Philharmonia Orchestra

LYNN UNIVERSITY CONSERVATORY OF MUSIC

When talent meets inspiration, the results are extraordinary.
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Welcome to the 2009-2010 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. Through your presence and generosity you, the patrons, continue to pave the road to the artistic success of our young musicians.

This community engagement is in keeping with the Conservatory of Music’s mission: to provide high-quality professional performance education for gifted young musicians, and to set a superior standard for music performance worldwide.

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
Maestro 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 a Bachelor of Music, Master of Music and Doctor of Musical Arts degree in piano performance as a student of Beveridge Webster.

He has also studied choral conducting with Abraham Kaplan at Juilliard and orchestral conducting with Maestro Herbert Blomstedt, music director, Gewandhaus Orchestra, Leipzig, Germany.

After completing a master's degree at Juilliard, he was appointed chair of the music department at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his Doctor of Musical Arts.

In 1972, Robertson became chair of the Thayer Conservatory of Music at Atlantic Union College in Massachusetts.

He became conductor and music director of the Kristiansand Symphony Orchestra in Norway in 1979, a post he held until 1987. Maestro Robertson has been the conductor and music director of the Redlands Symphony Orchestra in California since 1982.

As guest conductor, Maestro Robertson has conducted orchestras such as the San Francisco Symphony at Stern Grove and in Davies Hall and the Beijing Central Philharmonic in China. He is a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. He has also conducted the Bratislava Chamber Orchestra; at Pianofest Austria at Bad Aussee; and most recently in South Africa, at the University of Stellenbosch International Festival.
A native of the Netherlands, Albert-George Schram is resident conductor of the Columbus Symphony Orchestra in Ohio and resident conductor of the Nashville Symphony in Tennessee. He is also a frequent guest conductor at the Charlotte Symphony Orchestra in North Carolina and Tucson Symphony Orchestra in Arizona.

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 NO. 1

Albert-George Schram, music director and conductor

Saturday, Oct. 24, 2009 at 7:30 p.m.

Sunday, Oct. 25, 2009 at 4 p.m.

Roberts Theater at Andrews Hall
The Center for the Performing Arts
at Saint Andrew’s School
Boca Raton, Fla.
Five Pieces for Orchestra, op. 16 (1949 version)  
  Vorgefühle (Premonitions)  
  Vergangenes (Yesteryears)  
  Sommerrorgen an einem See (Summer Morning by a Lake)  
  Farben (Colors)  
  Peripetie (Peripetia)  
  Das obligate Rezitativ (The Obligatory Recitative)

Symphony No. 38 in D Major, K. 504 (“Prague”)  
  Adagio  
  Andante  
  Presto

INTERMISSION

Symphony No. 5 in B-flat Major, op. 100  
  Andante  
  Allegro marcato  
  Adagio  
  Allegro giocoso
Arnold Schoenberg (1874-1951)
Five Pieces for Orchestra, op. 16 (1949 version)

There is an ongoing debate about art as the mirror to life—whether music, in particular music without words, can reflect personal anxieties, depict external nature or mirror the structure of society. It might do any of these—or none, since music is not tied to specific images or words in the way that painting or literature is. Nevertheless, the end of the 19th century and early years of the 20th century was a period of political instability in much of Europe in the years leading up to the First World War; a time when new, more strident political parties were on the rise and the older values of stable communities were crumbling, confronted by conflicts between generations and societal tensions.

It is understandable that the discordance in social relationships entered musical language, in part because of external tensions but even more because the familiar, ordered musical system of major and minor keys (tonality) had been stretched by Wagner and other late 19th century composers—to the point, Schoenberg felt, that a new direction was virtually impelled by composers looking to contribute meaningfully to contemporary music. Just after the turn of the century, Schoenberg made an important decision in his second string quartet—not just for his own works, but for the future of music in the 20th century.

He abandoned tonality and its identifying key signature of the key and instead his music became ungrounded, more dissonant, atonal (the word used “in opposition to” or “negating” tonality).

Schoenberg’s atonal period, which includes the Five Pieces for Orchestral, op. 16, began about 1904 and lasted until the outbreak of the First World War. In this critical decade, together with Alban Berg and Anton Webern, the other members of the so-called “Second Viennese School,” Schoenberg explored open-ended forms and more dissonant, Expressionist harmonies. His vision turned inwards. Rather than representing the world’s external nature, he traced the contours and anxiety of inner nature—the disturbed human psyche beneath the surface of our lives that Freud had revealed in “The Interpretation of Dreams.”

The Five Pieces for Orchestra were written from May to August 1909, a highly productive year. The composer Oliver Neighbor says of them that they are “in some sense bypassing the machinery of artistic tradition in order to reach deeper levels of experience.” Those “bypassed” areas are meter, where there is a recognizable, regular down beat, replaced by insistent rhythmic phrases, split between different instru-
ments; melody, which is broken into short motifs; and a distinction between consonance and dissonance, now replaced by dissonant language that intensifies and reduces its tension level.

The first piece, Premonitions, opens with insistent, anxiety-ridden fragments, short trills and harsh sonorities. At the center of the movement, a heavy timpani thud leads into two crescendos, the second stronger and more dissonant, which in turn leads back into the insistent fragments with which the movement opened. The second piece, Yesteryears, is a slower movement, with a haunting horn line taken over by the clarinet. It has a slower tempo and harmonic rate (rate of chord change) that allows the melodic lines to emerge out of the haze of the texture. The third piece, Colors, is one of Schoenberg’s most innovative experiments in sonority and stasis. A single chord in the orchestra (color used as structure) is the basis of the whole movement, where individual notes enter and disappear like lights blinking on a dark night. The fourth piece, Peripetiea, is the companion to No.1. Its broken texture and isolated individual phrases lead into a sudden outburst of sound, with the discontinuity and explosive violence of a dream. The last piece, the Obligatory Recitative, is a free-form, with individual motifs appearing and disappearing in an atonal, impasto sound world. The phrases briefly coalesce onto a string forte, but die away into an ambiguous silence.

**Wolfgang Amadeus Mozart (1756-1791)**

**Symphony No. 38 in D Major, K. 504 (“Prague”)**

Prague was the second most important city in the Austro-Hungarian Empire after the capital, Vienna, a music-loving city which embraced Mozart’s music with sustained warmth and enthusiasm.

Mozart had gone to Prague by invitation from Pasquale Bondini, director of the Nostitz Theater to conduct his opera *The Marriage of Figaro* which had been — briefly — successful in Vienna, although it had been bitterly opposed by the hostile lobby of Italian composers. In Prague, though, “Figaro” was a huge success, and Mozart’s “Prague” symphony was written in December 1786 shortly after the opera and the C major piano concerto, K. 503, the last of the great series of concertos from 1782-86. As usual, Mozart was caught up in a whirlwind of musical events, conducting “Figaro,” improvising piano variations on Figaro’s celebrated Act 1 aria “Non piu andrai” and writing the “Prague” symphony.

The main fast allegro of the first movement that follows the impressive introduction confirms the alternation of two different characters. Unexpectedly, the allegro opens quietly, with a figure in the middle strings that subtly curves away from the main key, only for the winds and brass to answer with a “forte” defined figure as if Figaro had popped out of a closet. The momentum from this forte entry builds up until the arrival of the quieter, more lyrical second subject, but it is the character of crisp energy that predominates in the movement. Mozart’s superb skill in combining different musical ideas
is evident in the development, at the center of the first movement, where three separate themes are pitted against each other in a musical “discussion” that never loses its clarity or the identity of the themes. In the last main section of the movement, the recapitulation, Mozart reworks some of the opening ideas so that the second subject returns in tonic key, and the movement ends with the full orchestra in a grand closing section.

The slow movement opens with one of Mozart’s most gracious melodic phrases which curl into a gentle chromatic spiral as if the Countess from The Marriage of Figaro was looking at us from her dressing table. Melodic contoured phrases predominate in the movement, but it is not devoid of drama or pathos: the development turns towards minor keys and there is a “forte” outburst before the gracious serenity of the opening returns. The exuberant side of the work returns in the finale, faster, lighter and more fleet-footed than in the first movement. An upbeat opening figure in the first violins with syncopated extension gives the character to the whole movement, that it will be played in all the senses of the word, playful with wrong-footed appearances, answers to phrases in instruments we did not expect, the material tossed from one group to another and lyrical phrases alternating with rhythmically precise, articulated figures. The whirlwind of activity that often swirled around Mozart in life is mirrored in the “Prague” symphony, but organized by a master’s touch.

Sergei Prokofiev (1891-1953)
Symphony No. 5 in B-flat Major, op. 100

The fifth symphony was written in 1944, at the height of World War II. It was a fairly late work in Prokofiev’s life and was composed 14 years after his fourth symphony.

Prokofiev was a highly talented pianist and conductor as well as composer, and had utilized all his talents in moving first to the United States and then to Paris, where he composed for the famous Diaghilev ballet. Although successful in both countries, Prokofiev was very homesick for Russian language and culture and in 1933 he returned to Russia, when Stalin had entrenched his power over the USSR. In the years after his return, Prokofiev wrote film music and two of his most famous ballet scores, Romeo and Juliet (1936) and Cinderella (1944).

The fifth symphony was written in a month, using material that Prokofiev had sketched over the past seven years. He composed it at a government-sponsored retreat for Soviet composers called the House of Creative Work and the USSR State Symphony Orchestra premiered the work at the Moscow Conservatory, with Prokofiev conducting. It was well-received and has stayed in the repertory.

The first movement, Andante, involves the opposition of two distinct musical characters: the movement opens with a bassoon solo punctuated by brass with dotted figure interjecting, then the first character — the lyrical strings — appear, leading to their “opponent,” the main brass strongly dotted figure, which is a
variant of the opening bassoon line. The action of the first movement is the opposition of these characters and the way that the brass figure comes to dominate the movement. The middle section of the movement is an extension of this opposition, initiated by the lyrical strings. They are confronted and then overwhelmed by the brass, but at the end of the section momentum decreases. In the recapitulation, the opposition again intensifies in a strong, dissonant dialogue. The coda culminates with the dominant brass figure, powerfully underscored by percussion in an emphatic crescendo.

The second movement, Allegro marcato, is in the key of D minor and is a fast, dupletime — a scooty scherzo — movement with offbeat figures set against Prokofiev's characteristic "chugging" background in such movements (another famous example is the Classical symphony). It is in an arch form: the scherzo material is followed by a slower, more wailing section which has close kin to the scene in the puppetmaster's tent in Stravinsky's Petrushka. This in turn gives way to a fast, triple-time dance almost Spanish in its rhythmic verve, followed by the slower segment which leads into the fast return of the scherzo.

The third movement, Adagio in the dominant F major key, opens quietly, hesitantly, as if we were observing the young Juliet from Prokofiev's ballet Romeo and Juliet (this image is not so fanciful because the movement contains material originally sketched for the Romeo and Juliet ballet). The more insistent presence of the brass from the first movement returns to the slow movement. Here its character is more subtly affected by the lyrical character of the slow movement, although there are moments of outburst as if the surface cracks.

In the final section, high strings sustain an ethereal layer of sound against which individual wood wind lines question one another, but the texture gradually dissolves into a clarinet line that momentarily sustains, then vanishes into silence.

After a combined cello introduction, the fourth movement is one of Prokofiev's fleet-footed movements, highly precise rhythmically where a regular internal pulse is played off by sharply defined orchestral figures, tossed from one instrument to another. In a brilliantly scored coda, with a rich array of percussion, the momentum builds up — not without a hint of menace — when all of a sudden, without warning, the music breaks off, confronting us with its abrupt surprise ending.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 2

Jon Robertson, guest conductor

Saturday, Nov. 14, 2009 at 7:30 p.m.

Sunday, Nov. 15, 2009 at 4 p.m.

Roberts Theater at Andrews Hall
The Center for the Performing Arts
at Saint Andrew’s School
Boca Raton, Fla.
Overture to *Euryanthe*, J. 291

Piano Concerto No. 4 in G Major, op. 58
- *Allegro moderato*
- *Andante con moto*
- *Rondo (Vivace)*

*Yang Shen, piano*

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**INTERMISSION**

Symphony No. 1 in C Minor, op. 68
- *Un poco sostenuto*
- *Andante sostenuto*
- *Un poco Allegretto e grazioso*
- *Adagio*

*Johannes Brahms*
Considered as one of the most outstanding pianists of her generation, Yang Shen has given performances in North America, Europe, and Asia to critical accolades. Her performances are described as “most sensitive” with “beautiful tone which enables her exceptional poetic expression in her personal and original way...with her fertile imagination and her great emotional capacity, audiences are thoroughly captivated and convinced by her deep profound musicality.”

Shen has performed at such esteemed venues as the Clarice Smith Performing Arts Center (College Park, Md.), Seymour Center (Sydney, Australia), Great Hall (Leeds, United Kingdom) and the Tel Aviv Museum of Arts.

She has been awarded top prizes in The National Society of Arts and Letters Piano Competition, Josef Hoffman International Piano Competition, Los Angeles Liszt Piano Competition and Carmel International Music Competition. Most recently, Shen has given performances in Fort Worth, Tempe, Salt Lake City, Sioux City and Minneapolis. Her performances have been broadcast on ABC Classics (Australia), the Israel Cultural Channel, WXEL’s “Classical Variations” (Fla.), Minnesota Public Radio and China’s national television and radio stations. Shen has also appeared at the world’s most celebrated music festivals, including the Aspen Music Festival, Pianofest in the Hamptons and the Music Academy of the West in Santa Barbara. As a chamber musician, she has collaborated with members of the New York Philharmonic, the Philadelphia Orchestra, and the Minnesota Orchestra.

Shen holds the Doctor of Musical Arts and Master of Music degrees from the University of Southern California, where she studied with the renowned pedagogue John Perry. Prior to moving to California, Shen received a Bachelor of Music degree summa cum laude from the Lynn University Conservatory of Music. Other prominent pianists she has worked with include Ivan Davis, Philippe Entremont, Philip Evans, Philip Fowke, Jerome Lowenthal, Robert McDonald, Paul Schenly, Nelita True and Arie Vardi.

Shen is on the piano faculty of the Lynn Conservatory of Music and its Preparatory School of Music.
Carl Maria von Weber (1786–1826)
Overture to Euryanthe, J. 291

Weber was born in Eutek near Lubeck in 1786 into a musical family, and his father, a Kapellmeister, was determined that the young boy should be a virtuoso. Despite fragile health – the young Weber suffered from a hip deformation – his youth was spent on tour, his father determined that he should become a virtuoso like Mozart, whose wife Constanza, was a cousin of the Webers.

Before his tragically early death from consumption in 1826 at only 40, he had produced a wealth of songs, piano music, orchestral works and concertos for clarinet and piano, showing the technical brilliance and orchestral color characteristic of early Romantic music. Mendelssohn, Chopin and Liszt were all influenced by Weber, while Weber’s gift for orchestral color was recognized by Berlioz in his “treatise on Orchestration.”

Weber’s particular contribution, though, was to German opera. He obtained positions at Prague and Dresden, where he became Kapellmeister for German opera, but despite his enormous talent, Weber was frequently involved in political intrigue at court, and led an irregular life with some disreputable acquaintances incurring debts and also supported his father. His operas Der Freischütz (1821), Euryanthe (1823) and Oberon (1926), were strongly characterized by melodies with the influence of German folksong, and based on stories containing the combat of good and evil based on German folk legends, and the influence of the supernatural which frequently appeared in Romantic works. These works were very popular from their early performances and the overtures have remained in the repertory as concert pieces.

With a libretto by Wilhelmina Christiane von Chezy, Euryanthe was first performed at the Kärntnerthor Theater in Vienna in October 1823. It is a story based on a Romantic view of chivalry in the Middle Ages, and the overture, like the overture for Mozart’s opera Don Giovanni, was written last. Weber instructed the curtain to be raised during the overture to reveal the vault where the action will take place, although these directions are not always followed in performances. The overture begins with an opening flourish— an answering pair of phrases that leads into a strongly outgoing, energetic section splendidly scored for full orchestra which leads to a softer, lyrical interlude for strings. The opening allegro section returns and ends in an extended pause, out of which emerges a passage of inward reflection. This is followed by a fugetto for
strings (derived from the word chase, the term means a kind of fugue, only less fully worked out and which conveys the character of the string lines chasing each other). The end of the fugal leads back in turn to the opening material and the flourish from the beginning of the overture, which concludes the overture in grand style.

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 4 in G Major, op. 58

Dedicated to his noble pupil and patron, the Archduke Rudolph, the fourth piano concerto is what Beethoven scholar Lewis Lockwood has called “in every respect a masterpiece”. Written in 1805-06, near the beginning of Beethoven’s astonishing output of great works in symphony, sonata, string quartet and concerto in his middle period, it was premiered in a legendary benefit concert for Beethoven, with him playing the solo part, on Dec. 22, 1808 in a program that also included the first performances of the fifth and sixth symphonies.

The third, fourth and fifth piano concertos were all composed in the middle period, and while the third in C Minor relates in key and character to the powerful conflict if the fifth symphony, and the fifth, in expansive nobility and key, to the “Eroica” symphony, the fourth is unique—quieter, more lyrical and more inward than any other concerto. Its distinctive character is evident from the beginning: the piano starts alone, quietly, with a meditative phrase that is answered even more softly by the orchestra. Not only is it unusual for the piano to start a concerto (Mozart had done so in his piano concerto in E flat, K. 271) but Beethoven’s distinctive, lyrical opening provides the character for the whole movement, if not the entire work. The essence of the movement is dialogue, not conflict, nor does Beethoven explore brilliant effects, but the entire writing for the piano unfolds lightly written layers of texture that explore the range of the instrument and a sensitive interplay with the orchestra that requires the highest level of musical expressivity. Beethoven indicates this reflective quality by the term “dolce” (sweetly) used several times in the movement, and although there are places of rich expansiveness of sound, there are more pages where he writes ‘p’ and ‘pp’ (soft and very soft) than in any other concerto. The intimate quality of chamber music infuses the character of the concerto in this work.

The second movement is one of Beethoven’s most original conceptions, and wisely, he never tried to duplicate it. Liszt called it “Orpheus and the Furies,” referring to the famous story of Orpheus who journeyed to the gates of hell to recover his beloved wife Eurydice and is barred by the Furies, who are the guardians of the gates. Playing his lyre, he draws on the powers of music to persuade the Furies to allow him to enter. In an
instrumental version of an operatic recitativo, the movement is at first a polarized opposition between the strings, 'forte', with strong dotted figures playing all together, and the soft, gentle response by the piano. At first, as in the Orpheus story, the loud strings maintain their hostile opposition, but gradually, instead of their angry isolation, they respond to the piano in short, softer phrases, and gradually are integrated with the piano in one of the most expressive and unique of Beethoven's slow movements.

The rondo finale, while starting softly like the first movement, brings in the rondo theme in the "wrong key" (C major) and has to be "corrected" to the work's home key of G major, an example of Beethoven's sense of humor, not in a robust way as in the 8th symphony, but more gently, as if teasing us that he, and we, have got it wrong and need to straighten the theme out. First of all the orchestra begins, then as the piano enters, it does exactly the same thing in the wrong key that "corrects" to G major, but in a slightly more decorated version. While the finale provides more opportunities for the piano to "speak out" by playing broken chord figuration across several octaves, especially in transition sections, it never loses sight of its main rondo theme for long.

Johannes Brahms (1833-1897)
Symphony No. 1 in C Minor, op. 68

The great age of the symphony is illustrious and surprisingly brief. In less than a hundred and fifty years, from about 1766 to 1910 – essentially from Haydn to Mahler – the symphony became the most important large-scale orchestral form. Haydn, "the father of the symphony," wrote 104 works and Mozart composed 41 in a short working life also crammed full of operas, concertos, chamber music and Church works. But with Beethoven the numbers start to tell a new story: his nine symphonies were larger and longer than any written before, so much so that Beethoven put a new stamp of originality on the symphony that challenged later composers of the 19th century to follow Beethoven's legacy – especially Beethoven's groundbreaking works the "Eroica" (No. 3), the fifth and the ninth (the "Choral").

Brahms felt the weight of this legacy to write a substantial symphony, and although he started his first symphony as early as 1862, he was highly self-critical and rather than release a work that did not meet his exacting standards (and anxiety about being compared to Beethoven), he either destroyed his sketches or diverted the work into another genre. The first piano concerto in D minor began life this way, planned as a symphony, and in its final form it remains one of the most orchestral of all piano concertos. Brahms' evident anxiety about writing a symphony was compounded by a review by Schumann in the "Neue
Zeitschrift für Musik,” identifying Brahms as the next great German composer.

Brahms completed the first of his four symphonies in 1876 and it was quickly followed by the second in less than a year. It shows his homage to Beethoven in two ways – using the key of C minor in the first movement and C major in the finale – the same key scheme Beethoven had used in his famous fifth symphony – and the broad-based main theme in Brahms’s finale is closely modeled on the “Ode to Joy” theme in Beethoven’s ninth symphony, so closely that Brahms said testily, “Any ass can hear that!” But despite the references to Beethoven, the work is Brahms’s own, in the large-scale orchestration in the outer movements, his fondness for lower strings and clarinets, his characteristic rhythmic patterns of two against three and the long lines of melodies. The inner movements, unlike Beethoven’s dynamic scherzos, have the character of the intermezzo – movements of melodic appeal and charm, less heavily scored than the outer movements, while the finale, unfolding from two broad-based themes, shows Brahms’s command of symphonic structure. The first symphony established Brahms’s reputation as the major, serious large-scale symphonic composer after Beethoven. At a time, in the last third of the 19th century, when orchestral music was following the new path of tone poems, with their freer forms and more chromatic musical language, Brahms’s first symphony was a demonstration of his commitment to continuing symphonic form, the first of his four works in the genre that are a central part of the symphonic repertory.
Seventh Annual Family Concert

Gingerbread Holiday Concert

Presented and sponsored by Bank of America

Lynn University Philharmonia Orchestra
Albert-George Schram, music director and conductor

Dec. 13, 2009 at 3 p.m.

Boca Raton Resort & Club
Great Hall
501 East Camino Real

Tickets: $25
University Ticket Office: 561-237-9000

All proceeds benefit the Friends of the Conservatory of Music scholarship fund.

Tickets are not tax-deductible.

Please join us for this delightful holiday celebration.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 3

Jon Robertson, guest conductor

Saturday, Dec. 5, 2009 at 7:30 p.m.

Sunday, Dec. 6, 2009 at 4 p.m.

Roberts Theater at Andrews Hall
The Center for the Performing Arts
at Saint Andrew’s School
Boca Raton, Fla.
PROGRAM
Saturday, Dec. 5, 2009 | Sunday, Dec. 6, 2009

Don Juan, TrV 156, op. 20  Richard Strauss
Concerto for Violin, Piano and Strings in D Minor  Felix Mendelssohn
   Allegro
   Adagio
   Allegro molto

   Mark Kaplan, violin
   Yael Weiss, piano

INTERMISSION

Symphony No. 7 in A Major, op. 92  Ludwig van Beethoven
   Poco sostenuto—vivace
   Allegretto
   Presto
   Allegro con brio

Yael Weiss and Mark Kaplan appear by arrangement with
Jonathan Wentworth Associates, Ltd.
www.Jwentworth.com
Mark Kaplan has established himself as one of the leading violinists of his generation. His consummate artistry has resulted in engagements with nearly every major American and European orchestra, including the New York, Berlin and Los Angeles Philharmonic Orchestras, the Cleveland and Philadelphia Orchestras, the Chicago and National Symphony Orchestras, and the symphony orchestras of London, Paris, Geneva, Barcelona and Budapest. He has collaborated with many of the world's foremost conductors, among them Ormandy, Tennstedt, Maazel, Masur, Dutoit, Bychkov, Comissiona, Conlon, Foster, Gatti, Rattle, Robertson, Salonen, Semkov, Skrowaczewski, Slatkin and Zinman; and has appeared regularly at festivals such as Aspen, Blossom, Chautauqua, Grant Park, Ravinia, Saratoga and Wolf Trap.

In addition to his solo music-making, Mr. Kaplan is also devoted to chamber music. From 1982 to 2000, he performed and recorded extensively with cellist Colin Carr and the late pianist David Golub, as the Golub-Kaplan-Carr Trio. Now, together with pianist Yael Weiss and cellist Clancy Newman, Mr. Kaplan is continuing that distinguished tradition, appearing as the Weiss-Kaplan-Newman Trio with recordings and performances world-wide.

Mr. Kaplan has a wide range of repertoire currently available on compact disc. Recently released from Koch International Classics are concerti of Berg and Stravinsky, the Lalo Symphonie Espagnole and the Concierto Espagnol of Joan Manen, all under the baton of Lawrence Foster. Other recordings include violin concerti of Bartók, Dohnanyi, Paganini, Wieniawski and Viotti; Spanish Dances of Sarasate; works with piano of Bartók and Schumann; the solo violin works of J.S. Bach; and trios of Brahms, Debussy, Dvorak, Fauré, Mendelssohn, Rachmaninov, Saint-Saens, Schubert, Smetana and Tchaikovsky.

Since 2005, Mark Kaplan has been Professor of Violin at Indiana University’s Jacobs School of Music, and prior to that he served as Professor with Distinction at UCLA. He is a graduate of the Juilliard School, where he was a student of Dorothy DeLay and recipient of the Fritz Kreisler Memorial Scholarship. Mark Kaplan plays a violin made by Antonio Stradivari in 1685, known as the Marquis.
Pianist Yael Weiss has been hailed by many of today’s greatest musicians and critics for visionary interpretations of surpassing depth, immediacy and communicative power. Following a recent recital, the Washington Post portrayed her as "a pianist who delves deeply and tellingly into that cloudy area where fantasy morphs into improvisation."

Ms. Weiss has performed across the United States, Europe, Japan, Korea and South America at such venues as the Kennedy Center, Carnegie Hall, Alice Tully Hall and London’s Wigmore Hall. Her New York recital debut, presented by the Metropolitan Museum, was acclaimed by the New York Times as, "remarkably powerful and intense… fine technique and musicianship in the service of an arresting array of music." A frequent soloist with major orchestras, Ms. Weiss has appeared with the Seattle Symphony Orchestra, Chautauqua Festival Orchestra, Prague Chamber Orchestra, Jerusalem Symphony Orchestra, Israel Chamber Orchestra, and the Brazil National Symphony, among others.

Yael Weiss’s discography encompasses piano works by over a dozen composers, with two recent releases, "Robert Schumann: Piano Works" and "88 Keys to Joy", both on the Koch label.

Ms. Weiss is also devoted to chamber music, and tours worldwide with her piano trio, the Weiss-Kaplan-Newman Trio with violinist Mark Kaplan and cellist Clancy Newman. Ms. Weiss is a regular favorite at international music festivals including the Marlboro, Ravinia, City of London, Banff, Parry Sound, Caramoor and Seattle Festivals.

Ms. Weiss has been honored with distinguished prizes from the 2002 Naumburg International Piano Competition and the Kosciusko Foundation Chopin Piano Competition, and has been a recipient of the Presser Award as well as grants from the America-Israel Cultural Foundation. She has presented masterclasses for universities throughout the US and Europe, and currently serves on the faculty of the Indiana University School of Music. She studied with Richard Goode and Edward Aldwell at the Mannes College of Music and with Leon Fleisher at the Peabody Conservatory. Yael Weiss makes her home in New York City and Bloomington.
Richard Strauss was to become one of the most celebrated, and controversial composers of the late 19th century, as well as one of its most famous conductors. The year 1885 was to be a turning point in Strauss’ life. He had been learning conducting from the great conductor Hans von Bülow. Then, with von Bülow’s sudden resignation as director of the Meiningen Orchestra, Strauss, only 21, took over conducting, preparing the orchestra for the first performance of Brahms’ Fourth Symphony, which the composer conducted.

In the same year, Strauss became increasingly fascinated by Wagner and by the music of Franz Liszt, who had essentially evolved the tone poem or symphonic poem. The tone poem was program music—an orchestral work with a much looser-knit, episodic structure that depicted the characters, moods and events in a story. Tone poems emerged out of two apparently contradictory trends. One was the Romantic interest in “picturing” in painting and novels, creating strongly drawn characters like Heathcliffe in Wuthering Heights or images of moonlight and ruined castles in Walter Scott’s Gothic novels. The other trend was music as the highest of the arts. Its legendary power to convey emotion was harnessed to the description of characters or events in the tone poem, and it was a potent combination. Strauss adopted the dictum, “New ideas must seek new forms,” which was a lodestone towards musical topics and philosophical ideas that supported the “new music of the future.”

His reputation as conductor on the rise, Strauss moved to Weimar, where his tone poem Don Juan (1888-89) put him firmly on the map as a leading composer of the new generation. As well as conducting extensively, Strauss’ major tone poems—Tod und Verklärung, Till Eulenspiegel, Ein Heldenleben and Also Sprach Zarathustra—were all written by 1898, very much the works of late Romanticism and the products of a highly charged if not hectic imagination, putting Strauss’ name on the map as a composer of lavish and flamboyant works.

Richard Strauss is one of the most vivid and theatrical orchestrators of the late 19th century. Using the idea of musical narrative, that the music follows the events, personalities and moods of the story rather than abstract instrumental forms like sonata form or rondo form, Strauss’ music is by turn theatrical, humorous and bombastic. In the tone
poems, Strauss implemented Liszt's idea of motivic transformation — a musical idea, often representing a person in the tone poems, returning in different guises as the work unfolds; different tempo, rhythmic shape or orchestral timbre, but always recognizable.

_Don Juan_ was written in 1888-89 and was premiered in November 1889 by the Grand Ducal Court Orchestra at Weimar, and its success contributed to Strauss' international reputation as a composer. It was inspired by a poem by the Hungarian poet Nikolaus Lenau, in which Don Juan searches for the ideal woman. When he cannot find her after various attempts at seduction, he drops his sword in a duel and dies. _Don Juan_ accordingly consists of several "mood pictures." From an initial flourish with timpani, the bravura opening material, fully scored with brilliant dotted figures in the brass underscored by percussion, characterizes the energetic personality of the Don. The second of these sections is a more restrained lyrical passage, richly orchestrated and building, in a succession of crescendos that is reminiscent of Wagner, to a short dramatic bridge related to the opening. The middle of the movement is introduced by harps and is the lyrical center of the piece. The melody carried by the horns and passed to flute and clarinets and then to the strings, shows Strauss' finely tuned orchestra palette as well as his skill in scoring for full orchestra.

The final section is a return of the roistering, flamboyant opening with Don Juan's theme strongly proclaimed in the brass against surging strings. But at the end of the work, instead of a grand, histrionic finale, momentum is pulled back (perhaps the moment when Don Juan drops his sword in the poem) into a dour, tolling melody with fragmented string trills. Sound dies away into silence.

_Felix Mendelssohn_ (1809-1847)

**Concerto for Violin, Piano and Strings in D Minor**

There are two remarkable musical talents beginning with "M"—Mozart and Mendelssohn—and two by the name of Franz, Franz Schubert and Franz Liszt.

There is a story about the young Liszt, who had gone to play and show his compositions to Salieri. After listening to the young prodigy, the elderly composer is reported to have said, "Ah yes, but you should have seen what the other Franz could do."

Mendelssohn as a young boy had also gone to see another famous mentor, the poet Goethe, who was very impressed with his talent and demeanor. Like Mozart, Mendelssohn's extraordinary talent for piano and composition was recognized early. The grandson of philosopher Moses Mendelssohn, he grew up in a home that was both cultured and wealthy, giving him maximum opportunity to develop his gifts. The violin and piano concerto, a fully worked-out composition in scale and material, was written in 1823 when Mendelssohn was only 14.
The concerto is in the usual three movements—allegro, adagio, allegro molto—but Mendelssohn takes on a special challenge of having two solo instruments of different families and capabilities. The violin is essentially a medium- and high-range melodic instrument; the piano is both a melodic and harmonic instrument with a large range and more powerful tone. Mendelssohn solves this problem by using the piano in several roles: as individual soloist, as accompanist to the violist and alternating the solo material between them.

The first movement begins with an urgent first theme presented by the orchestra, first soft then “forte” with string runs. D minor has special associations as a key of drama and urgency, most famously used by Mozart in his D minor Piano Concerto, K. 466, a work famous and admired by many composers, and the key that Mendelssohn would later use for one of his greatest chamber music works, the trio for piano, violin and cello. It is possible that perhaps unconsciously, Mendelssohn retained the interplay and sonority of this work when he came to write the trio. The second theme of the first movement in the orchestral exposition is a beautifully shaped melody in the strings with answering phrases, turning back to the urgent activity of the opening.

When the soloists enter, there is a presentational flourish for the piano answered by the violin, leading to a combined passage based on the first subject, which sounds almost like a part of a violin and piano sonata in the middle of a concerto first movement. This leads via more developed passage work to a suspended bridge into the second subject. The violin leads with this finely contoured second subject melody supported by a broken chord accompaniment in the piano.

The development is an extraordinary free-ranging fantasy for the two soloists, the piano having dramatic tremolando figures, the violin melody soaring above the intense piano writing. Mendelssohn capitalizing in particular on the dramatic capability of the piano, ranging right across the instrument. The recapitulation re-introduces the first subject opening of the movement, and again the soloists halt the action for a strong flourish that leads into more active interaction that builds in momentum. The lyrical second subject returns in D minor, touching a consolatory F major, but bringing out the melancholy aspect of the theme. This leads into a closing section of forward-driving energy, bringing the movement to an exciting close.

The adagio opens with a contemplative melody in the orchestra that defines the inward, lyrical character and mood of the slow movement. Like the first movement, each soloist provides an individual commentary on the opening melody, the piano alone then accompanying the violin, the passage extended into a long melodic reflection in both instruments in winding curves of melody. This sounds like a written-out improvisation which ultimately returns to the beautifully shaped opening in the orchestra. In the third movement, almost a gypsy rondo, Mendelssohn’s high energy writing gives the action to the piano and violin in a movement of tremendous character, variety and vitality.
An accomplished work for a composer of any age, the concerto for violin and piano is astonishing for a boy of 14.

Ludwig van Beethoven (1770-1827)
Symphony No. 7 in A Major, op. 92

Beethoven’s middle period works mark a decisive change in music’s direction, scope and stamp of individuality. While evidence of innovation can be traced in the first period piano sonatas and the op. 18 string quartets, it can be seen definitively in his third symphony, the “Eroica,” written in 1803. In contrast to the lucid texture, precise shaping and clarity of Mozart’s music which can be described as defining the Age of Enlightenment, Beethoven’s has the rhythmic drive, large-scale scope and individual stamp of the Age of Revolutions. The “Eroica” marks the first substantial work of Beethoven’s middle period (which includes the symphonies from the third to the eighth), and emerged with the composer suffering and confronting a major crisis—his deafness.

While the fifth symphony has long been the favorite of poetic interpretations of “fate knocking at the door” and Beethoven’s personal conflict worked out in the taut orchestral opposition in the first movement and the C major resolution in the finale, the seventh is considered by musicians and the music-loving public as one of Beethoven’s most magnificent works. Beethoven himself described it as “a grand symphony in A major (one of my most excellent works)” in a letter to the impresario Johann Peter Salomon to whom Beethoven was writing for help in finding a publisher for his works in London. Being in a major key, the seventh does not trace a tonal direction from minor to major as the fifth does, but the celebrated allegretto second movement is in A minor with two episodes in A major, and each of the four movements has a specific rhythmic pattern which is the core of the movement.

The opening introduction frames not only the first movement but the whole work. In its grandeur and spaciousness, it outlines the main key relationships of the work—a drop of a third from A major to F major, F major being the key of the scherzo, and also a secondary theme with a dotted rhythm in C major. In the allegretto, after the first A major section, the music turns to C major leading to the striking “ff” half cadence, after which the movement’s main theme in A minor returns, marvelously rescored with pizzicato strings.

Dotted rhythms, prefigured in the introduction, also characterize almost every bar of the first movement just as syncopation provides the driving rhythmic force for the finale, but as well as these superb outer movements, the second movement allegretto is one of Beethoven’s most original conceptions. In the tonic minor
of the work, it has almost no melodic line, only a repeated note E which gradually moves by step using a dactylic rhythm—long, short, short. The harmonic framework of the dactylic rhythm, though, provides the basis for one of Beethoven's most expressive variation movements. Set out in a five-part form, the A minor refrains are contrasted by two inner A major sections. The allegretto closes with one of the most subtly scored endings in the whole orchestral repertory. Like the allegretto, the scherzo is also a five-part form, but in this movement, the fall of keys by a third, introduced in the introduction, appears in the tonal planning of the scherzo. The dynamic presto scherzo sections in F major alternate with quieter, slower sections scored for wind and horns in D major, the key a third below F major. The seventh symphony develops from the rhythmic patterns and key planning of the introduction, so that, despite four highly characterized movements, it nevertheless has a powerful coherence which carries through the work's momentum and vitality.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 4

Albert-George Schram,
music director and conductor

Saturday, Jan. 30, 2010 at 7:30 p.m.

Sunday, Jan. 31, 2010 at 4 p.m.

Roberts Theater at Andrews Hall
The Center for the Performing Arts
at Saint Andrew’s School
Boca Raton, Fla.
Featuring winners of the annual Conservatory Concerto Competition

On Friday and Saturday, Oct. 16 and 17, 28 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 2009 Lynn University Conservatory of Music Concerto Competition.

See insert for program details.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 5

Albert-George Schram,
music director and conductor

Saturday, Feb. 20, 2010 at 7:30 p.m.

Sunday, Feb. 21, 2010 at 4 p.m.

Roberts Theater at Andrews Hall
The Center for the Performing Arts
at Saint Andrew's School
Boca Raton, Fla.
Symphonette No. 2
   Moderately fast
   Pavanne
   Very fast—racy

Concerto for Oboe and Small Orchestra in D Major, TrV 292
   Allegro moderato
   Vivace
   Allegro

   Joseph Robinson, oboe

INTERMISSION

Symphony No. 9 in E-flat Major, op. 70
   Allegro
   Moderato
   Presto
   Largo
   Allegretto

   Morton Gould
   Richard Strauss
   Dmitri Shostakovich
Despite never attending a conservatory, Joseph Robinson performed with distinction from June 1978 through September 2005 as principal oboe and as frequent soloist with the New York Philharmonic. A student of Marcel Tabuteau and John Mack, Joseph Robinson simultaneously served for 27 years as Head of Oboe Studies at the Manhattan School of Music, where in 2005 he received the Presidential Medal, the school's highest award, for meritorious service. His former students occupy many important positions in orchestras and schools around the world. He was appointed Distinguished Artist in Residence-Oboe at Lynn University in 2008.

Throughout his career Robinson has been a member of the governing boards of The Curtis Institute, Davidson College, Union Theological Seminary, Oberlin Conservatory, the Grand Teton Music Festival and Orchestral Seminar, the Brevard Music Center and many others. In 1989 he proposed, planned and arranged funding for the first two-week residency in the history of the New York Philharmonic, in Jackson Hole, Wyo. For Union Theological Seminary he produced "Heroes of Conscience," a concert/documentary with Bill Moyers and Christoph von Dohnanyi which won a New York EMMY as "Outstanding Performance Program of 1993."

A frequent speaker as well as oboe performer and clinician, Robinson has published articles advocating increased support for school music training programs ("What I Learned in the Lenoir High School Band" in The Wilson Quarterly), fundamentals of the interpretive art of music ("Oboists Exhale Before Playing" in the Instrumentalist), and orchestra development ("Raising the Demand Curve for Symphony Orchestras" in Harmony). For the past four years he has been Artist in Residence in the music department of Duke University, and during the winter and spring terms of 2010 he will be Visiting Instructor of Oboe at the University of North Carolina School of the Arts.

Dividing residency now between Blaine, Wash. and Durham, N.C., Robinson is married to violinist Mary Kay, a former 17-year member of the New Jersey Symphony Orchestra.
Morton Gould (1913-1996)

Symphonette No.2

American composer Morton Gould (1913-1996) was clear about his musical priorities. Although a talented pianist and conductor, and in fact was accepted to Julliard at age eight, he said that "composing is my lifeblood."

A teenager during the Depression in the '20s, Gould made money playing the piano in movie theaters, vaudeville and ballet studios in New York. When Radio City Music Hall opened in 1932, he became a staff pianist, then at age 21, in 1935, he joined the WOR radio station in New York. For the next eight years he conducted, composed and arranged music for WOR's weekly radio show “Music for Today,” reaching a wide audience through the classical and popular programs. Gould’s style integrated an eclectic mix of jazz, clues, gospel, folk and country and western. As well as orchestral music, he wrote for Broadway (Billion Dollar Baby), ballet (Interplay, Fall River) and movies (Cinerama Holiday, Windjammer). He was never an elitist composer but appeared on both television and radio, writing music for the "World of Music" series.

The four symphonettes were short orchestral works composed between 1933 and 1941, designed to fit a radio format of a short time frame and written in an accessible style for a wide audience. No. 2 was written in 1935. After the four symphonettes he went on to write three symphonies between 1942-48, and then, after a gap of almost 30 years, a symphony of spirituals in 1976.

The style of the second symphonette is a mixture of jazz and blues elements, using wire brushes on drums, glissandi and jazz harmonies. It has three movements: moderately fast, with vigor and bounce; pavane; fast and racy. Rhythmic drive and energy are the name of the game in the upbeat first movement. In the spirit of the American musical, almost as if set for a chorus line, the opening sharp-cut dotted figure makes a crisp entry. In a strong duple meter, the opening idea is tossed between one group of instruments and another. The sudden changes of dynamics and abrupt silences keep the listeners on their toes. After a crescendo, the main figure returns to bring the movement to a fanfare-like close.

A pavane, an elegant, courtly dance in medium-slow tempo, dates back to the Renaissance. In modern music Ravel had used the dance’s character for Pavane for a dead Infanta (Pavane pour une infante défunte). Gould’s pavane starts with a quiet, tick-tock background, as if we are waiting for the main idea to appear. At first he uses the tick-tock bassoon figure with short string phrases inserted in it,
still in “piano.” Gradually the background becomes louder, then strings take over the background figure against a more continuous cor anglais melody. In this subtly graded movement, the quiet, original tick-tock figure returns, and as if the clock has finally wound down, ends in silence. The third movement starts with a bang that initiates a movement of fast-paced drive. It is propelled forward by skirling brass, sudden cracks on timpani, abrupt dynamic switches, with a high energy dance sequence full of off-beat rhythms that drives to an exuberant close.

Richard Strauss (1864-1949)
Oboe Concerto in D Major, TrV 292

Richard Strauss had a long musical career as conductor and composer spanning nearly eight decades. Born in 1864, his musical style started with the late Romantic style of Brahms and Wagner (he was also a distinguished conductor of both composers’ works). Strauss lived through the tumultuous changes in the first decades of the 20th century, although his later works were influenced more by Neoclassicism than by either atonality or serialism, the other important compositional directions in the first half of the twentieth century. He lived through both World Wars and died in 1949.

Strauss was fortunate in his musical background that his father was a superb horn player. The family lived in Munich so that as a young boy Strauss had the opportunity to hear major orchestral works by Haydn, Mozart, Beethoven and Schubert. His precocious musical talent was evident, and he started composing early songs and chamber music. An important part of his development for orchestral music was attending rehearsals and later joining an amateur orchestra, the Wilde Gung’l, as a violinist.

Leaving Munich for Berlin, he caught the attention of the influential conductor and pianist Hans von Bülow, and was able to deputize for Bülow in conducting Brahms’ fourth symphony, which was important in advancing his conducting career. In the early years as a composer he was also very involved in Brahms’ music and influenced by his style. His reputation developed as a composer of large-scale, often flamboyant tone poems. Most of the famous ones, like Till Eulenspiegel, Don Quixote and Also Sprach Zarathustra, were written towards the end of the 19th century.

Strauss traveled extensively in America, conducting in many major cities, so like Mahler, his busy conducting schedule left him only the summers for extended work on his compositions. His next
major genre was opera, and he aroused both support and antipathy for his sensational works *Salome* and *Elektra*.

An international celebrity by the 1920s, Strauss moved to Vienna and continued his active musical life. With the rise of the Nazis, he was made president of the Reichsmusikkammer in 1933. It is difficult to believe that he did not see this as collaborating, or at least tacitly supporting, a corrupt regime, but various events in his life indicate that Strauss was more concerned about how political events would affect his career than acting out of ethical conviction.

The oboe concerto was inspired by American oboist John de Lancie, principal oboist of the Philadelphia Orchestra, who was part of a contingent of American soldiers instructed to commandeer Strauss' house at Garmisch. When de Lancie asked Strauss if he had ever considered writing a work for oboe, Strauss replied no, but that conversation gave him the idea to write a piece for oboe and orchestra. The work was written in 1945 and the premiere given in February 1946 in the Zurich Tonhalle, conducted by Volkmar Andreae with Marcel Saillet as soloist. In the first movement the soloist is at the forefront of the musical texture, but in a way that shows the oboe's lyrical tone to maximum effect. The musical language is essentially tonal—Strauss has effectively bypassed all the dissonant experimentation of the first part of the 20th century, and opted for a style that has more kinship with the lyricism of the 1840s rather than the 1940s. The medium-tempo movement is essentially built on variations of the opening oboe motif—a sustained note followed by three eighth-notes, then opening out into a lyrical flowering of the figure. There is a short allegro section in the middle of the movement, but the opening lyrical motif returns with exchanges with the orchestra and brings the movement to a quiet close.

The slow movement draws a reflective line for the oboe with sensitively scored orchestral accompaniment. Beauty of line and tone are both understated and lyrical. The opening expands into an orchestral interlude which comments on the oboe melody. When the oboe returns the line is even more simplified, showing the instrument's poetic qualities especially its sustained lyrical line, with a perhaps unconscious reminiscence of the slow movement of Brahms' clarinet quintet. Between the second and third movements is a quasi-recitative and cadenza bridge. The third movement is a perky, fast finale where the orchestra for the first time takes a more important role in interchanges with the soloist. Towards the end of the movement there is a solo cadenza, after which the music resumes in a softly contoured 6/8 and the lyrical quality of the first two movements returns, its charming wistful quality continuing to the end of the work.
Dmitri Shostakovich (1906-1975)
Symphony No. 9 in E-flat Major, op. 70

Dmitri Shostakovich 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. It was his first symphony, first performed in May 1925, that 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 atonal music was also performed including Berg’s 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 (as a dissident, corrupt form of music) and supporting melody and popular accessibility. Shostakovich’s opera Lady Macbeth of Mtsensk which has been playing to full houses for over 100 performances, was severely criticized by the Party newspaper Pravda in 1936. The opera was immediately taken out of the repertory, and Shostakovich felt so threatened for his safety that he withdrew his fourth symphony. He described the fifth symphony 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.

Just as the number five has enormous importance for symphonic composers, as it was Beethoven’s strong, groundbreaking minor key symphony (Mahler’s fifth, like Shostakovich’s, were crucial in their respective composers’ output) so the number nine is just as significant, as it was Beethoven’s “Choral” symphony, his last symphony and the final achievement in his symphonic output. After the Russians had been an important part of the Allied victory over the Nazis in 1945, there was a groundswell of expectation that Shostakovich would produce a major work for his forthcoming ninth, not least because he had announced previously that it would be about the greatness of the Russian people liberating their land from their enemies, and would be a large work with soloists and chorus.
By April 1945, when the Second World War ended, he had written most of the first movement, but then abandoned it. Perhaps he had bitter memories of the criticism of the fourth and eighth symphonies and felt he could not continue in this overblown celebratory style, or perhaps he had an intimation that the situation of deprivation for Russians during the war, himself included, would not be greatly changed afterwards and such a work was a hollow gesture.

After three months, he went back to the ninth which was composed quickly between July 26 and August 30. It turned out to be a very different kind of work, without words or chorus, an instrumental symphony that was much lighter and more ironic than expected, in a style that Shostakovich had used in the 1920s. The work had mixed reactions both in Russia and abroad, that the work was “inappropriate” in tone—implying too light and flippant—for the defeat of the country’s enemies.

Despite the public expectation, the ninth has very little to do with commemoration. Written in five movements, the three fast movements (the first, third and finale) are all fleet of foot and satiric in tone, the first movement using a cheeky, irreverent piccolo, the presto scherzo tossed off between a pair of clarinets in A and the finale introduced by a snooty bassoon. The last three movements are continuous, and in the middle of these, the fourth movement largo is weightier in character, with a fortissimo trombone and tuba chorale answered by a bassoon recitative. After the chorale and recitative repeat, the bassoon is accompanied by a sustained, pianissimo string chords, as a bridge into the finale, which the bassoon also leads, but in quite a quite opposite, cheeky and irreverent style. In a gesture defiant of expectations, Shostakovich demonstrated in his ninth that music is not necessarily determined by the circumstances of life, and that this ironic symphony makes a powerful statement about independence.
LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA NO. 6

Albert-George Schram,
music director and conductor

Saturday, April 10, 2010 at 7:30 p.m.

Sunday, April 11, 2010 at 4 p.m.

Roberts Theater at Andrews Hall
The Center for the Performing Arts
at Saint Andrew's School
Boca Raton, Fla.
Frühlingsstimmen, op. 410 (Voices of Spring)  
Johannes Strauss

The Wand of Youth (Music to a Child’s Play), Suites 1 and 2  
Edward Elgar

- Overture
- Minuet (Old Style)
- Sun Dance
- Fairy Pipers
- Fairies and Giants
- March
- The Little Bells (Scherzino)
- Moths and Butterflies (Dance)
- Fountain Dance
- The Wild Bears

INTERMISSION

Symphony No. 1 in B-flat Major, op. 38 (“Spring”)  
Robert Schumann

- Andante un poco maestoso—Allegro molto vivace
- Larghetto
- Scherzo—molto vivace
- Allegro animato e grazioso
Johannes Strauss (1825-1899)
*Frühlingsstimmen*, op. 410 (Voices of Spring)

Johann Strauss the younger (1825-1899) was a composer of waltzes and a maker of magic. (It may have been fortuitous but it is nevertheless significant that he died in 1899, just as Brahms died in 1897, before the eruptions of the 20th century that destroyed the stable world of upper- and middle-class Vienna). He was the son of the older composer and conductor of the same name, and grew up in a family surrounded by music, especially the waltzes and marches played by the Strauss Orchestra. Although the father wanted the younger Strauss and his brother Josef to go into the security of a commercial position, both decided to follow their father’s career and had a thorough training in composition, and also became accomplished pianists.

After his father died in 1849, the younger Strauss tried to gain favor with the young Austrian emperor Franz Joseph, since the most illustrious balls were at court and therefore the commissions that would make his reputation. The *Liebes-Lieder waltzes*, op. 114, from 1952, began a series of works, including polkas and marches as well as waltzes that ensured his fame, some of the most famous being the *Wienerwald*, op. 325 and *Wine, Women and Song*, op. 333. But if the *Blue Danube* was the most famous, hard on its heels was the charming *Voices of Spring* (written in 1883), with its curving upbeat and teasing melodic line with its graceful falling appoggiaturas. If the visual images of Vienna at its height of fame and culture in the 1880s were the splendor of the Ringstrasse, the sumptuous balls and the beautifully dressed men and women walking in the famous Prater park or drinking coffee at one of the elegant cafés, then the aural image that corresponds to the visual one is the euphonyous melody of Strauss waltzes. In *Voices of Spring* the 16-bar main section of the waltz is interspersed with interludes before closing with the main melody, and the work conjures up a leisured world of elegance and entertainment.

Edward Elgar (1857-1934)
The Wand of Youth Suites 1 and 2

If some composers, like Mozart, seem to transcend their own time and place, others, like Mussorsky in Russia and Elgar in England, are deeply rooted in their country. Elgar (1857-1934) was born into a large family in the village of Lower
Broadheath near Worcester. His father was a piano tuner and music dealer, and from his early years Elgar would take music from his father’s shop to study in the countryside surrounding his home village. The only one of the children to be born in the country cottage of Broadheath where the family lived before moving to Worcester, Elgar was sent back there for the holidays and he had close empathy with the gently rolling landscape of the nearby Malvern Hills, saying that: "There is music in the air, music all around us, the world is full of it and you simply take as much as you require." At ten he wrote music for a family play that would be the material he would draw on four decades later for this Wand of Youth suites.

Elgar learned his craft as a practical musician, playing violin in the orchestra of the Worcester and Birmingham Festivals, and also composed some of his early choral works for the Three Choirs Festival, which rotated between the towns of Hereford, Gloucester and Worcester. In 1884 he took his first job outside his home town in Birmingham as a violinist in W. C. Stockley’s orchestra. The same year travelled to London to hear Richter conduct the third symphonies of Schumann and Brahms, and two years, in 1886, later again came to London to hear a concert of Liszt’s music with the composer present.

1886 was an important year for Elgar, as Caroline Alice Roberts came to him for piano lessons. The daughter of a Major-General during the height of the British Raj in India, Alice was interested in Elgar’s evident intensity beneath his shy manner. Her widowed mother was against Alice having anything more than a professional association with Elgar as he came from “trade” as it was called in class-ridden early 20th century England, but despite her opposition they were married three years later. Alice was to provide the main support and encouragement for his work, as well as a bulwark against the depression to which he was prone due to the almost inevitable setbacks of the composer’s life.

The Enigma Variations (1899) was a turning point in Elgar’s life and development, showing a new command of orchestral color that would become part of his writing in the oratorio The Dream of Gerontius and the Cockaigne overture. Like Enigma, the Wand of Youth suites focused his orchestral writing, but they also evoked some of his deepest memories from childhood. His adult life was often far removed from his youthful roots, so these works were a musical recreation of that time, otherwise only experienced in memory or dreams. Since the suites were drawn from his earliest writing, he called them op. 1a and 1b respectively, even thought they were written and scored some forty years after the initial music for the family play. Unlike, Enigma, though, which is a work of passion and intensity as well as an expansive nobility, the Wand of Youth suites have a freshness, lightness and charm, as the earliest springs of a composer’s imaginative experience handled with all the orchestral skill of his maturity.
The first suite, dedicated to his friend C. Lee Williams, was written in 1907 and consists of seven sections: overture, serenade, minuet (old style), sun dance, fairy pipers, slumber scene, fairies and giants. It was first performed at the Queen’s Hall in London on Dec. 14, 1907 conducted by Sir Henry Wood. The second suite, dedicated to “Hubert A. Leicester, Worcester,” was written in 1908 with six sections: march, the little bells (scherzino), moths and butterflies (dance), fountain dance, the tame bear and the wild bears. It was first performed in Worcester as part of the Three Choirs Festival on Sept. 9, 1908, with Elgar conducting.

Robert Schumann (1810-1856)

Symphony No. 1 in B-flat Major, op. 38 (“Spring”)

Schumann was perhaps the most critical of the trio of early Romantic composers who Charles Rosen identified in his book The Romantic Generation for our understanding of the period and not just our appreciation of particular works in it. Where Chopin concentrated on piano music and Mendelssohn shared his rich musical talent between composing, piano performance and conducting, Schumann not only wrote music in all the major genres—solo piano music, chamber music, concerto, symphony, Lieder, choral music and oratorio—but was one of the most sensitive critics of the period. Like Berlioz, he gives us a first-hand view of the musical events of his time. He also provides insight into his own musical thinking through his personas of Florestan and Eusebius, the contrasted dynamic and dreamy sides of Romanticism through which he projects his reviews. In Schumann’s later writing he speaks more plainly in his own voice.

It is notable in Schumann’s output how he concentrated on particular genres at specific points in his life: piano music (1833-39), Lieder (1840) and symphonies (1841). This focused exploration may be seen as a desire to master all the important genres, while the turn from Lieder to symphony, which may have more than one motivation, may be seen as addressing the most important large-scale orchestral form in order to be evaluated at the same level as other great symphonic masters and not considered as just a composer of small forms.

Perhaps the motivation also came from Schumann’s wife Clara, who wanted him to write for the orchestra, with the view that in this way he would acquire the same public acclaim as Mendelssohn or Liszt. (Later that year he combined orchestral writing with the piano for her in the work that would later be the first movement of the A minor piano concerto). In four days and nights, from Jan. 23 to 26, 1841, Schumann completed the continuity draft (the melody and bass lines) of the first symphony. He orchestrated it in February and it was warmly received at its first performance on March 31 at the Gewandhaus with
Mendelssohn conducting, in a concert that Schumann counted as one of the most important in his career. It is a splendid work, full of rhythmic verve and fire. The first movement has an impressive introduction with a strong dotted rhythm, as Schumann calls for “Andante un poco Maestoso” (medium slow tempo, a little majestic). In the succeeding allegro, the first subject’s dotted rhythm is going to become the theme’s principal feature and that of the movement. It completely dominates the development, which starts with a surprising drop in dynamics, but the dotted rhythm emerges triumphantly in the recapitulation as the driving force of the movement.

Rhythmic interest also characterizes the Larghetto by the use of sustained notes over the barline which gives a flexibility and expressive ‘breathing’ quality to the slow movement and also by Schumann’s use of digressive lines—the melodic lines rises while the bass falls, creating a musical space pulled out between the outer lines, a space that Schumann invests with varied scoring and accompanying figures. Strongly characterized rhythm is also featured in the five-part scherzo (scherzo with two trios). Interestingly, Schumann uses the key of D minor (the submediant key) for this movement where the clearly articulated rhythmic phrasing of the scherzo of two two-bar units is undercut in the answering four-bar unit by syncopation. Schumann also starts the movement tonally off-center: we think we are in G minor, only for the music to divert and arrive at the movement’s key of D minor. Both trios, one in D major the other in B-flat major, play off faster tempi and one-in-a-bar momentum against the defined rhythmic phrasing of the scherzo. The finale, in cut common time (two in a bar) opens with an opening flourish that, in a different context, recalls the introduction to the first movement. It is followed by one of Schumann’s most felicitous ideas, a fleet-footed eighth-note figure that gives lightness and buoyancy to the whole finale. The second theme, related to the opening, is a crisply articulated figure, “piano,” scored for oboes and bassoons with pizzicato strings answered by a rising harmonic minor scale, “forte,” in the strings, and its light, cleanly defined writing is reminiscent of the style of Mendelssohn’s Midsummer Night’s Dream. (Since Mendelssohn was conducting the first performance, the similarity may have occurred to him too).

Schumann’s “Spring” symphony puts him on the map of early Romantic symphonists who bring new energy and direction to the genre. In a letter to his friend Koszmalny, Schumann wrote, “My works, I think, give food for reflection.” As well as reflection, they provide richly satisfying experiences for both performers and listeners.
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