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LYNN UNIVERSITY
PHILHARMONIA ORCHESTRA

SYMPHONIC KNIGHTS SERIES
RUSSIAN TEA FOR TWO
Albert-George Schram, resident conductor
with
Robert Rust, piano soloist
Sponsored by Shumway and Cynthia Poole

February 7, 2004
7:30 p.m.

Concert grand piano provided by Steinway Piano Gallery
of Boca Raton

Boynton Beach High School Auditorium
Boynton Beach, Florida
Galop from Moscow, Cheremushki, Op. 105 ............ Dmitry Shostakovich
(1906-1975)

Tea for Two, Op. 16 .............................................. Dmitry Shostakovich
(1906-1975)

Piano Concerto No. 2 in e minor, Op. 18 .............. Sergei Rachmaninoff
(1873-1943)

Moderato
Adagio sostenuto
Allegro Scherzando

Roberta Rust, piano soloist

INTERMISSION

Symphony No. 5 in d minor ................................. Dmitry Shostakovich
(1906-1975)

Moderato
Allegretto
Largo
Allegro non troppo
Orchestra Seating

Violin I
Sylvia Kimi
Marta Murvai
Daniel Andai
Anne Chicheportiche
Danut Muresan
Dmitry Pogorelov
Gareth Johnson
Gabrielle Fink

Violin II
Amaia Lizaso
Andrei Bacu
Lisa Jung
Yemi Gonzales
Marcoantonio
Real d'Arbelles
Stefka Ilieva

Cello
Simona Barbu
Madalina Macovei
Adrian Teodorescu
Ilie Curteanu
Petar Kecenovici
William Dale

Double Bass
Daisuke Sasaki
Hideki Sunaga
Sachiko Okada

Flute*
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
Jared Weidenbaum

Piano
Amanda Albert
Qin Han
Megan Lipsky
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Oliver Salonga
Alex Tchobanov
Yi Zhang
Ana Zuim

1 Concertmaster
2 Principal Chair

* Seating rotates during concert
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 in 1991. 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 11th season as a full symphony orchestra, the Lynn University Philharmonia Orchestra continues to present high quality concerts with a wide range of repertoire.
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

Roberta Rust, piano soloist

Roberta Rust has inspired audiences and captivated critics in over twenty nations. Born in Texas, she began her concert career as soloist with the Houston Symphony Orchestra at the age of sixteen and has also appeared with the New World Symphony, Symphony of the Americas, Orquestra Sinfonica do Parana (Curitiba, Brazil), Orquesta Sinfonica Nacional (Lima, Peru) and Orquesta Sinfonica Nacional (Santo Domingo, Dominican Republic). In chamber music she has performed with the Lark and Ying String Quartets and as duo-pianist with her husband, Phillip Evans. Her acclaimed compact discs include Franz Joseph Haydn, Piano Music of Villa-Lobos on Centaur Records (www.centaurrecords.com), and Three American Premieres and the Prokofiev Sonata No. 6 on Protone Records. Her performances have taken her through the United States, France, Germany, Austria, Switzerland, Italy, Holland, Belgium, Brazil, Bolivia, Peru, Chile, Paraguay, Costa Rica, Guatemala, Jamaica, Dominican Republic, China, South Korea, Thailand, and the Philippines.

Following her New York debut, Pulitzer-Prize winning music critic Tim Page wrote in The New York Times: “Roberta Rust is a powerhouse of a pianist—one who combines an almost frightening fervor and intensity with impeccable technique and Spartan control.” Rust served as Artistic Ambassador for the United States and has been the recipient of a major grant from the National Endowment for the Arts. She was awarded additional grants and prizes from the Organization of American States, National Society of Arts and Letters, and International Concours de Fortepiano in Paris. The Miami Herald described her as follows: “There was tremendous bravura, sweep and power...Here was a virtuosa”.

Roberta Rust gives master classes internationally, serves frequently as an adjudicator for piano competitions, and has written articles for Clavier Magazine, Florida Publications and Korea Times. She has lived in South Florida since 1988 and currently serves as artist faculty - piano and professor of music at the Lynn University Conservatory of Music. She has also taught at Florida International University and the Harid Conservatory.
Biographies

Dr. Rust studied at the Peabody Conservatory, graduated summa cum laude from the University of Texas at Austin, and received performer’s certificates in piano and German Lieder from the Mozarteum in Salzburg, Austria. She earned her Master of Music degree at the Manhattan School of Music and her Doctor of Musical Arts at the University of Miami. Her teachers have included John Perry, Ivan Davis, and Artur Balsam.

The Manila Times wrote: “To really appreciate the wonder of Dr. Rust’s excellence as a teacher, one has to be present to observe her master classes. Whether it was a problem in tone production, interpretation, hand position or a slouchy body position, Roberta Rust had the solution for all these and she accomplished them with vivid imagination and a great sense of humor. She also performed all the passages of the works that needed fixing with great results... One also stood in awe at her vast resource of energy... She has the beautiful piano touch, the sensitive lyrical expression, a fabulous technique, a vast intellectual knowledge behind all these, inexhaustible energy, a vivid imagination, a keen sense of humor, and most of all, a loving generous heart for others. If more artists would be like Roberta Rust, there would be everlasting peace in this valley of tears. Come back soon, Roberta Rust!”

Her students are active musicians - performing in concerts, competitions, recordings and broadcasts in the United States, Europe, South America, and Asia. Many have been awarded top prizes in prestigious competitions including the Josef Hofman Competition, the Bartok-Prokofiev-Kabalevsky International Competition, the Palm Beach Invitational, and the E-Competition. They have also performed at the William Kapell International Competition, the Arthur Rubinstein Competition in Israel, and the Leeds International Pianoforte Competition in Great Britain. Her students have been declared state winners (Florida) of the MTNA-Steinway Collegiate Artist and MTNA-Yamaha High School competitions and have participated on scholarship at festivals such as Aspen, Tanglewood, Kneisel Hall, Bowdoin, Orford, Music Academy of the West, PianoFest of the Hamptons, Chautauqua, Brevard, Eastern, Westminster Choir College, and Fontainebleau.

Rust in Concert (Piano Series) March 21, 2004
The composers represented in this evening’s concert make for an interesting study in contrast, not only in the stylistic outlook of their compositions, but also in the vastly different Russian environments in which they worked.

**Sergei Rachmaninoff** was born solidly in the midst of czarist Russia in 1873 to a formerly prosperous bourgeois family fallen on hard times. His early piano and composition studies in St. Petersburg and later at the Moscow Conservatory were heavily influenced by the traditional Russian canon, especially as represented by his mentor Tchaikovsky. After lengthy residencies in Dresden and Italy, he left Russia for good in 1917 as political turmoil sped more ominously toward the October Revolution of that year. He continued his career as composer, conductor and most famously as pianist as an expatriate, first in Sweden, then finally settling in the United States where he died in Beverly Hills in 1943. His compositional output is largely Romantic in style, and his natural affinity for the keyboard have made his demanding yet highly lyrical piano concerti enduring staples of the repertory. The **Second Piano Concerto**, Op. 18 (1901) was Rachmaninoff’s earliest full-fledged success, following a period of severe depression that stemmed from the disastrous premiere of his **First Symphony** in 1897. Three compositionally barren years gave way to a new creative stream when Rachmaninoff began work on this *Concerto* in 1900. The second and third movements were the first to be fully composed, and premiered in this fashion in December 1900. The completed *Concerto* was premiered in Moscow in October 1901 with the composer as pianist and Alexander Siloti conducting. The dramatic opening chords of the solo piano foreshadow a work of great emotional intensity, though Rachmaninoff’s devotion to concise formal structure keeps overly sentimental tendencies in check. The first movement has no cadenza, unusual for a concerto in traditional style, but the soloist is given moments of both lyrical and virtuosic cadential expression in the second and third movements. The passionate lyricism of the work as a whole has made this *Concerto* a favorite in the concert hall for over one hundred years, and some of its melodies have found their way into popular song as well.

The Russian social and political landscape that awaited **Dmitri Shostakovich** had undergone considerable change by the time of his birth in 1906, just one year after the first abortive uprising against the Czar. Shostakovich’s musical education and career would take place within the rigid framework of the Soviet system, a fact of life that would exert key extramusical influences upon his compositional output. Shostakovich’s depth of sincerity in his loyalty to the Communist party has been hotly debated in recent years. Although he composed numerous works in celebration of Soviet ideology, his few trusted confidantes support a portrait of the composer as a “hidden dissident,” a view bolstered by the publication of his disputed memoirs in 1979. Other researchers insist that Shostakovich was firmly committed to Party policies, from which he clearly benefited as a relatively privileged member of Soviet society. A more complete personal picture of the composer will surely emerge as more post-Soviet documentation is unearthed, but there is no debate regarding his position as one of the twentieth century’s preeminent composers.

In this evening’s concert, widely divergent aspects of Shostakovich’s compositional output are presented: two works composed in or influenced by the musical theater genre, and his most popular symphonic masterpiece.

Those whose acquaintance with Shostakovich comes by way of his symphonies and concertos would hardly associate his name with the usually lighthearted nature of
Program Notes

musical theater, yet one of his earliest works displays its influence. As a youth, Shostakovich helped to support his family by playing the piano to accompany films, so he clearly gained some familiarity with popular music styles. In 1927, on a challenge from a fellow composer, he orchestrated the popular song *Tea for Two*, Op. 17 (known in Russia as *Tahiti Trot*) in 45 minutes. The song was originally a number in the operetta *No, No Nannette*, which had a run on Broadway in 1925 and was later produced in Europe. This transcription was later included, with minor revisions, in the composer’s ballet *The Golden Age*, Op. 22.

Some thirty years later, Shostakovich composed his own (and only) musical theater piece, *Moscow, Cheremushki* (*The Bird-cherry District of Moscow*), Op. 105, premiered in 1958. The improbable subject matter of the show concerns the construction of a high-rise housing project in Moscow, an issue of some currency in urban Soviet Russia. Though the work was an initial success and was later adapted for the screen, Shostakovich dismissed it as “boring, insignificant, silly.” Later reflections have revealed that it was not his music of which he was ashamed, but of the poor quality of dramatic structure and of the lyrics and dialogue supplied. The *Galop* heard this evening comes from a suite of numbers from the show arranged by Andrew Cornall in 1995. Interestingly, the *Galop* has also been arranged for 48 violas!

The concert concludes with what is surely the most popular and most recorded of Shostakovich’s 147 numbered works, the *Fifth Symphony*, Op. 47 (1937). This symphony was something of a political/professional lifesaver for the composer. Shostakovich had been vigorously censured in the state newspaper *Pravda* over the modernist tendencies of his opera *Lady Macbeth of the Mtsensk District* in 1936, even though the opera had previously been hailed as a model of Soviet composition. With such capricious (and potentially deadly) Party attitudes in play, the success of the *Fifth Symphony* was crucial. Fortunately, the work was warmly received at its premiere in Leningrad, and its place in the repertory was quickly guaranteed with rapidly spreading performances throughout the Soviet Union and abroad.

Shostakovich cast the *Symphony* in a traditional four movement setting, infusing a solidly tonal framework with starkly dissonant harmonies and touches of acerbic wit characteristic of the composer’s personality. The first movement presents themes of struggle and tragedy in alternately dense and sparse orchestral textures, ending with an ethereal, reflective coda that leaves the earlier conflict hauntingly unresolved. A driving, sardonic Scherzo follows, as if to mock the drama of the first movement, and is much in the spirit of Mahler, whose influence is clearly evident here. The pathos of the third movement *Largo* serves as the emotional core of the work – here the listener is drawn into the depths of the human soul with all of its vulnerabilities and fears laid bare. Such brooding is brought to an abrupt conclusion with the clamorous opening of the fourth movement, which Shostakovich consciously envisioned as the optimistic antidote to the tragic quality of the preceding movements. Juxtaposing heroic gesture with hymn-like assertions of humanistic faith, Shostakovich affirms the triumph of human spirit over adversity, and perhaps implicitly the nobility of workers striving toward the same socialist goals. Whatever ideological spin was subsequently attached to the work, by the composer, audiences or government officials, the compositional skill it reveals makes it one of the twentieth century’s most enduring musical achievements.

Dr. John David Smith
Artist Faculty-French Horn
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Dr. Claudio Jaffé
Dean

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Featuring the winners of our
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Daniel Andai, violin
Dmitry Pogorelov, violin

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7:30 P. M.

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Spanish River Church
Boca Raton, Florida
Upcoming Events

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

FEBRUARY

Tuesday 10 The Seven Deadly Sins (Multimedia Series) .................................................. 7:30 pm
Mark Hetzler, trombone
Enjoy an evening of music, featuring works from the Classical, Romantic, and Modern eras with the trombonist of the Empire Brass.

Wed. 11 Student Degree Recital .............................................................................. 5:30 pm
You are cordially invited to attend the Junior Degree Recital of Gabrielle Fink, violin.
Please call for reservations. Admission is free. 561-237-9000.

Thursday 12 Bach and Beyond: Ishikawa in Recital .............................................. 7:30 pm
Sponsored by a friend of the conservatory
Shigeru Ishikawa, double bass; Paul Schwartz, piano
A musical tribute to Johann Sebastian Bach, one of the most prolific composers of the Baroque period, and other composers who have influenced music for many generations.

Sunday 15 Phillip Evans Plays the Four B’s (Piano Series) .................................. 4:00 pm
Sponsored by Mr. and Mrs. James W. Cumpton (Bette and Jim)
Beethoven Moonlight Sonata, Brahms Rhapsodies and Intermezzos, Bach Prelude and Fugues, and Bartok Dances.
To the three B’s, the masters of the 18th and 19th centuries, the artist has added two of the most accessible pieces by the greatest of the 20th century, the fourth B....Bartok. Presenting some of the most popular and representative works of the composers, works that speak directly to the emotions of the audience. It is truly immortal.

Thursday 19 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 progress on the road to virtuosity.

Sunday 22 Cello Choir Concert ............................................................................. Cancelled
Contact the Ticket Office for exchange or redemption of your purchased tickets for this concert.

Ticket information

Ticket sales represent 10% of the conservatory’s annual budget. Your gift to the Fund for Lynn University will support conservatory scholarships and performance opportunities for our talented young artists. To order tickets, please call 561-237-9000.

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