LYNN UNIVERSITY
CONSERVATORY OF MUSIC

When talent meets inspiration, the results are extraordinary.

SPRING
PHILHARMONIA
PROGRAMS

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Welcome to the 2006-2007 season. This season represents another opportunity to share the beautiful world of music with you, our wonderful patrons. 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.

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.

The program this season 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
The Lynn University Conservatory of Music attracts some of the world's most talented young musicians. Here, these student-artists, who hail from more than a dozen countries, hone their knowledge and pursue their degrees in instrumental performance, preparing to join the world's leading symphony orchestras and most prestigious graduate music programs. More than 98 percent of Lynn University Conservatory of Music alumni establish careers in music performance following graduation.
TOPPELS ESTABLISH ENDOWED SCHOLARSHIP

The Toppels, generous supporters of Lynn University and the Conservatory of Music, have pledged $500,000 to establish the Harold and Patricia Toppel Endowed Scholarship at the Conservatory of Music. President Kevin Ross noted, “Harold and Pat Toppel have been longtime friends of this institution and we thank them for their commitment and recognition of the high quality of our conservatory and its bright future.” Dean Jon Robertson added, “The Toppel Endowed Scholarship will be instrumental in training talented young student-musicians at the Conservatory of Music; the Toppels have made a significant contribution to the future of classical music both locally and internationally.”

Passionate philanthropists, Harold and Patricia Toppel established the Toppel Family Foundation to support charitable and cultural organizations throughout South Florida. Pat Toppel is a founding member of the Friends of the Conservatory and serves on the board.

“We believe the Conservatory of Music at Lynn University is a great asset to Boca Raton and we want to help ensure that the best and brightest have an opportunity to bring their talent to South Florida.” —Patricia Toppel

WAYS TO SUPPORT THE CONSERVATORY

You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift makes a tremendous difference to our students and the excellence of our programs.

The Annual Fund

A gift to the Annual Fund can be designated for scholarships, various studios, special concerts or to the General Conservatory Fund.

Contributions

Tax-deductible contributions to the Conservatory Scholarship Fund help support our promising young musicians.

Volunteering

Contact the ticket office manager at 561-237-9000 for more information on volunteering.
One of the leading conservatories within a university environment, Lynn's Conservatory of Music admits a highly select group of gifted music students who pursue rigorous performance training in solo, chamber and orchestral music. For some students, however, meeting the costs associated with a first-rate music performance education can be highly challenging. And beyond regular operating expenses, the conservatory each year must fund additional activities such as student travel and hosting visiting conductors and artists.

That's why the work of the Friends of the Conservatory of Music is so important. This dedicated group provides financial support for scholarships. Since its establishment in 2003, the Friends of the Conservatory of Music has raised significant funds for the conservatory through membership dues and special events—chief among them, the highly popular Family Holiday Concert.

Beyond outstanding music, members of the Friends of the Conservatory of Music also have the opportunity to enjoy the company of others who share their enthusiasm for the conservatory and its mission. Members gather throughout the year for membership meetings and an annual tea in March. Specific musical programs are provided by the faculty and students for these special events.

Please join us in furthering excellence at the Conservatory of Music and transforming the lives of talented young musicians.

Four classes of membership are offered:

- Life Member: $1,000
- Benefactor: $250
- Patron: $100
- Friend: $50

Dues are fully tax-deductible. In addition, Life Members receive a memorial plaque that visibly demonstrates their commitment to Lynn's Conservatory of Music.

We look forward to your joining our cause in helping these exceptional students. For more information, please call 561-237-7467.

Thank you from all of us at the Friends of the Conservatory of Music as well as the current and future Conservatory of Music scholarship students.
our Lynn University Philharmonia Orchestra

The Lynn University Conservatory Philharmonia Orchestra sets the standard for conservatory level symphonic training. Now in its 14th season as a full symphony, 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 Symphony Orchestra and the Nashville Symphony.

The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993 and has been part of Lynn University since 1999, when Lynn took over the operations of the music division of the Harid Conservatory and formed 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 a minimum of six 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.

Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg, and many guest conductors such as David Lockington, Zeev Dorman, Joseph Silverstein and others. It has performed in such venues as the Lincoln Theater in Miami Beach, the Coral Springs City Center, the Spanish River Church in Boca Raton and the Broward Center for the Performing Arts.
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 Bachelor of Music, Master of Music and Doctor of Musical Arts degrees 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 department of music at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his D.M.A.

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.

This is Robertson's second year as dean of the Lynn University Conservatory of Music.
A native of the Netherlands, Schram is resident conductor of the Columbus (Ohio) Symphony Orchestra and resident conductor of the Nashville Symphony in Tennessee. He is also frequent guest conductor at the Charlotte (N.C.) Symphony Orchestra 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 (Ky.) 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 Netherland Radio Orchestra and the Netherland 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
Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #4
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, music director and conductor
Lisa Leonard, piano
Marc Reese, trumpet

Saturday, Feb. 3, 2007
7:30 p.m.

Sunday, Feb. 4, 2007
4 p.m.

Saint Andrew's School
Boca Raton, Fla.
Aaron Copland (1900-1990)
*Fanfare for the Common Man*

Samuel Barber (1910-1981)
*Adagio for Strings*

James Stephenson III (1969-)
*Concerto for Piano, Trumpet and Strings*
   I. Moderato, Bold
   II. Intermezzo
   III. Adagio
   IV. Interlude
   V. Con fido

Lisa Leonard, piano; Marc Reese, trumpet

Wolfgang Amadeus Mozart (1756-1791)
*Symphony No. 41 in C Major ("Jupiter"), K. 551*
   I. Allegro vivace
   II. Andante cantabile
   III. Menuetto and Trio, Allegretto
   IV. Molto Allegro

* World premiere, commissioned by the Lynn University Conservatory of Music
LISA LEONARD

Hailed as a pianist who "communicates deep artistic understanding through a powerful and virtuosic technique," Lisa Leonard enjoys a diverse career as soloist, chamber musician and educator.

In 1990 at the age of 17, Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy Center. She has appeared as soloist throughout Europe, Japan, Russia and North America with many orchestras including recent performances with the International Music Festival Orchestra, the Oregon Mozart Players and the Simon Bolivar Orchestra of Venezuela. An active chamber musician, she has performed with members of the Berlin, Vienna, New York and Cincinnati Symphonies in addition to members of the American and Mendelssohn String Quartets and Empire Brass quintet in performances featured on National Public Radio's *Performance Today* and *Command Performance* programs. Her love of new music has resulted in several premieres of both solo and chamber music including James Aikmans' Sonata No. 3 with violinist Alexander Kerr, concertmaster of the Royal Concertgebouw Orchestra.

Leonard has served on the faculties of the North Carolina School of the Arts, the Meadowmount School of Music and the Las Vegas Music Festival. She has performed at the Pacific Music Festival, Gilmore International, Caramoor, the East/West International Festival, and is a member of the Palm Beach Chamber Players. She can be heard on the Klavier, Centaur and Summit labels and is currently working on a recording featuring the unknown Romantic composer, Hans Seeling.

A native of Washington, D.C., Leonard received her M.M. and B.M. from the Manhattan School of Music, where she was the premiere recipient of both the Rubinstein and Balsam awards, two of the highest given. Her former teachers include Marc Silverman, Eric Larsen, Suzanne W. Guy, Isidore Cohen, Thomas Schumacher, Cynthia Phelps, David Geber and the Meadowmount Trio.
Internationally acclaimed trumpeter Marc Reese joined the Empire Brass in 1996. Reese maintains a busy schedule as chamber musician, soloist and educator, touring extensively throughout the United States, Europe and the Far East. He continues to receive critical acclaim for his work including recent performances at the Kennedy Center, Suntory Hall and Salzburg's Mozarteum.

Reese is highly regarded as an orchestral musician, having been engaged to perform with the New York Philharmonic, Cleveland Orchestra and the Boston Symphony Orchestra. He frequently performs and teaches at the world's great summer festivals including appearances at Marlboro, Tanglewood and the Pacific Music Festival.

In addition to recording for Telarc with the Empire Brass, Reese has recorded for Sony with the Boston Pops and has been featured on the Naxos label with the Boston Modern Orchestra Project. He has performed on PBS' Evening at Pops, throughout China with the Shanghai Symphony and has appeared on Japan's NHK TV. Reese also has been featured on the St. Paul Sunday and Performance Today radio programs.

Reese spent his formative years studying at the Juilliard School and Tanglewood Institute. He went on to receive his B.M. and M.M. degrees from Boston University and the New England Conservatory, respectively. His former teachers include Roger Voisin, Timothy Morrison, Mark Gould and Melvyn Broiles.

An advocate of new music, Reese has premiered several works and has commissioned numerous compositions for the trumpet in various settings. He also has created dozens of new arrangements for brass quintet and solo trumpet.

Reese is a trumpet artist and clinician for Conn-Selmer and plays Bach Stradivarius trumpets exclusively.

For more information, please visit www.MarcReese.com.
Aaron Copland,  
*Fanfare for the Common Man*  

Born in New York on Nov. 14, 1900, Aaron Copland was the son of Lithuanian and Polish immigrants. Copland showed early musical ability on the piano and took harmony lessons with Rubin Goldmark. At 20, he went to study with the famous teacher Nadia Boulanger, who encouraged Copland to pursue compositional innovation. During his Paris years (1921-24) Copland heard a lot of new music, being especially influenced by Igor Stravinsky, and immersed himself in the climate of contemporary literature, ballet and plays. Unlike more austere American composers like Elliott Carter, Copland developed an accessible style with cross-currents between jazz and popular American music which gave his music wide appeal. Among his best known works are the ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1943-44) for the Martha Graham Dance Company.

Copland said later about the Fanfare that he wanted to compose “a traditional fanfare, direct and powerful, yet with a contemporary sound.” Following the percussion opening, the trumpet figure, at first played solo, then harmonized by the brass ensemble, recalls military fanfares as well as the heritage of the open plains of the pioneering West.

Samuel Barber,  
*Adagio for Strings, op. 11*  

Romanticism is as much the landscape of the heart as the scaffold of time. While the Age of Romanticism is associated with the period of the 19th century, its influence extends far beyond then into our own time, because the musical shaping of yearning and farewell also has meaning for us as an authentic depiction of expressing emotion. The *Adagio for Strings* is one of Barber’s best known works, speaking directly and accessibly when many other 20th century American composers were more insular in their methods and abstruse in their musical language. Barber’s style is informed by a soaring vocal lyricism with strong roots in tonal language, especially for the delineation of pathos in minor keys.

In his early studies he benefited from the financial support and encouragement of Mary Curtis Bok, founder of the Curtis Institute [of Music], and from European travels which brought him to the Salzburg Festival in 1937. The *Adagio for Strings* is an arrangement of the second movement of his
string quartet, written in 1936. It was conducted by Arturo Toscanini with the NBC Symphony Orchestra in 1938 and has stayed in the repertory ever since.

The work opens with an affective figure, a rising, step-wise third, repeated on successive, ascending notes—the very gesture of yearning. By means of harmonic suspensions (chords delayed from “coming home”), the music creates a sense of searching, of questioning, modulating from the plaintiveness of the minor mode to its relative major.

The main theme is then restated in minor as at the opening, but through an increasing crescendo, rises in pitch and intensification. As the lower strings drop out, the violins are held suspended in their highest tessitura. Then, suddenly, silence: the cellos and basses re-enter softly and the opening theme returns, only now, in a reverse trajectory. The sound ebbs away in a decrescendo, in an open-ended gesture of farewell.

James Stephenson III,
Concerto for Piano, Trumpet and Strings

This new work, which is receiving its world premiere in these concerts, has been commissioned by and written for Lynn Conservatory of Music faculty Lisa Leonard, piano, and Marc Reese, trumpet. The unusual combination of instruments appears in Dimitri Shostakovich’s Piano Concerto No. 1, op. 35, and one of James Stephenson’s intentions was to write a “companion piece” to the Shostakovich, only one that would give equal importance to the two instruments in his work.

Stephenson’s musical career and compositions are grounded in performance. A trumpeter by training and profession, he has been the assistant principal trumpet of the Naples Philharmonic in Florida since 1990, and continues to be actively involved in performing as well as composing and arranging. In 1993, when he was asked by a conductor to do some arranging, he started writing his own pieces. During the last five or six years he has switched his primary emphasis to composing instead of performing.

One major impetus for composition came from a summer program at Northwestern University where the group’s assignment was to talk about what made music bad, and then to write a piece of “bad music.” To Stephenson’s surprise, the piece turned out well! He realized that his performance background gave him knowledge of what sounded “good” in different instrumental combinations, and that audiences like to be involved and engaged with the performance. His evident success can be seen in his American Fanfare, which won first prize in a composition competition sponsored by the Florida Orchestra. He believes that the most important stylistic elements in his works are accessibility and interesting challenges for the performers, as well as the works containing more inward discoveries when we study his scores. All of those qualities are abundantly evident in the new concerto.

Wolfgang Amadeus Mozart,
Symphony No. 41 in C Major (“Jupiter”), K.551

Mozart’s “Jupiter” symphony was the last of the trio of symphonies written in the astonishingly short time of six weeks in the summer of 1788. The title “Jupiter” was not given by Mozart but by a publisher. Nevertheless, it conveys a sense of the work’s grandeur and spaciousness in the key of C major.

The first movement plays off the contrasts between loud and soft dynamics, and rhythmic incisiveness versus lyricism. In the opening, the first theme pits the strong initial phrase against the quieter answering phrase, just as, on a larger scale, the brilliantly
articulated first section, ending with a clear cadence or “breathmark,” is contrasted with the lyrical, softer second subject in the violins.

Writers like Leonard Ratner and J. Peter Brown have called the opening of the second movement—Andante cantabile in F major—a sarabande, with its strong accent on the second beat of the second bar. If it is, it’s a very peculiar one. The movement opens with the first violins alone, and it is not at all clear if the movement starts on the beat but with a feminine opening, or is upbeat. This play with meter and time is also heard in the second subject which has two “faces”: the minor key “face” is intense and impassioned, with a heartbeat string accompanying figure; the major key “face,” by contrast, is calm and lyrical. In one of Mozart’s most beautifully contoured slow movements, the coda replays the opening, but then restores the meter of three beats to bring it to an exquisite close.

The minuet and trio replays the contrasts from the first movements, only now in the order soft/loud and lyrical/articulated. In three-part form, the minuet brings back the trumpet and drums that had been absent from the lyrical slow movement. Between the full-scale scoring of the outer sections, the trio has a reduced texture of three lines of music and starts with an ending figure, the kind of musical joke we would expect to find in Joseph Haydn’s symphonies.

Mozart’s contrapuntal finale has been the subject of numerous studies. It was in church music and as a study for compositional technique that contrapuntal writing is normally found, not in the symphony, especially in the finale, which traditionally ends the work with a movement faster and lighter than the first movement. Mozart shows his skill to represent the earlier contrasts from the first movement and combine the most spirited symphonic writing with the most assured contrapuntal techniques. The five-part coda, with its independent, superimposed lines, resolves onto a clear affirmation of the home key, to crown Mozart’s symphonic achievement.
LYNN UNIVERSITY
Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #5
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, music director and conductor

Saturday, March 31, 2007
7:30 p.m.

Sunday, April 1, 2007
4 p.m

Saint Andrew's School
Boca Raton, Fla.
PROGRAM

Saturday, March 31, 2007
Sunday, April 1, 2007

Christopher Theofanidis (1967-)
*Rainbow Body*

Ney Rosauro (1952-)
*Concerto for Marimba and String Orchestra*

Piero Alves Guimaraes, marimba
Winner, 2006 Lynn University Conservatory of Music concerto competition

Johannes Brahms (1850-1896)
*Symphony No. 4 in E Minor, op. 98*

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato
Christopher Theofanidis, Rainbow Body

Christopher Theofanidis, born in 1967 in Houston, has music on both sides of his family. His father, also a composer, was born in Greece while his mother was an assistant to David Gockley, the former general director of the Houston Grand Opera. Theofanidis’s background was in both classical 20th century composers, like Sergei Prokofiev and Béla Bartok, and in pop and rock music. This eclecticism helps give a wide appeal to his music, which is popular with both audiences and orchestral players.

He has written works for many leading orchestras, including the Atlanta and Houston Symphony Orchestras, the Oslo Philharmonic and the London Symphony Orchestra, and was the Composer of the Year in the 2005-06 season for the Pittsburgh Symphony Orchestra. He also teaches composition at the Juilliard School and at the Peabody Institute in Baltimore.

Rather than removing himself from the orchestral music of the past, Theofanidis has embraced it. In addition to the symphonic repertory of the 18th and 19th centuries, he makes a rapprochement with music of the more distant past and makes it fresh and contemporary. Rainbow Body, composed in 2000, is based on a sequentia by the medieval princess and mystic Hildegard of Bingen. Not only does the piece refer to Hildegard’s melody, but it conveys a similar luminous quality, like contemplating the immense landscape of space. In this way, Rainbow Body is a contemporary tone poem, but instead of looking out toward the horizon, it opens up the vista to look up.

The work is continuous but contains several sections, which are played successively. After a mysterious, fragmented opening with shreds of string recitative, the main melody appears in the strings, sonorous, melodious and calm, but surrounded by a halo of resonance. A strong incisive chord introduces the second section which builds in power and momentum, with tuned percussion, brass and wind instruments with their flurries of phrases, like the echoing effect in a large empty cathedral.

A single pitch provides the connection to the third section, and not just the connection—it underpins the return of the opening melody with the resonance of overtones of a perfect fifth and the melody’s return, phrase by phrase, to the home pitch like a chanting tone. In the final section announced by brass fanfares and a five-note descending figure, the music blazons out to make an impressive close.

Ney Rosauro
Concerto for Marimba and String Orchestra

Ney Rosauro was born in Rio de Janeiro, Brazil, and is a versatile contemporary musician—composer, teacher and percussionist. By the age of 18 he was playing guitar and electronic bass in nightclubs in Brazil, but it was not until he was studying at the University of Brazil that he first encountered percussion instruments—a discovery so revelatory to him that he decided to follow this new direction in his career.

In 1980, Rosauro went to Germany to study with Siegried Fink, and during this time he developed his marimba technique by writing pieces for the instrument that would demonstrate its harmonic, dynamic and virtuosic...
capabilities and incorporate the sharp-edged rhythmic elements of jazz and avant-garde music. The concert performance will include three of the work's four movements.

The first movement is based on repetition patterns worked into a kaleidoscope of sections which show the background of Brazilian popular music and dance music. Opening with a strophe of four descending notes between soloist and orchestra, the marimba elaborates the melody in beautifully balanced phrases in duple time. The second section contrasts with a clear-cut, offbeat gestural figure in the marimba, which dissolves into a short flurry of trills. In the third section in triple time, which is like a waltz, the marimba elaborates patterns of ascending and descending scales, while the last section brings back the four-note figure of the opening. The orchestra closes out the movement softly on repeated notes to parallel its opening.

The second movement is strongly influenced by jazz rhythms and opens with a striking gesture, leading to a syncopated rhythmic figure which acts as an ostinato. Then the orchestra takes up the ostinato figure while the marimba elaborates over it. This leads into a cadenza (marimba solo section) with shimmering soft clusters and cascades of notes, which lead back into the last section of the movement with its syncopated rhythms. The third movement is a fast "moto perpetuum," which contains incised rhythmic groups in both marimba and orchestra with extensive interplay between them, with brilliant exchange between soloist and orchestra.

Johannes Brahms, Symphony No. 4 in E Minor, op. 98

Considered one of the most important groups of large-scale orchestral works after Ludwig Von Beethoven, Brahms' four symphonies hold a special place in his output. For many years Brahms was reluctant to publish a symphony until he had gained experience in chamber music and concerto, as he was highly self-critical and concerned with the inevitable comparison with Beethoven.

The fundamental "building block" of Brahms' fourth symphony in E minor, composed in 1885, is the interval of a third. The first movement opens with a broadly spaced, yearning melody in the violins of a falling third alternating with its inversion, a rising sixth. The opening melody is based on a chain of descending thirds, and thirds can be traced throughout the whole work. Following Beethoven's use of four-movement symphonic form, the first movement unfolds a sonata design based on two principal ideas—the opening, yearning melody, then, after a rhythmic "heralding" figure in the woodwinds, a long-spanned, beautiful cello melody. The middle section of the movement intensifies exchanges between instrumental groups. When the heralding figure returns, it announces a mysterious, elongated appearance of the opening idea. This leads, in turn, into the last main section of the movement.

Brahms picks up the keynote E from the first movement to make the transition to the second movement, Andante moderato (moderately slow). The unaccompanied and unharmonized horn opening hinges between
Program Notes Continued

an upper and lower third from E, then opening out into a lyrical melody in E major in the clarinets with pizzicato strings, repeated in the violins in one of Brahms' most radiant orchestral textures.

The scherzo, Brahms' only true scherzo in the four symphonies, once again picks up the third relationship heard in the first and second movements. This energetic movement is in C major, which is the interval of a third away from E minor, the key of the work. Unlike the usual triple time for the scherzo, it is in 2/4 time, often accentuating the second beat of the bar.

The finale is the crown of the work and of Brahms' symphonic achievement. It is a chaconne/passacaglia, a form most often used in the Baroque period as a series of variations on an eight-bar theme and harmonic pattern, although Brahms once again shows his indebtedness to Beethoven, as the finale of the ninth symphony is also a set of variations. Each variation in Brahms' finale follows the model precisely, with variety provided by scoring and difference of rhythmic patterns from one variation to the next. The movement is laid out in three large sections—E minor, E major, E minor—and after the more inward quality of the E major section, the final incisive section drives forward to a powerful conclusion of the work.

"A Steinway is a Steinway, and there is nothing like it in the world."
—Arthur Rubinstein
Legendary Steinway Artist

STEINWAY PIANO GALLERY... the official musical partner to Lynn University
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<td>Bud Holmes, Georgi Shterev</td>
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<tr>
<td><strong>PERCUSSION</strong></td>
<td>Chris Tusa, David Pierce, Piero Guimaraes, Monica Herrera</td>
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<td><strong>PIANO</strong></td>
<td>Amanda Albert, Michael Anderson, Krume Andreevski, Daniel FaveroDePadua</td>
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<td>Inara Ferreira, Mikako Parkinson, Ni Peng, Karl von Richards, Oliver</td>
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<td>Salonga, Raquel Silva, Marco Topic, Thomas Wierzbicki</td>
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<td>* piano when orchestration requires</td>
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</table>
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Feb. 5, 2007
Ain't I A Woman?
New chamber music theatre work performed by the Core Ensemble with Liz Mikel, actress
7:30 p.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

Feb. 11, 2007
National Violin Competition
Presented by the Lynn University Conservatory of Music and the National Society of Arts and Letters
9:30 a.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

Feb. 17, 2007
Jan McArt Presents
Libby Dodson's Live at Lynn: 100 Years of Broadway
2 p.m.
Amarnick-Goldstein Concert Hall
561-237-7500
www.lynn.edu/liveatlynn

Feb. 25, 2007
Devoted to Debussy
Roberta Rust in Recital
4 p.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

Feb. 28—March 4, 2007
2007 Sunshine State Conference Basketball Championships
de Hoernle Sports and Cultural Center
www.lynn.edu/sschoops

March 1—2, 2007
Mostly Mozart
7:30 p.m.
Amarnick-Goldstein Concert Hall
561-237-9000
www.lynn.edu/music

March 10, 2007
Jan McArt Presents
Libby Dodson's Live at Lynn: Shields & Yarnell
8 p.m.
Amarnick-Goldstein Concert Hall
561-237-7500
www.lynn.edu/liveatlynn

March 16, 2007
David Gergen, Advisor to Presidents
Dively Frontiers in Globalization Luncheon Lecture Series
12 p.m.
Louis and Anne Green Center for the Expressive Arts
561-237-7798
www.lynn.edu/dively