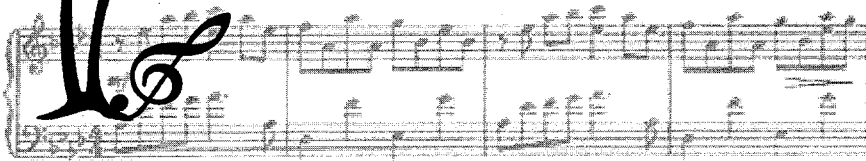


# FRIENDS OF MUSIC



*PRESENTS*

**THE LYNN UNIVERSITY  
PHILHARMONIA ORCHESTRA**

**DR. ALBERT-GEORGE SCHRAM**  
**Conductor**

**CIPRIAN STANCIOI**  
**Clarinet**

Wednesday, February 2, 2011

8:00 PM

**THE 22ND CONCERT SEASON  
OF THE FRIENDS OF MUSIC  
OF HUNTINGTON LAKES  
THEATRE OF THE PERFORMING ARTS**

# PROGRAM

*Overture To Russlan and Ludmilla*

Mikhail Glinka

Clarinet Concerto

Carl Maria Von Weber

No. 2 in E-flat Major

I Allegro

II Andante con moto

III Alla Polacca

**Ciprian Stancioi**

**Clarinet**

**~ INTERMISSION ~**

Symphony No. 2 in D Major, Opus 43

Jean Sibelius

I Allegretto

II Tempo andante, ma rubato

III Vivacissimo

IV Allegro moderato

# **THE PHILHARMONIA ORCHESTRA OF LYNN UNIVERSITY**

The Philharmonia Orchestra sets the standard for university-level symphonic training. The orchestra was founded in 1991, as the Harid String Orchestra with the founding of the Conservatory and became a full symphony orchestra in 1993. As an integral part of the training of both undergraduate and graduate music students of Lynn University, the Philharmonia offers excellent orchestral training through the preparation and performance of orchestral repertory and its public performances. Both the public and the press have enthusiastically received the orchestra. Music directors of the Philharmonia have included numerous conductors of renown. The orchestra has performed frequently in many of the finest venues of this region. Now in its 16th season as a full symphony orchestra, the Lynn University Philharmonia continues to present high-quality concerts of the finest repertory.

## **THE DISTINGUISHED CONDUCTOR: ALBERT-GEORGE SCHRAM**

A native of the Netherlands, Dr. Schram is the resident conductor of the Lynn University Conservatory of Music Philharmonia Orchestra, he has also been a resident staff conductor and guest conductor of a number of well-known German orchestras. He was the resident conductor of the Florida Philharmonic. To his credit, wherever Dr. Schram has conducted, performance standards and repertory have been enhanced and subscriptions have increased.

Not only in the US but also in the Far East and Europe has Dr. Schram conducted, sharing his musical expertise and warmth wherever he has been called.

Dr. Schram's studies have been in the European tradition under the tutelage of major conductors, with those of world-class status. His studies have taken him to Europe, Canada and America. He holds the Doctorate of Musical Arts in conducting.

Huntington Lakes welcomes Dr. Albert-George Schram to our Theatre of the Performing Arts.

# THE DISTINGUISHED SOLOIST: CIPRIAN STANCIOI

Ciprian Stancioi is the winner of the Lynn University Concerto Competition, Boca Raton 2005, as well as other important competitions in recent years.

Born in Romania, his performances at prestigious venues have been numerous and of high critical acclaim. Presently, he is pursuing his PPC at Lynn University under Jon Manass's guidance, renowned soloist and Professor at Lynn University, Eastman School of Music and the Juilliard School.

We welcome Mr. Stancioi to our concert hall and wish him well in his career.

## PROGRAM NOTES

### *Overture to Russlan and Ludmilla*

**Mikhail Glinka**  
**(1804-1857)**

Mikhail Ivanovich Glinka (1804-1857) was important in Russian music as one of the first to incorporate traditional Russian folk music into his works. He is best known for his first opera *A Life for the Tzar* and the overture to his second opera *Russlan and Ludmilla*. Glinka's background was a provincial noble family and he first gained knowledge of music from the servants singing folksongs and also from Russian Church music, with its sonorous bells and intoned singing.

In 1818 he was sent to school in St. Petersburg and the city became his base after he had completed his studies. Taking an undemanding job in the civil service, as other members of the minor nobility did, he was nevertheless able to use his family position and develop contacts to become part of the aristocratic literary and musical salons of the day.

*Russlan and Ludmilla*, initially conceived in 1836, shortly after the success of *A Life for the Tzar*, was loosely based on a poem by Pushkin and written on a mixture of texts by Bakhturin and Shirkov. *Russlan and Ludmilla* is a fantasy epic, including a wedding of Russlan and Ludmilla, her abduction by the magician Chernomor, jealousy by

Ludmilla's rejected suitor Farlaf, a magic castle, and Russlan awakening his enchanted sleeping bride with a magic ring. Not surprisingly that with such a complicated plot the opera has not stayed in the repertory, even in Russia, but the overture, written last, has remained an enduring favorite. It is an exuberant romp. After some initial scuttling strings, the main melody is a short, upward rising triadic figure followed by swoops of eighth notes in the flute and upper strings, offbeat and sizzling away on high octane.

***Clarinet Concerto***  
***No. 2 in E-flat Major***

**Carl Maria von Weber**  
**(1786-1826)**

Color, brilliance and imagination: Weber's achievements in overtures, concertos and especially early Romantic German opera made him one of the most celebrated composers of the early 19th century. Although his fame as an opera composer has been somewhat eclipsed by more famous names such as Rossini and Wagner, his first mature opera 'Euryanthe' was played in opera houses all over Europe and he influenced composers as varied as Mendelssohn, Liszt and Berlioz for his colorful orchestration and evocative dramatic scenes.

Born into a family with strong theatrical roots and restless traveling, Weber early became a virtuoso pianist, although his musical and overall education was rather sporadic due to the family's peripatetic existence. Weber, accompanied by his father, embarked on an extensive tour of northern Germany, visiting Munich and Hamburg. The next few years of his life would be years of travel, with short periods of a few months or more to compose during which time he also developed connections in the musical and literary worlds. Arriving in Mannheim in February 1810, he used his multiple talents as pianist, composer and conductor to develop valuable contacts with members of the nobility.

In Munich, on April 5th, 1811, he gave a concert in which the clarinetist Heinrich Baermann performed the solo part in his clarinet Concertino. So successful was this work that Weber received commissions from the Munich court for the two clarinet concertos; and it was from the collaboration between composer and performer that much of the idiomatic writing for the clarinet stems. The concerto no. 2 in E-flat major was written later in 1811 and published in Berlin in 1824.

It is not surprising that the opera 'Euryanthe' comes to mind with

the second clarinet concerto. Both works are in the key of E-flat major, and both have the qualities of nobility and energy. This sense of energy characterizes the concerto from the start, with its strong dotted rhythm. When the clarinet enters, it dominates the proceedings by defining the musical space by a huge leap down, 'ff', from the piercing upper register to the woody low one. Everything that happens in the movement - and the work - will be ingenious ways of contrasting the sonorities of upper and lower registers and filling this musical space.

Without a moment's delay, the clarinet takes up the triplet figure from the orchestral introduction and spills over into sixteenth note runs that demonstrate not only the soloist's technical dexterity but also a variety of subtle phrasing. The leaps from the clarinet's first appearance continue to be a defining feature of the musical discourse of the first movement, alternating with the runs that connect the contrasting registers.

The second theme, 'dolce', set in the middle of the clarinet's range with symmetrical phrasing, is a lyrical melody that contrasts to the action and interaction of much of the rest of the movements. The second movement in G minor, 'Andante con moto', opens with pizzicato cellos, and conveys the lyrical inwardness briefly explored in the first movement.

The finale is a high spirited rondo 'alla Polaca' (in the Polish style) where an offbeat rhythm characterizes the refrain.

***Symphony No. 2***  
***in D Major, Op. 43***

**Jean Sibelius**  
**(1865-1957)**

Jean Sibelius (1865-1957) was the most important composer of the late 19th century and the first half of the 20th century. He made a significant contribution to orchestral music, particularly through his seven symphonies, his violin concerto and his tone poems, based on folk legends with distinctive dark coloration that evokes the woods and mist-shrouded landscape of his country. His initial musical training was as a violinist, and in the years 1887-89 he studied violin and composition at the Helsinki Music Institute.

In his subsequent studies, first in Berlin then in Vienna, he heard the symphonies of Brahms and Bruckner, who he deeply admired, and steeped himself in the epic mythology of Finland with its gods and heroes. This was to be critical for what would be his life's project - the development of a distinctive music of his homeland that would convey its specific contour of modal harmonies and folk melodies which Sibelius described as "that sonorous, remarkably melancholy monotony in all Finnish melodies." Some of the works that brought him to international attention were "The Swan of Tuonela" and the first symphony, where he addressed the challenge of incorporating distinctive Finnish material with the four-movement symphony.

The second symphony was written in 1901-2, and first performed by the Philharmonic Society, Helsinki, with the composer conducting. Although it is in the usual four movements, Sibelius's melodic style is quite distinctive, using folk melodies with a narrow range, modal harmony and often a dark, trenchant orchestration. Sibelius denied any explicit political meaning to the second symphony, but given his well-known identification with Finland's identity and political autonomy and his opposition to Russia's constant threats to Finland's sovereignty, such a reading cannot be totally excluded.

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