

## The Ensemble

### *Violin*

Boris Abramov\*\*+  
Zubaida Azezi \*  
Carlos Benito de la  
Gala\*\*+  
Kallen Bierly  
Yaniv Gutman\*\*+  
Maya Killingworth  
Hyunkyung Kim  
Yesol Kim\*  
Milen Maksimov  
Suliman Tekalli\*\*  
Heather Thomas\*  
Ela Tokarska  
Emily Vold  
Sylvia Wehrs  
Samuel Wood  
Jing Yang

### *Viola*

Jessica Bennett\*  
Hannah Kate Evans  
Catherine Harris

### *Cello*

Lauren Cobb  
Armand Culpepper  
Martin Laufhutte\*  
Sarah Magaña  
David Ramirez \*  
Kurt Youngblood\*

### *Bass*

Kevin Bailey  
David Malkiel  
Jack Meisburg\*  
Franchesca Mejia\*

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SCHWOB  
SCHOOL OF MUSIC

COLUMBUS STATE UNIVERSITY  
SAUNDERS CENTER FOR MUSIC STUDIES

DR. RONALD WIRT, INTERIM DIRECTOR

## Opera/ Musical Theatre Sampler

Joseph Golden, artistic director  
Kimberly Cone, *stage director*  
Dian Lawler-Johnson, *stage director*  
Kimberly Garcia, *costumer*  
Yien Wang and Janie Lee Bullock, *pianists*

Sunday, 29 May, 2011 at 3:00 p.m.  
Studio Theatre, RiverCenter for the Performing Arts

## Program

Cole <b>PORTER</b> 1891-1964	"Another Op'nin, Another Show" from <i>Kiss Me Kate</i> <b>Full Cast</b>
W. A. <b>MOZART</b> 1756-1791	Duet: "Il core vidono" from <i>Così Fan Tutte</i> <b>Dorabella: Lydia Jackson</b> <b>Guglielmo: Byron Mayes</b>
Engelbert <b>HUMPERDINCK</b> 1854-1921	Dancing Lesson from <i>Hansel Und Gretel</i> <b>Gretel: Cedricia Thomas</b> <b>Hansel: Jessica Milner</b> <b>Stage Director : Dian Lawler-Johnson</b>
W. A. <b>MOZART</b> 1756-1791	Letter Duet from <i>The Marriage Of Figaro</i> <b>Countess: April Jacobs</b> <b>Susanna: Carrie Crawford</b>
Gaetano <b>DONIZETTI</b> 1797-1848	"Pronta io son" from <i>Don Pasquale</i> <b>Norina: Bjorg Hilmarsdottir</b> <b>Dr. Malatesta: Phillip McIntyre</b> <b>Stage Director: Kimberly Cone</b>
Richard <b>RODGERS</b> 1902-1979 Oscar <b>HAMMERSTEIN</b> 1895-1960	"Maria" scene from <i>The Sound Of Music</i> <b>Mother Abbess: Tamika Dunn</b> <b>Sister Berthe: April Jacobs</b> <b>Sister Sophia: Elizabeth Gaines</b> <b>Sister Margareta: Brianna Gilliam</b> <b>Stage Director: Kimberly Cone</b>

toured and recorded extensively (including a Grammy Award) as well as with the American Symphony Orchestra and the New York Philharmonic. As a soloist he has appeared with the Little Orchestra Society, the American Symphony Orchestra, the Florida State University Symphony, and the contemporary music ensemble Music Mobile, and has performed on numerous movie soundtracks, jingles, and Broadway shows.

He holds degrees in performance from the Florida State University and the Juilliard School of Music and has appeared in master classes with Daniel Barenboim, Leonard Slatkin, Larry Rachcliff, and Christopher Wilkins.

Washington Square Contemporary Music Society, Ensemble 21, the San Francisco Contemporary Music Players, Music from China, The Society for New Music, the Glass Farm Ensemble, and Phillip Glass's Music at the Anthology series. Recently he conducted the world premiere of Brent Michael Davids' film score to the 1923 classic *The Last of Mohicans* as part of the Syracuse Film Festival. He also conducted Elliot Carter's Double Concerto at the Library of Congress as part of Mr. Carter's 100th-year celebration in December 2008, and in September 2009 he led Newband in the premiere of Dean Drummond's opera *Café Bufe* with the Harry Partch Instruments.

As a recording artist he has collaborated with jazz greats Jim Hall, Pat Metheny, and Joe Lovano, with strings from the Orchestra of St. Lukes, which received a Downbeat Critics Award, as well as with Heidi Grant Murphy and members of the Aureole Ensemble and Metropolitan Opera. His recording, *Where Crows Gather*, featuring the music of Lewis Spratlan, was listed by the *New York Times* chief critic Anthony Tommasini as one of the top five of 2005. His extensive discography includes recordings on labels including: Conductor - Telarc, Koch, Mode, CRI, Albany, Zadick, and Naxos; Instrumentalist - Argo, Decca, Delos, Deutsche-Grammophon, Naxos, New World, Polygram, Pro-Arte, RCA Victor, Sony Classical, and Warner Brothers labels.

In the world of education he has served as an advisor to Carnegie Hall for their successful Link-up Series as well as for the Lincoln Center Institute. He is the conductor of the New York Premiere Ensemble, with whom he has given numerous performances of Raphael Mostel's *The Travels of Babar* to critical acclaim in both English and French. A tireless advocate for minority representation in classical music, he helped to found and create the Music Advancement Program of the Juilliard School, which provides holistic musical training for children of color. In addition he has been a guest conductor for the Manhattan School of Music's Graduate Orchestral Performance Program and the Florida Youth Orchestra, and has presented master classes at the Mannes School of Music, the Peabody Conservatory, the Juilliard School of Music, the University of Michigan, William Paterson University, and the University of San Paulo. He has led conducting workshops for the NY Philharmonic/NY Pops/ NY City Board of Education and has also led the NJ All-State Orchestra, the Westchester All-State Orchestra, Pennsylvania District 6 Orchestra, and the NJ Regions II Orchestra. He regularly serves as a clinician for World Projects, the National Cup, and numerous other presenting organizations.

An avid instrumentalist, Maestro Hostetter performed as a percussionist/timpanist with the Orpheus Chamber Orchestra with whom he

His most recent recording of Concerti with the Sequitur Ensemble received five stars for performance from BBC Music Magazine.

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## ABOUT THE MUSIC

**Nicolai Rimsky-Korsakov** was one of the most brilliant aural painters in western musical history. His orchestrational vocabulary was strikingly rich and his mastery of both material and its idiomatic execution inspired countless composers who looked at his scores and marveled at his technique. However, as the orchestra grew in size toward the latter half of the 19<sup>th</sup> century, and while composers such as Rimsky-Korsakov were finding inventive ways to utilize the increased palette of sounds, some critics were beginning to feel that the assignation of notes to instruments was beginning to take on a life of its own and that the care given to core material for composers with this gift was becoming secondary in importance. For those such as Rimsky-Korsakov, this notion was nonsense:

It is a great mistake to say: this composer scores well, or that composition is well orchestrated, for orchestration is *part of the very soul of the work*. A work is thought out in terms of the orchestra, certain tone colors

being inseparable from it in the mind of its creator and native to it from the hour of its birth. Could the essence of Wagner's music be divorced from its orchestration? One might as well say that a picture is well *drawn* in colors.

Solo orchestral engagements include the Dresden Staatskapelle, Jerusalem Symphony, London Symphony, Dresden Philharmonic, Slovak Philharmonic, European Community Chamber Orchestra, National Symphony Orchestra of Mexico, Orchestra of St. Luke's, Chicago's Grant Park Festival Orchestra, among numerous other orchestras in the U. S. and worldwide. He has performed in major concert halls, including New York's Lincoln Center and Carnegie Hall, Kennedy Center, Barbican Hall, Queen Elizabeth Hall, and Wigmore Hall (London), Royce Hall (Los Angeles), and Academia Santa Cecilia (Rome). Mr. Schwartz is a frequent guest at music festivals in the United States, Israel, Switzerland, Finland, England, France, Holland, Romania and Bulgaria and serves on the artist faculty of the Bowdoin (Maine), Summit (New York) and Keshet Eilon (Israel) international summer music festivals.

Sergiu Schwartz studied with Rami Shevelov at the Rubin Academy of Music in Tel Aviv, Israel, where he also gained exposure to artists such as Isaac Stern and Yehudi Menuhin during master classes at the Jerusalem Music Center. He continued his studies, under a British Council grant, with Yfrah Neaman at the Guildhall School in London, and, with Dorothy DeLay at the Juilliard School in New York, through scholarships from the America-Israel Cultural Foundation and the Juilliard School. His musical growth has been further enhanced by violinists Sandor Vegh and Felix Galimir, pianist Leon Fleisher, and legendary conductor Sergiu Celibidache.

Sergiu Schwartz combines his performing career with his position as professor of violin holding *The William B. and Sue Marie Turner Distinguished Chair in Music* at the Schwob School of Music, Columbus State University. Mr. Schwartz frequently conducts master classes and lectures at music schools in the US, Canada, Europe, Asia, and Israel, and serves as a juror in major

international competitions, including Tchaikovsky, Sarasate, Wieniawski, Oistrakh, Szeryng, Sphinx, Stulberg, Blunt, Canadian National, and others. His students have been top prizewinners in prestigious international violin competitions, including Paganini (Italy & Russia), Sarasate (Spain), Szeryng (Mexico), Oistrakh (Ukraine); Prix d'Europe (Canada), Sphinx and Blunt (US)); as well as Carmel, Coleman (CA) and Evian (France) chamber music competitions.

## THE CONDUCTOR

**Paul Hostetter** is the Ethel Foley Distinguished Chair in Orchestral Conducting for the Schwob School of Music at Columbus State University, the Music Director of the Colonial Symphony, the Conductor and Artistic Advisor for the acclaimed Sequitur Ensemble, Music Director of the Big Broadway Band, and the Founder and Artistic Adviser to the Music Mondays chamber series in New York City. He has held appointments as the Director of the John J. Cali School of Music at Montclair State University where he also was the Director of Orchestral Studies/Associate Professor, the Music Director of the High Mountain Symphony, Artistic Director of the Winter Sun Music Festival, Music Director of the New Jersey Youth Symphony, and the Associate Conductor for the Broadway productions of *Candide* and *The Gershwins' Fascinating Rhythm*.

Maestro Hostetter has appeared as a guest conductor with the New Jersey Symphony Orchestra, the American Composers Orchestra, the New York City Opera, Philharmonia Virtuosi, the Delaware Symphony Orchestra, the Opera Theatre of Pittsburgh, Peak Performances, the Genesis Opera Company, the Prism Chamber Orchestra, the New York Virtuosi, the Daylesford Sinfonia (Bermuda), the PAI Festival Orchestra (Kingston, PA), the Family Opera Initiative, and the Stony Brook Summer Music Festival Orchestra among others, and has assisted James Levine with the Metropolitan Opera Chamber Ensemble. These performances have garnered rave reviews in multiple publications including the NY Times and the NJ Star Ledger. He recently led a 7 city tour with Chinese orchestras sponsored by the Chinese Cultural Institute with cellist Julia Bruskin and pianist Aaron Wunsch.

He has had a tremendous impact on the world of contemporary music having premiered over eighty works by composers including Pulitzer Prize winners David Del Tredici, Lewis Spratlan, and Ned Rorem with groups including the

