

International Top Artists Promotion

Presents

ELMAR OLIVEIRA Violin

HARRIET SERR piano



ARUBA

Cas Di Cultura
August 29, '78 - 20:30

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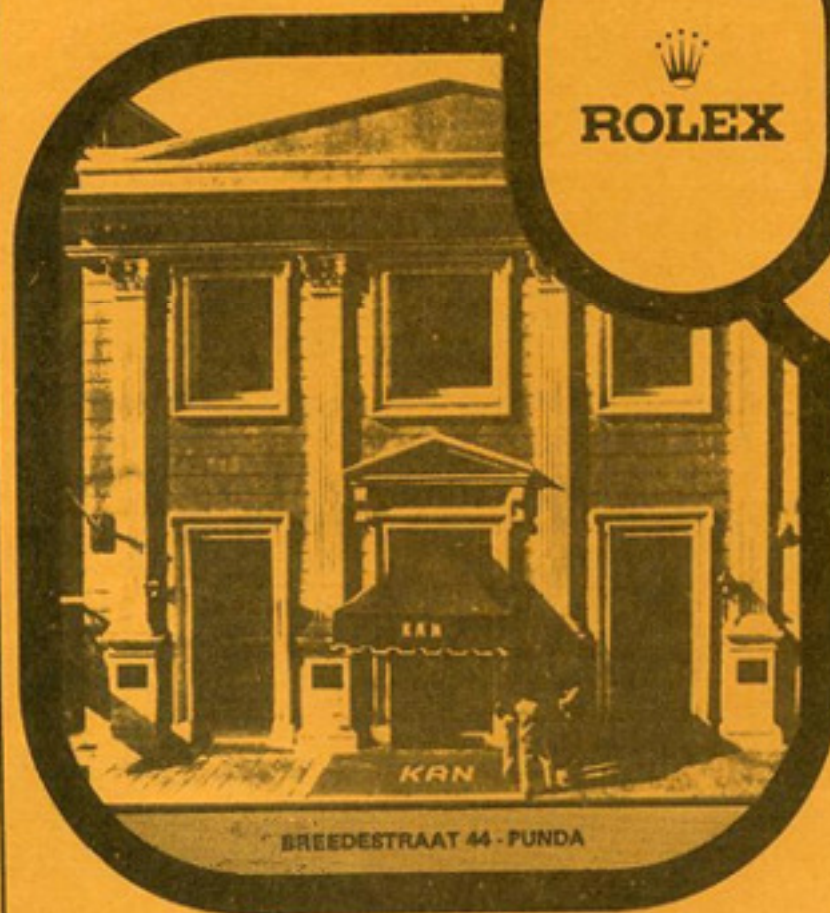
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ITAPRO

With this fourth concert since International Top-Artists Promotion presented its first one in June 1977, we are very glad to be able to expand our activities to include the Aruban performing arts fans.

As you may have heard or read, the principal goal of ITAPRO is to interest some of the many internationally famous artists that travel between North and South-America, for a "stop-over concert" in the Antilles.

Charles Sweers, violinist and conductor, is the man in Caracas who, in view of his numerous acquaintances among the artists, selects the ones which would most likely be a great success in our islands.

Tonight you will hear one of the great, if not the greatest violinists of his generation. On July 5 of this year he won the most coveted gold medal that is awarded; the one of the Tchaikovsky International Competition in Moscow.

While others prepared for months, or even years, for this most demanding and exhausting month-long trial, Elmar Oliveira entered almost casually, doubting that his application would reach Moscow in time.

Tonight we also take great pleasure in introducing Mrs. Harriet Serr, whom we have found available to accompany Mr. Oliveira. She is a pianist of colossal experience and has been a renowned soloist for many decades, after her debut, at age 16, with none other than the Philadelphia Orchestra.

We once again express our gratitude to the Institutions, Corporations and individual benefactors, which contributed in any way to make this concert – and also this morning's school-concert in Curaçao – possible. We thank all the people in Aruba, who have made this first concert in Aruba a reality and we wish our new friends in Aruba and the audience in Curaçao a very satisfying evening.

A special word of thanks goes to Mr. Frank Maynard, who once again extended free lodgings to the visitor-artists in an Arthur Frommer villa.

Henri Sweers, jr.

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A special word of thanks goes to the following persons, whose continued and varied personal efforts are indispensable and much appreciated:

Mr. F. Davelaar
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Mrs. V. Oenes
Dr. J. A. Schiltkamp
Dr. G. C. A. Smeets
Mrs. B. Yohai

ELMAR OLIVEIRA

Elmar Oliveira, First Prize winner of the 1975 Naumburg string competition, the G. B. Dealey Award and last month of the International Tchaikovsky Competition Gold Medal, was born in Waterbury, Connecticut in 1950 and studied at the Manhattan School of Music with Raphael Bronstein. His first violin was made by his father, a carpenter, and at age nine he received his first lessons from his older brother who is now a violinist with the Houston Symphony. At 14 he made his debut with the Hartford Symphony and has ever since built himself a reputation of a dramatic virtuoso performer. On the occasion of his victory in Moscow he was praised for the "Wealth of timbres, imagination and artistry" in his work. So far he has played with a good many orchestras in all parts of the world, but now, after Moscow, the stream of invitations pouring in for performances with the major orchestras of all continents seems endless. The eminent violinist, Ruggiero Ricci, has said of Mr. Oliveira: "Elmar Oliveira is a born violinist — perhaps the best of his generation" and Robert Sherman wrote in the New York Times: "Mr. Oliveira projected the sort of ease and confident musicianship that should take his career far. The control and sustained intensity he gave the Bach Chaconne were masterly, and the Paganini Caprices glittered with quicksilver fingerwork of striking lightness and accuracy. Topping the afternoon with another blaze of virtuoso fireworks was Ravel's Tzigane."

Mr. Oliveira entered the Tchaikovsky competition almost casually and doubted whether his application would reach Moscow in time. Charles Sweers in Caracas, who befriended Mr. Oliveira there during a concert series, was astounded to hear of his victory a month and a half later. Mr. Oliveira never mentioned the competition to him while he was in Venezuela. Charles did phone me at the time to tell me that he had invited a sensational violinist to perform here. When Mr. Oliveira was among the twelve finalists, Charles phoned me again and told me: "You know something; he's going to grab that gold medal" — and he did.

H. Sweers, jr.

THE TCHAIKOVSKY INTERNATIONAL COMPETITION

This competition, one of the most prestigious tests of talent, is held every four years in Moscow. The two hundred and fifty entrants from 37 countries compete in the categories Violin, Cello, Piano and Voice. The elimination of contestants takes three weeks and in the fourth week the winners are selected from twelve finalists.

The first American gold medal, this year, went to cellist Nathaniel Rosen, age thirty, who twelve years ago reached the finals, but did not place.

TIME MAGAZINE spoke of the "Year of the strings for America", for soon after Rosen's win, Elmar Oliveira shared another gold medal with Russian



violinist Ilya Grubert; seventeen year old violinist Dylana Jenson shared a second place silver medal and Daniel Heifetz shared fourth place.

The only previous Americans to win gold were pianist van Cliburn at the first competition in 1958 and soprano Jane Marsh in 1966.

Most of this year's event took place in the huge Palace of Congresses inside the Kremlin. The equivalent in U.S. dollars of the first prize is about \$ 3.600,—, plus a ten-day concert tour of Russia. The prospects for winners in the U.S. and other countries are however far more vital. Invitations for concerts with major orchestras all over the world keep pouring in and sometimes the consequences of suddenly becoming a Superstar are too much for the victor. To quote the very cool and sympathetic superstar whom you are about to hear perform: "The Tchaikovsky Competition is the most important in the world. But the most important thing is to grow as a musician. Only time, not the Tchaikovsky medal, will determine whether or not a career can be sustained."

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HARRIET SERR



Born in New York city, Mrs. Serr, a graduate of the famous Curtis Institute of Music, began her career with a recital in the Master Institute Hall at the age of nine. At twelve she performed at the Carnegie Recital Hall and four years later she made her debut with the Philadelphia Orchestra under Ormandy. After her graduation she won several important prizes, among which the Special prize of the Bicentennial Steinway Competition, the Philadelphia Orchestra's Young Artist Competition and First Prize of the Philadelphia Musical Society.

These prizes paved the way for an extensive soloistic career which is marked by performances with important orchestras in the Americas and Europe. Aside from her pianistic achievements Mrs. Serr is also a much demanded professor and after she was contracted in 1955 by the Ministry of Culture and Education of Venezuela, she has been in charge of the Master Courses department in Caracas and Maracay. She toured Europe the last time in 1977, performing among other cities in the Hague, Berlin and London. A critic in the Hague described her as: "...Een Pianiste grote stijl"; in Berlijn: "...eine inspirierte Alfresco-Spielerin, die unbeirrbar aufs Ziel losmusiziert"; in Engeland: "...a performance of technical deftness and sympathetic warmth."



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PROGRAM

TOMMASO ANTONIO VITALI
1660 - 1711

Chaconne

JOHANNES BRAHMS
1833 - 1897

Sonata No. 1 in G major,
Op. 37

Vivace ma non troppo

Adagio

Allegro molto moderato

INTERMISSION

ERNEST CHAUSSON
1855 - 1899

Pdème, Op. 25

NICCOLO PAGANINI
1784 - 1840

Caprice No. 24, Op. 1

JOHAN HALVORSEN (HANDEL)
1864 - 1935

Passacaglia

— with Sharon Robins, viola —

HENRI WIENIAWSKI
1835 - 1880

Concert Polonaise No. 1
in D major, Op. 4

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Concerts for Schoolchildren

With guitarist Luis Quintero's youth concert in March and Mr. Oliveira's concert of this morning Itapros has now started presenting school-concerts which are organized by Mrs. E. W. Römer and Mr. F. Davelaar. With their help and generous contributions from the Sponsors mentioned below, we can in future present concerts of our artists on a regular basis for schoolchildren.

The Sponsors are in alphabetical order:

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PROGRAM NOTES

THE VITALI CHACONNE: Opening with the Vitali Chaconne is like paying tribute to the foundation on which the imposing edifice of violin literature is built. This work is almost as old as the violin itself, which makes Vitali a contemporary of Amati and Stradivarius. There are several transcriptions of this remarkable piece, of which Mr. Oliveira chose the one by Charlier, which explores the technical possibilities of the violin far beyond the limits known in Vitali's time. Its wealth of invention, tonal architecture and technical challenge, foreshadowed the grand Bach Chaconne.

THE BRAHMS SONATA: Brahms composed the work during a summer visit to Wörthersee. Despite its classical three-movement construction, the sonata is intensely romantic. Song-like themes run throughout the work without the thematic contrasts typical of the classical style. Like Schubert, Brahms at times dwells on an idea, and repeats it again an octave higher. Brahms, here in this mature work, develops the next theme out of the last one, seemingly deriving as a variant from the preceding one.

CHAUSSON'S POEME: Shortly after his death in a bicycle accident De Bréville characterized Chausson accurately and is often quoted: "His music is constantly saying the word 'cher'. His passion is not fiery, it is always affectionate... It is indeed he himself that is disclosed in it—a somewhat timid man, who shunned noisy expansiveness and joyed in close relationships." Poème is his most widely known work and it has also been made into a ballet, with the title *jardin des Lilas*. It is an extended and impassioned reverie communicating experience, the nature of which the listener must interpret for himself.



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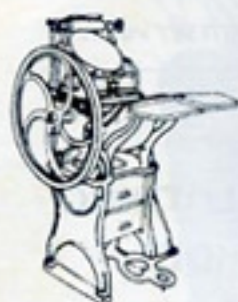
PROGRAM NOTES . . .

THE PAGANINI CAPRICE: Paganini was possibly the best and certainly the best publicized violinist ever to have lived. A consummate showman, he treated his audiences to the novelty of using a bamboo cane in place of a bow, and of ignoring breaking strings of his violin during recitals, completing performances on the three or two strings remaining. The extreme technical and interpretative difficulties which the 24 caprices hurl at the challenger are too insurmountable for all but the very great ones among violinists. The risk of imperfect execution is enormous and the effect of it on the average listener's ear, in the case of inaccurate intonation, is disastrous. This caprice, in a series of 11 variations is a quick summary of all the traits exploited throughout the caprices.

THE HANDEL-HALVORSEN PASSACAGLIA; It is a free adaptation of a Händel theme, originally for harpsichord, by Norwegian violinist and composer Johan Halvorsen. The Theme, broad and vigorous, is followed by a dozen variations, which offer a real challenge to the performers. A great variety of bow and finger techniques are explored. The effect is sumptuous because Halvorsen uses frequent double stops, creating the illusion of four instruments. Miss Sharon Robins, the excellent violist and fiancée of Mr. Oliveira, is the accompanist in this sprightly and highly exciting musical gem.

THE CONCERT POLONAISE: Wieniawsky was the arch-type of the "virtuoso-composer"; a famous performer who composed practically all of his works for his own instrument. He was also a celebrated teacher, who counted the legendary Leopold Auer among his pupils. Wieniawsky composed two "polonaises de concert". This one was written around 1850 and dedicated to Carl Lipinski, a great violinist himself, who studied with Paganini, performed with Liszt and received the dedication of Schumann's carnival.

AAN DE TOP
SINDS 1812



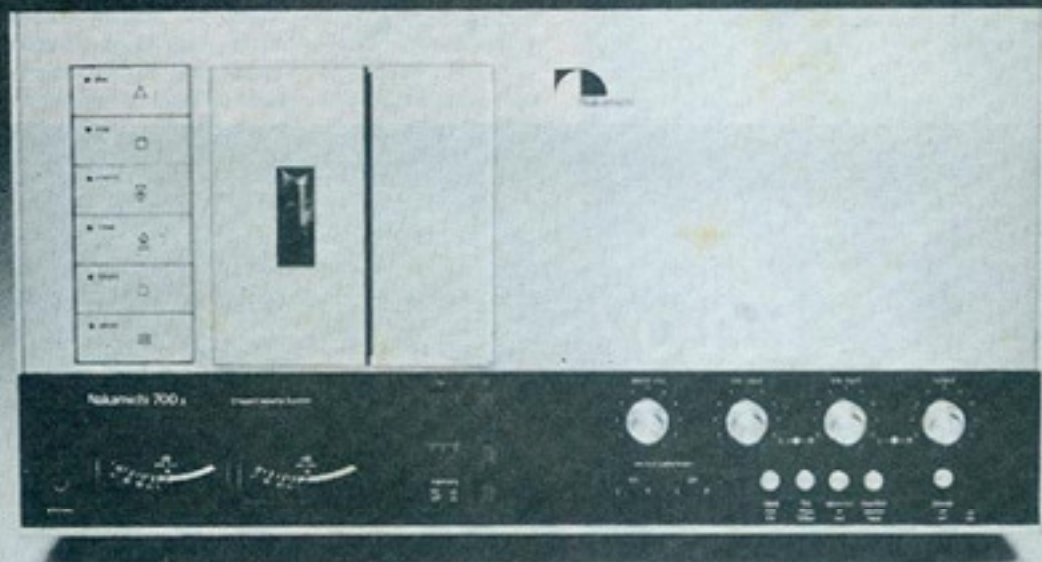
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CELLIST

Centro Pro Arte
Oct. 17, 1978

Cas di Cultura
Oct. 14, 1978

"Since few cellists can play unaccompanied Bach works beguilingly in public, Hanani's accomplishment at Tully Hall was noteworthy, to say the least. His performance of Bach's Suite No. 3 in C was so buoyant, colorful and vital in every respect that the listener forgot all the difficulties a cellist meets in attempting to bring this music to life. He was rightly rewarded with cheers from the audience."

Allen Hughes, N.Y. Times

"ISRAELI CELIST DEBUT SPECTACULAR"

"Massive technique, emotional intensity and an unusually full, singing tone quality combined for a stunning area debut by the Israeli cellist, Yehuda Hanani."

The Bridgeport Post

BERLIN

"Mr. Hanani is such a master of his instrument in every way that this critic can but express his wonderment at such talent."

Der Tagesspiegel

"A cellist in whom a passionate will to make music is coupled with the most sublime sensibility."

Die Welt

AMSTERDAM

"Hanani is complete master of his instrument, whether in evoking tender lyricism, intense pathos or humorous playfulness."

Het Parool

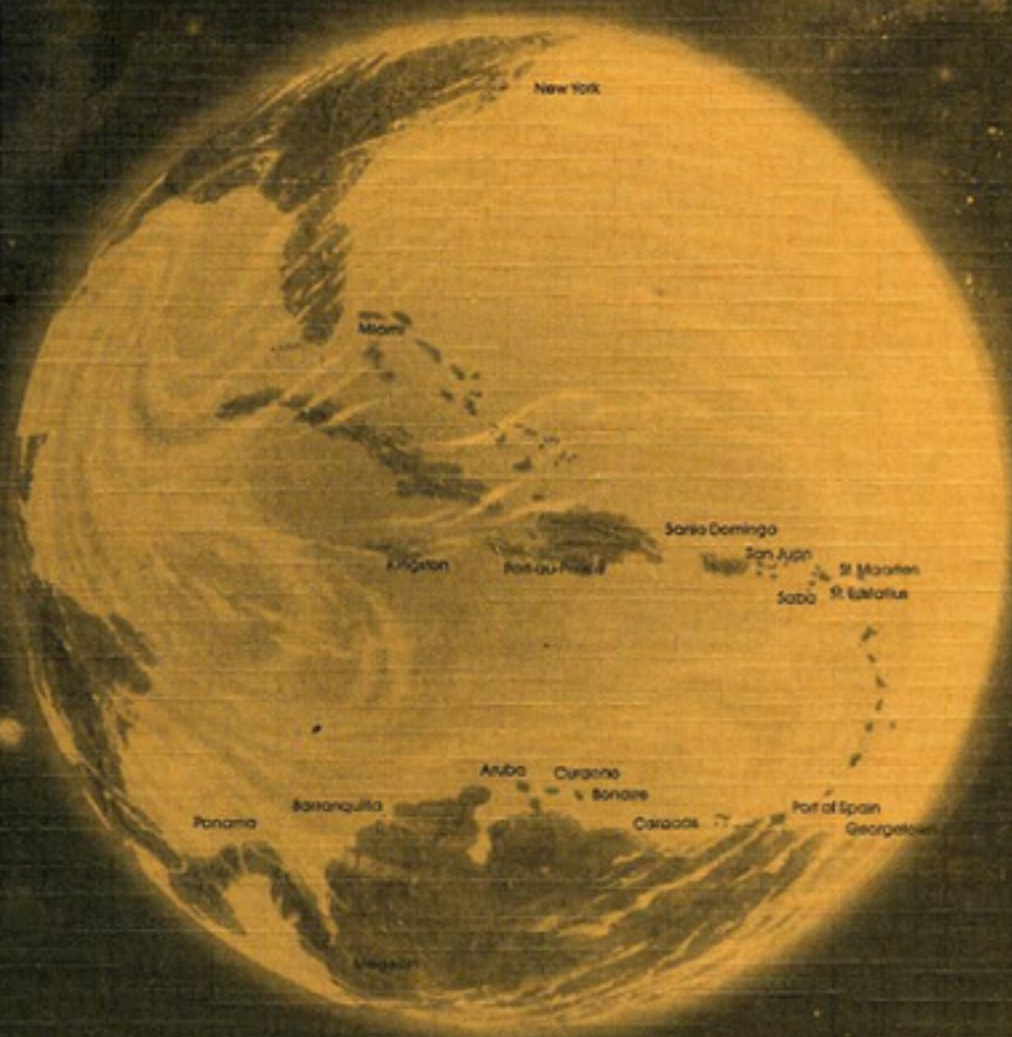
ARGENTINA

"The qualities that distinguish his playing include a brilliant and utterly flawless technique, a tone of the most beautiful warmth, clear and expressive phrasing, and a vigorous temperament that can identify itself with the spirit and style of a work. The audience gave him a long and warm ovation."

La Nacion, Buenos Aires



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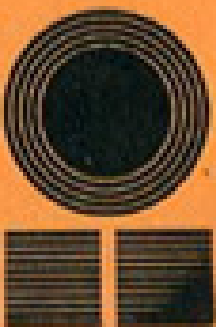
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