LYNN UNIVERSITY CONSERVATORY OF MUSIC
When talent meets inspiration, the results are extraordinary.

Philharmonia Orchestra No. 4
Albert-George Schram, music director and conductor

Saturday, Jan. 30, 2010 at 7:30 p.m.
Sunday, Jan. 31, 2010 at 4 p.m.

Roberts Theater at Andrews Hall The Center for the Performing Arts at Saint Andrew's School, Boca Raton, Fla.
Saturday, Jan. 30, 2010

Romanian Rhapsody No. 1 in A Major, op. 11

Cello Concerto No. 1 in A Minor, op. 33
  Allegro non troppo
  Allegretto con motto
  Tempo primo

  Aziz Sapaev, cello

INTERMISSION

Piano Concerto No. 2 in G Minor, op. 16
  Andantino-Allegretto
  Scherzo: Vivace
  Intermezzo: Allegro moderato
  Allegro tempestoso

  Natasa Stojanovska, piano

George Enescu
Camille Saint-Saëns
Sergei Prokofiev
Cellist Aziz Sapaev has been the winner of many competitions worldwide, including first prize in the First International Young Musician’s Competition held among the most prestigious institutions in Turkey. He also won first prize in the National Cello Competition in Edirne, Turkey, third prize in the Fifth International Young Musical Talents Competition held in Sofia, Bulgaria, and most recently the 2009 Lynn University Concerto Competition.

Sapaev has engaged in solo performances in some of the most prestigious concert halls, including the Grand Hall of the Tchaikovsky Conservatory in Moscow, Russia, and the CRR concert hall in Istanbul, Turkey.

Born in Tashkent, Uzbekistan into a family of musicians, Sapaev was introduced to classical music at an early age. He started his cello studies at age 13 at Uspenskiy’s School for Musically Gifted Children in Tashkent, Uzbekistan. The following year, he was invited to enroll in Trakya University where he completed his middle school and high school education. During that time, he performed solo, chamber, and orchestral concerts in many cities throughout Turkey.

Sapaev has participated in master classes with world-famous teachers such as Orlando Cole, Peter Wiley, Arnold Steinhardt, and Tobias Kuhne. Actively involved in chamber music performances, Sapaev has performed with leading Turkish musicians such as Gülşen Tatu, Rüşen Güneş and Özcan Ulucan. In March of 2007, as a member of the ALUES string quartet, Aziz performed the world premiere of Bruce Polay’s String Quartet commissioned by Lynn University. His other chamber music achievements include being the winner of the MTNA State Division Chamber Music Competition as a member of the Mavi Trio, and being a finalist in the prestigious Coleman Competition, as cellist of the Palm Trio.

As an orchestra musician, Sapaev has played under the baton of Jon Robertson, Albert-George Schram, and Daniel Oren.

Sapaev is currently pursuing his Master of Music degree at Lynn University as a student of David Cole.
Pianist Natasa Stojanovska was born in Prilep, Macedonia and began to play the piano at age eight. She finished primary school in the class of Professor Nade Stojkoska in Prilep, her high school education in the class of Professor Margarita Tatarcevska in Bitola and studied for two years at the Academy of Musical Arts in Skopje with Professor Todor Svetiev.

In September 2009, Stojanovska was featured in the Tchaikovsky Piano Trio in the Walenstein chamber concerts at the Broward Center in Fort Lauderdale and Gusman Concert Hall in Miami, Fla. She has performed solo recitals in France, Portugal, Macedonia, Bosnia and Herzegovina, Romania and the United States, and has also been recognized as an adept accompanist and chamber musician.

She has received the FSMTA 2009 Gray Perry Young Collegiate Piano Award and in 2008 she was winner of the concerto competition at the Brevard Summer Music Festival in North Carolina, where she performed the Tchaikovsky Piano Concerto No. 1. In 2002, she was hailed as the best young pianist in her native country and was awarded first place at Interfest Bitola (2001 and 2002).


Natasa Stojanovska currently is pursuing a Bachelor of Music degree at the Lynn University Conservatory of Music in Boca Raton, Fla. as a student of Roberta Rust.
George Enescu was one of the most important Romanian composers in the first half of the 20th century and a celebrated violinist. In order to fulfill these two sides of his musical career, he divided his time between his native Romania and Paris. Enescu studied composition at the Paris Conservatoire with Massenet and Fauré and was a contemporary of Ravel, Cortot and Thibaud. In fact, he was to play many times with members of the famous trio of Cortot, Thibaud and Casals, and an important milestone in his performing career was founding the Enescu Quartet in 1904. As a composer, he was active in many aspects of Romanian musical life, and so as to support and encourage composers from his country, he founded the Enescu Prize for Romanian Composers in 1912.

The two Romanian Rhapsodies, op. 11, date from 1901. The first of these, in A, is a spirited, energetic piece, conjuring up the style and sound of folk dances. Alternating between 2/4 and 6/8 meters, it uses both the long pedal points often found in folk music and vivid orchestration, with agile string writing and strong writing for brass, a battery of percussion including timpani, triangle, tambourine and cymbals, and two harps to replicate the sound of zithers. Not only does Enescu alternate between different meters but towards the end of the piece he unexpectedly pulls back the tempo from its fast activity to a more measured pace before the music bursts out again for the spirited ending.

The finale is in Brahms' "gypsy style" ("style hongrois") also found in the Hungarian Dances and the finale of the G minor piano quartet, op. 25. Whereas the slow movement of the concerto emphasized the violin's lyrical qualities, in the finale the solo violin emphatically leads with a strongly articulated rhythmic figure, repeated by the orchestra. This figure provides a sense of forward momentum that drives the movement and impels it toward the coda, which is the final section of the movement. In the coda solo violin and orchestra combine forces for an exciting conclusion, but surprisingly, just before the last bars of the movement, Brahms pulls back the tempo to end the work with two magisterial chords.
Camille Saint-Saëns (1835-1921)
Cello Concerto No. 1 in A Minor, op. 33

Largely associated in the popular imagination with the "Carnival of the Animals" and his "Danse Macabre," Camille Saint-Saëns was a highly gifted and prolific composer in all the main forms of symphony, concerto, piano and chamber music as well as works for organ. Despite suffering from tuberculosis as a child, he made his piano debut at ten, playing the solo part in Beethoven's third piano concerto, and went on to study piano, organ and composition at the Paris Conservatoire.

The A minor cello concerto dates from 1872, the first of the two concertos he wrote for cello (the other, in D minor, was written in 1902). Conceived as a three-movement work without a break, the orchestra's strong opening chord releases the cello's impassioned first theme—a dramatic, highly charged recitative, spilling over into triplets across the extensive range of the instrument. Although this impassioned theme has a more inward version, the real contrast is with the movement's more measured, reflective second theme. A modified sonata form movement, the end of the first movement moves into the second movement, Allegretto, crisply articulated by the strings in 3/4 time. It is written in two symmetrical sections: the first in B-flat with an answering episode in G minor, then a quasi-cadenza in the cello brings us back to the B-flat material, now rescored in the winds over which floats an extended cello trill. A reference to the opening dramatic theme of the first movement brings us to the finale.

The complementary inward and dramatic characters of the first movement are replayed in the last, with the dramatic sections elaborated by fast-moving passage work, and its reflective second theme also having its counterpart in the finale, starting in the instrument's low register and rising through five octaves. Withholding A major to almost the end, the coda resolves the work in an exciting close.
Sergei Prokofiev (1891-1953)
Piano Concerto No. 2 in G Minor, op. 16

Prokofiev’s second piano concerto was written in 1912-13, when the composer was twenty one, although it was not published at the time, and revised some ten years later. It is unusual in two ways: one is that it is in four movements unlike the usual three (Brahms’ second piano concerto is one of the few other concertos with four movements), and secondly, it has no slow movement. The shape of the first movement is a palindrome, where the opening lyrical Andantino melody, presented by the piano in octaves in a memorable dotted rhythm, returns at the end of the movement as its haunting coda. But Prokofiev does not let us forget this melody: after the rhythmically articulated first theme in the faster Allegretto tempo, the lyrical Andantino melody returns, opening out into one of the extended piano solo sections, that, like meditations, will characterize the whole concerto.

The second movement, a brilliant scherzo in D minor, is a “moto perpetuo” movement with constant, fast 16th notes, with no let up for the entire movement. The third movement opens with extraordinary scoring: the thud of ominous footsteps in the low brass and percussion, answered in the piano by rhythmically charged, short swirls, all the time accompanied by the pounding tread in the orchestra. As the section ends, it leads into another of Prokofiev’s meditations for the solo piano, more inwards and reflective. The brass re-enter, the piano’s triplets give way to a declarative section, “ff,” with the piano swirling figures as accompaniment to the orchestral momentum. After a massive climax, stretching range and sonority of both piano and orchestra, the movement tails off into spiky pizzicato strings, then silence.

The finale, Allegro tempesto, opens with a blast of energy. The piano writing is highly percussive, staccato, with huge, fast leaps in a very fast tempo. In a surprise move, the tempo pulls back for a somber, step-wise melody which opens out into another of the piano’s meditations within the rhythmic activity of fast movements. The tempo picks up, only for a striking break; and once again, the piano embarks on a solo, quasi-cadenza recalling initially the sliding figures of the first movement, only here more dream-like. A long crescendo leads to a resumption of the Allegro tempesto for the highly charged ending.

the harp recall the sound of the French composer Eric Satie in his Gymnopédies. After the free-ranging cadenza, the second movement is faster and more rhythmically pointed, using the clarinet’s sharper-sounding upper register, which is used in jazz, and with the use of pizzicato strings in the middle of the movement. Using alternating bars of 3/4 and 2/4, the final section — Ritmico Vigoroso—drives forward in a complex interplay between the clarinet and the orchestra, but Copland pulls back the tempo in the last pages of the movement for the strong, declaratory flourish with which the work ends.
Romanian Rhapsody No. 1 in A Major, op. 11
George Enescu

Bassoon Concerto, K. 191
Allegro
Andante ma Adagio
Rondo: tempo di menuetto
Wolfgang Amadeus Mozart

Carlos Felipe Viña, bassoon

INTERMISSION

Violin Concerto, op. 53
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso ma non troppo
Antonín Dvořák

Maryna Yermolenko, violin
Bassoonist Carlos Felipe Viña was born in Ibague, Tolima, Colombia. He began his musical studies at the Conservatorio de Música Del Tolima when he was 11 years old, receiving his high school diploma in 2000. In 2001, Viña moved to Bogota to study at the Universidad Nacional de Colombia, earning his degree of Bassoon Musician with Emphasis on Chamber Music.

Viña performed with the Orquesta Sinfónica Universidad E.A.F.I.T. and Banda Sinfónica de Cundinamarca as first chair bassoon. He has also been invited as a substitute for the Orquesta Filarmonica de Bogota and Orquesta Sinfónica de Colombia, as a soloist with the Orquestra Sinfónica del Conservatorio del Tolima and Orquesta Sinfónica Universidad E.A.F.I.T. In 2004, Viña performed as a prizewinner on the Lunes de los Jovenes Interpretes from the Luis Angel Arango Library and he 3won the youth soloist competition with the Orquesta Filarmónica del Valle in 2006. Viña frequently performs recitals throughout Colombia.

His former teachers have been Roberto Trujillo, Jaime Cuellar and Jorge Jaramillo. Viña is presently in his first year of the Master of Music program at Lynn University Conservatory, studying with Michael Ellert.
A native of Kiev, Ukraine, Maryna Yermolenko was born into a musical family and began violin at age six. She completed her secondary education in the Lysenko Music School for gifted youth (Kiev, Ukraine).

Yermolenko is a winner of the International Competition “XXI Century Art” (Kiev, Ukraine), International Chamber Music Competition named after U. Polyansky (Kiev, Ukraine), International Competition named after M. Mazur (St. Petersburg, Russia), International Chamber Music Competition named after S. Taneyev (Moscow, Russia), Treasure Coast Symphony Orchestra Concerto Competition, and recently the Lynn University Conservatory of Music Concerto Competition.

She has performed numerous recitals as a soloist as well as member of various chamber ensembles in Russian, Ukrainian, European and American cities. She has had solo appearances with the Kiev National Symphony Orchestra, Kiev Youth Orchestra, Treasure Coast Youth Symphony, and Treasure Coast Symphony Orchestra.

Yermolenko has participated in numerous master classes with violinists Ida Haendel, Arnold Steinhardt, and Elmar Oliveira. She is currently completing a Bachelor of Music degree at Lynn University Conservatory of Music studying with world-renowned violinist Elmar Oliveira.
Wolfgang Amadeus Mozart (1756-1791)
Bassoon Concerto in B-flat Major, K. 191

Despite its early date 1774, written in Salzburg when the composer was eighteen, Mozart's bassoon concerto in B-flat major, K. 191, is both full of surprises, and challenges, for an instrument often — and mistakenly — regarded as a heavy, staid bass to the woodwind family. The opening figure of the first movement, a strongly rhythmic descending B-flat triad, is first presented by the horns in B-flat with all the violins to give a festive sound. It is soon taken up by the bassoon, leading into playing of remarkable agility — 16th note passage work, including repeated notes, runs and arpeggios, and huge leaps of two and a half octaves that Mozart will later give to one of his most famous characters, Fiordiligi, in his opera "Cosi fan Tutte."

In fact, the bassoon concerto shares many operatic features — the upbeat energy of the first movement and the lyrical melodic line of the second, Andante ma Adagio, which sounds like a beautiful instrumental aria where Mozart again brings in the large leaps heard in the first movement, but now used to show the expressive quality of the different parts of the bassoon's range. In the finale, Mozart combines the gracefulness of the minuet with a rondo, where the opening theme is decorated by triplets and sixteenth-note groups, and finally comes back in the orchestra to conclude this richly rewarding concerto.
Antonín Dvořák (1841-1904)
Violin Concerto in A Minor, op. 53

Dvorak is recognized as one of the leading Czech composers of the 19th century. An important turning point in his career was not a success but a failure—the failure of his opera “King and Charcoal Burner,” a work highly influenced by Wagner. But instead of letting the failure depress him, Dvorak used it to thoroughly evaluate his style and turned much more towards instrumental music. In 1874 he applied for the Austrian State Stipend, submitting a variety of his works, and was successful not only on this occasion but also four more times. On one of these, the “Moravian Duets,” one of the works he submitted with his application, were enthusiastically received by Brahms, and initiated a long friendship between the two composers. Brahms’ support now helped Dvorak’s rapidly developing reputation.

The first movement of the violin concerto, Allegro ma non troppo, opens with a double flourish: a strong, declarative gesture in the orchestra followed by a free, recitative-like answer from the solo violin. The protagonists have staked out their territory. Dvorak shows his skill in varying the material by now presenting the orchestra’s declarative theme, with its distinctive triplet figure, in the solo violin piano, with an eerie percussion accompaniment, followed by a lyrical second subject in C major as the counterbalance to the movement’s dramatic opening. The return of the declarative theme at the recapitulation is imaginatively rescored, with a horn providing an evocative background for the violin’s recitative.

The end of the first movement leads directly into the lyrical slow movement, Adagio ma non troppo, in F major. It unfolds as a series of free-flowing episodes, which alternate dramatic interludes with lyrical responses, traversing a range of keys—E-flat major, E major and C major. As the melodic material is played by the orchestra, the solo violin rhapsodizes, like flights of birds over water, to come to a quiet ending.

The finale in A major is a rhythmic, spirited movement with quirky off-beats, full of charm, alternating orchestra and soloist, maximizing the top of the violin’s range. A central episode in D minor provides contrast and respite, but soon resumes the momentum, returning to the key and triple time meter of the opening of the movement. With an exciting accelerando the movement drives to an exhilarating close.

NOTES