



731
The Conservatory of Music at
LYNN UNIVERSITY

CHOPIN & RUBINSTEIN

Abram Kreeger

with

Alex Tchobanov, piano

7:30 p.m. March 13, 2001
Recital Room

NOTES

Ballade No. 4 in f minor, op. 52

Alex Tchobanov (from the studio of Roberta Rust)

Born: 1/28/1887

The Big 12th: C to G!

Great Memory, Needed little practicing (except at one time...)

"Modern kind" of romantic pianist

always gorgeous tone....big sound

first pianistic hero of the electrical era of recording

first pianist to record the complete Chopin (except for the Etudes)

first pianist to record the large scale Chopin works

1890: ...Plays for Joachim (only three years old!)

1894: ... Concert debut (just seven!)

1897: ... Returns to Berlin, under Joachim's supervision

1900: ... Official debut with Joachim as conductor

..... a few lessons from Paderewski

1904: ... Paris debut

1906: ... Carnegie Hall debut and American tour

1912: ... London debut

..... Return to Paris

1916: ... Begins Love of Spain and South America

..... Goes to Argentina "first time he made real money"

1926: ... Starts recording for HMV in London

1930s ... Starts working intensely

1932 Marries Aniela Mlynarski

1932 Devotes time to rebuilding technique and restudying repertoire

Nocturne Opus 9 No. 2 - Hofmann ----- 1937

Nocturne Opus 9 No. 2 - Rubinstein ----- 1930s

Waltz, 64/2 ----- 1928

Nocturne op. 15 #2 ----- October 19, 1936

"Heroic" Polonaise in A- flat, op. 53 ----- 1930s

1937 Grand Entry into New York (November 21)

1939 Moves to the U.S. because of WWII

1946 Becomes American citizen

1958 Returns to Poland for first time in 20 years

Nocturne op. 15 #2 ----- 1950s

"Heroic" Polonaise in A- flat, op. 53 ----- 1950s

Mazurka op. 6 #2 ----- 1960s

Nocturne op. 15 #2 ----- August 1965

"Heroic" Polonaise in A- flat, op. 53 ----- March 1964

Nocturne op. 15 #2 ----- 1975

"Heroic" Polonaise in A- flat, op. 53 ----- 1975

1976 Retires from concert stage after last recital at London's

..... Wigmore Hall in London (January 10)

ABRAM KREEGER Lecturer

Currently the marketing and sales manager of Lynn University's Conservatory of Music, I have been fortunate to enjoy an intense and diverse background in music. The interest really began during my undergraduate years at the University of Rochester (NY), where I frequented the Eastman School of Music and its music library. After completing my bachelor degree in psychology and serving as the editor for the Eastman section of the campus newspaper, I entered the manager-in-training program at Spec's Music's original store in Coral Gables. Having worked in the classical music department intermittently throughout semester breaks during college, I developed an even greater interest in classical music and expanded my recording collection.

While working for Spec's Music, I happened to begin offering music appreciation classes in one of the more intriguing of places, the Dade Correctional Facility in Florida City. It was there that I had the opportunity to test music appreciation presentations with an audience least likely to value it. It became apparent that certain techniques in presentation were more effective in presentations and discussions than others.

While working at Spec's Music, my exposure to music increased dramatically. Where else better to learn more about music than to listen to it often in upwards of forty hours a week and to be able to purchase recordings for 30% off? I must credit my father, Julian Kreeger, for my being able to have the privilege of working for Spec's (as he had to be one of their most frequent customers in the days of LPs). The interview, when I first began there, had one question "when do you want to start, when are you available?"

The next chapter of my life was entry into the M.B.A. program, once again at the University of Rochester. While completing my degree in marketing, I had the good fortune of convincing the student government to allow me to present a series of concerts featuring Eastman School of Music students. It was at this time that I could enjoy firsthand working with musicians in creating programs audiences could enjoy. My first job just after graduation in the classical music business was be the role of marketing manager for the New World Symphony.

After two seasons with the New World Symphony, I met Harid's former director Kate Ransom and landed in Boca Raton. Having first becoming introduced to Boca Raton and the Conservatory in particular when I applied for the job here, it has been a wonderful place to be as a music lover.

This year, I founded a non-profit organization in Miami, Piano Lovers, with a goal of supporting South Florida's emerging young pianists and promoting piano music and the art of the piano recital. Its web site, www.pianolover.net, is a resource for piano lovers all over. Recently, I have had the good fortune of releasing two CDs of pianist Tao Lin and will be issuing the first "commercial" release in March 2001.



The Conservatory of Music at
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