



From the Studio of Lisa Leonard:  
The Complete Instrumental – Piano Sonatas  
of Johannes Brahms

LYNN

Conservatory of Music

**The Instrumental Collaborative Piano Studio presents:**  
**BRAHMS: *The Complete Instrumental - Piano Sonatas***

Sunday, October 29, 2017 at 4:00 pm  
Amarnick-Goldstein Concert Hall

*"Here is one of those who comes as if sent straight from God"*  
Clara Schumann on meeting Brahms on September 31, 1853

**Sonatasatz (1853)**

**Johannes Brahms**  
**(1833-1897)**

Elmar Oliveira, violin and Lisa Leonard, piano

**Sonata for Cello and Piano No.1 in E minor, Op.38 (1862-65)**

- I. Allegro non troppo
- II. Allegretto quasi menuetto
- III. Allegro

Georgiy Khokhlov, cello and Guzal Isametdinova, piano

**Violin Sonata No.1 in G major, Op.78 (1878-9)**

- I. Vivace ma non troppo
- II. Adagio
- III. Allegro molto moderato

Tinca Belinschi, violin and Darren Matias, piano

**INTERMISSION**

**Sonata for Cello and Piano No.2 in F minor, Op.99 (1886)**

- I. Allegro vivace
- II. Adagio affettuoso
- III. Allegro passionato
- IV. Allegro molto

Axel Rojas, cello and Kristine Mezines, piano

**Violin Sonata No.2 in A major, Op. 100 (1886)**

I. Allegro Amabile

II. Adagio

III. Un poco presto e con sentimento

IV. Presto agitato

Mario Zelaya, violin and Feruza Dadabaeva, piano

**INTERMISSION**

**Violin Sonata No.3 in D minor, Op.108 (1886-8)**

I. Allegro

II. Adagio

III. Un poco presto e con sentimento

IV. Presto agitato

Yordan Tenev, violin and Joshua Cessna, piano

**Viola Sonata in F minor, Op.120, no.1 (1894)**

I. Allegro appassionato

II. Andante, un poco adagio

III. Allegretto grazioso

IV. Vivace

Felicia Besan, viola and Lisa Leonard, piano

**Clarinet Sonata in E-flat major, Op.120, no.2 (1894)**

I. Allegro amabile

II. Allegro appassionato

III. Andante con moto-Allegro

Dunia Andreu Benitez, clarinet and Olga Konovalova, piano

***This program is dedicated to the memory of Bonnie Steele***

**Please silence or turn off all electronic devices, including  
cell phones, beepers, and watch alarms.**

## Program Notes

### **Sonatensatz; Scherzo in C minor**

In 1853, the 25 year old Brahms was on tour with the Hungarian violinist Eduard Remenyi when they met the renowned violinist Joseph Joachim who remarked after playing some of his music with him that, "...In brief, he is the most considerable musician of his age that I have ever met." Joachim became a huge influence on Brahms, serving as a music for all of his violin repertoire and introducing him to the Schumanns. Joachim was scheduled to premiere Schumann's *Fantasy for Violin and Orchestra* in the fall of 1853 and for a surprise, Schumann, Brahms and Albert Dietrich decided to compose a sonata as a gift to him. Brahms volunteered the Scherzo, Dietrich the first, and Robert the slow and final movements. Joachim and Clara gave it the first reading where he guessed the composer of each correctly. It was titled the *F.A.E. Sonata*, (*free, but alone*) as was published posthumously in 1906.

### **Sonata for Cello and Piano No.1 in E minor, Op.38**

In 1862, Brahms was spending a great deal of time with the Schumanns when he began working on his his first instrumental-piano sonata. He draws inspiration from J.S.Bach, composing a fugue for the final movement that bears a close resemblance to Bach's fugue in the same key. He further deviates from the traditional sonata allegro form with an *Allegretto quasi menuetto* instead of a slow movement which features a trio section that evolves into a waltz and returns to the Minuet. At the first reading of this sonata which was dedicated to the famed vocal coach, Lieder composer and amateur cellist Joseph Gansbacher; it is said that Brahms played so loudly that Gansbacher complained that he was overwhelmed by the enormity of the sound of the piano and cried out that he could not hear himself, to which Brahms responded "lucky for you!" It was premiered in Basel on February 12, 1867 by cellist Moritz Kahnt and pianist Hans von Bulow. Prepared by Guzal Isametdinova.

### **Violin Sonata No.1 in G major, Op.78**

Clara Schumann wrote of this Sonata, "I wish the last movement could accompany me in my journey from here to the next world." Brahms was vacationing in Portsach in the summer of 1879 when he finished this Sonata begun a year earlier. The piano and violin are intimately linked from the very beginning where the piano has gently rolled chords accompanying the melodic line that later is taken by the piano with

strummed chords in the violin. Brahms described an early sketch of central theme of the second movement as something that expressed his sorrow about the passing of Clara and Robert's son Felix, "better than words." The closing movement references thematic material from his song, "Regenlied," Op.59, no.3. "...rain, fall down, awaken the old songs that we used to sing as the raindrops pattered outside. This image is mysteriously created on the piano with long passages of constant sixteenth notes.

### **Sonata for Cello and Piano No.2 in F minor, Op.99**

Brahms composed this sonata in the summer of 1886 while residing in Lake Thun, Switzerland. In gratitude for his championship of the first cello sonata, he wrote this work for the famous cellist and close personal friend, Robert Hausmann. During his lifetime this piece was not particularly well-received due to his adventurous use of harmony and daring rhythms. However, the contrasting heroism and somber reflection that he so skillfully evokes from both instruments is uniquely and quintessentially Brahmsian and this piece now stands as a well-regarded and cherished piece of romantic repertoire. The first movement opens with lush chords from the piano and a soaring, victorious theme from the cello. The movement proceeds at a feverish pace, testing the limits of both instruments technical facility. The second movement opens in the faraway and tonally bizarre key of F- sharp major, and the mood here is equally contrasting. The movement closes with some of the most intimate and heart breaking music Brahms ever wrote. The third movement begins in a turbulent rush of emotion in f minor that leads into the final section of the piece that is completely the opposite- a quiet and gentle F Major. The cello pizzicato is predominant here as well, this time with a more humorous undertone. Triumphant Brahms returns with a flourish in the coda that is satisfyingly victorious after a piece that is filled with so many different and extreme emotions. It was premiered in Berlin on November 24, 1886 by Hausmann and Brahms. Prepared by Kristine Mezines

### **Violin Sonata No.2 in A major, Op. 100**

While spending the summer of 1886 at Lake Thun, Switzerland, he focused on composing art songs and chamber works. Among them was his second violin sonata which is considered the most lyrical of the three violin sonatas. It reflects the other side of Brahms's personality- his warmth and shyness and takes the listener to the private, inner world of the composer. The indications of the first movement instructs the

performer about the unusual character; *Allegro amabile* (fast but with love and friendship) and later, *tenerament* (tenderly), and *sempre dolce* (always sweet). He builds the second movement by combing the traditional slow, second and fast third (Scherzo) movements into one where the two ideas take turns, bouncing back and forth. The closing movement is unusually light compared to most romantic period works. It is based on the traditional classical rondo form. This sonata was premiered in Vienna on September 2nd, 1886 by violinist Joseph Hellmesberger and the composer himself at the piano. Prepared by Feruza Dadabaeva

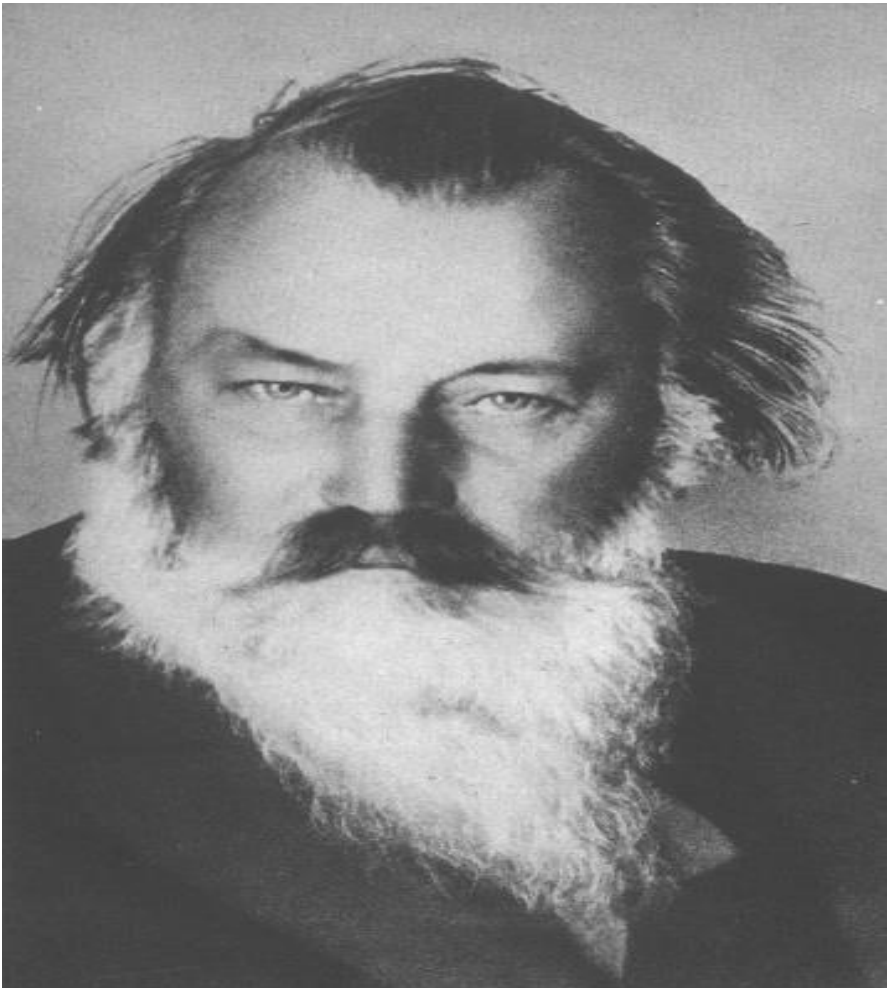
### **Violin Sonata No.3 in D minor, Op.108**

The only one of the violin sonatas in four movements, this work is also more agitated, dark, and brooding. Dedicated to Hans von Bulow, the first movement emerges as if the music is already in play elsewhere. It then explodes and is calmed by a beautifully intense second theme that ultimately calms and wins as it cadences in the parallel major. The concise middle movements deliver intimacy and contrasting lightness and ease in the fleeting and delicate scherzo. The final movement unleashes a fury that is unrestrained, articulated by the almost constant argument between the violin and piano. It was premiered in Budapest on December 21 by violinist Jeno Hubay with Brahms at the piano.

### **Viola Sonata in F minor, Op.120, no.1 and Clarinet Sonata in E-flat major, Op.120, no.2**

During the summer of 1894 in Bad Ischl, Brahms wrote both clarinet sonatas which became his last published chamber works. He had met the renowned clarinetist Richard Muhfeld three years earlier who inspired four works that remain the most important of romantic chamber music featuring the clarinet. The first clarinet sonata is in four movements and is in strict classical form while the second is in three movements and departs from tradition with an agitated, fierce scherzo second movement and a closing third movement in the form of variations which are not marked as such. Both outer movements have tranquil statements near or at the close where the tempo is slower than the body of the movement. It is worth noting that Richard Muhfeld was an accomplished violinist long before he began playing the clarinet and that he was criticized by wind colleagues who felt he used too much vibrato and phrased like a string player. It could be that this unique approach is what initially attracted Brahms. It was also documented that his most glorious sound was in the lower register in which much of the

sonatas are written. In a letter to Clara at the end of the summer Brahms wrote of how excited he was for Muhlfeld to arrive so that they could read both works which he wanted to be able to perform for her on her birthday in September. This occasion would be the last time he would see her. One can hear the evolution of Brahms' feeling toward Clara through these works. From youthful passion and persistence, to acceptance of deep friendship and eternal love. The sonatas were premiered in Vienna on January 8 and 11, 1895 by clarinetist Richard Muhlfeld with Brahms at the piano and were published for viola within the same month. Prepared by Olga Konovalova



## Artist Biographies

Violinist **Tinca Belinschi** was born and educated in Romania, and only came to the U.S. in August of 2013. In the summer of 2017, Tinca became a member of the young Seacrest Quartet. The chamber group received a fellowship position at Wintergreen Music Festival in Virginia, where they collaborated with artists such as Viktor Yampolsky, Elisabeth Adkins, Sharon Leventhal, Steve Larson, Jim Lyon and Wendy Warren. Her performance experience includes collaborations with Christopher O'Riley at Wintergreen Music Festival, Bergonzi Quartet and Sona Quartet as "Young Artist in Residence" at Mainly Mozart Music Festival, Miami USA, performance as a soloist with the Alhambra Orchestra, Miami, solo and chamber performances in festivals in Romania, such as Remember Enescu Festival, Mozart Festival, and Cluj-Napoca City Days. Tinca has won several competitions including the Lira de Aur International Music Competition (1st place); Sigismund Toduta International Music Competition (1st place in 2012 and 2009) and the Young Talents National Music Competition in Romania (1st place). She has participated in Masterclasses with musicians such as Viktor Tretiakov, Elisabeth Adkins, Sharon Leventhal, Stephanie Baer, Scott Flavin, Eli Matthews, and Ilian Garnet. Presently, she is a junior at Lynn University Conservatory of Music under the tutelage of Elmar Oliveira.

Clarinetist **Dunia Andreu Benitez** joined the Lynn University Conservatory of Music to pursue a Professional Performance Certificate program under Jon Manasse. Between 2012 and 2016, Ms. Andreu Benitez was a member of the clarinet quartet Ébanos de La Habana in Cuba, where she played B flat and E flat clarinets, as well as alto saxophone. Throughout her tenure with Ebanos de la Habana, she premiered multiple contemporary works, recorded regularly as a soloist and chamber musician, and participated in the Leo Brouwer Festival, the Contemporary Music Festival, and the Clarinet Festival "Fiestas de los Clarinetes". She has appeared as a guest soloist with the National Philharmonic Orchestra of Cuba, under the baton of the French conductor Nathalie Marin. Additionally, she performed solo recitals and featured ensembles in some of the most prestigious concert halls of Cuba, such as Ignacio Cervantes Hall, San Francisco de Asis Hall, San Felipe Neri Oratory and the National Theater of Cuba. In 2013, she was awarded First Prize and the Clarinet Honor Prize at the National Woodwind Performance Competition in Cuba. After her graduation, she was awarded a scholarship to pursue an Artist Diploma at the University of Trinidad and Tobago Academy for the Performing Arts under the direction of clarinetist, saxophonist and conductor, Yevgeny Dokshansky.



Born in Moldova in a family of musicians, violist **Felicia Besan**'s passion for music and the arts was nurtured from a young age. Upon deciding to pursue a professional music career, she attended the George Enescu Music High School in Bucharest, Romania. She has participated in and won numerous national and international competitions in Romania. Felicia was one of the 15 Young Artists studying and performing chamber music at the Manchester Music Festival in 2014 and 2015. A graduate of Lynn University class of 2011, Felicia received her Professional Performance Certificate in 2013 and Master's Degree in 2015 also from Lynn University under the guidance of Professor Ralph Fielding. An avid chamber music player, Felicia's string quartet was one of the winners of the Lynn Conservatory Chamber Music Competition and presented a full chamber music concert as part of the Mainly Mozart Festival in May 2015.

**Joshua Cessna** is a collaborative pianist from the Tampa Bay area, currently studying at the Lynn Conservatory for his Masters in Instrumental Collaborative Piano. Joshua was the first place winner of the Florida College System Activity Association's Young Artist Competition in 2013, and has since won concerto competitions at the University of Tampa, and was the First Prize winner of the Performer of the Semester Award at the Hillsborough Community College. He has accompanied extensively throughout the Tampa Bay and Miami areas at various universities and theaters, and in 2016 performed in the orchestra with the Tampa Bay Symphony Orchestra in their performance of the Shostakovich Symphony no. 5. Specializing in vocal collaborative piano, he served as staff pianist for the South Eastern regionals of the 2015 Kennedy Center American College Theater Festival (KCACTF), where he accompanied several dozens of musical theater duets for the Irene Ryan Scholarship. He has participated in master classes given by Leonidas Lipovetsky, Duncan MacMillan, Rebecca Penneys, Solon Pierce, Frederick Moyer, and Gilles Vonsattel. Joshua received his Bachelors of Music from the University of Tampa, majoring in Piano Performance, in addition to studying voice, viola, and organ performance. Former teachers for piano include Miguel Oquendo, Betty Chester, Benjamin Payne, Ken Hanks, Grigorios Zamparas, and Caren Levine.

A solo pianist, teacher, chamber musician and a church organist **Feruza Dadabaeva**, began studying piano at 5 years of age at the Musical Academic Lyceum in Uzbekistan. She is currently pursuing her Professional Performance Certificate at Lynn with Lisa Leonard. This past summer she competed in the Cremona International Piano Competition where she was awarded best Bach and Romantic performances and third prize all around. She is also the third prize winner at the 2006 International

Piano Competition in Italy where she received the "Tassano" Governmental Award and the 2016 recipient of the special jury prize for Best Orchestral Realization at the Lynn University Concerto competition. Ms. Dadabaeva holds a B.M. from the State Conservatory of Uzbekistan and M.M. from Florida Atlantic University. She currently serves on the piano faculty of FAU and is the choir director of the Saint Matthew Catholic Church. Her former teachers include Larisa Mukhitdinova and Irena Kofman.

Uzbekistani pianist **Guzal Isametdinova** is pursuing a Professional Performance Certificate at Lynn University Conservatory of Music as a student of Professor Lisa Leonard. She is the 1<sup>st</sup> prize winner of the Pro Romania (Bucharest) International Piano Competition; 2<sup>nd</sup> prize recipient of the International French Rubenstien and 3<sup>rd</sup> prize recipient of both the Russian Musica Classica festival and Uzbekistan Sanat Gunchalari piano competitions. She holds her B.M. and M.M. from the State Conservatory of Uzbekistan where she won the concerto competition with Mozart Piano Concerto in d minor, K.466 in addition to twice winning the institute's chamber music competition. She has performed in masterclasses for Irena Gulzarova, Jean Pierre Collot, Emanuele Torquati and Juris Kalnciems. Previous teachers include Honored Teacher of Uzbekistan Alla Kim, Ofeliya Yusupova and Anna Gringof.

Cellist **Georgiy Khokhlov** was born on the 12 of October 1992 to a musical family in Tashkent, Uzbekistan. He began playing cello at the age of 7 at the Uspensky Music School. In February 2002, he moved to Philadelphia to continue his studies with notable musicians of Philadelphia Orchestra such as Yumi Kendall, Efe Baltacigil, Hai-Ye Ni, and others. He has also participated in the Philadelphia Sinfonia youth orchestra under the baton of Maestro Gary White while attending the Creative and Performing Arts high school. Mr. Khokhlov earned his Bachelor of Music degree at the Mannes Conservatory in New York City under the tutelage of Marcy Rosen while spending his summers at various musical festivals such as Bowdoin and NYSMF. Georgiy considers himself to be an avid chamber musician who believes there is no greater form of art than the quartet. This has led to extensive studies in his schools as well as chamber festivals such as the Dali String Quartet Festival. He also has taken part in contemporary music festival New Music at the Point in Vermont. Since completing his studies in New York City, he's studied in Peabody Conservatory with Alan Stepansky and is currently continuing his Master of Music degree at the Lynn Conservatory in David Cole's studio. Georgiy plays on an 1879 Herman Macklett cello.

Russian-American pianist **Olga Konovalova** enjoys sharing her love for classical music with others. She made her debut as a child prodigy at Russia's prestigious Ekaterinburg Philharmonic Hall. She has performed across Eastern Europe in Poland, Slovakia and Hungary as a soloist and chamber musician as well as the United Arab Emirates. After coming to the United States she received a Diploma of Recognition from the American Protégé International Competition and has appeared on concert series at the Steinway Gallery and Palm Beach Libraries. A passionate teacher, Olga has built an impressive private piano studio and has presented her students in concert at Carnegie Hall. She earned her B.M. and M.M. from the Urals State Conservatory in Russia and a Fellowship Diploma from Trinity College (London, UK) where she was selected to appear at the Trinity Gala. She is currently pursuing the Professional Performance Certificate in instrumental collaborative piano at Lynn University with Lisa Leonard. Her former teachers include Mikhail Andrianov (student of Feinberg) and Alexander Chernov.

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, Ms. Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy Center. She has appeared throughout Europe, Japan, Russia, and North America with many orchestras including recent performances with the Redlands Symphony Orchestra, the Oregon Mozart Players, and the Simon Bolivar Orchestra of Venezuela with conductors including Gunther Schuller and Gustavo Dudamel. An active and dedicated chamber musician, her recent collaborations have included recitals with Elmar Oliveira, Marc Reese and Guillermo Figueroa. She is a long time member of the Palm Beach Chamber Players and has performed with members of the Concertgebouw, Berlin, Vienna, New York, Cleveland, Dallas, Minnesota and Cincinnati Symphonies; American and Miami String Quartets, and the Empire Brass Quintet in performances featured on National Public Radios' “Performance Today” and “Command Performance” programs. Her love of new music has resulted in several premieres of both solo and chamber music including James Stephenson's Concerto for Trumpet and Piano which was written for her and her husband, Marc Reese, which they premiered with the Lynn University Philharmonia. The performance was noted as one of South Florida's Top 10 performances of 2007 which also included her performance of the Brahms F minor Piano Quintet at the Palm Beach Chamber Music Festival. Critic Lawrence Budmen said, “Her stellar technique, deeply penetrating musicality and volcanic power turned Brahms' darkly ruminative score into an edge of the seat tour de force. She

uncovered new sonic layers in an awesome deconstruction of a chamber music masterpiece.”

Filipino pianist **Darren Matias** started playing the piano at the age of 14. His rapid musical development yielded to a concert debut with the Philippine Philharmonic and has been a musician ever since. From then on, he concertized in the United States, Russia, Philippines, and in several cities in Europe. As a sought-after soloist, he has worked with Maestro Guillermo Figueroa, Jon Robertson, Jeffrey Meyer, George Schram, Matthew Wardell, and Herminigildo Ranera, to name a few. His Charlotte Symphony debut was met with an enthusiastic response that was described as "the most exciting performance of the season." His passion for chamber music and performance art projects has yielded to collaborations with artists from all walks of life. He is the founder of the Contrast Duo LLC and is currently in the Chamber Music Program at Lynn under the tutelage of Elmar Oliveira and Lisa Leonard. He was awarded the National Society of Arts and Letters Scholarship and Friends of the Conservatory Grant. He is the 1st prize winner of the Ultimate Pianist Competition, Florida Atlantic Concerto Competition, the Philippine Presidential Medal on Culture and Arts, and was a finalist to the Carnegie Hall Fellowship, Coleman, and Fischhoff Chamber Music Competitions. Mr. Matias is currently the Music Director of the Saint Michael Lutheran Church in Wellington, FL. He earned his MM and PPC degrees in Piano Performance and Collaborative Piano under auspices of Dr. Roberta Rust and Lisa Leonard at Lynn University Conservatory of Music.

Making her professional debut at age 10 with the Kammergild Symphony, American pianist **Kristine Mezones** has appeared with many orchestras including the Town and Country Symphony, St. Charles Symphony, and the St. Louis Symphony. Specializing in brass collaboration, she has worked with renowned artists including Allen Vizzutti, Benjamin Pierce, Joe Burgstaller, Wiff Rudd, John Aley, Dave Zerkel, Demondrae Thurman, Patrick Sheridan, and Adam Frey. Ms. Mezones earned her B.A. in piano as a scholarship student of Jura Margulis at the University of Arkansas and is currently pursuing her Master of Collaborative Piano at Lynn University Conservatory of Music with Lisa Leonard.

**Elmar Oliveira** is an American violinist whose remarkable combination of impeccable artistry and old- world elegance sets him apart as one of our most celebrated living artists. Oliveira remains the first and only American violinist to win the Gold Medal at Moscow's prestigious Tchaikovsky International Competition. He was the first violinist to receive the coveted Avery Fisher Prize and won First Prize at the Naumburg International

Competition. Son of Portuguese immigrants, Oliveira was nine when he began studying the violin with his brother, John Oliveira and then attended the Hartt College of Music and the Manhattan School of Music. He holds honorary doctorates from both the Manhattan School of Music and Binghamton University. In 1997, the Prime Minister of Portugal awarded Elmar the country's highest civilian accolade, The Order of Santiago. Oliveira has performed regularly at many of the most prestigious international concert venues. He has appeared with such esteemed Symphony Orchestras of Boston, Chicago, Cleveland, Colorado, Detroit, Philadelphia, St. Louis, San Francisco, and Seattle, as well as the Philharmonics of Helsinki, London, Los Angeles, New York, and the Leipzig Gewandhaus and Zürich Tonhalle, among many others. He has also made extensive recital tours of North and South America, Australia, New Zealand and the Far East. Oliveira's discography on Artek, Angel, SONY Masterworks, Vox, Delos, IMP, Naxos, Ondine and Melodiya ranges widely from Bach and Vivaldi to contemporary works that are swiftly becoming pillars of the violin repertoire. His best-selling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic won a Cannes Classical Award and was chosen as Gramophone's "Editor's Choice". He also received Grammy nominations for his recordings of both the Barber Concerto with Leonard Slatkin and the Saint Louis Symphony and the Bloch and Benjamin Lees Violin Concertos under the baton of John McLaughlin Williams. Other recording highlights include the Brahms and Saint-Saëns concertos with Gerard Schwarz and the Seattle Symphony, the Joachim Concerto with the London Philharmonic, the complete Brahms sonatas with Jorge Federico Osorio, and the rarely heard Respighi and Pizzetti sonatas with pianist Robert Koenig. Two projects of particular historical significance: *The Miracle Makers: Stradivari • Guarneri • Oliveira*, a coffee-table sized book and three-CD set which compares and contrasts thirty exquisite violins by Antonio Stradivari and Giuseppe Guarneri del Gesù; and a release of short pieces highlighting the Library of Congress Collection of rare violins on Biddulph Recordings, speak to Oliveira's extreme dedication to preserving and highlighting the violin and critical makers of the past as well as those that are important to the development of the instrument today. In 2016 Elmar Oliveira announced the creation of the Elmar Oliveira International Violin Competition. This competition—that takes place every three years—is open to any violinist of any nationality between the ages of 16-32 and offers critical career support in the form of artist management and public relations as well as cash prizes. The Inaugural competition took place at the Lynn Conservatory of Music, where Elmar Oliveira is Distinguished Artist-in-Residence, January 23 – February 5, 2017. The next competition will be held in January 2020. For more detailed information, please visit the web

site [www.elmaroliveiraivc.org](http://www.elmaroliveiraivc.org) Additionally, Elmar Oliveira has founded the John Oliveira String Competition, an internal competition at the Lynn Conservatory of Music. The annual competition is open to all string students at the school. The competition was founded last year in memory of Elmar Oliveira's late brother, violinist John Oliveira. For more information, please visit <http://www.john-oliveira.com>. Oliveira is passionate about expanding the role and repertoire of the violin as well as championing contemporary music and unjustly neglected works. He is a devoted teacher and promoter of young artists, and also keenly supports the art of contemporary violin and bow making.

Cellist **Axel Rojas** was born in Santiago, Chile. He obtained a Bachelor of Music degree from The Pontifical Catholic University of Chile where he studied cello with Martin Osten. Currently, Axel is doing his Professional Performance Certificate program offered by Lynn University (US). Axel has performed chamber music and solos all over the world with orchestras throughout South and Central America, Europe, East Asia as well as in North America. He has played under the baton of renowned conductors such as Christoph Eschenbach, Zubin Metha, Semyon Bychkov, Krzysztof Urbanski, Laurence Foster, David Newman and Michael Sanderling. In addition, he has performed in masterclasses for celebrated cellists Natalie Clein, Heidi Litschauer, Gustav Rivinius, Roel Dieltiens and Micha Haran. Additionally, he has participated in several summer festivals including Young National Symphony Orchestra of Chile (OSNJ), Latin American Festival of Chascomús (Argentina), International Music Academy of Solsona, AIMS Festival (Spain), Orchestra of the Americas (YOA) and for four consecutive years across Schleswig Holstein Musik Festival, SHMF (Germany).

Born in Plovdiv, Bulgaria, **Yordan Tenev** began studying the violin at age 6 in the "Dobrin Petkov" music school in his home town under the guidance of Prof. Darina Dankova. There he appeared in many concerts and recitals with his twin brother Delcho, also a violinist. Yordan moved to California when he was 13 where he received a full scholarship to study with Prof. Todor Pelev at the prestigious Idyllwild Arts Academy. He went on to study at Louisiana State University and later Indiana University, Bloomington with Prof. Kevork Mardirossian. Yordan has attended numerous festivals in the US and Europe, including Spoleto Festival in South Carolina, Round Top Festival in Texas, AIMS in Austria and the Aldeborough World Orchestra, with which he performed in the Royal Concertgebouw in Amsterdam as well as in Royal Alberts Hall in London, as part of the 2012 BBC Proms. In 2015, his quintet won first prize in the Lyric Chamber Music Society of New York competition which included a formal concert in New

York City. He has appeared in master classes with such violinists as Paul Kantor, Ilya Kaler, Ruggiero Ricci, Schmucl Ashkenazy, Ivan Zenaty, and Joel Smirnoff. Yordan is currently working towards his Masters degree at the Lynn University Conservatory in Boca Raton, FL with Prof. Carol Cole.

**Mario Zelaya** began his music education at the age of thirteen with Jorge Luis Banegas at The National School of Music in Honduras. Two years later, Zelaya performed as a soloist on tour in Central America (El Salvador, Guatemala, Honduras) with the chamber orchestra of his music school. In 2005, Zelaya was awarded the second prize and a year later the first prize of the National Competition in Honduras sponsored by Japanese embassy. After graduating from High School Zelaya received a scholarship to continue his music education at Washburn University in Topeka Kansas with the Russian violin teacher Larissa Elisha. In his freshman year at Washburn University he won the Concerto Competition. Zelaya returned to his home country in 2009 to begin his training as a soloist with the Honduran violinist and composer Fernando Raudales Navarra a graduate of Ivan Galamian at the Julliard School of Music. During this period Zelaya performed various solo recitals and solo performances with the Philharmonic Orchestra of Honduras where he also was the concertmaster. Zelaya is currently attending Lynn University Conservatory of Music with a full-scholarship. He studies violin with the renowned violinist and conductor Guillermo Figueroa. He actively participates in recitals and orchestral performances at Lynn Conservatory of Music. During the summer, Zelaya won First prize at The Cremona International Music Academy and competition in Italy.



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- Jon Robertson, dean

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