



# CONSERVATORY OF MUSIC

*presents*

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## PHILHARMONIA ORCHESTRA

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### Symphonic Knights Series

*Sponsored by Daniel and Shirlee Cohen Freed*

### *MASTER DRAMATISTS AT WORK*

*Albert-George Schram, resident conductor*

*Sergiu Schwartz, violin soloist*

December 2, 2003

7:30 p.m.

Spanish River Church  
Boca Raton, Florida

# Program

*Overture from Ruslan and Lyudmila* . . . . . Mikhail Ivanovich Glinka  
(1804-1857)

*Concerto for violin and orchestra in d minor, Op. 47* . . . . . Jean Sibelius  
(1865-1957)  
Sergiu Schwartz, violin

## INTERMISSION

*Overture from Don Giovanni* . . . . . Wolfgang A. Mozart  
(1756-1791)

*Don Juan, Op. 20* . . . . . Richard Strauss  
(1864-1949)

# Orchestra Seating

## Violin I

Anne Chicheportiche<sup>1</sup>  
Gabrielle Fink  
Sylvia Kim  
Dmitry Pogorelov  
Danut Muresan  
Marta Murvai  
Yemi Gonzales  
Lisa Jung

## Violin II

Daniel Andai<sup>2</sup>  
Gareth Johnson  
Stefka Ilieva  
Amaia Lizaso  
Andrei Bacu  
Marcoantonio Real

## Viola

Sarah Perkins<sup>2</sup>  
César Herrera

## Cello

Ilie Curteanu<sup>2</sup>  
Simona Barbu  
William Dale  
Petar Kecenovici  
Madalina Macovei  
Adrian Teodorescu

## Double Bass

Hideki Sunaga<sup>2</sup>  
Sachiko Okada

## Flute\*

Laura Keller  
Cong Qin  
Giselle Real d'Arbelles  
Luis Sandoval

## Oboe\*

Lee Berger  
Amanda Gerfin  
Rachel Johanson  
Marco Navarrete

## Clarinet\*

Stas Pomerants  
Girard Villanueva

## French Horn

Eraldo Alves de Araujo

## Trumpet\*

Edmilson Gomes  
Aaron Mahnken

## Trombone

Matthew Henderson

## Tuba\*

Brandyn Alejos  
Long Trieu

## Percussion\*

Douglas Goldberg  
Aaron Hanka

## Piano

Amanda Albert  
Qin Han  
Megan Lipsky  
Melissa Maccarelli  
Oliver Salonga  
Alex Tchobanov  
Yi Zhang

<sup>1</sup> Concertmistress

<sup>2</sup> Principal Chair

(\*) Seating rotates during the concert.

# Biographies

## Philharmonia Orchestra

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 6 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 11<sup>th</sup> season as a full symphony orchestra, the Lynn University Philharmonia Orchestra continues to present high quality concerts with a wide range of repertoire.



# Biographies

## Albert-George Schram

### Resident Conductor

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 has been 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 have 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.

# Biographies

## **Sergiu Schwartz, violin soloist**

Sergiu Schwartz's international concert appearances have taken him to major music centers on three continents, including twenty European countries, Israel and over forty U. S. states, as soloist with over two hundred leading orchestras, in recitals and chamber music concerts. "Following in the footsteps of his fellow countrymen Itzhak Perlman and Pinchas Zukerman, he is a product of the best of European romantic interpretative style and 20th-Century American technical acuity," states New York's *Newsday*, while *Le Soleil* (Canada) notes that "he stands out as one of the best violinists of his generation." A recent review of his latest CD in *Fanfare*, "the Magazine for Serious Record Collectors," compares him with the greatest violinists, stating that he "compounds his ardor with warmth of sound and an insight to the level of expression achieved by Oistrakh" and that "his tonal sheen approaches Milstein's."

Recent solo orchestral engagements include the Dresden Staatskapelle, Jerusalem Symphony, London Symphony, Sarajevo Philharmonic, Dresden Philharmonic, Slovak Philharmonic, European Community Chamber Orchestra, National Symphony Orchestra of Mexico, Florida Philharmonic, Chicago's Grant Park Festival Orchestra, among numerous other distinguished ensembles in the U. S. and worldwide. Mr. Schwartz has collaborated in performances with preeminent conductors, including Sergiu Comissiona James Judd, Peter Maag, Giuseppe Sinopoli, and Bruno Weil. He has performed in major concert halls, including New York's Lincoln Center and Carnegie Hall; Kennedy Center (Washington); Barbican Hall, Queen Elizabeth Hall, and Wigmore Hall (London); Royce Hall (Los Angeles); and Academia Santa Cecilia (Rome), among many others. Mr. Schwartz is a frequent guest at national and international music festivals in the United States (including Aspen, Newport, Interlochen), Israel, Switzerland, Finland, England, France, Holland, Romania and Bulgaria. He has been featured in broadcasts for major radio and TV stations, including the BBC, NPR and CNN, and WXEL-TV's "Great Performances," and has recorded for Vox, Gega-New, Arcobaleno, Naxos, Nonesuch, Romeo Records, CRS Records, and Discover/Koch International.

# Biographies

Sergiu Schwartz studied at the Israel Rubin Academy in Tel Aviv, where he also gained exposure to world-class artists such as Isaac Stern and Yehudi Menuhin during master classes at the Jerusalem Music Center. He continued his studies with Yfrah Neaman at the Guildhall School in London, and with Dorothy DeLay at The Juilliard School in New York, where he was also awarded scholarships from the America-Israel Cultural Foundation. Mr. Schwartz's honors include major prizes in international violin competitions in London, Switzerland, Chile and the United States, as well as awards from the National Endowment for the Arts and the National Foundation for the Advancement of the Arts.

A teacher of prize winning students in prestigious international competitions including Paganini (Italy), Pablo Sarasate (Spain), Henryk Szeryng (Mexico), Prix d'Europe (Canada), and Coleman and Carmel Chamber Music Competitions (California), Mr. Schwartz combines his performing career with his position as artist faculty of the Conservatory of Music at Lynn University. As a visiting artist, Mr. Schwartz regularly conducts master classes and lectures at music schools, colleges, and universities worldwide including Interlochen and Idyllwild Arts Academies, UCLA, San Francisco Conservatory, Eastman School of Music, Oberlin Conservatory, New York's LaGuardia School for the Performing Arts, Jerusalem Rubin Academy of Music, Reina Sofia Academy (Madrid), Royal Academy of Music (London), as well as summer master courses in Finland, France, Italy, Switzerland, Holland, Bosnia, Romania, and Bulgaria. He has also served as juror in major international competitions in Spain, Mexico, Italy, France, Poland, Canada, the US and Russia, including the Tchaikovsky International Violin Competition in Moscow. He has been named for outstanding achievement with a full-length life history in prestigious professional international directories, including *International Who's Who in Music and Musicians* (Cambridge, England) and *Who's Who in America*.

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# Program Notes

In a sense we are lucky in hearing the first two works on this evening's program: both suffered ignominious premieres but later emerged in whole or in part to delight audiences to this day.

Although it is rarely performed in its entirety outside of Russia, **Glinka's** opera **Ruslan and Lyudmila** helped to pave the way toward a distinctly Russian national operatic aesthetic, with its innovative use of folk music melodies and their raw harmonic underpinnings. Based upon Pushkin's epic poem of the same name, Glinka's opera casts a fantastic tale of rescue, competition among ardent suitors for the hand of Lyudmila, and of evil spells cast upon most of the parties involved. Intrigue of another sort surrounded the completion and initial production of the opera in 1842. Disparaging remarks about the cast, which were falsely attributed to Glinka, along with the unwieldy plot and haphazard libretto, helped to ensure a largely unfavorable reception and virtual disappearance from the repetoire after the mid-nineteenth century. Glinka described his composition of the energetic overture as a hurried affair, in stark contrast to the five year toil over the rest of the opera. As has often been true of operatic overtures, the afterthought has outlived its inspiration, in this case as a sparkling opener on many a concert program.

Personnel issues similarly clouded the premiere of **Sibelius' *Violin Concerto in d minor***, though in this case the composer himself had a more direct hand in their creation. Notorious not only for his fondness of the bottle but also for a perpetually empty bank account, Sibelius arranged for the premiere of his concerto as a matter of economic expediency in 1904. He had originally promised the premiere to former Helsinki resident and by then noted soloist Willy Burmeister, but in a cash-starved state moved the first performance one month forward with a capable but far less virtuosic local violinist. Following the poor reading and even poorer notices, Sibelius promptly withdrew the work. Although the premiere of the revised concerto a year later in Berlin with soloist Karl Halir and conductor Richard Strauss garnered more favorable reviews, the work languished for some twenty years, due in some measure to Burmeister's coolness to the work and to Sibelius' handling of the original premiere. Since the mid-1930s, however, the *Concerto* has enjoyed considerable popularity on the concert stage and in the recording studio. The demands of the solo part challenge even the most accomplished artist, as the texture alternates between soaring lyricism and flashes of technical explosiveness. Notable features of the work include the extended cadenza and generally transparent textures of the first movement, the darkly hued brooding of the second, and the third movement's fitful thematic development toward a rousing coda.



# Program Notes

Our second half is comprised of two works that are linked in a more obvious manner, taking as their starting point the passionate exploits of the mythical Don Juan. This popular archetype was given his first literary life in the early seventeenth century. In their characteristic ways, both Mozart and Strauss make him a timeless creation.

**Mozart's *Don Giovanni*** was the composer's second collaboration with the Italian librettist Lorenzo DaPonte, and takes a decidedly more serious approach to the Don Juan character than earlier, more comical treatments. Here, the hero is depicted in several dimensions, as a man of complex motivations and stalwart independence, rather than merely as a shameful yet captivating rogue. The opera premiered in Mozart's beloved Prague in 1787 to a warm reception, though even the glowing reviews made mention of the music's difficulty. Viennese operagoers were less enamored with the work, considering it inaccessible to all but the most educated listeners. Such indifference aside, *Don Giovanni* has remained a staple of nearly every opera company's repertoire, and its overture, said to have been jotted down by the composer only the night before the premier and read at sight by the orchestra, has attained its own prominent place in the concert repertory.

If Mozart's treatment of the **Don Juan** personage was a later masterpiece of a career cut tragically short, **Strauss'** take on the story was a key turning point in the twenty four-year-old composer's rise to prominence. From its opening bars, the work bristles with youthful verve, taking the listener on a wild ride through the daring and romantic episodes of our hero's life. Inspired directly by Nikolaus Leneau's mid-nineteenth century poem (which is inscribed in the work's first edition), the young composer undoubtedly gained further impetus from his burgeoning love affair with his future wife Pauline.

The myriad forces of a woman's love are central components of Strauss' oeuvre, and here he unwittingly foreshadows the dichotomy between his own public triumphs and his frequently stormy domestic life with the tempestuous Pauline. Also central to Strauss' output are the unusual instrumental pairings, alternately spare and lush sonorities, and skilful use of solo instruments that infuse the work with the shimmering harmonies and atmospheric touches that made his subsequent tone poems and stage works so popular. Through to the final beats of the flawed hero's heart, Strauss captures with vivid perception the pain and passion that stirs within Don Juan's soul, and at some level within us all.

Dr. John David Smith  
Artist Faculty-French Horn

# Benefactors

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Hundreds of people like you contribute to the Conservatory making it possible to offer talented young artists the excellence in education associated with Lynn University. The Lynn University Conservatory of Music wishes to thank our contributors listed below. If you are not already listed, please consider making a donation.

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# Benefactors

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# Celebration

**Moms, dads, grandmas  
and grandpas and kids of all ages**

**Come and celebrate Hanukkah and Christmas  
at a holiday concert just for our community!**

Featuring everyone's most beloved holiday music  
performed by the Lynn University Philharmonia Orchestra,  
Cantor Ann Turnoff, the Saint Andrew's School  
All-American Singers and the Lynn University Chorus

**Sunday, December 14 at 1 p.m.  
The Boca Katon Resort & Club  
501 East Camino Real**

**Tickets are only \$25**

**FREE PARKING!**

Refreshments! Holiday readings! Fun and surprises!

Reserve tickets in advance by calling **561-237-9000**  
or purchase at the door

Presented by the  
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Music



## Holiday Concert

(Celebration Series)

*featuring*

Elizabeth Caballero, soprano; Wendy Reynolds, soprano; Lisa Leonard, piano

**Tuesday December 9th 7:30 p. m.**

A delightful evening of beloved opera arias along with traditional Christmas favorites. Cuban soprano Elizabeth Caballero is a first prize winner and finalist of many competitions including the National Grand Finalist in the 2001 Metropolitan Opera National Council Auditions. She is joined by American soprano, Wendy Reynolds, who enjoys a performing career in opera, oratorio, song recital and musical theatre. Performing works by Vivaldi, Handel, Verdi, Puccini, Strauss, Mozart and others.

*Amarnick-Goldstein Concert Hall, de Hoernle International Center*

**Tickets \$20.00**

# Conservatory of Music

## Lynn University

Lynn University, a private, coeducational institution founded in 1962, has grown from modest beginnings to more than 2,000 students from 46 states and 93 nations. The university's mission is to provide the education, support, and environment to enable individual students to realize their fullest potential and prepare for a future of success.

## The conservatory's mission

The mission of the conservatory is to provide performance education for gifted young musicians, setting a superior standard for education as it cultivates the musicianship, artistry, and skills needed to succeed in music performance.

## Students at the conservatory

Conservatory students have come to Lynn University from 13 countries and 19 states, with 14 conservatory students from here in Florida. When they graduate, these young musicians will perform with some of the most prestigious symphonies in the world—Calgary, Detroit, Montreal, Milwaukee, Washington D.C., the New World Symphony, and the Metropolitan Opera Orchestra. Conservatory students have competed in the Juilliard Concerto Competition, National Trumpet Competition, Rubinstein International Piano Competition, and the Wallenstein Violin Competition. Graduates study at Juilliard, New England Conservatory, Yale, and other prestigious schools. The exceptional quality of the conservatory is evidenced by 98% of the graduates remaining active in music.

## Friends of the Lynn University Conservatory of Music

Friends of the Conservatory of Music is a volunteer organization that promotes the conservatory in our community. The volunteers support Lynn University, the conservatory, and the gifted young students as they attend concerts and help build the financial strength of the conservatory through fundraising events. If you are interested in Friends of the Lynn University Conservatory of Music, please call 561-237-7766. Join Friends and discover a world of music.

## The future

Today Lynn University seeks to promote the conservatory and continue its traditions of excellence. The future of the conservatory rests in the hands of patrons who, through the Adopt-A-Student Program, sponsor the educational expenses of students through four years at Lynn University and assist as the university seeks to expand its endowment for scholarships to ensure the arts continue to thrive at Lynn University and in South Florida.

*Bring music to our community with your gift to the  
Lynn University Conservatory of Music.*

# Friends of the Conservatory

Friends of the Conservatory of Music is a volunteer organization formed to promote high-quality performance education for exceptionally talented young musicians and to assist the Lynn University Conservatory of Music in establishing a superior standard for music performance education.

Friends of the Conservatory of Music will create an awareness of the excellent standards of the conservatory and promote the conservatory in our community.

Friends of the Conservatory of Music is committed to improving the financial strength of the conservatory through fundraising events.

Friends of the Conservatory of Music is open to all who pay dues. Classes of membership include:

- Friends
- Patrons
- Benefactors
- Lifetime

If you are interested in Friends of the Lynn University Conservatory of Music, please call President Rita Hobbs at 561-391-6779.

*Join Friends of the Conservatory of Music and  
discover a world of music.*

# Philharmonia Orchestra

## *Russian Tea For Two*

*Albert-George Schram, resident conductor*

*Roberta Rust, piano soloist*

*performing pieces by*

*Rachmaninoff and Shostakovich*



**February 7, 2004**

**7:30 PM**

(rehearsal)

Boynton Beach High School Auditorium

High Ridge Road off Gateway Boulevard

Boynton Beach

**Tickets:**

**561-237-9000**



## *Music Preparatory at Lynn University* *Private and Group Lessons*

In keeping with our commitment to reach out to the community, Lynn University Music Preparatory continues to offer the very finest in opportunities for music education. Our primary mission is to provide comprehensive music education to people of all ages through the Music Preparatory.

To learn more about the Music Preparatory, call (561) 237-9001.

# Upcoming Events

Concerts are located at the Amarnick-Goldstein Concert Hall except where noted (\*)

## DECEMBER 2003

- Wed. 3 Student Degree Recital** ..... 5:30 pm  
You are cordially invited to attend the Junior Degree Recital of Adrian Teodorescu, cello  
Please call for reservations. Admission is free.
- Friday 5 & Saturday 6 Third Annual Klezmer Concert** ..... 7:30 pm  
Paul Green, clarinet, and his Klezmer band **Sold Out**  
Continuing the sold-out tradition of Klezmer, a traditionally Eastern European folk music usually performed by itinerant musicians in small bands.
- Sunday 7 John Dee's Oboe Masterclass** ..... 2:00 pm  
Please call for reservations. Admission is free.
- Tuesday 9 Holiday Concert (Celebration Series)** 7:30 pm  
Elizabeth Caballero, soprano; Wendy Reynolds, soprano;  
Lisa Leonard, piano  
A delightful evening of beloved opera arias along with traditional Christmas favorites. Cuban soprano Elizabeth Caballero is a first prize winner and finalist of many competitions including the National Grand Finalist in the 2001 Metropolitan Opera National Council Auditions. She is joined by American soprano, Wendy Reynolds, who enjoys a performing career in opera, oratorio, song recital and musical theatre. Performing works by Vivaldi, Handel, Verdi, Puccini, Strauss, Mozart and others.
- Wed. 10 Student Degree Recital** ..... 5:30 pm  
You are cordially invited to attend the Junior Degree Recital of Sarah Perkins, viola  
Please call for reservations. Admission is free.
- Thursday 11 Student Showcase (The Dean's Series)** ..... 7:30 pm  
An exposition of various delightful solo and chamber works performed exclusively by the conservatory's finest young musicians. The music faculty of Lynn University is proud to present these students who have demonstrated extraordinary virtuosity.
- Saturday 13 Concerto Competition Finals** ..... 2:00 pm  
Our finalists perform before a panel of guest judges in the final round of the concerto competition. The winners will have the honor of performing with the Philharmonia on March 26.
- Sunday 14 BOCA RATON'S ANNUAL HOLIDAY CONCERT** ..... 1:00 pm  
(\* Boca Raton Resort and Club)  
Albert-George Schram, resident conductor; Dr. Carl Ashley, chorus director  
Friends of the Conservatory of Music present *A Family Holiday Concert*

To order tickets, call the Conservatory Ticket office 561-237-9000