LYNN UNIVERSITY
CONSERVATORY OF MUSIC

SPRING
PHILHARMONIA
PROGRAMS

Sponsored by Bank of America
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Welcome to the 2005-2006 season. This being my first year as dean of the conservatory, I greet the season with unabated enthusiasm and excitement. The talented musicians and extraordinary performing faculty at Lynn represent the future of the performing arts, and you, the patrons, pave the road to their artistic success through your presence and generosity. 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 set a superior standard for music performance worldwide.

This season also holds special meaning for me as I share with my wonderful colleague, Maestro Albert-George Schram, the conducting responsibilities of the philharmonia, as well as joining my faculty in chamber music performances.

As the conservatory continues to expand and excel, your active support, sponsorships, and direct contributions will ensure our place amongst the premier conservatories in the world.

Please join us for a wonderful season of great music!

Dr. 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.
To build upon our excellence, we need your help. You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift may be designated for the following:

**The Annual Fund** – a gift to the Annual Fund can be designated for scholarships, various studios, special concerts or to the General Conservatory Fund.

**Adopt-a-Student** – You may select from the conservatory's promising young musicians and provide for his or her future through the Conservatory Scholarship Fund. You will enjoy the concert even more when your student performs. A gift of $25,000 adopts a student for one year. A gift of $100,000 pays for an education.

**Estate Gift** – an estate gift will provide for the conservatory in perpetuity. Your estate gift may be made as a gift of appreciated stock, real estate or cash. An estate gift is the ultimate way to provide for the future success of the conservatory.

**Contributions** – you may make a tax-deductible contribution to the Conservatory Scholarship Fund when completing your ticket order; simply indicate your gift in the “contribution” line on the envelope enclosed on the last page. Your order and gift are included in one convenient payment. Your gift makes a tremendous difference to our students and the excellence of our programs.

**Volunteering** – help support the Conservatory of Music by becoming a volunteer. Contact the ticket office manager at 561-237-9000 for more information.

Visit the university's Web site at www.lynn.edu and click on the “Support Lynn” option for opportunities to support Lynn University.
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 and other vital needs. 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 November. 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: $35

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 561-237-7766.

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.
The Lynn University Philharmonia sets the standard for university level symphonic training. The Lynn University Philharmonia is directed by Albert-George Schram, former resident conductor of the Florida Philharmonic and resident conductor of the Columbus Symphony Orchestra. The philharmonia was first formed in 1991 as the Harid String Orchestra with the founding of the conservatory. It became a full symphony orchestra in 1993. As an integral part of the training of both graduate and undergraduate music students of Lynn University, the philharmonia offers excellent orchestral 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, Claudio Jaffé, Sergiu Schwartz 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. Now in its 11th season as a full symphony orchestra, the Lynn University Philharmonia Orchestra continues to present high-quality concerts with a wide repertoire.
Maestro Jon Robertson enjoys a distinguished career, as a pianist, conductor and academician. He was awarded a full scholarship six consecutive years to The Juilliard School of Music, earning B.M., M.S., and D.M.A. degrees in piano performance as a student of Beveridge Webster.

After completing a master's degree at Juilliard, he was appointed chair of the Department of Music at Oakwood College in Huntsville, Alabama. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his 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 and served until 1987.

In 1982, Maestro Robertson became the conductor and music director of the Redlands Symphony Orchestra.

As guest conductor, Maestro Robertson has conducted orchestras nationally and internationally, including: the San Francisco Symphony at Stern Grove and in Davies Hall; the Beijing Central Philharmonic in China; the Cairo Symphony Orchestra in Egypt, where he is a regular guest conductor; and the Armenian Philharmonic Orchestra in Yerevan, where he was the principal guest conductor from 1995-1998. Maestro Robertson has also conducted the Bratislava Chamber Orchestra at the Pianofest Austria at Bad Aussee, Austria, and most recently in South Africa, at the University of Stellenbosch International Festival.

Dr. Jon Robertson has just begun his tenure as dean of the Lynn Conservatory of Music.
OUR CONDUCTOR

Albert-George Schram

A native of the Netherlands, Dr. Schram is resident staff conductor of the Columbus Symphony Orchestra, a principal guest conductor of the Charlotte Symphony Orchestra, and resident conductor of the Lynn University Conservatory of Music Philharmonia Orchestra. He was the resident conductor of the Florida Philharmonic. His longest tenure has been with the Columbus Symphony Orchestra, where he has worked in a variety of capacities since 1979.

 Concurrently, Dr. Schram was 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, Dr. Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra’s subscription series enjoyed exceptional growth under his artistic guidance.

Dr. Schram’s recent 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 recent and upcoming guest conducting appearances include the Florida Philharmonic, Dallas Symphony Orchestra, Tucson Symphony, Oklahoma City Philharmonic, Spokane Symphony, Louisville Orchestra, Dayton Philharmonic, Charlotte Symphony, Nashville Symphony, Shreveport Symphony, San Antonio Symphony, Ballet Metropolitan, and the Akron University Opera.

Dr. 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

Jon Robertson, guest conductor
Brandie Phillips, violin
Vadim Makhovskiy, viola
Anastasia Agapova, violin
Ciprian Stancioi, clarinet

Friday, Feb. 10, 2006
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Joseph Curiale (b.1955)
Joy from Awakening (Songs of the Earth)

Ernest Chausson (1855-1899)
Poème, op. 25

Brandie Phillips, violin

Béla Bartók (1881-1945)
Viola Concerto, op. posth.
   I.  Moderato
   II. Adagio religioso - Allegretto
   III. Allegro vivace

Vadim Makhovskiy, viola

INTERMISSION

Serge Prokofiev (1891-1953)

Violin Concerto no. 1 in D major, op. 19
   I.  Andantino
   II. Scherzo. Vivacissimo
   III. Finale. Moderato

Anastasia Agapova, violin

Carl Maria von Weber (1786-1826)

Concertino in E-flat major for clarinet and orchestra, op. 26

Ciprian Stancioi, clarinet
BRANDIE PHILLIPS

A native of Texas, violinist Brandie Phillips started playing the violin at the age of four. She studied with Alexander Serafimov in Texas and attended master classes with Zakhar Bron at the 2003 Summit Music Festival in New York, Taras Gabora at the 2002 Casalmaggiore Music Festival in Italy, Eugene Gratovich at the 2002 International Music Festival in Viana do Castelo, Portugal, and with Sergiu Schwartz at the 2004 and 2005 Bowdoin International Music Festival in Maine.

Brandie's performance highlights include concert appearances in the Street Concerts subscription series in Austin, Texas, and the San Angelo Museum of Fine Arts Chamber Music series. She has appeared as a soloist with the San Angelo Symphony Orchestra and the Texas Tech University Festival Orchestra on numerous occasions. She represented the entire state of Texas music education community in a solo performance before an audience of 5,000 at the opening session of the 2003 Texas Education Agency's Mid-Winter Adminis-trator's Conference. Already an experienced orchestral player, Brandie was concertmaster of the Texas Music Educators Association's All-State Symphony Orchestra, as well as the concertmaster of the 2001 National Festival Orchestra that performed at Carnegie Hall under the direction of Maestro Lucas Foss.

She was also the principal 2nd violinist in the 1999 Disney Young Musicians Symphony Orchestra that performed at the Lincoln Center for the Performing Arts in New York, as well as a member of the 1998 DYMSO that performed at the Ravinia Festival in Chicago. Brandie's orchestral experience also includes being a member of the San Angelo Symphony Orchestra and concertmaster of the San Angelo Central High School Orchestra. Brandie has performed in the nationally broadcast morning show "Good Morning America" with the recording artist Charlotte Church and was featured in broadcasts on KMFA classical radio station in Austin. Her awards include the Outstanding Performer at the 2002 UIL State Solo and Ensemble Competition for band, orchestra and choir students.

Presently, Brandie is a sophomore at Lynn University Conservatory of Music, where she studies with Sergiu Schwartz, whom she met at the 2003 Wieniawski Violin Competition in Poland, where Prof. Schwartz was a member of the international jury. Brandie appears tonight with Lynn University Philharmonia Orchestra, as a winner of the Conservatory 2005 Concerto Competition.
VADIM MAKHOVSKIY

Vadim Makhovskiy grew up in Moscow and received his undergraduate education at the Moscow Conservatory, where he studied with noted violists Fyodor Druzhinin (to whom Shostakovich dedicated his Viola Sonata, his last composition) and Yuri Bashmet (international soloist). While in Moscow, he played with such groups as the Moscow Soloists, the Russian National Orchestra and the Chamber Orchestra “Musica Viva.” After his family moved to Germany, Vadim studied briefly with Kim Kashkashian at the Hans Eisler Musikhochschule in Berlin, and then received two graduate degrees from the Munich Hochschule für Musik und Theater: one in 2003 in viola (studying with Jürgen Weber, Principal Violist of the Bavarian Radio Symphony Orchestra) and, the next year, one in chamber music. He is now enrolled in the Professional Performance Certificate program at Lynn University as a student of Ralph Fielding and is currently one of the top players at the conservatory ping-pong table.

CIPRIAN STANCIOI

Nineteen-year-old Ciprian Stancioi began clarinet studies in his native Romania at the age of 10 with Androne Eli and later studied with Catana Aurel. Ciprian has played for numerous accomplished clarinetists in private lessons and master classes including Emil Visinescu, Ioan Goila, Octav Popa, Klenyan Csaba and Paul Green.

Ciprian’s many awards include first prizes at the national Olympic, Sigismund Toduta, and Martian Negrea competitions. In 2004, he took first prize at the international Jeunesses Musicales competition in Bucharest. He has been recognized by his home city with a Medal of Honor, was awarded scholarships by the Romanian Businessmen’s Association and was admitted to the UNESCO Youngest Talented People Association.

He has performed extensively in Romania and abroad, giving recitals in Italy, Yugoslavia, Germany, Cyprus, Geneva, Paris, Belfort, Strasbourg, at the Paganini Conservatory and in Europe’s Council building. In addition, he was honored to perform and tour with a German high school orchestra throughout Germany and Slovakia.

Ciprian is a freshman at the Lynn University Conservatory of Music and studies clarinet with Paul Green.
From the age of 12, Anastasia Agapova's outstanding talent has been recognized with top prizes in national and international competitions, culminating with the second prize at the 2004 International Competition for Young Violinists in Novosibirsk, Russia. She has appeared as a soloist with numerous orchestras in her native Russia, including St. Petersburg Academy, State Hermitage, and Saratov Symphony orchestras. She has also performed in recitals throughout Russia, as well as in Germany, England, Ireland, France, Finland and Lithuania.

Eighteen-year-old violinist Anastasia Agapova studied under the guidance of Russian pedagogue Savely Shalman at the Special Music School for Extraordinary Gifted Children at the St. Petersburg State Conservatoire in Russia. She was invited to participate in master classes with renowned pedagogues, such as Zakhar Bron (Germany), Boris Kushnir (Austria), Eduard Grach (Russia), and Raphael Hillyer (U.S.), receiving unanimous accolades for her excellent technique and outstanding musicianship.

Presently, Anastasia is a freshman at Lynn University Conservatory of Music, where she studies with Sergiu Schwartz, whom she met at the 2004 Violin Competition in Novosibirsk, where Prof. Schwartz was a member of the international jury. Anastasia appears tonight with Lynn University Philharmonia Orchestra as a winner of the Conservatory 2005 Concerto Competition. She will make her North American debut in the Gessner-Schocken recital series at Longy School of Music in Boston, in February 2006.
Béla Bartok, Viola Concerto

Composers in the early part of the 20th century faced particularly difficult challenges of redefining a musical language which had become weighed down with Wagnerian chromaticism. Three early 20th century composers each took an individual route: Schoenberg turned away from familiar tonal landscapes into new, dissonant territory in his atonal works; Stravinsky employed sharp-edged rhythmic groups in his Russian ballets; and Béla Bartok, the Hungarian composer, delved into the asymmetrical rhythmic patterns and modal scales of Hungarian and other eastern European folk music to produce highly distinctive works.

A pianist as well as a composer by training, Bartok nevertheless made major contributions to the string repertory: in the six string quartets, one of the most important group of such works in the 20th century; the evocative orchestral “Music for Strings, Percussion and Celeste;” the two violin concertos; and the late viola concerto which he did not live to finish (he died in 1945), but which exists today in two different realizations of Bartok's sketches. The present performance is in the version completed by Tibor Serly.

The three movements of the work are played without a break. Bartok imaginatively re-created the relationship between the soloist and orchestra as an expressive discourse, a kind of poetic musical “speaking.” Instead of regular downbeat rhythms, Bartok favors more fluid, asymmetrical groups, depicted in the first movement by changing time signatures of 3/4, 4/4, 5/4 and 3/4. While the musical language is non-tonal, it is nevertheless highly expressive, using patterns which are continually varied through the full range of the solo instrument and its expressive means. The first movement, in a moderato tempo, has two cadenzas which are free-flowing solo reflections on the material, one in the middle of the movement, the second a swirling link into the slow movement.

The second movement shows the instrument's beautiful mellow sonority and sustained line, creating a mood of introspection. This is in turn dispelled by the short rhythmic link to the allegro vivace finale, one of Bartok's strongly rhythmic movements, which shows off the viola's articulated figures against the orchestra. Bartok brings both orchestra and soloist together in the work's decisive close.

Ernest Chausson, Poème for Violin and Orchestra, op. 25

Ernest Chausson (1855-1899) was the only surviving son of a wealthy Parisian family. As well as music, he developed interests in poetry and painting through the fashionable salons of the period. He became familiar with many of the French composers of the time, including Massenet, César Franck and later, Debussy.

“Chausson's Poème,” written in 1896 and based on a short story by the Russian writer Turgenev, is a work of late 19th century French Romanticism. Its dark mood and introspective writing connects him to Franck, and also to Wagner, whose operas he had heard in Germany. The work opens with atmospheric low brass succeeded by
orchestral wind whose yearning phrases owe much to Wagner’s “Tristan and Isolde.” Following this orchestral opening, the violin has a questioning, recitative-like solo. The pattern of orchestral statement and solo cadenza repeats, this time with more intensity across a wider range of the solo instrument, opening out through a series of trills into the main part of the movement. Through an affective narrative which uses double stops and elaborate passage work, the violin soars through long, arching lines into the instrument’s highest range near the end of the movement, finally to descend into the penumbra with which the work opened.

**Carl Maria von Weber, Concertino in E flat Major for Clarinet and Strings, op. 26**

Carl Maria von Weber (1726-1826) is best known as one of the key figures in the development of early German Romantic opera, the composer of “Der Freischütz,” “Euryanthe” and “Die drei Pintos,” a work Mahler was to revive in his tenure as artistic director of the Vienna Opera.

But Weber was a skilled musician in other areas in addition to opera. As well as a notable conductor, Weber also wrote articles, in order, as Schumann was to do, to raise appreciation of good music. He was particularly interested in writing for both the piano and the clarinet, one of his highest priorities being the search for new and unusual sonorities, as can be heard in his operas and the instrumental works like the two piano concertos and the two clarinet concertos. His piano music was highly respected by Chopin, Mendelssohn and Liszt, while his operas influenced Meyerbeer and paved the way for Wagner.

The E flat Major Concertino was written for the clarinetist Heinrich Joseph Baermann in 1811; it was also for Baermann, at the request of the Bavarian monarch Max Joseph that Weber wrote the two clarinet concertos. The concerto begins with an adagio ma non troppo in C minor, an opening which provides an air of expectation for the main theme and variations in E flat major and contrasts the dark woody sound of the clarinet’s low register with its high incisive tessitura.

Regular phrase structure and the recognizable melody provide a strong foundation for the clarinet’s lavish elaborations. Notable in the work is the brief “più lento” section, which is a moment of expressive reflection between the variations and the allegro finale, whose rhythmic energy is reminiscent of the composer’s “Invitation to the Dance.” In a brilliant flourish of scales and passage work which covers the clarinet’s extensive range, the concerto shows the solo instrument’s exciting technical ability combined with Weber’s skill in orchestral writing.
Serge Prokofiev, Violin Concerto no. 1 in D Major, op. 19

Few composers of the 20th century have equaled Prokofiev's compositional skill in such a wide range of works. An admired pianist as well as composer, Prokofiev wrote operas, ballets, symphonies, piano music—contribution of some of the most important sonatas of the 20th century—and concertos. While his works are based in tonal language, he frequently adds sharp twists of dissonance.

Sketched in 1917 and completed the following year, the first violin concerto is in the composer's early period and shows a number of unusual features. Although written in the concerto's customary three movements, there is no slow movement. Instead, the middle movement is a scherzo "Vivacissimo," while the last movement, moderato, is in G minor, the subdominant to the key of the work. It is through a descending chromatic line in the basses that Prokofiev returns to D major.

In the first movement, the opening soft lyrical line is contrasted with a second, more rhythmically articulated figure (marked "narrante"). Prokofiev shows his rethinking of the concerto by having the violin share melodic material with orchestral instruments such as paired clarinets, pizzicato orchestral strings against the soloist's own bowed line and especially the imaginative sonorities of the first movement coda, when the solo violin and harp create a shimmer of sound against the melodic line in the winds.

The pulsing background and unexpected tonal twists in the second movement scherzo recall the composer's "Classical Symphony" and shows off high "spiccato" figuration at the top of the instrument's range. It is the bassoon which begins the finale then cedes to the violin over a slower pulsed opening, a feature Prokofiev was to use in many works. It enabled him to provide a background for the finale's lyrical opening, while in the allegro moderato section the solo violin plays background to the bassoon before emerging into a more broadly expressive section. The luminous coda that ends the work has the violin produce a swirl of trills in its highest register, then dissolves out to end the work pianissimo.
LYNN UNIVERSITY
Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #5
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, artistic director and conductor

Friday, March 31, 2006
7:30 p.m.

Spanish River Church
Boca Raton, Florida
Friday, March 31, 2006

Charles Ives (1874-1954)
Variations on America

Leonard Bernstein (1918-1990)
West Side Story: Symphonic Dances

INTERMISSION

Howard Hanson (1896-1981)
Merry Mount: Suite

Samuel Barber (1910-1981)
Symphony no. 1 in one movement, op. 9
**A Tribute to American Music**

American Music has, in the words of George Gershwin, “an irreducible vitality and optimism.” With enormous contrasts between wide-open spaces and urban congestion, the music of America celebrates varied ethnic roots and pride of nationhood. It crosses boundaries with jazz and popular music and establishes its unique contributions to orchestral repertory.

Even among early American composers like Partch and Cowell, Charles Ives (1874-1954) stands out as a rugged individualist. A successful life insurance salesman by day, at which he made a lot of money, Ives composed at night and weekends. His father was a cornet player and bandleader as well as his son's first piano teacher. Ives, though, soon gravitated to the organ, and at 14, was the youngest paid church organist in Connecticut. He started composing at 13, and the “Variations on ‘America’” was written when he was only 17.

In William Schuman’s bright-edged orchestration, a flourish of brass introduces the “America” theme, which enters softly and remotely, like a church chorale heard from a distance. A series of variations follow, one semi-serious, one dissonant in Ives’ forward-looking style, one a fairground take-off and another a Latino fiesta replete with castanets. Ives’ piece is like a microcosm of American music itself—diversity of style spanning both tradition and innovation.

Bernstein’s “West Side Story” (1957) blazed across the American musical and became even more popular in the film version, which won the 1961 Academy Award for Best Picture and a host of other awards. Taking the “Romeo and Juliet” theme of star-crossed lovers from opposing sides of warring families, Bernstein boldly set “West Side Story” as rival white and Hispanic teenage street gangs in a tough neighborhood in New York. Bernstein worked together with choreographer Jerome Robbins and scene designer Oliver Smith to create a hard-edged setting for the love-story and a high-energy urban style of dance. The Symphonic Dances are characterized by a range of moods: dance-inflected syncopated rhythms for the opposed groups of the Jets and Sharks, lyrical writing for the lovers Tony and Maria, ironic numbers and the tense build-up for the fight at the dance, which sparks vendetta between the two gangs and leads to Tony’s death.

Howard Hanson’s life spans most of the 20th century (1896-1981). A well-rounded musician, he was a composer, theorist, teacher and administrator. During his early years as a theory and composition teacher at the College of the Pacific in California, he won the Prix de Rome in 1920. During his three years in Italy, he studied with Respighi and was influenced by Respighi’s colorful orchestration and neo-Romantic harmony.

Just as Bernstein was committed to communicating music to young people and wider audiences, so Hanson was equally committed, in a different way, to promoting American music. In 1964, at the end of his 40-year tenure as director of the Eastman School of Music in Rochester, Hanson founded the Institute of American
Music at the school, and was active in other organizations to advocate for the publication and performance of 20th century American music.

His "Merry Mount Suite" (1938) derives from his opera of the same name based on Nathaniel Hawthorne's story about 17th century witchcraft in the town of Quincy, Mass. Hanson compared the opera to Mussorsky's "Boris Gudonov," both works being centered on the protagonist. Hanson's style is also reminiscent of Mussorsky's in the modal writing, while his lush orchestration recalls Puccini and Richard Strauss. In its large-scale orchestral textures, "Merry Mount" contrasts with Bernstein's sharply incisive rhythms and wide-arching lyrical melodies.

Samuel Barber's 1st symphony, op. 9, was written in 1936 when the composer was 26. The four movements are played without a break. It is a work which contributes to the central symphonic repertory, having strongly defined melodic lines inflected with dissonance—a characteristic he shares with another 20th century symphonic composer, Shostakovich. A brusque gesture and trill at the end of the first movement leads directly into the fleet, spiky scherzo with its off-beat accents. After a crescendo build-up ending in a brass fanfare, the soft opening figure returns, only to break off in mid-stream.

The slow movement, "Andante tranquillo" is a beautifully scored movement, with the melody shared between wind instruments. Through increasing dynamics and lyricism, the individual components of melody and accompaniment coalesce with dramatic intensity to the end-point of the movement. The finale is a passacaglia, a form favored in the Baroque period as a recurrent bass pattern. Barber's reinterpretation starts as an inward meditation and shows his contrapuntal skill of simultaneously stacked lines. Like the preceding movements, the focus is a powerful cohesion at the end of the movement, bringing this impressive work to a close.
LYNN UNIVERSITY
Conservatory of Music

presents

LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA #6
SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, artistic director and conductor

Friday, April 21, 2006

Spanish River Church
Boca Raton, Florida
Wolfgang Amadeus Mozart (1756-1791)

Symphony no. 40 in G minor, K.550

I. Molto Allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro Assai

INTERMISSION

Sergei Rachmaninoff (1873-1943)

Symphony no. 2 in E minor, op. 27

I. Largo - Allegro moderato
II. Allegro molto
III. Adagio
IV. Allegro vivace
Mozart, symphony no. 40 in G minor, K. 550

Between 1784 and 1788, Mozart's years in Vienna were filled with extraordinary productivity in composition and an equally extraordinary amount of performance, in both public "academies" (subscription concerts) and private concerts in the houses of the aristocracy. Mozart featured as soloist in many of his own piano concertos, 12 of which (K. 449 to K. 503) were written between February 1784 and December 1786. In the next two years he was to write two of his greatest operas, "The Marriage of Figaro" (1786) and "Don Giovanni" (1787), and in the short time between the two he wrote two of his finest chamber works, the string quintets in C, K.515 and in G minor, K. 516. When his father, Leopold, visited Mozart in the spring of 1785, Haydn said to him: "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition." Of all people, Haydn was best qualified to know. Apart from Mozart, he was the greatest living composer, and recognized that "profound knowledge of composition" which Mozart possessed in such a high degree through the range of his works.

Perhaps no group of works continues to provoke such admiration of their distinctive identities and superb quality as the last three symphonies of Mozart, written in the summer of 1788. It had been Mozart's practice to distribute a subscription list for his 'academies' or public concerts, so that the wealthy members of the aristocracy would attend at the most fashionable social events and provide the necessary main financial support for the concerts. The last three symphonies, however, were not performed during Mozart's lifetime, raising considerable speculation as to how and why Mozart would have written such important works without a commission or "academies" as revenue.

The musicologist A. Peter Brown has proposed that Austria's war with Turkey may have affected Mozart's approach to style in the G minor symphony as "dominated by music of mourning." But rather than any internal effect on compositional style by the war with the Turks, the external effects of the war may have had much more to do with the works' lack of performance. The public records in Vienna for 1788 show that no concerts were given between the months of April and December. At time of war, the nobility turned their attention (and put their money) into the war effort.

A. Peter Brown recognized something true about the character of the first movement of the G minor symphony, although we cannot necessarily attribute it to the Turkish war: that is, a dark, somber emotional mood, with a downward curving melodic line which rises a sixth only to fall again. As is characteristic in the first movement of a classical symphony, the second theme is more lyrical, in the relative major, B flat major, like the contrast of darkness and light. The beginning of the middle section of the first movement takes an extraordinary turn away from the usual paths of classical key areas, into the remote key of F sharp minor, and in the finale of the work,
at exactly the same place, the music takes a parallel digression into a distant key. Both movements describe arcs of discourse and searching to find their home key again.

The second movement, the minuet, also in the key of G minor, is the most rhythmically complex of any minuet that Mozart ever wrote, with accents displaced across the barline - this in a movement which is traditionally close to the clear articulation of the unambiguous three-in-a-bar of the minuet. While Mozart initially undermines the meter at the beginning of the section in the minuet, he restores the meter by the end of the section, an example of his subtle checks and balances, his “profound knowledge of composition.”

The slow third movement, in E flat major, is the only movement not in the dark home key, and Mozart brings the wealth of his experience as an opera composer to the exquisite melodic line that opens the movement. However, the deeply expressive mood of the work affects this movement also: it diverges into a heart-catching figure over a pulsed accompaniment, after which the music clarifies into even greater lyrical beauty. As in all his great works, Mozart creates in the G minor symphony a unique expressive world; and within its own structural norms, a different kind of reality.

**Rachmaninoff, Symphony no. 2 in E minor, op. 27**

Best known for his piano works, for solo piano and piano concerto, Serge Rachmaninoff also wrote works in a variety of different genres: opera, string quartet and symphony. He was born in 1873 in the country region of Oneg. Originally the family was well-off with five estates, but his father squandered the family fortune, so all their estates were sold and the family moved to St. Petersburg. Rachmaninoff received his first piano lessons from his mother, then at the conservatory in St. Petersburg. Family matters deteriorated even further in 1885 when his sister Sophiya died of diphtheria and his parents separated. It was decided that he would receive more supervision in his education if he went to study piano at the Moscow Conservatory, living in the house of Nickolai Zverov. It was at Zverov’s Sunday afternoon concerts that Rachmaninoff met some of the most influential musicians of his day – Anton Rubinstein, Arensky, and the man whom he was to look up to the most, Tchaikovsky. After the inauspicious start to his musical studies in St. Petersburg, Rachmaninoff graduated a year early from the Moscow Conservatory with the highest marks in both piano and composition, earning the Great Gold Medal, which had only been awarded twice before.

The early compositions show the eclecticism that was to mark his entire oeuvre. His first works included a symphonic poem, a cello *Lied*, songs, his first piano concerto and the work which would bring him fame, the Prelude in C sharp minor. Nevertheless, when on March 1897 the first performance of the 1st symphony in D minor was severely criticized (it was believed that the conductor Glazunov was drunk), Rachmaninoff went into a kind of shock and was unable to write another work for almost three years. It would be nearly 12 years (1906) until he started work on the second symphony.

Rachmaninoff had a three-pronged career: as composer, conductor and pianist. He made his first appearance as a pianist in London in 1899 and soon started to write the work that would achieve his most enduring popularity, the sec-
ond piano concerto. With the success of the concerto, often playing the solo part himself, Rachmaninoff seemed to have recovered his compositional energy. The early years of the century saw a period of intense activity, with work on two operas, “Francisco da Rimimi” and “The Miserly Knight.” In addition, Rachmaninoff had agreed to conduct at the Bolshoi for two years (1904-6). Due to rising political unrest, he resigned after the second season and with his family left for Dresden, where he was to write the second symphony.

It is no coincidence that the composer Rachmaninoff admired the most was Tchaikovsky. Both composers have a dark melancholy to their temperament, which manifests in their works and both contributed to opera and symphony. While some of Tchaikovsky’s best-known scores are for the ballet, Rachmaninoff conducted for the Bolshoi and so would have known these works at first hand. Although Rachmaninoff lived until 1943, his works, like Tchaikovsky’s, are firmly rooted in the Romantic tradition of contrasted moods, expressive melodies and lush orchestral textures. The first movement of the second symphony opens with a long, ominous introduction, which, as it increases in volume in a dialogue between strings and brass, searches for its direction toward the main fast part of the movement. A solo bassoon line leads into the allegro, characterized by pressing forward momentum and soaring melodic lines. The first movement, written on a grand scale (over 17 minutes in length), describes in music a vivid narrative of drama, lyricism and impassioned intensity, as an orchestral parallel to Tchaikovsky’s “Queen of Spades” and “Eugene Onegin,” works which depict love and conflict.

Although written in duple time, the “allegro molto” second movement has the fast pacing and off-beat accents of a scherzo. The form is particularly interesting. Rachmaninoff adapts the five-part scherzo – ABACA (where A is the main material, B and C contrasting episodes) – to a palindrome – ABACABA and coda. The main opening section (A) with its sharp-edged rhythmic writing, gives way to a lyrical episode, which links back to the long Romantic lines in the first movement. After the main section returns, the second episode enters – a different kind of contrast, faster than the opening, with scurrying string writing. The sections return in reverse order, and the movement ends with a coda – a brief chorale followed by the highly articulated material with which the movement opened.

The slow movement has a long-spanned, haunting melody in the clarinet, supported by richly textured orchestral writing, as in Rachmaninoff’s piano concertos, full of the sequential phrases which were to become even more familiar from film scores. The finale has the bustling character of a street fair, similar to the kind Stravinsky was to make famous in a few years in “Petrushka.” Following this opening is a broad-spanned lyrical second theme, similar to those of the preceding movements and characteristic of Rachmaninoff’s melodic writing. After the internal dialogue of the development, which starts “sotto voce” and builds in intensity and dynamics, the emphatic re-entry of the opening is more brilliantly scored than at the beginning of the movement, with brass fanfares and timpani, and the second theme is also scored with more lushness. A vivacious coda brings the work to a resounding close.
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March 21, Tuesday
The last of the Dively Speaker Series, featuring Gen. Barry R. McCaffrey (Ret.), security and terrorism specialist, begins at 12 p.m. in the Green Center on campus. Tickets: $60. Call 561-237-7766 or e-mail: specialevents@lynn.edu. Limited capacity.

March 22, Wednesday
The Excalibur Society's Membership Luncheon, features Marsha Glines presenting "You're Smarter Than You Think," 11:30 a.m. in the de Hoernle International Center on campus. Tickets: $30 members; $35 non-members. Call 561-237-7750.

March 24, 25, 26, Friday, Saturday & Sunday
Lynn Weekend, a three-day event for all alumni and families of Lynn University, is held on campus. Call 561-237-7867.

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