



*PRESENTS*

**The  
Philharmonia Orchestra  
of  
Lynn University**

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

**JOHN WEISBERG**  
*Oboe*

Monday, February 12, 2007

8:00 P.M.

**THE NINETEENTH GLORIOUS CONCERT  
SEASON OF HUNTINGTON LAKES  
THEATRE OF THE PERFORMING ARTS**

# PROGRAM

**Fanfare for the Common Man**  
**(From the Third Symphony, Final Movement)**

**Aaron Copland**  
**(1900-1990)**

**Adagio for Strings**

**Samuel Barber**  
**(1910-1981)**

**Concerto for Oboe and Orchestra,**  
**Hoboken VIIg:C1**

**Joseph Haydn**  
**(1732-1809)**

Adagio: Allegro

## INTERMISSION

**Symphony No. 41 in C Major, K. 551**    **Wolfgang Amadeus Mozart**  
**(Jupiter)**    **(1756-1791)**

Allegro vivace

Andante cantabile

Allegretto

Molto allegro



## 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 12th 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 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 U.S. 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.



## **THE SOLOIST**

**John Weisberg, oboe**, is a senior at the A. W. Dreyfoos School of the Arts. His teachers have included John Dee, Robert Weiner, and his father, bassoonist Arthur Weisberg. John travels to Philadelphia a few times each year for lessons with Richard Woodhams. John has been a top prize winner two years running in the Savarick Competition, as well as winning the Concerto Competition at Lynn University this past season. In addition to the oboe, John plays piano and a variety of ethnic wind instrument. He also enjoys playing the sitar. This past summer, he premiered *Buttercup Variations* by Arthur Weisberg at the International Double Reed Society Convention. John hopes to attend a music conservatory next year.

# PROGRAM NOTES

**Fanfare for the Common Man  
(From the Third Symphony, Final Movement)**

**Aaron Copland  
(1900-1990)**

He was first generation American, born in 1900. He was Jewish, homosexual, of unmemorable appearance — hardly a recipe for success at the time. Today Aaron Copland is considered the most typical American composer of classical music, the musical counterpart of the illustrator, Norman Rockwell.

Copland was a Brooklyn boy, a graduate of Boys' High School. There was little in his family background to indicate his later musical renown — some piano lessons with a neighborhood teacher, then some early compositions duly praised as worthy of attention. Money prizes, awards, honors soon followed, coupled by further study in Paris. His compositions followed a route and a manner quite usual at the time, rejection of European models, incorporation of jazz, adoption of contemporary trends of “modern” classical music.

Then, predictably and inevitably, the prize money ran out. Like the rest of us, composers must eat, pay rent, etc. At that point, Copland made the decision to write music that the common man could appreciate, enjoy and, most important, would pay for: music that sounded — and was — American, that was authentically and bed-rock American. Changing course in mid-stream, he composed ballet music dealing with purely American themes: “Billy The Kid”, “Rodeo”, and “Appalachian Spring”. Success was immediate — the ballet music took on a life of its own, rapidly establishing itself as solid orchestral repertory. It was a tuneful music clearly reflecting American history and values.

There were other successes as well the “Lincoln Portrait”, based on the achievements of our president during our tragic Civil War: And then there was the rollicking, lively, and fun-filled “El Salon Mexico”, following a trip Copland took to Mexico.

The “Fanfare for the Common Man” was written in 1942, later incorporated in Copland's Third Symphony in 1946. The year 1942 was a period of American military defeats and retreat for the U.S. following the attack on Pearl Harbor. At this time of crisis, the nation sorely needed a boast in its morale, its strength, self-confidence and determination. Copland received a commission to write a piece that would fulfill this deeply-felt need.

The “Fanfare” is a short but overwhelmingly shot of musical adrenaline, scored only for powerful brass and more powerful percussion, no strings, no woodwinds; it is an affirmation of national purpose and inspiration composed at a time of extreme threat to our very existence, it proclaims

our will and goal and pride in this, our struggle to defend the principles by which we live.

## Adagio for Strings

Samuel Barber  
(1910-1981)

it is unusual for a composer's renown to be based on a single work: as an example the "Adagio for Strings" by Samuel Barber. Barber was the American composer of the mid-twentieth century who had achieved a fair degree of recognition for his violin concerto, his two Essays for Orchestra, his charming overture to *The School for Scandal* and a number of other works. Today, sadly, his music is rarely performed, fame being a fickle mistress who unexpectedly pulls up stakes and suddenly departs. Such was the case with Barber — except for his Adagio for Strings, music recognized as a true masterpiece and widely performed throughout the world.

Barber wrote in many forms, winning many prizes, honors, and awards and was considered a rising composer. In 1936 at the age of 26, he wrote a fine string quartet, a conservative piece, melodious, deeply expressive, in three movements. The middle section was a predictable slow movement an Adagio. It was this Adagio which immediately took on a life of its own, overshadowing the outer movements, possessing a simple but majestic solemnity, irresistible in its emotional sincerity.

The then-world-famous conductor, Arturo Toscanini, was so deeply impressed by the Adagio that he asked Barber to transcribe, that is, to reorchestrate or rearrange it for orchestra, thus making it more accessible for the general audience than in its original quartet form. (Mind you — this from a conductor who looked upon twentieth-century music with distaste.) Shortly afterward, Toscanini performed it with the N.B.C. orchestra, and during his tour with the orchestra to Latin America he conducted the Adagio repeatedly, the sole American composition during the tour. The rest is history. The Adagio, a number of years later, served as background music for the film "Platoon", dealing with a small group of soldiers tragically caught up in wartime.

Barber had prior to his string quartet with the Adagio — his Opus 11 (his eleventh published work) composed a song, which he himself sang and recorded — he had a fine trained voice) — using as its text the poem *Dover Beach* by Matthew Arnold, the respected English poet. *Dover Beach* was composed by Barber - his Opus Two five years before his quartet. What follows is the final three lines of Arnold's poem.

And we are here as on a darkling plain,  
Swept with alarms of struggle and flight  
Where ignorant armies clash at night

The Adagio, makes no attempt to be attractive and is totally somber. It speaks to us individually, unlike Beethoven's Ninth, which speaks to humanity. It is unrheterical and direct and clear-eyed.

Is it a description of our world — or just sad music? Mourning or wisdom? Is it about our destiny or our choices?

Is there a connection between Barber's Dover Beach at age 21 and the Adagio at age 26? I think so. Does the Adagio serve as the musical version of the poem by Arnold? I think so. It makes us hopeful that music, only using tones, can speak to us so movingly and give us insight and value to our lives and destiny.

**Concerto for Oboe and Orchestra,  
Hoboken VIIg:C1**

**Joseph Haydn  
(1732-1809)**

Perhaps the most interesting thing about the Haydn oboe concerto is that it almost certainly was not composed by Haydn.

In the latter part of the 18th century, Haydn's music was in great demand, and even though the venerable composer was remarkably prolific, publishers were constantly searching for new works that would bring them handsome profits. Haydn responded to some of their needs by quietly selling one work to multiple publishers and by passing off his brother Michael's work as his own, but even such shenanigans left some music publishers dissatisfied. Fortunately for them (though not for musicologists), a relatively simple solution offered itself: commission works from other composers, and then print them under Haydn's name, thus commanding a much higher price.

As if this practice were not enough to cause endless confusion, it was not until the 1950's that Anthony van Hoboken, a Dutch enthusiast, created the first complete catalog of Haydn's works. In the interim, so many records have been lost or destroyed that scholars have often been left to guess at a particular work's provenance, using clues such as musical style or thematic relationships to deduce whether it is authentic and who the true composer might have been.

In the case of the current work, most modern music historians agree that it is spurious, even though Hoboken included in it his catalog. But since we are left with only speculation as to its true author, it will remain listed as a Haydn work until some enterprising soul can provide us with a more probable author.

GOOGLE

(Perhaps the old saying is correct: "Imitation is the sincerest form of flattery.")

DK

Dr. Schram has kindly agreed to speak briefly about the oboe, an unusual instrument about which audiences know little, but of whose

beautiful sound all listeners have marvelled.

## **Symphony No. 41 in C Major, K. 551      Wolfgang Amadeus Mozart (Jupiter)**

Haydn and Mozart composed 104 and 41 symphonies respectively; from then on the number drops precipitously with Brahms composing only four. How to explain this severe decline in quantity — certainly not in quality — is not easy but possible. In Mozart's and Haydn's time the symphony as a form was relatively new, and many works then called symphonies we today would consider light-weight pieces, hardly worthy of the name — until, that is, the advent of Beethoven, specifically his Third Symphony, in the Eroica, a truly revolutionary work about two centuries old. With Beethoven's Third, the symphonic form attains center-stage importance.

No longer could symphonies be dashed off. The writing now became self-conscious and complex, instrumentation become more involved, and the instruments themselves were improved. Beethoven for the first time trombones in his Fifth Symphony. Romanticism — and the Industrial Revolution — dominated composers' creative ideas.

Of Mozart's 41 symphonies, only about the final eight or so are today performed with regularity. Mozart was aided in his late-in-life realization of the importance of the symphony by his greatest admirer and occasional mentor, Haydn, the 'inventor' of the symphony. Mozart composed his three final — and finest — symphonic works in about seven weeks while engaged in creating other compositions at the same time for paying customers. Musicologists to this day do not know for whom these symphonic works were written — and Mozart always wrote for specific customers with specific needs. Nor can they tell us with certainty how his last symphony took on the name Jupiter. Sadly, Mozart never heard these three final symphonies performed.

Mozart wrote in an era known for its emphasis on impersonality, that is, composers were not free to involve themselves, their emotional states, in their creative compositions. Yet in his penultimate symphony, his fortieth, if one looks deeply, one can feel the depression, the emotional exhaustion, the pressure of the financial crises plaguing his life.

And yet in his finally symphonic venture, through the miracle of his creative power, Jupiter, his 41st, proclaims to himself, to us, Mozart's victory over the meanness of his and our world. Mozart's life and genius represent for us the artistic triumph of the creator over the dark crushing forces that surrounded him — and us — as well.

DAVID KAPLAN

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