cancer in 1981. While still a student at the then-new Curtis Institute in Philadelphia, he wrote three major works that have remained in the repertory (the Cello Sonata, the *School for Scandal* overture, and *Dover Beach*, a solo cantata with string quartet), and by 1935, he was just gaining national exposure when he won the Rome Prize.

Like its older European cousin the Prix de Rome, the American Academy in Rome's top award gave promising artists two years to pursue their vocation while living in residence at the Academy. Free room and board were included along with a stipend of \$1,400 (some \$30,000 today), plus instruction from the leading Italian composers of the day, including Respighi, Casella, Malipiero and Pizzetti. In addition, Barber had also been awarded a Pulitzer traveling fellowship for 1935 that included a similar-sized stipend.

Barber did not care for the American Academy, but he loved Rome and Italy's artistic heritage, and got to meet leading artistic lights of the day including Moravia and Pirandello, as well as the composer Richard Strauss, with whom he discussed songwriting. But Barber wanted to spend some of his time at other places than the Academy, and with his fellow composer and lover Gian Carlo Menotti, who came over from New York in May 1936 to join him, he booked rooms in a lodge for the summer and fall in St. Wolfgang, Austria, where Menotti worked on an opera while Barber tried his hand at a string quartet, which, as he wrote to his friend, the Curtis cellist Orlando Cole (father of Lynn's cello professor David Cole), he was eager to try.

Orlando Cole was the recipient of the letter on Sept. 19 of that year in which Barber said he'd finished the middle movement of the new piece: "I just finished the slow movement of my quartet today — it is a knockout! Now for a Finale." The finale proved to be problematic, and Barber ended up replacing it and then cutting it entirely. But the whole work (then called String Quartet in B minor, Op. 11) had its premiere on December 17, 1936, at the American Academy in Rome, where it was played by the Pro Arte Quartet. Cole and his compatriots in the Curtis Quartet performed the first two movements at Curtis in March 1937.

From the beginning, reviewers felt that the quartet's Adagio was indeed a

“knockout,” and in 1937 Barber rescored it for string orchestra as *Adagio for Strings*. He submitted this work along with his new *First Essay* for orchestra to conductors including Toscanini and Eugene Ormandy, but was put out of sorts when Toscanini sent the music back to him, refusing an invitation to visit the conductor at his home on Lake Maggiore. Menotti, who did go, told Toscanini that Barber was ill, but the conductor knew better, as Howard Pollack writes in his 2023 biography of the composer: “I don’t believe that,” Toscanini said. “He’s mad at me. Tell him not to be mad. I’m not going to play one of his pieces. I’m going to play them both.”

A short time after its orchestral premiere under Toscanini in late 1938, the work was quickly added to symphonic programs across the country, and since then has become one of the most famous pieces of classical music from the 20th century and a worldwide signifier of mourning. It was played at the funerals of Franklin Delano Roosevelt, John F. Kennedy and Martin Luther King Jr., Princess Diana of Wales and Princess Grace of Monaco, and Pope John Paul II, among many others. It played a prominent part in the soundtracks of *The Elephant Man* and *Platoon*, and in 2001, just after the Sept. 11 attacks, American conductor Leonard Slatkin performed it at the Proms in London in tribute to the nearly 3,000 people killed that day. It has been popular in Barber’s arrangement of it for chorus, set to the text of the *Agnus Dei*, and it has been regularly used as music for dance. As Barbara Heyman wrote in her 1992 biography of the composer:

Barber’s Adagio for Strings ... has withstood the test of time and earned permanent stature. Its undisputed place in American, and in fact international, repertoire is unchallenged. There are some who may never have heard or recall the name of the composer of the Adagio yet who recognize the music even without knowing its title.

What began in an Austrian cottage in the summer of 1936 has long transcended its origins and become an indelible part of the world’s culture.

The music: The *Adagio for Strings* is written in an “arch” form, in which the music travels upward to a climax, then comes back down. To make this clearer, Barber leaves out the basses after the first section, bringing them back only after the high point of the piece.

The piece has affinities with much older music, and has reminded numerous listeners of Gregorian chant or Renaissance polyphony. “A work of astonishing depth given its surface simplicity, the music’s stepwise melody travels from voice to voice against slow-moving harmonies that create an intricate contrapuntal web and that periodically come to rest on a major or minor triad,” as Pollack notes.

The essential structure of the work consists of this basic gesture: A long-held note, a two-chord cadence, and a slowly climbing melody that moves by step and comes to rest at a new chord. What gives the piece its special flavor is the archaic chord vocabulary that is more akin to modal than tonal music, and the deliberate, solemn gravity of the chant-like melody.

The piece opens with the first violins, very softly holding a B-flat, then the rest of the string ensemble plays its two-chord cadence as the violins unfold a slow-moving, gently rising melody. This pattern is repeated twice more, but as the first violins start to expand the melody with bigger intervals, the violas begin playing the opening material as counterpoint.

The violas then take the lead with the original pattern, followed after their traversal

of the melody by the cellos, around whom the other strings now cadence. All this while, the dynamic level has been increasing, and as parts of the long melody are played by cellos, divided second violins, then violas, the first violins climb to the tops of their register for a fortissimo cadence in the home key (B-flat minor), holding their high notes as the chords change underneath to reach E major, when the music is suddenly cut off, almost like a scream. Silence follows, then quiet cadential fragments sound, the basses return, and then first violins and violas play the theme again, with the accompanying two-chord gesture.

Finally, the first violins sound a low B-flat, followed by the two-chord cadence, but instead of unfolding again into the main melody, the violins play just a piece of it, and the Adagio closes very softly on a chord of F major.

— Greg Stepanich

MAX BRUCH

Violin Concerto No. 1 in G minor, op. 26

Born: January 6, 1838, Cologne, Prussia

Died: October 20, 1920, Friedenau, Germany

Composed: 1866

First performance: April 24, 1866, in Koblenz, with soloist Otto von Königlöw performing, and Bruch himself conducting

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, and solo violin

Duration: 24 minutes

Backstory: The Violin Concerto No. 1 in G minor is, alongside the *Scottish Fantasy*, also for violin and orchestra, German Romantic composer Max Bruch's most popular work, and is one of the most recognized violin concertos in the repertoire.

Bruch, a widely known composer, conductor, and teacher in his day, had already produced his first opera, *Die Loreley*, and his first significant choral works by the time he began work on the concerto. In a letter to a former teacher, Bruch writes: "My violin concerto is progressing slowly — I do not feel sure of my feet on this terrain. Do you think that it is very audacious to write a violin concerto?"

Bruch's dissatisfaction with the piece resulted in the first version of the concerto, completed and performed in 1866, being withdrawn and sent to the virtuoso violinist Joseph Joachim for revisions. The two traded detailed letters including suggestions and questions from both ends, but after several revisions Bruch remained dissatisfied. He then sent the work to conductor Hermann Levi and violinist Ferdinand David, and after being rewritten, according to Bruch, "at least half a dozen times," the concerto was performed again in its final form on Jan. 7, 1868, in Bremen, with Joachim as the soloist.

Credited with popularizing the Beethoven, Brahms and Mendelssohn violin concertos, Joachim called the Bruch the "richest, the most seductive" of the four. Ironically, the concerto ended up overshadowing all of Bruch's other works to the point where the composer could not bear to hear it. He wrote no fewer than nine other works for violin and orchestra, including two more concertos as well as the *Scottish Fantasy* (1880) and *Songs and Dances After Russian and Swedish Folk Melodies* (1903).

Bruch wrote his first composition, a birthday song for his mother, at 9, and by the time he was 14 had completed a symphony and a string quartet. He went on to study in Cologne, where he studied with Carl Reinecke and Ferdinand Hiller, eventually working as a choral and orchestral conductor. From 1865 to 1867, he was music director to the court of Koblenz, where he wrote the concerto, and after a time as a freelance composer, he took conducting positions in Berlin, Liverpool and Breslau. In 1890 he began teaching composition at the Berlin Academy and received an honorary doctorate from Cambridge University for his work.

Biographer Christian Fifield writes that Bruch was disadvantaged as a composer by the example of Brahms, who overshadowed him, and his insistence on remaining true to a Schumann-Mendelssohn aesthetic amid a complete upheaval in compositional styles instigated by Wagner. “Nevertheless his name will endure, if only thanks to one superb violin concerto,” he wrote.

The music: The concerto is made up of three movements. The first movement opens with a Vorspiel (Prelude), a dialogue between the orchestra and the soloist before moving right into an *Allegro moderato*. The lack of Classical-style orchestral exposition is reminiscent of Mendelssohn’s Violin Concerto, premiered only 21 years earlier. Only around eight minutes, the first movement is so short that Bruch found the label of “concerto” to be misleading. Despite this, it is packed full of virtuosic passages and attractive melodies, all of its heard over a rich orchestral accompaniment that stays mostly in the background, letting the soloist dominate the conversation.

The first movement ends with a held note in the orchestral violins that transitions directly to the slow movement. Indeed, the entire first movement can be interpreted as a long introduction to the slow second movement (*Adagio*), which contains one of the most beautiful melodies in the entirety of the violin repertoire. Although the violin soloist leads the way, the orchestra also has powerful passages of its own, giving the movement a full-blooded, highly emotional profile.

The raucous third movement (*Allegro energico*) is an exciting finale with a folk-like theme that the orchestra also takes up on its own. The coda briefly brings back themes from the first movement to wrap up the concerto in a flurry of technical display and passion.

— Laura Gonzalez

JOHANNES BRAHMS

Symphony No. 1 in C minor, op. 68

Born: May 7, 1833, Hamburg, Germany

Died: April 3, 1897, Vienna

Composed: 1862-1876

First performance: November 4, 1876, Karlsruhe, Germany; Otto Dessoff conducted the Grand Ducal Baden Court Orchestra

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon; four horns, two trumpets, three trombones; timpani; and strings

Duration: 43-45 minutes

Backstory: The four symphonies of Brahms have been central to the repertory almost since they were written, but it took the composer until he was in his early 40s, and an established creator, to offer his first work in the genre to the public.

Even so, he had begun attempting such a work in 1854, when he crafted a sonata for two pianos in D minor, which the following year was turned into a symphony that Brahms did not complete. Brahms did not abandon the music, recycling part of it for his *German Requiem* and recasting its first movement as the opening movement of the Piano Concerto No. 1, which Brahms premiered in 1859. The concerto is notably symphonic, not flashy, in style: “With timpani resounding, the concerto begins with a reinterpretation of Beethoven’s Ninth,” the American musicologist David Brodbeck has written, “although in Brahms’s hands the dramatic and suspenseful process of the model unfolds breathlessly in only a few measures’ time.”

During this same period, Brahms offered two other pieces of symphonic utterance, the Serenades (No. 1 in D and No. 2 in A) of 1858-9, which look back to Haydn. But he tried again in 1862 for a Beethovenian statement with a draft for a symphony in C minor. He showed this work to the pianist and composer Clara Schumann, his close friend and widow of the composer Robert Schumann, whose attempted suicide in 1854 inspired Brahms’s abortive D minor symphony. Listening to that initial draft as Brahms played it on the piano, Clara wrote that “the interweaving of the material is most interesting; the music flows on and the listener is unconscious of the workmanship.” But still the final form of his symphony eluded the composer.

Some of this surely had to do with Brahms’s understanding of what was expected of him. He had been hailed early on in his career as the great hope of German music, and he was well aware how closely the work would be scrutinized. Famously, he also was intimidated by the example of Beethoven, who in his nine symphonies had transformed the symphony into a vehicle for the most profound, epic expression. In a much-quoted remark in 1871 to the conductor Hermann Levi, Brahms said: “I will never compose a symphony! You don’t know what it is like always to hear that giant marching along behind me.”

Brahms focused on chamber music and song, particularly works for chorus and orchestra including the German Requiem, over the next 10 years, making his next pure orchestral foray with his *Variations on a Theme of Haydn* of 1873. His increased confidence in orchestral writing may have encouraged him to return to his shelved symphonic first movement; over the next two years, he completed the remainder of the work and had it ready for performance in September 1876. He wrote to his friend, the conductor Otto Dessoff, who led the ducal orchestra in Karlsruhe: “It was always my cherished and secret wish to hear the thing first in a small town that possessed a good friend, a good conductor and a good orchestra.”

Dessoff took the hint, and conducted the premiere on November 4, with Brahms in the audience, and the work “met with great, but not overwhelming, success,” according to the musicologist Karl Geiringer, who notes that it was the Second Symphony, which Brahms completed the following year, that established him as the true successor to Beethoven. Nevertheless, the “completion and première of the First Symphony in 1876 was a milestone for Brahms and for symphonic music generally in Austro-German lands. Although it was not universally loved, the symphony was acknowledged as the most significant since Schumann,” Walter Frisch has written.

In an intriguing study, the British musicologist and current Juilliard professor Michael Musgrave argues that there is a thematic coherence to the First Symphony that is organized according to a specific message of love and appreciation for Clara

Schumann. Ultimately, the symphony is a farewell, from the standpoint of early middle age, to the composer's youth and his memories of the musical circle around the Schumanns that played so crucial a role in bringing Brahms to the wider attention of the world. Such a project would have to be carefully constructed so as to honor its intent, which helps explain its long gestation. And then again there is Brahms's perfectionist approach, as he himself admitted in an 1884 letter to the pianist and conductor Hans von Bülow:

I tend to deeply envy my prolific colleagues who compose with such ease and speed. I assume that they don't write music simply to be mentioned one day in an encyclopedia, but because they feel the same need, have the same reasons that I do — namely, the best ones ... How long I myself carry the tiniest completed composition around with me, before reluctantly admitting that it's done!

The music: The first movement (*Un poco sostenuto; Allegro*) opens, like the finale will, with a slow introduction, this one full of portent as the music climbs slowly upward in the higher strings, slowly downward in the winds, all over it over ominous repeated C's in the bass and timpani. Three motifs that will constitute the material of the movement are heard before the music suddenly breaks out of its calm and the fast main section begins, featuring a main theme in the violins that is made up of those motifs, but now as a full statement rather than fragments. This gives the music of this movement exceptional coherence; the rest of it puts these fragments through a wide variety of paces, adding another one, an urgent three-note falling scale, that adds drama and energy to the faster portions of the movement. This powerful, tempestuous movement slows down at the very end to close quietly, and in C major rather than C minor.

The second movement (*Andante sostenuto*) showcases Brahms's unique marriage of a much older style of music with a free approach to harmony more akin to the work of Liszt, Wagner and their followers. The overall mood is serene but also throbs — thanks to a regular heartbeat rhythm underneath the songlike music above — with a barely suppressed ardor. A solo oboe sounds the main theme after a serene but tonally ripe introduction; this is answered by a tender, yearning figure in the violins, under which the second violins and violas intone the two-note “heartbeat.” This nervous rhythm is taken over by the strings, which pulses under solos from the oboe, then the clarinet. The music reaches a climax in the full orchestra, then returns to the opening calm mood, with a violin solo joining the oboe and a solo horn in a repeat of the main theme. The solo violin offers some elaborate decoration as the solo horn takes the theme, and the movement closes softly.

In the brief third movement (*Un poco allegretto e grazioso*), another of Brahms's sonic obsessions, folk music, comes to the fore. The movement divides into two sections: A charming, lovely tune introduced by the clarinet in a two-beat structure, and a big, joyful contest of rhythm and melody in which the basic pulse is a triplet. After the main theme is sounded, agitated rhythms break out in the strings, and the mood of the opening is only briefly restored before the winds announce the new triplet pulse. This builds to a strong syncopated climax before the trumpets and horns signal the return of the first theme. In the short coda, the triplet rhythm returns as a gentle recall before the hushed final bars.


The finale opens, unusually enough, with another slow introduction (*Adagio*) that

foreshadows the central theme of the movement and also returns the symphony to a mood of somber portent and restlessness, all in C minor. Suddenly, a solo horn enters with a motif, in C major, that Brahms heard in Switzerland in 1868, played on an alphorn — a massive curved horn that can be heard across the mountains. (He transcribed the melody and sent it to Clara Schumann on a postcard, adding lyrics: “High on the mountain, deep in the valley, I send you a thousand greetings.”) The flute takes it over, followed by the trombones, making their first appearance with a short, archaic-sounding chorale that will return later. The alphorn tune echoes among the horns and the winds as the stage is set for the main theme.

This C major theme (*Allegro ma non troppo, ma con brio*) is one of Brahms’s best-known melodies, one that many contemporary commentators (to the composer’s irritation) likened to the “Ode to Joy” theme in Beethoven’s Ninth Symphony. It is introduced by the violins, playing at the bottom of their register, which gives the tune a rich, noble sound. Winds take it over, then the full orchestra turns it into an aggressive tableau of syncopated accents, rushing scales, and athletic power. A group of two secondary themes, one in the strings, another in the winds, appears briefly before the main theme returns.

A large development section now begins, with parts of all of these themes heard throughout the orchestra in an overall framework of tumult and instrumental display. The music climbs to a huge climax that ends with a fast final section (*Piu allegro*) in which strings, low winds and timpani turn the main theme into a galloping figure that leads to a triumphant return, in brasses and strings, of the little trombone chorale from the opening pages. The galloping figure returns for the final bars, which end with exuberance.

— Greg Stepanich



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Guillermo Figueroa, conductor

Sheila Browne, viola

Keith C. and Elaine Johnson Wold Performing Arts Center

Saturday, February 8, 2025 at 7:30 p.m.

Sunday, February 9, 2025 at 3:00 p.m.



Program

Wolfgang Amadeus
Mozart
(1756-1791)

Symphony No. 41 in C Major, K. 551
("Jupiter")

- I. Allegro vivace
- II. Andante cantabile
- III. Allegretto
- IV. Molto allegro

INTERMISSION

Miguel del Águila
(b. 1957)

Concierto en Tango for Solo Viola and
Orchestra

Sheila Browne, viola

Maurice Ravel
(1875-1937)

Suite No. 2 from *Daphnis et Chloé*

- I. Lever du jour
- II. Pantomime
- III. Danse générale

Sheila Browne

Violist Sheila Browne is from Philadelphia and also holds Irish citizenship. Known as a versatile and dynamic performer with a unique viola voice, she enjoys an international career of solo, chamber collaborations and concerto appearances. She has performed in major venues on six continents, including Lincoln Center, Carnegie Hall, Kennedy Center, Concertgebouw, Royal Festival Hall, Teatro Colon, and the National Center for Performing Arts in Beijing. She has recorded for the Sony, Nonesuch, Bridge, Albany and MSR labels, premiered several concerti written for her and has worked closely with many living composers on their music.

Browne was violist of the internationally prize-winning Arianna String Quartet, as well as the Pelligrini and Gotham quartets. Additionally, she is a founding member of the Fire Pink Trio. Browne has collaborated / recorded with Audra MacDonald, Gilbert Kalish, David Krakauer, Paul Katz, Anton Kuerti, Ruth Laredo, Shenyang, Richard Stolzman, Carol Wincenc, the Diaz Trio, and members of the American, Amernet, Attacca, Audubon, Borromeo, Brentano, Calidore, Guarneri, Juilliard, Shanghai, Stamitz and Vermeer quartets. As principal violist of the New World Symphony, she was selected by Artistic Director Michael Tilson-Thomas to be featured in the PBS documentary "Beethoven Alive!". For two years she was co-principal of New York String Seminar, was awarded a Solo Residency at the Banff Center, and has participated in Evian, Jeunesses Musicales, Music Academy of the West, BUTI- Tanglewood and Donaueschingen music festivals, among others.

Ms. Browne is also a dedicated teacher who believes in a holistic approach and



has given viola and chamber music masterclasses at most major music schools in the U.S. (Juilliard, Eastman, Cleveland Institute, New England Conservatory, University of Michigan, Manhattan School, Rice University) and many in Europe and Asia. She was the Teaching Assistant of famed pedagogue Karen Tuttle at Juilliard while receiving her bachelor's degree and continued her Aufbau studies with Kim Kashkashian in Germany after being awarded a German Academic Exchange Service (DAAD) scholarship. She also received a Master of Music at Rice University with Karen Ritscher and Paul Katz in his Quartet Program. Browne's students have gone on to almost every major viola program in the U.S. as well as in Europe and Asia, and they can be found to be musically employed all over the world.

Browne was honored to be chosen as the inaugural viola faculty of the Tianjin Juilliard School (graduate and pre-college programs) and Tianjin Juilliard Ensemble—performing and

giving masterclasses in 16 countries on four continents. She also served as Associate Professor of Viola at the University of North Carolina School of the Arts, where she taught for a decade, University of Delaware, University of Tennessee, as well as part-time at Duke University and New York University. Currently, she is a distinguished artist in residence at Lynn University Conservatory of Music.

Chosen as faculty for the founding year of National Youth Orchestra of Iraq, she was the first viola professor ever to give a masterclass in Iraqi Kurdistan. She is currently Director of the popular international January Karen Tuttle Viola Workshop and is the Interim Artistic Director of Techne Music, also teaching at Green Mountain Chamber Music Festival. She has served on the Executive Board of the American Viola

Society and has participated in many viola congresses (Eastman, Oberlin, Colburn, South Africa, Australia). She was honored to be named the William Primrose Recitalist of 2016.

Browne is a huge art, nature and animal lover, and believes in the power of music to bring people of all cultures together in peace around the world.



Program Notes

WOLFGANG AMADEUS MOZART

Symphony No. 41 in C Major (“*Jupiter*”), K. 551

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna

Composed: July-August 1788; Mozart wrote in his thematic index that he finished it on Sunday, Aug. 10, 1788

First performance: Not known, but likely in the 1788-89 season at a concert series sponsored by Baron Gottfried van Swieten in Vienna; alternatively, it may have received its first performance on May 12, 1789, at the Leipzig Gewandhaus

Instrumentation: 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets; timpani; strings

Duration: 28-30 minutes

Backstory: The last four years of Mozart’s life before his still culturally painful early death at age 35 were a time of political turmoil, prodigious work and financial problems. But whereas earlier scholarship had painted this period as a steady decline in the composer’s fortunes despite the staggering music he was writing, it now appears that Mozart’s cash flow problems would have resolved themselves had he lived further into the 1790s.

The *Jupiter* Symphony, a product of the summer of 1788, was a particularly difficult time for Mozart’s bankbook. His income dropped by almost two-thirds that year, largely because the Austrian economy had collapsed in the wake of an ill-conceived war against the Ottoman Turks. He turned to the merchant Michael Puchberg, who was a member of the Masonic lodge Mozart attended. On June 17 of that year he wrote:

If you have sufficient regard and friendship for me to assist me for a year or two with one or two thousand gulden, at a suitable rate of interest, you will help me enormously! ... If one has not a minimum of capital behind one, it is impossible to keep one’s affairs in order. Nothing can be done with nothing. If you will do me this kindness ... I can work with a mind more free from care and with a lighter heart, and thus earn more ... If you should find it inconvenient to part with so large a sum at once, then I beg you to lend me until tomorrow at least a couple of hundred gulden, as my landlord in the Landstrasse has been so importunate that in order to avoid an unpleasant incident I have had to pay him on the spot, and this has made things very awkward for me!

Distressing though that is, and there were other similar letters to follow, it should be noted that Mozart paid Puchberg back some of the money he borrowed before he died, and Constanze Mozart, the composer’s widow, paid back the remainder after her husband’s death. Puchberg’s money was a good investment: By the time of her own death in 1842, Constanze left a fortune of about 30,000 florins to her two surviving sons — all of it gained from the sale of Mozart’s music.

The last three symphonies of Mozart form a special trilogy, all of them written in the summer of 1788, and each a demonstration of a new expressive path for the genre: Longer, more richly orchestrated, and epic in their different visions. The Mozart expert Christoph Wolff contends persuasively that the keys of the three symphonies

— No. 39 in E-flat, No. 40 in G minor, and No. 41 in C major — were intended as an homage to first three of Haydn's "Paris" symphonies — No. 82 in C, No. 83 in G minor, and No. 84 in E-flat — which had been published two years earlier. He also contends that they were written as an elaborate demonstration of Mozart's skill in the wake of his December 1787 appointment as chamber composer to Emperor Joseph II.

This appointment has been seen as an insulting consolation prize for Mozart given by a monarch who preferred Gluck and Salieri, but Wolff suggests instead that the composer was immensely proud of the recognition and was eager to demonstrate his worthiness for royal favor. In any case, from June through August 1788, Mozart wrote roughly four hours' worth of new music, including the final three symphonies. The last of these, nicknamed "Jupiter" by either the impresario Johann Peter Salomon or the publisher Johann Baptist Cramer, refers to the very opening of the work, with its powerful triplet upbeats; these were fancifully compared to lightning bolts hurled by the Roman god Jupiter.

The symphony has long been a favorite with audiences and critics, especially for its fugal finale. Mozart had made a serious study of Bachian counterpoint in his last years, and it is reflected in the finale (other composers at the time, including Mozart's close friend Michael Haydn, Joseph's younger brother, added fugal writing to their works as well). Notably, and unlike Nos. 39 and 40, this symphony does not use clarinets, which were relatively new additions to the orchestras of the late 18th century.

The music: The symphony does not begin with a slow introduction (like No. 39 does, for example), but gets right into the heart of things (*Allegro vivace*) with three forceful unison notes followed by a soft answering motif. One of the most distinctive characteristics of Mozart's music is its seemingly endless variety of themes, all of which are different yet fit naturally into the sonic tapestry. Here, in addition to the statement-and-answer music, there is a soft, elegant secondary theme introduced in the first violins, and then another theme, a chattering little tune first heard in the first and second violins. Mozart puts all these bits of music through their paces, making them forceful and positive at one point, dramatic and stormy the next. The whole movement is united by an irresistible sense of forward motion, built on thematic fragments; this example would prove important to successors such as Beethoven.

The slow movement (*Andante cantabile*) breathes the air of an opera aria in its clear, memorable melodic lines and sense of drama, and perhaps also the air of the piano sonata in the elaborate figurations that decorate and underpin this music. It opens with muted first violins playing a theme that begins simply and then unfolds into a long, singing line in which the oboe, then flute and bassoon, add beautiful touches of color. The music suddenly breaks into a dark, passionate passage of near-dissonant chords and stormy, unsettled motifs in the strings before the mood calms again with a slowly rising theme in the winds and strings. All of these ideas reappear, with the main theme decorated both times with much attention paid to the filigree passages, a touch that gives the movement a feeling of rare and precious elegance.

The breezy main theme of the Menuetto (marked *Allegretto*) is built around a descending chromatic scale; after violins introduce it, it is punctuated by horns, trumpets and timpani at first, which sets the rustic folk dance tone for the whole

movement. The Trio second section is almost minimalist: Two simple chords answered by downward scales, and then a forceful emphasis on the basic rhythm of the movement, which is essentially a *ländler*, the country cousin to the waltz.

The finale (*Allegro molto*) opens with the four-note motif — C, D, F, E — around which this contrapuntal tour de force will be organized. Mozart runs this very simple theme through the whole movement, and pairs it with a little three-note fanfare followed by a falling scale. The key principle here is “imitation”: Themes, rhythms and mottoes get echoed all over the orchestral fabric. The sound of the movement is joyful and athletic; the composer delights in showing what he can do by putting simple material through its fugal paces. As the music progresses, Mozart introduces other small themes: A six-note rising scale with a trill in the middle of it, and a three-note motif that goes down, then up.

At the end of the movement comes the most elaborate fugal moment: The four-note motif is hammered out on horns, cellos and bassoons as the rest of the orchestra then brings in all the little themes and runs through them before a coda wraps up the symphony in aggressive style. One other point: While the counterpoint of the finale is what analysts and musicians love to focus on, the music can easily be enjoyed for its vigor, dazzle and high spirits without knowing anything about how intricately and cleverly it has been constructed.

— Greg Stepanich

MIGUEL DEL ÁGUILA

Concierto en Tango for Viola and Orchestra

Born: September 15, 1957, Montevideo, Uruguay

Composed: 2012-2014

First performance: Originally written as a cello concerto, the work had its premiere in that form on May 10, 2014, Kleinhans Hall, Buffalo, N.Y.; JoAnn Falletta conducted the Buffalo Philharmonic Orchestra, with soloist Roman Mekinulov, the orchestra's principal cellist

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets, 1 trombone; timpani, percussion (suspended cymbals, woodblock, bass drum, marimba, triangle, tam-tam, 2 conga drums, snare drum, 2 bongo drums, tubular bells, vibraphone, whip), harp, piano; strings; solo viola

Duration: About 19 minutes

The backstory: Miguel del Águila was born and grew up in Uruguay, but he and his family left the South American nation in the late 1970s during a military dictatorship that ruled Uruguay from 1973 to 1985. He won a full scholarship to the San Francisco Conservatory of Music in 1978, and then studied at two universities in Vienna, where his works won acclaim. He returned to the west coast of the United States in 1992, where he became an American citizen, and currently lives in Seattle.

Del Águila has been nominated three times for a Grammy Award, most recently in 2015 for the *Concierto en Tango* in the category of Best Contemporary Classical Composition. He has more than 135 works to his credit, and his music is featured on 56 different recordings. His works enjoy about 200 performances each year worldwide, and he has been composer in residence at numerous institutions,

including the universities of Michigan, Illinois, and Arkansas, as well as the New Mexico Symphony.

In addition to its identities as a solo work for cello or viola, the *Concierto en Tango* also is available in a version for string quartet and orchestra. The premiere of the work in 2014 was enthusiastically received — “the longest and loudest rounds of applause I can recall,” the *Buffalo News* wrote — and it received 25 performances by orchestras across the world in the two years after its debut. Hailed as a “robust masterpiece” by London’s *Scene Magazine*, the concerto was recorded in 2014 by Melunikov and the Buffalo Philharmonic. “A tango of complexity and depth, the work beautifully combines the melancholy sensuality of the dance with a vibrant love of life,” Falletta wrote in her liner notes.

The music: Miguel del Águila provides the following program note for this concerto:

In 2012, Roman Mekinulov suggested to me the idea of writing a concerto in tango form that would explore the less classical sound and technique of the cello. I liked this idea, as the cello has the intensity and expressivity of a tango singer and is an excellent medium for such a work. While most people associate tango with the 1920s [Rudolph] Valentino films or the *tango nuevo* of [Astor] Piazzola, to many of us who grew up in Montevideo or Buenos Aires in the '50s and '60s, tango has a very different connotation. It is associated with childhood memories of happy and prosperous times and with happy family gatherings where we as children often just enjoyed watching everyone dance.

In that context, tango carries a special nostalgia from that time and place in a society that no longer exists. Those were the times before the economic collapse of the '70s and the horrors of the Guerra Sucia [Dirty War] of the military dictatorships that followed. The imagery of these events is portrayed within the music of *Concierto en Tango*. Rather than limiting myself to this style, I also included idioms from earlier tango styles, including the 19th-century Spanish tango-habanera, the Brazilian tango-maxixe, and the early milongas of the late 19th and early 20th centuries, in which the African influence was still evident in its syncopations and fast beat.

However, *Concierto en Tango* has a rhythmic complexity beyond any of these dances, and it represents my abstraction of those rhythms as they fuse with my own personal style. The harmonic language is conservative. It relies mainly on major/minor modes and 7th or 9th chordal harmonies, as they are used in tango. I deliberately tried to avoid a “classical” sound and especially the overly intense romantic style of many cello concertos, which combined with the melodrama of tango would have resulted in a very dark work. Several humorous and light-hearted passages add a joyful side to the tango genre, which is traditionally deprived of such positive emotions.

The overall form is ABA – fast-slow-fast. The middle, slow section features the traditional cantabile and expressive qualities of the cello while the outer fast sections require an utmost rhythmic precision, bow control and accuracy of intonation in the highest registers of the instrument. Some of these fast sections challenge the performers with constant time signature shifts. (At times we can find almost 100 consecutive bars where each one has a different and irregular time signature). The most used meters are 7/16 + 9/16 + 11/16 + 5/16. Some of these passages are played by a quintet of soloists comprising the cello, violin, double bass, piano and

conga drums. *Concierto en Tango* was written to honor the memory of my brother, Nelson del Águila (1964-2012).

— Greg Stepanich

MAURICE RAVEL

Suite No. 2 from *Daphnis et Chloé*

Born: March 7, 1875, Ciboure, France

Died: December 28, 1937, Paris, France

Composed: 1909-1912

First performance: June 8, 1912, Théâtre du Châtelet, Paris; the Ballet Russes production starred Vaslav Nijinsky and Tamara Karsavina; the orchestra was directed by Pierre Monteux

Instrumentation: 3 flutes (second and third doubling piccolo), alto flute, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon; 4 horns, 4 trumpets, 3 trombones, tuba; timpani, percussion (bass, drum, castanets, cymbals, glockenspiel, snare drum, tambourine, and triangle), 2 harps, celesta; and strings

Duration: 18 minutes

Backstory: By 1909, when the impresario Sergei Diaghilev commissioned the ballet *Daphnis et Chloé*, Ravel's musical focus had already begun to shift to the theater, as he was deep in the process of writing his first opera, *L'heure espagnole*. In its entirety, *Daphnis et Chloé*, now regularly performed as a choreographic symphony for orchestra and wordless chorus than as a ballet, is almost an hour long, making it Ravel's longest work. The second suite, issued in 1913, is an excerpted version of the full work in three movements.

Writing and staging for the ballet was inherently chaotic. In a letter to his friend Madame de Saint-Marceaux in June of 1909, Ravel wrote:

I must tell you that I've had a really insane week: preparation of a ballet libretto for the next Russian season. Almost every night, work until 3 a.m. What particularly complicates matters is that Fokine [Michel Fokine, the choreographer] doesn't know a word of French, and I only know how to swear in Russian. Even with interpreters around you can imagine how chaotic our meetings are.

As a result, Ravel's vision for the ballet clashed with that of Fokine and scenic designer Léon Bakst. Originally an ancient Greek pastoral love story, attributed to Longus, a Greek writer of the 2nd century A.D., the story recounts the romance of the goatherd Daphnis and the shepherdess Chloé. Ravel envisioned for *Daphnis et Chloé* a "vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late 18th-century have imagined."

When the score was completed, Diaghilev wanted to call off the project, having been viewing the originally Greek work through a 20th-century Russian lens rather than 18th-century French eyes, and only agreed to move forward with the production after much convincing from Ravel's publisher. There was also turmoil between danseur Vaslav Nijinsky and Fokine, adding to the already tumultuous rehearsal atmosphere.

To nobody's real surprise, *Daphnis et Chloé* was not a major success at its premiere in Paris. Besides being under-rehearsed for its challenging, irregular rhythms, the work was plagued by comparisons to Debussy's *Prelude to the Afternoon of a Faun*, which the Ballet Russes had debuted just two weeks before, and Stravinsky's *Petrushka*, which the company had presented in 1911.

But despite its relatively unpopular status as a fully produced ballet, the choreographic symphony remains a popular staple of the orchestral repertoire, whether in its entirety or excerpted in one of the two suites. Full of lush, impressionistic orchestration, Stravinsky himself called *Daphnis* "not only Ravel's best work, but also one of the most beautiful products of all French music."

The music: In *Daphnis et Chloé*, the shepherdess *Chloé* is abducted by pirates. In his distress, Daphnis, her lover, descends into a deep sleep and dreams that the god Pan and Pan's nymphs will rescue *Chloé*. While he sleeps, his dream becomes a reality as the nymphs, with their god's help, bring *Chloé* back to Daphnis, and they reunite when he awakes with an embrace. The second suite opens with this awakening, *Daybreak*, depicted in the fluttering woodwinds and harp floating over the warmth of the strings as the sun rises. The flute chirps and a lush, rich melody blossoms from the lower strings as the lovers embrace.

In the second section of the suite, *The Pantomime*, a lone flute soars languidly over the orchestra while, in the ballet, Daphnis and *Chloé* mime the story of Pan and Syrinx, a nymph who ran from Pan's seduction (depicted by the solo flute) into a river, where she transformed into cattail reeds just before Pan could reach her.

The third part, the *General Dance*, is the finale of the entire ballet, a raucous and triumphant bacchanale signifying the return and unity of Daphnis and *Chloé*.

— Laura Gonzalez



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Lynn Philharmonia No. 5

Guillermo Figueroa, conductor

Jon Manasse, clarinet

Whitney Crockett, bassoon

Tim Brumfield, organ

Keith C. and Elaine Johnson Wold Performing Arts Center

Saturday, March 22, 2025 at 7:30 p.m.

Sunday, March 23, 2025 at 3:00 p.m.

Program

Richard Wagner
(1813-1883)

Overture to *The Flying Dutchman*,
WWV 63

Richard Strauss
Bassoon,

Duet-Concertino for Clarinet and
(1864-1949) TrV 293
I. Allegro moderato
II. Andante
III. Rondo

Jon Manasse, clarinet
Whitney Crockett, bassoon

INTERMISSION

Camile Saint-Saëns
(1835-1921)

Symphony No. 3 in C Minor, op. 78
("Organ")
Part I: Adagio - Allegro moderato
Poco adagio
Part II: Allegro moderato - Presto
Maestoso - Allegro

Tim Brumfield, organ

Jon Manasse

Jon Manasse is internationally recognized for his inspiring artistry and uniquely glorious sound. As soloist, he has appeared with many of today's leading orchestras and performed to critical acclaim in cultural centers such as Paris, Tel Aviv, Jerusalem, Tokyo, Osaka and London. Together with pianist Jon Nakamatsu, Mr. Manasse tours as a member of the Manasse/Nakamatsu Duo, whose harmonia mundi recording of Brahms' Clarinet Sonatas was designated by The New York Times as "Best of 2008." Mr. Manasse has premiered many important works, including those of Anna Clyne, Vivian Fung, John Novacek, Paquito D'Rivera and, in 2009, Lowell Liebermann's Clarinet Concerto. He has collaborated with numerous ensembles, including the Emerson, Escher, Tokyo, American and Shanghai Quartets. Formerly principal clarinetist of the Metropolitan Opera Orchestra, Mr. Manasse currently serves as principal clarinetist of the American Ballet Theater, Festival Orchestra of Lincoln Center and Orchestra of St. Luke's. His acclaimed recordings include Weber's complete works for clarinet; concertos by Mozart, Nielsen, Copland, and James Cohn; and music of Mozart, Spohr and Gershwin. Mr. Manasse serves on the faculties of The Juilliard School, Lynn University Conservatory of Music, and Mannes College of Music and has also served on the faculty of the Eastman School of Music. Together with Jon Nakamatsu, he serves as Artistic Co-Director of the Cape Cod Chamber Music Festival in Massachusetts. Mr. Manasse is both a Vandoren and Yamaha Artist.



Whitney Crockett

Whitney Crockett joined the Los Angeles Philharmonic as Principal Bassoon as Gustavo Dudamel's first appointment. He came to Los Angeles after 12 years as Principal Bassoon of the Metropolitan Opera Orchestra under James Levine. Prior to his work in New York, Crockett held the same position with the Montreal Symphony Orchestra. Earlier in his career, he held Principal Bassoon positions with the Florida Orchestra, the South Florida Symphony, and the Orquesta Sinfónica Nacional of the Dominican Republic.

As a soloist, Crockett has appeared with the Los Angeles Philharmonic, the Montreal Symphony Orchestra, the Florida Orchestra, the Yamagata Symphony Orchestra, the Bellingham Festival Orchestra, the Mainly Mozart orchestra, and Les Violons du Roy. He has performed regularly on the MET Chamber Players series at Carnegie Hall, and he has recorded, performed, and toured extensively with the New York Kammermusiker double reed ensemble.

In past summers Crockett has performed with the Super World Orchestra of the Tokyo Music Festival, as well as at the Affinis Music Festival (Japan), the Bellingham Festival of Music, Instrumenta Oaxaca in Mexico, and the San Diego Mainly Mozart Festival. He has also appeared at the Santa Fe, Caramoor, Bridgehampton, and Cape Cod chamber music festivals.

Over the last several years, he has served as principal bassoon on the recordings and broadcasts of the All-Star Orchestra.

In September of 2019, he participated in a tour all over Australia with his colleagues in the LA Philharmonic wind quintet, during which time he also served as guest faculty at the Australia



National Academy of Music.

A respected pedagogue, Crockett has served on the faculties of the Juilliard and Manhattan schools of music, as well as McGill University in Montreal. He began his tenure on the faculty of Lynn University Conservatory of Music in the fall of 2020. He has given master classes at numerous institutions, including the Domaine Forget in Québec, the Curtis Institute, the Colburn School, the Puerto Rico Conservatory, and many universities across the United States, Asia and Australia. In 2019, Crockett served as a judge for the newly established woodwinds division of the Tchaikovsky International competition.

Tim Brumfield

Tim Brumfield enjoys an extraordinary career as a pianist, organist, composer, and arranger receiving high praise from critics and audiences alike. He currently serves as Director of Music Ministry, Organist and Choirmaster at St. Gregory's Episcopal Church in Boca Raton, Florida, and tours regularly as a soloist and featured musician.

He has been a member of the Grammy Award winning Paul Winter Consort since 1998 and has performed throughout the world including Denmark, England, France, Japan, Italy, and Southeast Asia. Tim has collaborated in performance with such renowned artists as the late pianist Dave Brubeck, the late drummer Max Roach, legendary folk singer Judy Collins, the American Spiritual Ensemble, The American Brass Quintet, jazz trombonist Wycliffe Gordon, and The New York City Gay Men's Chorus at Carnegie Hall among others. He has had the special honor of performing for His Holiness the 14th Dalai Lama being featured with saxophonist Paul Winter and the renowned Monks of the Drepung Loseling Monastery. A silent film organist extraordinaire, Tim performs annually at the Cathedral of St. John the Divine, New York, for its Halloween Extravaganza, accompanying silent films such as *The Cabinet of Dr. Caligari*, *Nosferatu*, and *Phantom of the Opera*.

Originally from Richmond, Kentucky, Tim served as Cathedral Organist at the world's largest gothic cathedral, the Cathedral of St. John the Divine in New York City from 2002-2009, and served as Associate Organist there from 1997. He has toured with the Cathedral Choristers performing throughout the Northeast and Canada, and throughout England with performances at the famed Salisbury Cathedral and St. Paul's Cathedral,



London. In the Spring of 2015, Tim appeared with Wycliffe Gordon at the Savannah Music Festival performing Gordon's score to "Within These Gates", a silent film by Oscar Micheux. Tim is also a gifted composer and arranger and most recently his composition *A Place Called Old Kentucky*, co-written with song writing partner Louis Birro, was featured as part of the Alltech World Equestrian Games held in Lexington and is featured on his CD entitled *Kentucky Serenade* which also includes such classics as *Simple Gifts*, *Blue Moon of Kentucky*, and *My Old Kentucky Home*. His mass setting, *Mass for the Cathedral of St. John the Divine* had its Lincoln Center debut in 2015 at Avery Fisher Hall being performed by The National Chorale.

Tim has received the distinguished award of Honorary Fellow of the National College of Music in London and is a past member of the Board of Directors for the National Chorale in New York.

Program Notes

RICHARD WAGNER

Overture to *The Flying Dutchman*, WWV 63

Born: May 22, 1813, Leipzig

Died: Feb. 13, 1883, Venice

Composed: 1840-1841

First performance: January 2, 1843, at the Königliches Sächsisches Hoftheater, Dresden; Wagner conducted

Instrumentation: Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, harp; strings

Duration: 10-11 minutes

The backstory: *The Flying Dutchman* (*Der Fliegende Holländer*) is Wagner's fourth opera, and the first of his early efforts to remain in the repertory, in part because of its now-classic overture. The opera and its subject matter — a ghostly mariner doomed to wander the earth unless he can find true love — is a good example of the kind of Romantic German opera pioneered in 1821 by Weber (*Der Freischütz*) and further championed by Heinrich Marschner (1795-1861) in works such as *Der Vampyr* (*The Vampire*, 1828) and *Hans Heiling* (1833).

The story of the cursed seaman was a familiar one to Wagner, but it took on real resonance for him in the summer of 1839, when the composer, his wife Minna and their giant Newfoundland dog named Robber escaped from Riga, now the capital of Latvia, bound for Paris. Wagner had been in charge of the opera company there, but had insulted the general manager and been fired. To add misery to his situation, his creditors from elsewhere in Europe had found him, and his and Minna's passports had been confiscated.

Wager, Minna, and Robber sneaked out of Riga into Prussia in late July, where they boarded a boat called the *Thetis* for an eight-day voyage to London (today, a flight from Riga to London takes about 2 hours and 45 minutes). Unfortunately, the ship ran into three storms, forcing them to take refuge in Norway while they waited out the weather; the trip ended up taking three-and-a-half weeks, and it had cost Richard and Minna a child: She had a miscarriage during the journey.

Ultimately, the couple made it to Paris, but Wagner's plans to stage his new opera, *Rienzi*, *The Last of the Tribunes*, at the Paris Opéra came to nothing. Still, Wagner kept working, and wrote the prose scenario for a new opera on the Dutchman legend, drawing on its telling by the German poet Heinrich Heine, and recalling the sounds and scenes of his dreadful journey at sea on the *Thetis*. The most celebrated opera composer of the day, Giacomo Meyerbeer, intervened on Wagner's behalf and persuaded the Royal Saxon Court Theatre in Dresden to stage it, which they did at the beginning of 1843, only three months after presenting *Rienzi*, which was an enormous success. *The Flying Dutchman* did not do as well, but it pointed the way toward the music dramas Wagner would write in the future, including *Tristan und Isolde* (1859) and the *Ring of the Nibelungs* cycle (1869-1876).

In the opera, the Dutchman and his ghost ship arrive in a Norwegian bay, where the

Dutchman, who is permitted to set foot on land once every seven years to seek a woman who will redeem him, meets the sea-captain Daland, who has taken refuge in the bay from a fierce storm. Daland tells the Dutchman that he has a daughter and allows the phantom to court her, having been promised enormous wealth if he allows the Dutchman to stay the night.

Senta, Daland's daughter, is betrothed to a hunter named Erik, but she is obsessed with a portrait of the Dutchman. When the spectral mariner arrives at her house, it is love at first sight, and Senta vows eternal devotion. But Erik, shocked at Senta's plan to run off with the Dutchman, reminds her of their pledge. The Dutchman, overhearing this, believes he has been betrayed and sets sail. Senta runs to a cliff, declares her love for the Dutchman, and throws herself into the sea. The Dutchman's ship sinks, and the Dutchman and Senta are seen rising from the waves, bound for heaven.

The music: Wagner revised the music for *The Flying Dutchman* twice after its premiere in 1843, altering some of the orchestration and bringing the opera closer to his later artistic direction. The overture, the last piece of the opera to be written, demonstrates Wagner's gifts as an orchestrator, summoning up the sound of wind, waves and a storm at sea most persuasively.

A tense open fifth across the orchestra and tremolo strings (*Allegro molto*) set the stage for the horns and bassoons sounding a powerful motif built on a fourth, fifth and an octave (listeners might find this to be an early cousin of the well-known "Ride of the Valkyries"); this horn-call motif, representing the Dutchman, sings across a vast tumult in the orchestra of climbing chromatic scales in the bass and sweeping figures in the higher strings. The mood of high tension climaxes in huge chords that slide down as the music slows and quiets to a hush.

The silence is broken by the solo English horn, accompanied by horns and bassoons, then the oboes and clarinets, in a new slow tempo (*Andante*) and a major key. This music from Senta's Act II ballad, in which she tells the story of the Dutchman to her fellow woman villagers as they sit at their spinning wheels. The violent music of the opening returns, at the end of which the horns can be heard, through a two-note motif, leading the music in a different direction. As the music cadences confidently again in the major, the winds and brasses play the Act II Steersman's Song ("Steuermann, lass' die Wacht!"), sung by the sailors aboard Daland's ship.

The jolly mood of this song lasts only a moment as the tumultuous storm music and the Dutchman's horn call return. The music builds to a grand restatement of part of Senta's ballad, which returns three more times in higher and higher registers. The music rises to another climax that is suddenly cut off. Strings then bring back their rushing figures from the storm music, leading to a passionate statement of Senta's theme in a buoyant D major. At the very end, the overture, which is on the verge of its final cadence, brings back the Senta theme one last time in a slower tempo, summoning up the "transfigured" mood of the final scene of the opera.

— Greg Stepanich

RICHARD STRAUSS

Duet-Concertino for Clarinet and Bassoon, TrV 293

Born: June 11, 1864, Munich, Bavaria

Died: September 8, 1949, Garmisch, Germany

Composed: 1946-7

First performance: April 4, 1948, Lugano, Switzerland; the Italian-Swiss Radio Orchestra was conducted by Otmar Nussio. The soloists were the orchestra's principal clarinetist, Armando Basile, and principal bassoonist, Bruno Bergomaschi

Instrumentation: Clarinet, bassoon; string orchestra divided into a solo group of five strings (two violins, viola, cello and bass) and a tutti group of the full string orchestra; harp

Duration: 18-19 minutes

The backstory: This concertino, written when Strauss was in his early 80s, is his last completed instrumental work and was created as part of what scholars of the German composer call his “Indian summer,” a burst of late creativity that also included the Oboe Concerto, the Horn Concerto No. 2, the *Metamorphosen* for 23 solo strings, and most beloved of all, the *Four Last Songs*.

The years immediately after the end of World War II had been very difficult for Strauss and his wife, Pauline. Strauss had been appointed president of the Reich Music Chamber by the Nazi government when it took power in 1933 (“I mime out this Presidency ... in order to do good and prevent greater mischief,” he wrote), but was dismissed from his post in 1935 when he objected to the omission of his Jewish librettist's name, Stefan Zweig, from the billing for his latest opera, *Die Schweigsame Frau* (*The Silent Woman*).

Despite running afoul of the Nazis, and that his own grandchildren were partly Jewish — his son Franz having married the daughter of a half-Jewish industrialist — Strauss was placed under house arrest at the end of the war in May 1945 and was scheduled for de-Nazification proceedings (he was cleared in 1948). In addition, “the collapse of Germany had left him penniless,” as Norman del Mar wrote in his epic study of Strauss and his works. “American soldiers had arrived on the doorstep of the Garmisch villa to be met by an irascible old man who curtly said: ‘I am the composer of *Rosenkavalier*; leave me alone.’”

Without any steady income, Strauss and Pauline sought refuge in Switzerland, in the town of Baden, in late 1945, where the composer was able to sell some manuscripts and float some loans, and in October 1947, he went to England for three weeks, where he conducted several of his works and heard a complete performance of his opera *Elektra* (1909). He had already been thinking about a concerto for clarinet and bassoon as far back as October 1946, and when he returned to Switzerland he took up his sketches and finished the work by the end of 1947.

It received its first performance five months later in the Italian-speaking Swiss town of Lugano, and was well-received. Strauss dedicated the concerto to an old friend, cellist Hugo Burghauser, a Vienna Philharmonic member who had emigrated to the United States after the German annexation of Austria (Burghauser played for Toscanini and the NBC Symphony, then joined the Metropolitan Opera Orchestra, where he performed until 1965).

I am even busy with an idea for a double concerto for clarinet and bassoon, thinking especially of your beautiful tone ... Perhaps it would interest you; my father always used to say "It was Mozart who wrote most beautifully for the bassoon." But then he was also the one to have all the most beautiful thoughts, coming straight down from the skies!

The music: The concertino is constructed in three movements, played without pause. Strauss originally conceived of the piece in "Beauty and the Beast" terms (which is why it's called a duet and not just a concertino), drawing on a fairy tale by Hans Christian Andersen, but also his own story of a princess and an enchanted bear: The princess is out in a field on a beautiful spring morning when a bear suddenly comes up, frightening her. But after a time, the two decide to dance together, and the bear turns into a prince.

Strauss apparently abandoned this idea, but it can clearly be heard in the opening movement, marked *Allegro moderato*. Over a solo sextet of strings (a second viola joins the five soloists), a serene, tranquil mood is set, preparing for the entrance of the clarinet, with a lilting, sweet melody that also contains motifs that will be used throughout the piece. The bassoon enters with a rising, jerky scale, which sets off a scream from the clarinet and sudden minor-key shudders in the strings. The bassoon then offers its own halting, slightly mournful solo line, after which the clarinet responds, both of them trading fragments of their initial statements.

But as the music continues, the two voices begin to answer and comment on each other's music, in a true dialogue; finally, the two play together in harmony, reaching a shared high point, which is followed by all the strings making their own statement: A powerful, chorale-like outburst that sums up the tension and activity of the rest of the movement.

The mood lightens, the key changes (from F to A), and the harp enters under the clarinet in a reminiscence of its opening statement, and over quiet tremolandos in the strings, the second movement (*Andante*) begins. The solo bassoon, now over seven solo strings (four violins instead of two) and harp, sings a tender melody. The clarinet enters, and the solo cello doubles the bassoon, with a solo violin providing additional echoes of the clarinet motifs. The music dies down again with clarinet and bassoon playing together.

After very brief solo work, the bassoon introduces the finale (*Rondo: Allegro ma non troppo*), with a five-note motif immediately answered by the clarinet; this idea, in many guises, forms the latticework of the finale. The initial key of F major has returned, and while the music starts off with the gentle mood of the first moments of the concerto, it swiftly changes to something much more energetic as the strings join the soloists with their five-note riffs. The harmony shifts restlessly from key to key in classic Straussian style, but soon the strings offer a new, martial rhythm, perhaps drawing from the example of the Beethoven Seventh Symphony. The harp re-enters as the clarinet and bassoon play the same long melody an octave apart over a busy, widely varied string accompaniment.

The opening music of the finale returns, and gives way to a secondary theme in clarinet and bassoon. Over the next couple minutes, Strauss brings back the opening, as well as the unison melody in the two soloists, at which point the strings pick up the martial rhythm and drive to a new climax. The tempo speeds up, and the music builds to a whirlwind of the five-note motif in soloists and strings, racing to a joyful conclusion.

— Greg Stepanich

CAMILLE SAINT-SAËNS

Symphony No. 3 in C Minor, op. 78 (*"Organ"*)

Born: October 9, 1835, Paris

Died: December 16, 1921, Algiers, Algeria

Composed: 1886

First performance: May 19, 1886, at St. James's Hall in London; the Philharmonic Society Orchestra was conducted by the composer

Instrumentation: 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), piano, organ, and strings
Duration: 36 minutes

Backstory: Saint-Saëns was a musical prodigy who, at the end of his public debut as a pianist at age 10, offered to play any of Beethoven's 32 piano sonatas from memory as an encore. He studied at the Paris Conservatoire before embarking on a career as a church organist. After working at the official church of the French Empire for 20 years, he became a freelance pianist and composer, gaining immense popularity, especially in England, where he received honorary doctorates from Cambridge and Oxford.

In 1886, London's Philharmonic Society commissioned what would be Saint-Saëns' final symphony, almost 30 years after his previous symphony. The Society did not specifically request a symphony, but Saint-Saëns had a point to make. He was thinking about what the late opera composer Richard Wagner had said: That it was pointless to write for the genre after Beethoven's Ninth. Saint-Saëns wanted to refute that, but he also wanted to take the opportunity to return to symphonic



writing, after quite a long break, to prove himself. “I gave everything to it I was able to give,” Saint-Saëns reflected. “What I have here accomplished, I will never achieve again.”

Interestingly, the same Philharmonic Society had commissioned Beethoven’s Ninth many years prior, the first of many parallels between Beethoven and Saint-Saëns’ “Organ” Symphony. Like Beethoven’s Fifth, the *Organ* Symphony begins in C minor and ends in C major, though the path each composer takes to get there is quite different. Like Beethoven, Saint-Saëns chose not to leave a program for the symphony, choosing instead to make the drama of the symphony purely musical, another way of standing up to Wagnerian opera.

But clues in the score and notes provided to the Philharmonic Society point to the very clear theme of resurrection. Most notably is the presence throughout the movements of the *Dies irae*, or “day of wrath,” a familiar plainchant melody that is part of the traditional Catholic sequence — a special sacred prayer — for the dead. The text, and likely the melody, date to the 13th century, and over the years it became an easy way for composers, especially after the 19th century, to signal the theme of death (other composers using the theme included Berlioz, Liszt and Rachmaninoff). Though Saint-Saëns does not use the theme as plainly as other composers did, it is still clear that the main theme of the symphony is based on it, returning again and again in different iterations until the end of the symphony, where Saint-Saëns describes in his original program notes a “totally transformed” version of the *Dies irae* theme in a major key.

The music: Though it contains the traditional four-movement structure, Saint-Saëns actually cast the symphony in two movements: the first includes an *Adagio*, *Allegro moderato*, and *Poco adagio*, and the second features an *Allegro moderato*, *Presto*, *Maestoso*, and *Allegro*. “This symphony,” Saint-Saëns wrote, “like its author’s fourth Pianoforte Concerto, and Sonata for Piano and Violin, is divided into two movements. Nevertheless, it contains, in principles, the four traditional movements; but the first, arrested in development, serves as an Introduction to the *Adagio*, and the *Scherzo* is linked by the same process to the *Finale*.”

The symphony opens with a brief introduction before the main theme of the symphony is introduced, described by Saint-Saëns as “somber and agitated in character.” Where a typical first movement of the era would move into a recapitulation, Saint-Saëns diverges instead into a beautiful *Adagio* in the relatively distant key of D-flat major, in which the theme is described by the composer as “extremely quiet and contemplative.” Here is where the organ first appears, softly simmering underneath the lyricism in the strings.

A return to the *Dies irae* theme brings back “vague feelings of unrest, augmented by dissonant harmonies,” before Saint-Saëns moves into the second half of the symphony, opening with a driven scherzo where the *Dies irae* theme appears “more agitated than its predecessors.” The organ re-enters with a blaze of light on a huge C major chord to start the finale, which is distinguished by a big, memorable tune that drives this unique Romantic symphony to a brilliant, triumphant conclusion.

— Laura Gonzalez

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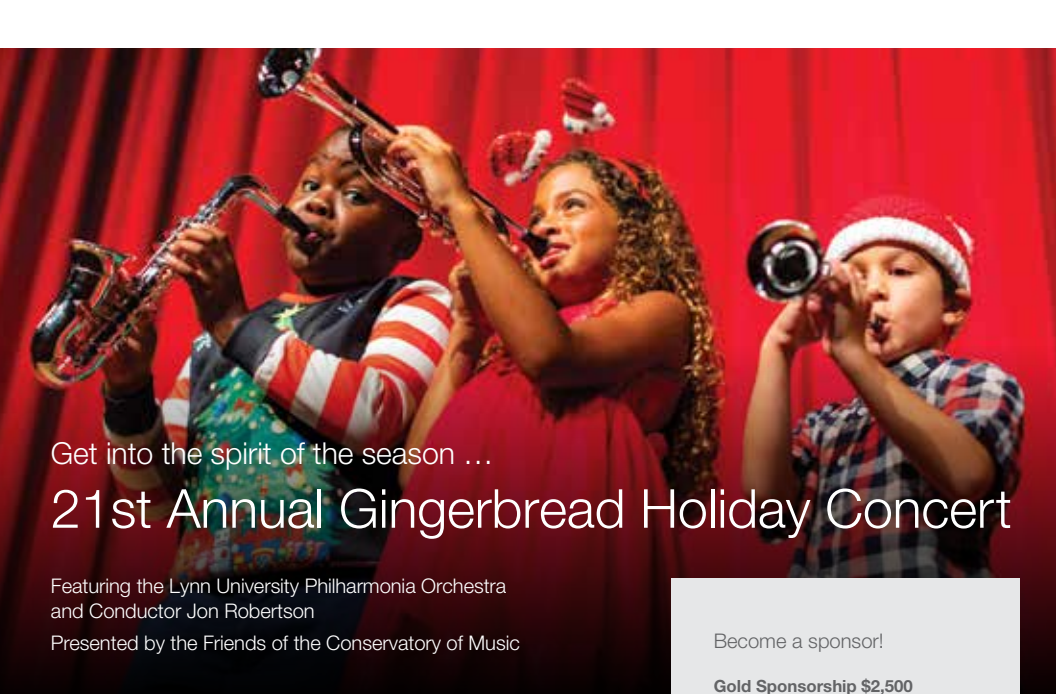
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