LYNN UNIVERSITY CONSERVATORY OF MUSIC

When talent meets inspiration, the results are extraordinary.

2012-2013 Season of the Arts
A Note to Our Patrons

We appreciate your attendance at this performance and ask that you observe these guidelines:

- Please **turn off pagers and cell phones**. Cell phone and pager use is strictly forbidden inside the auditorium.

- The use of **cameras or recording equipment** is not permitted during performances.

- Please **be quiet**. The intimacy and acoustical quality of our theatre means that any sound during a performance — even whispering or unwrapping a lozenge — will disturb other guests.

- As a courtesy to our performers and your fellow patrons, please **do not leave the theatre** until the performance, including encores, has ended and the house lights have gone up.
Welcome to the 2012-2013 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 20th anniversary of the Lynn Philharmonia and our 3rd season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

This season’s program explores a broad variety of musical offerings designed to enrich your artistic spirit and nourish your soul.

As the conservatory expands and excels, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world.

Please join us for a magnificent season of great music.

Jon Robertson
Dean
Jamaican born Jon Robertson enjoys a distinguished career, as a pianist, conductor and academician. He was awarded full scholarship 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 Juilliard 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 Gweandhaus 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. Maestro Robertson has also conducted the Bratislava Chamber Orchestra, at the Pianofest Austria at Bad Aussee, Austria, and most recently in South Africa, at the University of Stellenbosch International Festival. Recently, Robertson was honored as the 2010 Lifetime Achievement Award recipient from the National Society of Arts and Letters and is former chair of the Herb Alpert School of Music at UCLA. Robertson is presently a member of the Cole-Robertson Trio and Dean of the Lynn Conservatory of Music. He resides in South Florida with his loving wife, Dr. Florence Bellande Robertson.
Albert-George Schram, a native of the Netherlands, is Music Director and Conductor of the Lynn University Philharmonia Orchestra, Resident Conductor of the Nashville Symphony and concurrently Staff Conductor of the Columbus Symphony Orchestra. He also holds regular guest-conducting positions with the Tucson Symphony and the Charlotte Symphony Orchestra.

He was the resident conductor of the former Florida Philharmonic, concurrently serving as music director and conductor of the Lubbock Symphony Orchestra from 1994-2000. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. From 1990 to 1996, Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra's subscription series enjoyed exceptional growth under his artistic guidance.

Schram's foreign conducting engagements have included the KBS Symphony Orchestra (live, televised concerts), the Taegu Symphony Orchestra in Korea, and the Orchester der Allgemeinen Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherlands Radio Orchestra and the Netherlands Broadcast Orchestra.

In the United States, his guest conducting appearances have included the symphony orchestras in Dallas, Tucson, Oklahoma City, Spokane, Dayton, Shreveport and San Antonio, as well as Ballet Metropolitan and the Akron University Opera.

Schram's studies have been largely in the European tradition under the tutelage of Franco Ferrara, Rafael Kubelik, Abraham Kaplan and Neeme Järvi. He has studied at the Conservatory of the Hague in the Netherlands, the universities of Calgary and Victoria, and the University of Washington, where he received the Doctor of Musical Arts in conducting.
LYNN UNIVERSITY
Philharmonia Orchestra

The Lynn University Philharmonia sets the standard for conservatory level symphonic training. Now in its 20th season, the Philharmonia continues to present high-quality concerts with a wide range of repertoire. The Philharmonia is directed by Albert-George Schram, who is also resident conductor of the Columbus and Nashville Symphonies. The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993. In 1999 Lynn University took over the operations of the music division of the Harid Conservatory forming the Lynn University Conservatory of Music. As an integral part of the education of the conservatory’s graduate and undergraduate music students, the Philharmonia offers superior training through the preparation and performance of orchestral repertoire and numerous public performances per year. It has presented several new works throughout its history, and has always been enthusiastically received by the public and the press. Greg Stepanich writes in the Palm Beach Arts Paper, “Both the first and fourth movements [Prokofiev Symphony No. 5] feature chattering motifs in the strings, music that sounds like sarcastic commentary on the previous bars, and the precision and ensemble of the Lynn violins was impressive. Just as impressive was the brass playing in the first movement in the chorale moment near the end; the trumpet tone in particular was round and rich, not merely loud and forceful, and it’s that kind of detail that makes music deep rather than only entertaining.” Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg and many guest conductors including Jon Robertson, John Nelson, Gunther Schuller, David Lockington, Zeev Dorman, Joseph Silverstein, among others.
Violin
Hsin-Yu Chen
Wynton Grant
Julia Jakkel
Svetlana Kosakovskaya
Marina Lenau
Cassidy Moore
Aziza Musaeva
Varoslava Poletaeva
Olesya Rusina
Vijeta Sathyaraj
Carl Schmid
Kristen Seto
Silvia Suarez
Delcho Tenev
Ming-I Tsai
Anna Tsukervanik
Takuya Yamamoto
Mozhu Yan
Roman Yearian
Zhen-Yang Yu

Double Bass
Andrew Angelin
Jeffrey Cotton
Joseph McCargar
Calos Sanchez
Carlos Villarreal

Flute
Kelley Barnett
Jo Brand
Douglas DeVries
Victoria Hauk

Oboe
Asako Furuoya
Kelsey Maiorano
Rafael Monge-Zuniga
Gregory Stead

Clarinet
John Hong
Michael Kaiser
Carlos Ortega
Fabiola Andrea Porras

Bassoon
Joshua Luty
Noemi Rivera
Ruth Santos
Sebastian Castellanos

French Horn
Mateusz Jagiello
Daniel Leon
Raul Rodriguez
Dragana Simonovska
Hugo Valverde Villalobos
Bartosz Wawruch

Trumpet
Ricardo Chinchilla
Marianela Cordoba
Brian Garcia
Kevin Karabell
Mark Poljak
Peter Smith

Trombone
Robert Harrover
Zongxi Li
Jordan Robison

Bass Trombone
Derek Mitchell

Tuba
Joshua deVries
Josue Jimenez Morales
Justin Myers

Percussion
Scott Crawford
Blaine Inafuku
Darryl Littman
Shaun Tilburg
Chun-Yu Tsai

Harp
Kay Kemper

Viola
Walid Abo Shanab
Felicia Besan
Josiah Coe
Roberto Henriquez
Sarasa Otake
David Toth
Jill Way
Meghan Yost
Jesse Yukimura
Miguel Fernandez

Cello
Natalie Ardasevova
Jared Cooper
Yuliya Kim
Jenna McCreery
Aziz Sapaev
Doniyor Zuparov
Sunday, Dec. 9 at 3 p.m.
Sponsored by Bank of America
Presented by the Lynn University Friends of the Conservatory of Music

Tickets: $35 general admission includes cost of valet parking
Tickets must be presented at the door for admittance. No entry without a ticket.

Now in its tenth year of spreading holiday cheer throughout the community, the annual Gingerbread Holiday Concert attracts parents, grandparents and kids of all ages to the Boca Raton Resort's Great Hall to enjoy seasonal classics performed by the Lynn University Philharmonia Orchestra. This annual event raises much-needed scholarship funds for the conservatory's most deserving, talented student-musicians who hail from all over the world.

Boca Raton Resort & Club | Great Hall | 501 E. Camino Real, Boca Raton
LYNN UNIVERSITY
WIND ENSEMBLE: "ON HALLOWED GROUND"

Kenneth Amis,
director and conductor

Saturday, Sept. 15 at 7:30 p.m.

The First Presbyterian Church “The Pink Church”
2331 NE 26th Avenue
Pompano Beach, Fla. 33062
PROGRAM
Saturday, Sept. 15, 2012

The Universal Judgment

Trauermusik (WWV73)

Fanfares Liturgiques
  Annonciation
  Evangile
  Apocalypse (Scherzo)
  Procession du Vendredi-Saint

INTERMISSION

Psalm for Band

Gloriosa
  I. Oratio
  II. Cantus
  III. Dies Festus

Camille De Nardis
(1857 – 1951)

Richard Wagner
(1813-1883)

Henri Tomasi
(1901-1971)

Vincent Persichetti
(1915-1987)

Yasuhide Ito
(b. 1960 - )
Kenneth AMIS

World renowned composer-performer, Kenneth Amis, enjoys an international career of high acclaim. Amis began his musical exploits in his home country of Bermuda. He started 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 of Music Degree in Composition.

An active composer, Amis has received commissions from several institutions and music organizations. He has undertaken residencies with educational institutions ranging from middle schools through the collegiate level and was a founding member and on the Board of Directors for the American Composers Forum New England Chapter. In 2007 he was the Composer-in-residence at the South Shore Conservatory in Massachusetts.

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. In 2003, Amis became the youngest recipient of New England Conservatory of Music’s “Outstanding Alumni Award.”

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. His performance skills are showcased on many commercial records distributed internationally.

Amis is presently the tuba player of the Empire Brass and the Palm Beach Opera Orchestra, a performing artist for Besson instruments, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, and, in addition to being a member of Lynn University’s esteemed faculty, serves on the faculty at Boston University, Boston Conservatory, Longy School of Music and the New England Conservatory of Music.
"Sound, trumpet!" *King Lear*

"Praise Him with loud cymbals, praise Him with high-sounding cymbals. Let every creature that has a soul praise the Lord." *Psalms*

Today's wind and brass bands are part of a long and splendid history. From some of the earliest surviving accounts of medieval European court entertainments, brass instruments, like the cornett (a hybrid wind and brass instrument) and sackbut (today's trombone), were used for outdoor courtly dancing. These instruments, that could carry in a large hall or open space, were called "haut" or loud in French. Brass instruments were also used in town bands, in England called the "waits," a term found used by Shakespeare, who, as with other words like "measure" and "play," makes puns on their different meanings.

"You would play upon me; ... there is much music, excellent voice, in this little organ; yet you cannot make it speak." (Hamlet, to Rosencrantz and Guildenstern).

The waits entertained the local townspeople in civic concerts, and at night walked the city walls calling the hours with a flourish of fanfares, and keeping a sharp eye out for undesirable intruders trying to scale the walls or rob citizens out on the streets in the evening. Brass instruments were also central to the Renaissance antiphonal music of the Gabrieli in St Mark's Cathedral in Venice and much of that splendor can also be found in Bach's *Christmas Oratorio* and the exuberant finale of his 2nd *Brandenburg* concerto. Wind and brass music has varied associations: of joy and celebration; of solemnity and death; and of courtly entrances and exits. Today's wind and brass bands play both original compositions and arrangements in a variety of styles and from different periods. In both older and contemporary traditions, Lynn University's wind ensemble has wide audience appeal with its own varied repertory.
The Universal Judgment is a tone poem by Camille DeNardis (1857-1951) who was director of the Music Conservatory in Naples, Italy for many years. This work is the only piece by DeNardis that is played today. It won 1st prize in a national band contest in 1878, and the arrangement by Antonio Caffarella is scored for wind, brass, timpani and harp. Since Italy is a strongly Catholic country with a long-standing tradition of vivid artistic depictions of the last judgment, this piece is a counterpart in sound of the moods of confrontation, being weighed in the balance and finally eternal rest. The work consists of three main defined sections that are representations of the spiritual journey to the soul’s final accounting.

Richard Wagner (1813-1883)
Trauermusik (WWV73)

Just as no man is an island, so no composer is without predecessors. Although Richard Wagner (1813-83) always emphasized his distinctive vision for German opera, in fact two important composers helped shape that direction: one was Beethoven in his symphonies, and particularly the finale of the 9th symphony, where Beethoven added voices to the orchestra, a departure that Wagner called the “threshold” of his opera; and the other was Carl Maria von Weber (1786-1826), a highly original and multi-talented musician, who died in London tragically young at 40. Weber was often referred to as the father of German opera, and his most famous works, der Freischütz, Oberon and Euryanthe, are based on magical themes and imaginative legends which break new ground from the then-contemporary French grand opera or Italian lyrical opera. The Trauermusik (funeral music) is, in a double sense, a tribute to Weber. When Weber’s body was brought back to Dresden, Wagner wrote the piece for a 75 piece band, including 14 horns (the amount usually found in symphonies is two or four) and 25 clarinets (two being the norm in symphonies). But in another sense of remembrance to Weber, Wagner included significant parts of Weber’s opera Euryanthe which would almost certainly have been known to many of the original listeners. The impressive solemnity was evidently a fitting tribute to Weber, as Wagner recognized. That somber processional quality was to return almost thirty years later in the music for Siegfried’s death in act III of the last opera of the “Ring” Götterdämmerung.
Henri Tomasi (1901-1971) was born in Marseille, France of Corsican descent. He was a prolific French composer and conductor. He came to Paris in 1921 to study and in 1927 won the prestigious Prix de Rome (another French composer of even greater fame who won this was Hector Berlioz to whom Tomasi dedicated his “Symphonie à la mémoire d’Hector Berlioz” in 1967). Like Mahler, Tomasi's musical life was divided between conducting, especially opera, and composing. He was particularly attracted to the theatre and his own operas deal with the themes of oppression, intensity and the existential predicament of trying to find meaning in a hostile world. After World War II, his stage works in particular are colored by a profound disillusion. Several of his pieces, such as the “Variation sur un theme corse” “Diventimento Corsica” and “Théodore premier roi des Corses” use melodies from his Corsican forbears, while he also used the colors of oriental music, like the “2 danses cambodgiennes” and the ritual of Gregorian chant.

The dramatic, ritual, explosive and somber aspects of Tomasi’s music are all evident in the Fanfares Liturgiques (1947) which were originally part of his opera Don Juan de Manara. In fact, each of the four movements emphasizes one of these characters. The first movement, “Annonciation” has a dramatic character that pits trumpets and trombones in sharp, antiphonal exchanges. The second part of this binary movement is more inward and meditative, but the incisive rhythmic opening returns for a short, dramatic coda. “Evangile”, the second movement has a reverberating percussion background against which, in the forefront, is a declarative trombone recitative, the lone voice of humanity crying in the wilderness, descending three octaves and finally joined by the rest of the brass ensemble. “Apocalypse” is like the scherzo of a symphony, with incisive, repeated-note figures and fanfare flourishes leading into a march-like, pounding, dissonant eruption of energy. The last movement, “Procession du Vendredi Saint” (Procession on Good Friday) is perhaps the most impressive in the work. After sharp percussive rolls the slow pounding timpani accompanies the solo tuba playing the “Dies Irae,” or more accurately, phrases of it, as notes are lost at the ends of the phrase, almost as if the procession passes the crowd and the notes are lost on the wind. The tuba is joined by the bass trombone in counterpoint, then, by stages three more trombones, then three trumpets and three horns join, with the somber crash of cymbals. Dynamics increase as if the procession approaches ever closer, and with the emphatic pounding timpani, the full brass ensemble builds to a substantial close.
Vincent Persichetti (1915-1987) was a prolific composer who showed prodigious musical talent at age 5. Among his teaching and administrative positions, he was head of the theory and composition departments of Combs Conservatory in Philadelphia, and subsequently of the Philadelphia Conservatory, where he obtained his MMus and DMus degrees. After joining the faculty of Juilliard in 1947, he became chairman of the composition department in 1963. His extraordinary fluency in composition enabled him to write in a range of styles from the simple melodic to the most complex of 20th century textures. He was the teacher of a whole generation of composers and wrote an important music theory text entitled Twentieth Century Harmony.

Perhaps more than any other contemporary American composer, Persichetti made important contributions to band music. As well as the Psalm, he wrote the Masquerade and Symphony for Band, in total some fourteen works. Psalm dates from 1952 and was commissioned by the Pi Kappa Omicron National Band Fraternity at the University of Louisville. It is constructed in three sections built on one central idea displayed throughout the piece in various facets. The first section is like a chorale, depicting worship, with sustained chords in a medium slow tempo and reflective character. The second, conveying reflection is in a faster tempo, built on a large, overall crescendo. After an articulation pause, the last section, celebration, is an exciting "Allegro con fuoco," bringing together the short rhythmic motifs used earlier in the piece and combining them at the end of the work.
Yasuhide Ito (b. 1960 - )

Glorioso

Japanese composer Yasuhide Ito was born in 1960 and studied composition at the Tokyo University of Fine Arts and Music. He has won several important prizes, including an award in the Japan Music Competition in 1982 and the Academy Prize at the Bandmaster’s Academic Society of Japan in 1994. He has composed thirty eight band works and is a strong advocate for band music, both in Japan and abroad, lecturing and conducting in addition to composing.

Glorioso (Gururiyaza) was commissioned and first performed in 1990 by the Sasebo Band of the Maritime Self-Defence Force of Japan which is stationed in Sasebo on the island of Kyushu. On Kyushu there were “hidden Christians” who had entered Japan via Kyushu in the 16th century. At the time it was forbidden to practice Christianity openly, so the traditions and religious practice were carried out in secret, and the music depicts the intensity of worship and the suffering from oppression. The work is laid out in three movements: the first, Oratio, opens with chiming bells and is based on the Gregorian chant “O glorioso Domina”. The second movement, “Cantus”, is a combination of Gregorian chant and Japanese inflections and opens with the wailing sound of the “ryūteki”, a Japanese flute (which will be played in this evening’s concert on piccolo). This movement is based on a 17th century Japanese melody that commemorates the martyrdom of “hidden Christians”. The third movement, “Dies Festus” is based on the Nagasaki folk song “Nagasaki Bura Bura Bushi” and is a sophisticated integration of the resonant chanting sound of Medieval plain-song and the ritual contours of Japanese folk song.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 1

Jon Robertson,
guest conductor

Saturday, Dec. 1, 2012 at 7:30 p.m.
Sunday, Dec. 2, 2012 at 4 p.m

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
PROGRAM


Featuring winners of the annual Conservatory Concerto Competition

On Friday and Saturday, Oct. 26 and 27, Conservatory students performed in the preliminary round of the competition. Ten musicians were then selected by the jury as finalists.

The students you are hearing tonight are the winners of the 2012 Lynn University Conservatory of Music Concerto Competition.

See insert for program details.
Welcome to the 2012-2013 season. As dean of the Conservatory of Music, I greet the season with unabated enthusiasm and excitement. The talented musicians and extraordinary performing faculty at Lynn represent the future of the performing arts, and you, the patrons, pave the road to their artistic success through your presence and generosity.

— Jon Robertson, Dean

There are a number of ways by which you can help us fulfill our mission:

FRIENDS OF THE CONSERVATORY OF MUSIC

The Friends of the Conservatory of Music raise significant funds for the conservatory through annual giving and special events. This dedicated group provides financial resources for annual and endowed scholarships and other conservatory needs.

By becoming a Friend, you provide financial support through endowed scholarships for talented and deserving students; or, you can designate your donation for the Conservatory of Music to use where the need is greatest. Because of your gifts, students at Lynn will have opportunities to become noted performers, composers and educators.

Beyond enjoying outstanding music, the Friends of the Conservatory also have the pleasure of associating with others who share their enthusiasm for the conservatory and its mission. The Friends gather through the year for meetings and an annual tea. Musical programs are provided by the faculty and students for these special events.

THE LEADERSHIP SOCIETY OF LYNN UNIVERSITY

With an annual gift of $2,500 or more during the fiscal year July 1 to June 30, you will be recognized in The Leadership Society of Lynn University. This premier annual giving society honors donors who recognize the significant impact leadership gifts have in sustaining the excellence of conservatory programs.

ESTATE GIFT

An estate gift will provide for the conservatory in perpetuity. Your estate gift may be made as a gift of appreciated stock, real estate, bequests and/or planned gifts.

Your contribution to the conservatory is tax-deductible. For additional information, please call the development office at 561-237-7745.

LYNN UNIVERSITY CONSERVATORY OF MUSIC

1601 N. Military Trail, Boca Raton, FL 33431

Office: 561-237-9000 Email: tickets@lynn.edu

www.events.lynn.edu

LYNN PHILHARMONIA

Jon Robertson, guest conductor

SATURDAY, DECEMBER 1, 2012

Roman Carnival Overture

Hector Berlioz
(1803-1869)

Piano Concerto in G Major

Maurice Ravel
(1875-1937)

I. Allegro ma non troppo

II. Andante

III. Molto allegro

Hsin-Hui Liu, piano

- INTERMISSION -

Egmont Overture

Ludwig van Beethoven
(1770-1827)

Havanaise for Violin and Orchestra, Op. 83

Camille Saint-Saëns
(1835-1921)

Yaroslava Poletaeva, violin

Bolero for Orchestra

Maurice Ravel
(1875-1937)

SUNDAY, DECEMBER 2, 2012

Roman Carnival Overture

Hector Berlioz
(1803-1869)

Clarinet Concerto in A Major, K. 622

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

II. Adagio

III. Rondo: Allegro

John Hong, clarinet

- INTERMISSION -

Rhapsody Concerto for Viola and Orchestra, H. 337

Bohuslav Martinů
(1890-1959)

I. Moderato

II. Molto adagio – Allegro

Jesse Yukimura, viola

Bolero for Orchestra

Maurice Ravel
(1875-1937)
Biographies

Hsin-Hui Liu was born in Taiwan, where she started learning music at the age of four. She learned to play flute, violin and piano, and then she chose to pursue the piano professionally. Hsin-Hui has been presented in several successful solo and chamber music recitals in China and Taiwan. In 2002, she went to Sichuan, China to continue her music studies under Da-Xin Zheng at the Sichuan Conservatory of Music. In 2004, she entered the Attached Middle School of Sichuan Conservatory of Music. In 2010, after graduating from the middle school, she entered the Sichuan Conservatory of Music for further education. Currently she is a student of Roberta Rust at the Lynn University Conservatory of Music in Boca Raton, Florida, in the Bachelor of Music program.

Yaroslava Poletaeva (violin) is from Russia, Saint-Petersburg and she graduated from the St. Petersburg Conservatory named after Rimsky-Korsakov. There she studied with Professor Alexander Shustin (the First Principal Violinist of The Academic Symphony Orchestra of the St. Petersburg Philharmonic named after D. Shostakovich). Yaroslava Poletaeva is a successful young performer. She is a winner of International Youth Competitions-Festivals in Prague, Helsinki and St. Petersburg. In 2009 Yaroslava Poletaeva was awarded the Diploma of the 4th International Violin Competition "Violin of the North" (Russia, Yakutsk, June 2009), third place at the First Russian Music Competition in Chamber music (Russia, Moscow, September-November 2011), and second place at The First International Chamber Music Competition named after Ovcharek (Russia, St-Petersburg, March 2012). Yaroslava has performed in master classes and orchestras at the Junger Kunstler Bayreuth Festival (Germany, Bayreuth, 2008) and the World International Youth Orchestra (Italy, 2011). She has also performed at the best concert halls in St. Petersburg and has participated in a number of concert tours in Europe (Finland, Germany, Latvia, France, Italy and the Czech Republic). Yaroslava is pursuing a Professional Performance Certificate degree at Lynn University Conservatory of Music as a student of Elmar Oliveira.

John Hong is a clarinetist hailing from Amarillo, Texas. John began studying clarinet under Janet Dubois at the age of 11. John spent his first two years as an undergraduate at the University of Northern Colorado, where he studied with Bil Jackson and Lauren Jacobson, as well as performed in the award-winning clarinet quartet “Grenadilla Warfare”. Highly regarded as a soloist, John has been featured in ensembles such as the WTAMU Band Camp Honors Band, the Amarillo High School Band and Orchestra, and the Amarillo Town and Gown community band. Also successful in competitions, John is a two time winner of the annual Angie Southard competition, a two time finalist for the OU Clarinet Symposium Young Artists’ Competition, and was Honorable Mention in UNC’s Concerto Competition as a freshman. Moreover, John has performed in China as a member of the UNC Wind Ensemble under Ken Singleton. John, now a junior, currently studies with Jon Manasse at the Lynn Conservatory. When not in the practice room, John enjoys ping-pong, reading, and Quentin Tarantino films.

Jesse Yukimura grew up near Seattle, Washington, and started playing the viola at age nine. Since then, he has participated in programs that have brought him to concert halls across the country, from Benaroya to Disney to Carnegie, as well as across the Pacific to China and Singapore. Jesse graduated from Oberlin College and Conservatory in 2011, receiving Bachelor’s degrees in chemistry and viola performance, having studied with Professor Peter Slowik. Jesse has a variety of interests ranging from herpetology to Javanese gamelan. He is currently studying with Professor Ralph Fielding at Lynn University, where he will receive a Master’s of Music this spring. This year, Jesse was instrumental in forming the Lynn New Music Ensemble, and is principal violist of the Lynn Philharmonia.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 2

Guillermo Figueroa,
guest conductor

Saturday, Feb. 2, 2013 at 7:30 p.m.
Sunday, Feb. 3, 2013 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
PROGRAM


Overture to *Le Corsaire*  
Hector Berlioz  
(1803-1869)

Violin Concerto No. 3 in B minor, op. 61  
*Allegro non troppo*  
*Andantino quasi allegretto*  
*Molto moderato e maestoso – Allegro non troppo*

*Elmar Oliveira, violin*

**INTERMISSION**

Symphony No. 5 in D minor, op. 47  
Dmitri Shostakovich  
(1906-1975)

*Moderato*  
*Allegretto*  
*Largo*  
*Allegro non troppo*
Elmar Oliveira is one of the most commanding violinists of our time, with his unsurpassed combination of impeccable artistry and old-world elegance. Mr. Oliveira is one of the few major artists committed to the entire spectrum of the violin world — constantly expanding traditional repertoire boundaries as a champion of contemporary music and rarely-heard works of the past, devoting energy to the development of the young artists of tomorrow, and enthusiastically supporting the art of modern violin and bow makers.

Among his generation's most honored artists, Elmar Oliveira remains the first and only American violinist to win the Gold Medal at Moscow's Tchaikovsky International Competition. He is also the first violinist to receive the coveted Avery Fisher Prize, in addition to capturing First Prizes at the Naumburg international Competition and the G.B. Dealey Competition.

Mr. Oliveira has become a familiar and much-admired figure at the world's foremost concert venues. His rigorous international itinerary includes appearances in recital and with most of the world's greatest orchestras, including the Zurich Tonhalle, Cleveland, Philadelphia, Leipzig, Gewandhaus Orchestras; the New York, Helsinki, Los Angeles and London Philharmonic Orchestras; and the San Francisco, Saint Louis, Boston, and Chicago Symphony Orchestras. He has also extensively toured Asia, South America, Australia and New Zealand.

Mr. Oliveira's repertoire is among the most diverse of any of today's preeminent artists. He has premiered works by such distinguished composers as Penderecki, Gould, Laderman, Wuorinen, Tower, Kernis, Panufnik, Lees, Flagello, Rosenman, Aitken, and Yardumian. He has also performed seldom-heard concerti by Ginastera, Rautavaara, Achron, Joachim, and many others.

A prodigious recording artist, he is a three time Grammy nominee. His discography on Artek, Angel, SONY Masterworks, Vox, Delos, IMP, Naxos, Ondine, and Melodiya ranges widely from works by Bach and Vivaldi to the present. His best-selling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic (Ondine) won a Cannes Classical Award and has appeared on Gramophone's "Editor's Choice" and other Best Recordings lists around the world.

Mr. Oliveira has received honorary doctorates from the Manhattan School of Music and Binghamton University as well as the Order of Santiago, Portugal's highest civilian honor. Elmar Oliveira performs on an instrument known as the "Stretton", made ca. 1729-30 by Giuseppe Guarneri del Gesu, and on several other violins by outstanding contemporary makers. Mr. Oliveira is Artist-in-Residence at the Lynn University Conservatory of Music in Boca Raton, Florida.
Guillermo Figueroa is Music Director of both the New Mexico Symphony and the Music in the Mountains Festival in Colorado as well as Principal Guest Conductor of the Puerto Rico Symphony, with whom he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

As a guest conductor in the US he has appeared with the Symphony orchestras of Detroit, New Jersey, Memphis, Phoenix, Colorado, Berkeley, Tucson, Santa Fe, Toledo, Fairfax, San Jose, Juilliard Orchestra and the New York City Ballet at Lincoln Center.

His international appearances include the Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata (Buenos Aires), Xalapa (Mexico), the Orquesta de Cordoba in Spain and the Orquesta Sinfonica de Chile. In the 2010-2011 season he will make his debut with the Toronto Symphony.

Mr. Figueroa has collaborated with many of the leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Placido Domingo, Joshua Bell, Olga Kern, Janos Starker, James Galway, Midori, Horacio Gutierrez, the Emerson String Quartet, Ben Hepner, Rachel Barton Pine, Pepe and Angel Romero, Elmar Oliveira, Vadim Gluzman and Arnaldo Cohen.

A Berlioz specialist, he created the most comprehensive Berlioz Festival in the US in 2003 for the composer's Bicentennial. Mr. Figueroa has conducted the premieres of works by important composers, such as Roberto Sierra, Ernesto Cordero and Miguel del Aguila. An advocate for new music, Mr. Figueroa and the NMSO won an Award for Adventurous Programming from the League of American Orchestras in 2007.

A renowned violinist as well, 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.

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

He is a regular performer at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, and Music from Angel Fire.
Mr. Figueroa studied with his father and uncle at the Conservatory of Music of Puerto Rico. At the Juilliard School his teachers were Oscar Shumsky and Felix Galimir. His conducting studies were with Harold Farberman in New York.

**PROGRAM NOTES**

by Barbara Barry, musicologist-head of music history

**Hector Berlioz** (1803-1869)

**Overture to Le Corsaire, op. 21**

Hector Berlioz (1803-69), the most important French Romantic composer of the 19th century, was a composer of vivid imagination and dramatic style. Strongly influenced by both Shakespeare, in his King Lear overture and his musical narrative Roméo et Juliette, and Goethe, as in his masterpiece La Damnation de Faust, Berlioz's works are full of unusual courses of musical direction and a rich palette of colors that marks him as one of the most original and brilliant orchestrators of the 19th century.

Le Corsaire overture was written in 1844 during a visit to Nice and first performed under the title La Tour de Nice at the Cirque des Champs Elysées on January 19th 1845. The reviewer at the first performance evidently had reservations about Berlioz's new work, most of them uncomplimentary.

"It is an extremely original composition, full of weird effects and bizarre flights of fancy... it plunges you into an indefinable malaise; it torments like a bad dream... you can imagine and believe everything when you hear those strident violins, croaking oboes, lamenting clarinets, groaning basses and moaning trombones. The 'Overture of the Tower of Nice' is perhaps the strangest and most peculiar composition to have been created by the imagination of a musician."

Berlioz revised the overture between 1846 and 1851 and changed its name to Le Corsaire. It was published in 1852 and dedicated to his friend James Davison, the London music critic. The overture was to become one of Berlioz's most popular orchestral works. It is laid out in two sections: a short declarative opening in C major followed by a slow reflective section in A-flat major that leads into the excitingly scored C major allegro. Especially striking is Berlioz's use of winds and strings set against each other antiphonally, the precisely controlled use of dynamics cutting back to “pp” and the exciting crescendos and brilliant string writing which show Berlioz at the height of his creative imagination and orchestral skill.
Camille Saint-Saëns (1835-1921)
Violin Concerto no. 3 in B Minor, op. 61

Despite living into the second decade of the 20th century, Saint-Saëns’ style is firmly rooted in late Romanticism. A prodigious musical talent, Saint-Saëns played his first piano recital at age 10 and studied organ and composition at the Paris Conservatoire. He became close friends with Liszt who praised his organ improvisations and became one of the most formative influences on his style. In turn, Saint-Saëns’ concerts of Liszt’s works helped popularize his music in Paris.

Saint-Saëns was not only a prodigious musical talent: he studied archaeology. Mathematics and acoustics and corresponded with some of the leading scientists and writers of his time. He was a firm advocate of French music, founding the Société de Musique in 1871 with Romain Bussine and was strongly opposed to the prevalent “Wagner-fever” that overshadowed the works of French composers. His musical aims were elegance, harmonic color and well-shaped melodic lines, all of which are evident in the 3rd violin concerto.

The work was written in 1880 and dedicated to the violin composer and virtuoso Pablo de Sarasate who played the solo part in the first performance. It was written in the period that includes the 4th piano concerto and the famous Carnival of the Animals. The 1st movement opens with a mysterious “pp” low string shimmer against which the violin soloist projects the strong dramatic first theme. Saint-Saëns uses a range of technical features on the violin that includes double stops, giving way in turn to the flowing contrasting 2nd subject, “dolce espressivo,” which shows Saint-Saëns’ lyrical gifts.

This lyrical side is even more in evidence in the 2nd movement, with its graceful character in 6/8 time, opening with divided violas and cellos. The sustained B-flat major harmony in the orchestral strings provides the background for the soloist’s first entry of a rounded arch of melody. The slow movement elaborates the dotted figure and gently oscillating 6/8 rhythm, and the arch shape is also played out in the large-scale shaping of the movement. A short cadenza in the solo violin brings back the opening melody, now with delicate clarinet staccatos with the soloist’s harmonics to bring the movement to a close.

A declarative recitative marks the beginning of the finale. This opens out into a defined, energetic theme in the solo violin in its upper register. Saint-Saëns pits the orchestral strings against the more virtuosic voice of the soloist in exciting dialogues, reinforcing the orchestral writing by the winds, but the soloist is almost always at the forefront of the action in the finale. A beautiful soft section in B major pushes forward into the strong coda that closes the work.
Dmitri Shostakovich (1906-1975)

**Symphony No. 5 in D minor, op. 47**

Dmitri Shostakovich (1906-75) was one of the most prolific, major Russian composers of the 20th century. His output included ballet music, opera, film scores, piano music, concertos and symphonies. His first symphony, a work of technical assurance, first performed in May 1925, blazoned Shostakovich's international reputation in addition to his popularity at home.

During the 1920s, in the years between the Russian Revolution of 1917 and Stalin's repressive regime in the 1930s, the cities of St. Petersburg and Moscow were active centers for new music, painting and literature. Bartok included Russia in a tour of European cities to play his piano music and Berg's Expressionist music was also performed, including his opera *Wozzeck* whose innovatory style and subject of an oppressed soldier had a profound effect on Shostakovich.

After Stalin's seizure of power, Western “dissident” elements were banned. A rigid orthodoxy of conformism was introduced through the policy of Soviet Socialist Realism. The Union of Soviet Socialist Composers became a Party organ, opposed to “formalism,” dissonance and jazz (which was considered a dissident, corrupt form of music) since all of these were opposed to large-scale appeal of the proletariat, advocating instead a style of melody and popular accessibility. Shostakovich's opera *Lady Macbeth of Mtsensk* which has been playing to full houses for over a hundred performances, was severely criticized by the Party newspaper "Pravda" in 1936. The opera was immediately taken out of the repertoire, and Shostakovich felt so threatened for his safety that he withdrew his 4th symphony. He described the 5th symphony of 1937 as "A Soviet Artist's Practical Creative Response to Just Criticism." Despite Shostakovich's "restitution" during the Khrushchev years in the '50s, it took a long time for the shadow of intimidation to be removed.

After the crisis over *Lady Macbeth of Mtsensk*, the first performance of the 5th symphony was an event both eagerly anticipated and full of tension for the composer, his friends and the public. It turned out to be an event of extraordinary emotion and public acclaim, with members of the audience weeping and the work greeted by a prolonged ovation. Despite a few negative remarks, the overall response was strongly affirmative. Inevitably, a 5th symphony would be compared to Beethoven's iconic work, with its tension and conflict in the first movement, moving through the journey of reflection in the slow movement and the spooky action of the scherzo to the triumphant finale. While on the surface Shostakovich's 5th shares some of those features of a minor key first movement to a powerful finale, Shostakovich deconstructs the Beethoven narrative into something more painful and ambiguous, undercut by Mahler's irony and Berg's dissonance.

While the inner movements turn to the ironic and the expressive respectively, it is in the outer movements that the inversion of Beethoven's agenda of affirmation is most clearly heard. The first movement, unlike Beethoven's powerful, forward-driving rhythm, while starting with a strongly articulated dotted figure, loses its momentum and falls away, almost dying on its feet; and despite the intervention by strongly militaristic material, there is a sense of hollowness to such gestures. When the opening figure returns at the end of the movement, there is no sense of resolution. In the finale, Beethoven's humanistic affirmation is inverted into an over-imaginative stridency. Unable to say openly what he wanted to convey because Shostakovich was haunted by an ongoing fear of betrayal and the Gulag, the 5th symphony finale could be taken by the apparatchiks as confirming the Party's agenda, while those listening more acutely could read between the lines of this swaggering march with its emphatic brass, as it is inflected with the minor mode of loss, not the major mode of joy.

NOTES 25
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 3

Jon Robertson,
guest conductor

Saturday, Feb. 23, 2013 at 7:30 p.m.
Sunday, Feb. 24, 2013 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
PROGRAM


Prélude à "L’après-midi d’un faune"  
Claude Debussy  
(1862–1918)

Overture-Fantasy Romeo and Juliet  
Pyotr Ilyich Tchaikovsky  
(1840–1893)

INTERMISSION

Symphony No. 2  
Johannes Brahms  
(1833–1897)

Allegro non troppo
Adagio non troppo — L’istesso tempo, ma grazioso
Allegretto grazioso (quasi andantino) — Presto ma non assai
Allegro con spirito
It may seem strange at first to think of Debussy’s Prelude to the Afternoon of a Faun as a revolutionary work. Revolutions are usually thought of as loud and explosive, breaking free from whatever the chains are—political, ideological or emotional repression. But there are other kinds of revolution, quieter, more subtle, that equally change the way we view and understand the world.

L’apres midi d’un faune (1894) is a case study in this kind of soft revolution. A recreation rather than influenced by Mallarme’s poem of 1876 about a faun on a warm summer afternoon, with all the mythological associations with Pan and Syrinx, and more recently the tales of Narnia. The faun gradually emerges from sleep. Sensuously stretching his limbs, he views the world through eyes now half-opened, now half-closed. Debussy wrote about his poetic, dream-like piece:

“The music of this prelude is a very free illustration of Mallarmé’s beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.”

Debussy’s music recreates Mallarmé’s sensuous half-world between dreaming and waking at the intersection of the human and the mythological. His curves of sound emerge gradually out of silence and use delicately scored orchestral colors of flutes, oboes and clarinets and washes of string writing that parallel Pissarro’s shimmering landscapes and the tone values of Monet’s water lilies. The prelude opens with a solo flute that meditatively descends chromatically and then ascends, setting the tone for the whole piece. Pierre Boulez, the distinguished composer and conductor, called this flute opening not only characteristic of Debussy’s use of color but the beginning of modern music.

As well as this range of subtle sonorities, Debussy uses whole tone scales that do not define either the major or minor mode and fluid rhythm of alternating 6/8 and 9/8 key signatures. Debussy’s evocative score was also realized as a solo dance in 1912 for the famous male dancer Vaslav Nijinsky for impresario Serge Diaghilev with scene designs by Léon Bakst. Just as Debussy’s Prelude was one of the most important portals to 20th century music, so the ballet was one of the most significant change points in dance, opening up new characterizations for male dancers at center stage rather than largely secondary and passive supports for ballerinas. Impressionism, as in the case study of L’apres midi d’un faune, was the quiet revolution that was soon to erupt into the aggressive explosion in the early years of the 20th century.
Pyotr Ilyich Tchaikovsky (1862-1918)
Overture-Fantasy Romeo and Juliet

Tchaikovsky's overture, written in 1880, is a passionate rendering of the main events of Shakespeare's play whose moving tale of entrenched family antagonism and star-crossed lovers was to inspire, as well as Tchaikovsky, Berlioz's masterly dramatic oratorio and Prokofiev's ballet. *Romeo and Juliet* is a concert overture, that is, an overture not associated with an opera but which has descriptive content, like Mendelssohn's *Hebrides* overture depicting the crashing waves on the rocky coast of the islands north of Scotland, or a programmatic theme, usually from a play, like *Romeo and Juliet* or *Hamlet*, conveying the characters and central conflict of the play. One of the most striking examples of the concert overture was Beethoven's dark, powerful *Egmont* overture and many composers, including Tchaikovsky, followed similar themes in their own overtures. Usually the form of the concert overture was based on a sonata form structure inflected by the dramatic action of the play: exposition (introduction of the main characters), development (the working out of action) and recapitulation which brought the central themes back while also functioning as the dénouement of the drama.

The concert overture heard today, though, was not Tchaikovsky's original version. He started the work in 1869 when he was twenty-eight and dedicated it to his teacher Balakirev, who was one of the Russian nationalistic composers known as "The Five". Balakirev, though, was critical of some of the inadequate technical writing in the overture and suggested Tchaikovsky should use his own overture King Lear, which was written as a dramatic realization of sonata form, as a model for *Romeo and Juliet*. The first performance was conducted by the eminent pianist and conductor Nikolai Rubinstein but a court scandal involving Rubinstein almost completely overshadowed the concert. Although not exactly a fiasco it was far from a success and Tchaikovsky reworked the overture the following year. It was performed and published with Rubinstein's help, against Balakirev's advice who felt it needed further work. The second version was premiered in 1972 and effectively shelved. The version we hear today is the third version that Tchaikovsky revised in 1880. The overture contains three main strands form the play: the introduction, in F-sharp minor, associated with Friar Lawrence. This leads to the allegro's angular first theme representing the hostility of the Capulets and Montagues in B minor. The key then changes to D-flat for the soaring passionate second theme representing the lovers. *Romeo and Juliet*, now one of Tchaikovsky's most popular orchestral works, epitomizes the composer's impassioned, broadly contoured melodic style in his first and second piano concertos, the opera *Eugene Onegin* and the fourth symphony. Yet beyond the purely musical and dramatic potential of Shakespeare's play may be another, more personal subtext. In 1877 Tchaikovsky had married a former student Antonina Miliukova. The marriage was a disaster and Tchaikovsky, overwrought, fled to Switzerland to recover his mental stability. At some space from those traumatic events, Tchaikovsky may have come to a greater understanding of his own emotional makeup and also for the space he needed in order to compose his music. The final version of *Romeo and Juliet* was composed after this crisis. Fundamental to *Romeo and Juliet*, in all its versions, is its intense love, its tragic end where the lovers cannot live without each other, and the realization that what cannot be fulfilled in life may be achieved in art.
Johannes Brahms (1833 -1897)
Symphony No. 2 in D Major, op. 73

By the second half of the 19th century, writing a symphony had become a large and serious enterprise. Beethoven had expanded the size and dimensions of the symphony and had given it new, dynamic characteristics. Inevitably, composers after Beethoven felt that their works would be compared to his, and would probably suffer in the comparison. This inhibited Johannes Brahms (1833-97) from completing his first symphony until he was more than forty.

Brahms' four symphonies were written in two pairs, the 1st and 2nd in the 1870s, the 3rd and 4th in the 1880s. Each pair has one work in a minor key, one in a major. The 1st symphony, completed in 1876, is in C minor, Beethoven's most celebrated key, and is a work of brooding power, but the 2nd, written the following year, contrasts with the 1st, is in D major, lighter in mood and character.

Written in the four movement plan used by Haydn, Mozart and Beethoven, Brahms' 2nd symphony opens with a three-note motif in the cellos and basses alone — D-C#-D which is answered by the violins with a melody which outlines the shape of the triad — D-F# and A-D. These two ideas become the building blocks for the whole first movement, not only as components of the lyrical second theme in the cellos, but are the basis of the beautiful violin melody that evolves from the first subject and connects it to the second theme and all transitional and development material stem from these two ideas. Brahms also uses the cellos to open the second movement, and although he has been criticized for his heavy orchestral textures, the charming opening of the third movement, scored for oboes, clarinets and bassoons with pizzicato cellos, belies this.

Brahms had learned from Beethoven, in his famous 5th symphony, how the prime motto of the first movement could be the means of unifying the whole work by recurring in transformed but recognizable form in subsequent movements. In addition to the two main building blocks which form the basis of all the other movements and particularly clear at the beginning of the finale, Brahms also uses the interval of the third in the violin first theme — D-F# — as the tonal strategy that will connect all the movements of the symphony. They are laid out as a chain of descending thirds — the first movement in D, the second in B, the third in G and the finale returning to D. Unlike Beethoven, however, Brahms does not use any of the extreme tempi or take any of the extraordinary risks so evident in many of Beethoven's great symphonies. Rather than Beethoven's whiplash scherzos, Brahms writes an Allegretto grazioso for the third movement of his 2nd symphony. After his long incubation of symphonic plans which came to fruition in the 1st symphony, the 2nd shows a warmer side of Brahms' writing, while conserving the tradition and integrity of the symphony as the most important large-scale instrumental form in the later 19th century.
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PHILHARMONIA ORCHESTRA NO. 4

Albert-George Schram,
music director and conductor

Saturday, April 20, 2013 at 7:30 p.m.
Sunday, April 21, 2013 at 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
Saturday, April 20, 2013 | Sunday, April 21, 2013

Overture to A Midsummer Night's Dream Overture

Double Bass Concerto, op. 3
   Allegro
   Andante
   Allegro

Timothy Cobb, double bass

INTERMISSION

Scheherazade, op. 35
   The Sea and Sinbad's Ship
   The Kalender Prince
   The Young Prince and the Young Princess
   Festival at Baghdad — The Sea

Felix Mendelssohn
   (1809-1847)

Serge Koussevitzky
   (1874-1951)

Nikolai Rimsky-Korsakov
   (1844-1908)
Outside of his duties as principal bass of the Met Orchestra, double bassist Timothy Cobb maintains a busy schedule of chamber collaborations, solo appearances and a deep commitment to his teaching studios. Mr. Cobb's chamber collaborations include the Emerson, Guarneri, Belcea, Leipzig and New Helsinki Quartets, to name a few. He appears regularly in recital, and serves as double bass department chair at the Juilliard School in addition to faculty positions at the Manhattan School of Music, Purchase College (SUNY), Rutgers University, and artist in residence at Lynn University in Boca Raton, Florida. Mr. Cobb makes regular appearances with the Met chamber players at both Weill and Zankel halls, as well as numerous concert series' nationwide. Mr. Cobb serves as principal bass for the Mostly Mozart Festival, as well as for the St. Bart's Music Festival, St. Barthelemy-French West Indies. Mr. Cobb is a past participant in the Marlboro Music Festival, also appearing on tour with the Musicians from Marlboro, and has collaborated with numerous artists ranging from Pinchas Zukerman and Yefim Bronfman, to James Levine and Joseph Silverstein.

Mr. Cobb appears with the Chamber Music Society of Lincoln Center and many other festivals and concert series throughout the United States and is a faculty member of the Sarasota Music Festival in Sarasota, Florida, where he performs and coaches chamber music each June.

Mr. Cobb's students hold positions, both principal and tutti, in orchestras around the world, from the United States, Canada and Europe, to New Zealand, China and South Africa. Mr. Cobb has been a guest instructor at numerous institutions including most recently the Royal Guildhall School of Music in London, England, The Toho School in Tokyo, Japan and the Longy School in Boston, The Hartt School of Music and the San Francisco Conservatory. Mr. Cobb is also the bass instructor for the Youth Orchestra of the Americas, bringing together some of the most talented college-aged bassists from North, South and Central America each summer.

Mr. Cobb can be heard on all Met recordings after 1985, as well as a 2003 Grammy-nominated recording of “L'Histoire du Soldat” with the Harmonie Ensemble on Koch records and is currently recording the two-bass repertoire of Giovanni Bottesini with Thomas Martin, former principal bass of the London Symphony, the first volume of which was released in May, 2010 on Naxos records. Mr. Cobb began his studies on the double bass at age seven, was playing professionally at thirteen, and graduated from the Curtis Institute of Music where he studied with Roger Scott. While at Curtis, Mr. Cobb was a substitute bassist with the Philadelphia Orchestra and at age twenty-one joined the Chicago Symphony, becoming one of that orchestra’s youngest new appointments.
Mr. Cobb joined the Met Orchestra in 1986. In addition to the Met, Mr. Cobb also serves as principal bass for Valery Gergei's "World Orchestra for Peace," a hand-picked orchestra giving performances dedicated to promoting international cooperation, understanding and peace, from which he has been designated: "UNESCO International Artist for Peace."

PROGRAM NOTES

by Barbara Barry, musicologist-head of music history

Felix Mendelssohn (1809 -1847)
Overture to A Midsummer Night's Dream

Four soft, sustained dream-like wind chords open Mendelssohn's overture. Starting with two flutes, the second chord is enriched by clarinets, then opening out with oboes, bassoons and horns, but the more the instruments the softer and more haunting the sound. These four chords are the portal to Shakespeare magical realm, and as Mendelssohn scholar R. Larry Todd writes it was "Felix's masterpiece of 1826."

Completed in a month, between July 7th and August 6th, the seemingly effortless work nevertheless demanded a great deal of effort to achieve its iridescent effect and the connections between the different strands of Shakespeare's play. Shakespeare had become immensely influential on early Romantic writers and composers. German writers and artists had access to the plays by a translation of seventeen of them by A.W. Schlegel. In an important series of lectures in Vienna, Schlegel described both the delineation of characters (which can be depicted musically by motifs and themes) and what he called "fantasy," the free imaginative play that so attracted the Romantic imagination.

The play contains four strands of characters: first, the court of Theseus and Hippolyta which acts as the frame for the play where the Duke listens to the cases of the aggrieved lovers; secondly, the two pairs of lovers, Helena, Hermia, Demetrius and Lysanda who are either trying to flee from a lover they are not interested in or pursuing one they definitely are interested in; then the rustic workmen, called mechanicals in the play, led by the bumptious Bottom; and finally, the world of the fairies, with their king, Oberon, and his queen, Titania, who are also in dispute with one another. In order to regain control in his marriage, Oberon stages a trick on Titania with the help of Puck, who, visible or invisible, can put his master's plans into action. Only Puck, who is also told to sort out the fractious lovers, misunderstands which human male to coat the eyelids with the love potion and so compounds the lovers' troubles.
After the opening magical four chords, Mendelssohn creates a shimmering string texture for the fairy realm and no one, apart from Berlioz in the “Queen Mab” scherzo in his *Romeo and Juliet*, has ever created so convincingly this evanescent world. Using a flexible sonata form structure, Mendelssohn then characterizes each human group: the Athenian court by a noble figure introduced by a leaping and filled in step-wise line in the divided first and second violins; the yearning figure “p” for the lovers; and wonderful, humorous “he-haw” for Bottom who, separated from the mechanicals’ play, now sports an ass’s head thanks to the machinations of Puck. These four ideas are subject to a continual process of interaction and elaboration: after the first section which introduces them all, the middle section elaborates the lovers’ complications and the other complication of Titania, infatuated with Bottom, replete with ass’s head, which is another trick of Puck’s. The end of the development has a decrescendo as the lovers fall asleep exhausted, and the recapitulation ends the whole wonderful recreation with a noble close.

**Serge Koussevitzky (1874-1951)**
**Double Bass Concerto, op. 3**

Serge Koussevitzky (1874-1951) is best known to American audiences as the long-standing conductor of the Boston Symphony Orchestra through his performances and many recordings, and director of the Koussevitzky Foundation at Tanglewood, the summer home of the BSO.

Koussevitzky, though, had more than one musical life. Born to Jewish parents, he was baptized at age 14 in order to be allowed to attend the Musico-Dramatic Institute of the Moscow Philharmonic where he studied double bass with Rambusek. He joined the Bolshoi Theatre orchestra as a bass player and in 1901 succeeded Rambusek as principal double bass. In the same year he embarked on a solo career. His many European concerts featured his own music and arrangements of existing repertory. The double bass concerto was written in 1905, with Koussevitzky playing the solo part in the first performance in Moscow on February 25th, 1905. This conjunction of dramatic gesture and recitative in the first movement is repeated, leading to the bass’s sonorous yearning melody, somewhat in the style of Tchaikovsky. Rather than demonstrating cascades of flamboyant figuration, the bass melody evolves organically into triplets and after a crescendo and a pulsing urgent rhythmic figure, leads into the movement’s second lyrical melody in major. The second movement similarly elaborates the lyrical style and develops a conversational tone, supported by the orchestra. As a complementary frame to the work, the finale starts with the same minor key, declarative opening and double bass recitative as the first movement, only near the end of the movement it changes to the major key and closes the concerto with an emphatic ending.

His double bass career, then, was the first side of Koussevitzky’s musical life. He left the Soviet Union in 1920, going first to Berlin then Paris, and taking over the position of Musical director of the BSO in 1924.

While the 19th century bass virtuoso Domenico Dragonetti had helped bring more attention to the double bass, it was not until the 20th century and our own time, with players like Gary Karr and Edgar Meyer, that the double bass has emerged from the back of the orchestra to the forefront of musical attention. Plasticity of technique and expressive tone by players like Karr and Timothy Cobb has shown it to be capable of rich expressiveness as well as a surprising agility. Koussevitzky’s three movement concerto is framed by outer movements with the same, dramatic, minor key declarative opening followed by a solo double bass recitative.
Nikolai Rimsky-Korsakov (1844-1908)
Scheherazade, op. 35

Scheherazade is Rimsky-Korsakov's best-known work, full of exciting orchestral colors and exoticism. It was written in 1888 when the composer was 44 and exemplifies two important characteristics of his work: vivid, exciting orchestration and a recreation of aspects of Russian music. In the second of these, Rimsky-Korsakov was influenced by Mily Balakirev, a leading composer and advocate of Russian music, and a member of “The Five” or “Mighty Handful” of Russian composers who opposed the domination of German style in Russian musical life. In developing their own distinctive musical character, the Russian nationalist composers sought a more authentic style based on the scales and flexible rhythms of Russian folk music. Rimsky-Korsakov became involved in this search for a more distinctive Russian style, becoming familiar with folk materials by transcribing many Russian folk songs, whose modal scales became part of his melodic vocabulary.

Scheherazade was the wily heroine of the “Thousand and One Nights” also known as the “Arabian Nights.” It tells the story of King Schariar, legendary king of Samarkand, who believed that the queen had betrayed him, and in revenge, plans to sleep with 1000 virgins on successive nights and subsequently kill them. On the night Scheherazade visits the king, seeing that he looks melancholy, she asks if she might entertain him by telling him a story. He agrees, and so engrossing is her story that he asks to hear another. She refuses as dawn is breaking but agrees to come back the next night as the next story is much more exciting than the first — and so the sequence goes on. After 1001 nights (3 years less 4 days) the king has not only been suitably entertained but educated away from the paths of vengeance and makes Scheherazade his queen.

[There are different versions of the story but the basic plan of storytelling, delay and finally enlightenment are the same]. Rimsky-Korsakov’s musical version pits the King’s, or Sultan’s, tough, hard-edged theme against Scheherazade’s persuasive, mellifluous melody, which winds its way through the music, like Scheherazade telling the tales each night. In Rimsky-Korsakov’s words:

“I had to view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character.”

Rimsky-Korsakov’s symphonic suite consists of four movements: The Sea and Sinbad’s Ship, a series of four distinct sections, contrasting in tempo and motifs; The Kalendar Prince, which is like a series of variations; The Prince and Young Princess, a melodic ternary form; and The Festival at Baghdad, which brings back the Scheherazade theme and concludes with a peaceful close of reconciliation. Its dazzling exoticism and brilliant orchestral writing was later set as a ballet for Diaghilev’s “Ballets Russes” in 1910 — the same year as Stravinsky’s Firebird, another colorful exotic ballet — with set and costume designs by Léon Bakst, which were diaphanous and yet mysterious, and vivid choreography by Michael Fokine. Although Rimsky-Korsakov’s widow was opposed to his late husband’s score being used for a ballet, it was a rousing success then with the audience and has continued to be so ever since.
LYNN UNIVERSITY
CONSERVATORY OF MUSIC

PRESENTS

THE TURN OF THE SCREW
by Benjamin Britten

Friday, April 12, 2013 7:30 PM
Sunday, April 14, 2013 4 PM

Keith C. and Elaine Johnson Wold Performing Arts Center
Boca Raton, Fla.
PROGRAM
Friday, April 12, 2013 | Sunday, April 14, 2013

Featuring members of the Lynn Philharmonia and Palm Beach Opera’s talented Young Artists

See insert for program details.
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For more information contact Lisa Miller, director of annual programs, at 561-237-7745.
This exceptional concert series will not only better acquaint you with the music, but also with the lives and artistic development of the Western World's greatest composers. Between musical compositions, actors read excerpts of personal letters written by the featured composers around the same period as the music to be performed. These composers were geniuses, but they too lived with all the joys, frailties and frustrations common to humanity. The concerts feature Lynn Conservatory's artist-faculty and students in addition to guest artists. Mostly Music is conceived and hosted by Marshall Turkin and staged by Jan McArt.

**Location:** Amannick-Goldstein Concert Hall  
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**Boice Box Office:** 561-237-9000 | [http://events.lynn.edu](http://events.lynn.edu)

**MOSTLY MUSIC:**  
**MID-EUROPA/USA CONNECTION**

**Thursday, Nov. 15 at 7:30 p.m.**  
We are all familiar with famous names such as Mozart and Beethoven, but there were other European composers such as Smetana and Dohnanyi who, while less well-known, wrote masterworks and influenced generations of American composers, whose works also will be featured. Concert repertoire includes Dohnanyi's Serenade op. 10: Carol Cole (violin), Ralph Fielding (viola), David Cole (cello) and conservatory students from the studio of Roberta Rust performing works for two pianos, eight-hands: the one movement Sonata in E minor and delightful Rondo in C by Smetana.

**DEBUSSY**

**Thursday, Jan. 24 at 7:30 p.m.**  
A crucial figure in the transition to the modern era in Western music, Claude Debussy remains one of the most famous and influential of all composers. He was the most prominent figure in developing "impressionistic" music, although he intensely disliked the term when applied to his own music, which often reflected the activities and turbulence in his life in French literary circles. The concert includes Debussy's Petite Suite with Phillip Evans and Roberta Rust, piano.

**MOSTLY MUSIC:**  
**MOZART**

**Thursday, Feb. 21 at 7:30 p.m.**  
From his prodigy years performing for the royal families of Europe to his many masterworks composed in his brief 36 years of life, one of the greatest geniuses in music was Wolfgang Amadeus Mozart. Hearing Mozart's letters read, in addition to performances of his music (including his Fantasy in D minor, K. 397 and Adagio in B minor, K. 540 performed by Roberta Rust, piano), the concert will offer a revealing and poignant insight into the man and his very difficult adult life.
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Piano Series

Come join us for this series of six magnificent piano concerts performed by Lynn University Conservatory of Music faculty, students and acclaimed pianist Ory Shihor.

THIRD ANNUAL COLLABORATIVE SPOTLIGHT
Thursday, Dec. 6 at 7:30 p.m.
Pianist Lisa Leonard will be joined by her extraordinary colleagues including Jon Robertson in an all Brahms program celebrating the diversity of his chamber canon featuring works for duo piano, piano duet and the much-loved Piano Quintet in F minor.
Amarnick-Goldstein Concert Hall $10

PHILLIP EVANS PIANO MASTER CLASS
Thursday, Jan. 10 at 7 p.m.
Phillip Evans has concertized and given master classes throughout the world. Currently a member of the Lynn faculty, he has served on the faculties of the Juilliard and Manhattan schools of music. Students from the conservatory piano studios, solo and collaborative, will perform in the class.
Amarnick-Goldstein Concert Hall Free

GUEST PIANIST WEEKEND WITH ORY SHIHIR

MASTER CLASSES WITH GUEST PIANIST JON KIMURA PARKER
Saturday, Feb. 9 at 10 a.m. and 1 p.m.
Amarnick-Goldstein Concert Hall Free

ORY SHIHIR IN RECITAL: SCHUBERT & MOZART
Sunday, Feb. 10 at 4 p.m.
Mozart Fantasy in D minor, K. 397
Mozart Sonata in D major, K. 576
Mozart Sonata in A minor, K. 310
Schubert Sonata in B flat major, D. 960
Amarnick-Goldstein Concert Hall $20

ICPP: CELEBRATING 1912, A CHAMBER MUSIC RETROSPECTIVE
Thursday, Jan. 17 at 7:30 p.m.
The Instrumental Collaborative Piano Program, in collaboration with the string and woodwind departments, will present a sampling of the wonderfully diverse chamber works written 100 years ago from Europe and North and South America.
Amarnick-Goldstein Concert Hall $20

ROMANTIC REVELRY
From the Studio of Roberta Rust
Sunday, Jan. 27 at 4 p.m.
Romantic piano music by Chopin, Scriabin, Rachmaninoff, Liszt and others, performed by spectacular conservatory students. Rust contributes insightful commentary.
Amarnick-Goldstein Concert Hall $10
BRAVO AMICI
Back by popular demand!
Saturday, Jan. 26 at 7:30 p.m. and Sunday, Jan. 27 at 4 p.m.

Enjoy a spectacular night as BRAVO AMICI's stunning divas, handsome tenors, on-stage charisma and beautiful voices create an unbeatable combination. Selling more than 3 million albums, and with fans from Sir Elton John to Queen Elizabeth, these acclaimed, international top artists meld a fusion of opera with Broadway and pop music.

CIRQUE D'AMOUR
Best of the Cirque shows!
Saturday, Feb. 16 at 7:30 p.m. and Sunday, Feb. 17 at 4 p.m.

Combining the magical artistry of a European circus with the flirtatious camp of burlesque, Cirque D'Amour is an intimate evening of song, dance, humor and mind-blowing acrobatics featuring gorgeous costuming, an electrifying score and seductive choreography.

ADBACADABRA
The best of ABBA's hits!
Saturday, March 2 at 7:30 p.m. and Sunday, March 3 at 4 p.m.

Dust off the leisure suits and platform shoes and transport back to the '70s when disco was king. This ultimate ABBA (hits from Mama Mia) tribute band puts on such a dazzling show delivered with such energy and detail that fans have sworn the original ABBA members have reunited.

MIAMI ALL STARS
America’s Got Talent Finalists!
Saturday, April 6 at 7:30 p.m. and Sunday, April 7 at 4 p.m.

As seen on America’s Got Talent, these 25 dancers represent Miami as the melting pot of America and feature the Latin fire the city is famous for. Renowned for their Latin International Ballroom, they train in all styles of dance. Their excitement and passion is expertly shared with the audience in a way that must be seen to be believed. show delivered with such energy and detail that fans have sworn the original ABBA members have reunited.
THE TURN OF THE SCREW:
AN OPERA BY BENJAMIN BRITTEN

Friday, April 12 at 7:30 p.m.  |  Sunday, April 14 at 4 p.m.

Based on the Henry James novel, this haunting ghost story tells the tale of a governess who accepts a job caring for two young children in the country. When the ghosts begin to appear, their bucolic simplicity turns into a chilling struggle for the lives of the children. Hear Palm Beach Opera's talented Young Artists in the lead roles accompanied by the Lynn Philharmonia Orchestra for this exciting collaborative production.

Keith C. and Elaine Johnson Wold Performing Arts Center

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