The Harid Philharmonia of Lynn University

ARTHUR WEISBERG, Conductor

At Spanish River Church
Friday, December 10, 1999
7:30 p.m.

FEATURING

SERGIU SCHWARTZ, Violin

PROGRAM

BIZET
L'Arlesienne Suite No.1
I. Overture
II. Minuetto
III. Adagietto
IV. Carillon

MENDELSSOHN
Violin Concerto, op. 64
I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo - Allegro molto vivace

INTERMISSION

BEETHOVEN
Symphony No. 6 in F Major, op.68 (Sinfonia Pastorella)
I. Allegro ma non troppo
   Awakening of happy feelings on getting out into the country
II. Andante molto mosso
   By the brookside
III. Allegro
   Merry gathering of the country folk
IV. Allegro
   Thunderstorm
V. Allegretto
   Shepherd's Song - Happy and thankful feelings after the storm
L'Arlesienne Suite #1, Georges Bizet

Georges Bizet was the only child of musical parents, who always intended their son to have a musical career. He was given lessons in note reading at age 4, at the same time that he learned to read. By age 9 he had absorbed all that parental instruction could impart. His father tried to arrange his entrance to the Paris Conservatoire, but there was no room. Nevertheless, one of the staff was so impressed with Bizet's achievements that he arranged piano lessons with Marmontel, a member of the faculty. He was admitted to the Conservatoire on Oct. 9, 1848, just prior to his tenth birthday. Bizet's scholastic and musical careers were successful. Early on he won prizes in solfeggio, and was honored to be one of the select few to join Zimmermann's class in fugue and counterpoint. Gounod, Zimmerman's son in law, often took over the teaching of the class, for his father-in-law's health was failing. He took an immediate liking to the young Bizet, offering him the chance to earn money by arranging many of his works. Bizet, meanwhile, continued his piano studies and developed into a brilliant pianist. On Zimmerman's death in 1853, he entered the composition class of Hévy, whose daughter he subsequently married on June 3, 1869.

In 1872, Bizet was invited to visit Carvalho, who was trying to revive the old but discredited form of melodrama at the Vaudeville, to write incidental music for Daudet's "L'Arlesienne." For financial reasons he was limited to an orchestra of 26 players. The first performance, on Oct. 1, 1872, was technically good and the orchestra played well, but the audience was bored and irritated by the music which they felt intruded upon the play.

L'Arlesienne is comprised of twenty-seven numbers in the melodrama with four movements. The play is about a simple Provencal family whose son, Frederic, is in love with a girl from Arles ("L'Arlesienne") who is the mistress of the horse dealer, Mitifio. "L'Arlesienne Suite #1" was put together by Bizet, but the more famous of the two, "L'Arlesienne Suite #2," was put together by Bizet's friend, Guiraud, after Bizet's death. Its four movements are Overture, Minuetto, Adagietto and Carillon.

The Suite is scored for 2 flutes, 2 oboes, English horn, 2 clarinets, alto sax, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, percussion, piano and strings.

Violin Concerto in E minor, Op. 64, Felix Ludwig Mendelssohn-Bartholdy

Born into a distinguished intellectual and banking family in Berlin, Felix Mendelssohn grew up in a privileged environment. He was the great-grandson of Moses Mendelssohn.

Felix's artistic talents were manifest not only in musical achievements but also in notable drawings and poems. He was greatly influenced by the contrapuntal techniques of Bach and the classical style of Mozart. He studied piano with Ludwig Berger and theory and composition with Zelter, producing his first piece in 1820. Zelter took him to meet Goethe in 1821 and the resulting relationship, which deepened in succeeding years, was of fundamental significance for the young Mendelssohn.

Besides family travels and eminent visitors to his parents' salon, early influence included the poetry of Goethe and the Schlegel translations of Shakespeare. His gifts as a conductor also manifested themselves early: in 1829 he directed a pioneering performance of Bach's "St. Matthew Passion," the vanguard of the modern cultivation of Bach's music.

Mendelssohn travelled and gave concerts extensively, which introduced him to England, Scotland and Italy. After return visits to Paris and London, he took a conducting post at Düsseldorf. As a conductor and music organizer, his most significant achievement was in Leipzig (1835-1847) where, to great acclaim, he conducted the Gewandhaus Orchestra, championing both historical and modern works: Bach, Weber, Schumann, and Berlioz. He also founded and directed the Leipzig Conservatory in 1843.

Mendelssohn devoted most of his summers to composing. The summit of Mendelssohn's concerto writing career is undoubtedly the Violin Concerto in E minor, Op. 64, which he composed while on a recuperative holiday in September 1884.
Ferdinand David, probably the finest German violinist of his time and a close friend of Mendelssohn, played the first performance of the E minor Concerto on March 13, 1845. When Mendelssohn had been named conductor of the Leipzig Gewandhaus concerts, he insisted that David be concertmaster in 1836; the violinist held that position until his death in 1873, as well as holding the position of violin professor at the Leipzig Conservatory.

The genesis of the E minor Concerto can be found through the many letters that passed between Mendelssohn and David; Mendelssohn deferring to David’s greater professional experience in matters of technique and solo writing. The cadenza seems to be largely David’s work. Mendelssohn tried to hide the fact that many aspects of the concerto were a collaborative effort. But one thing is certain: the workmanship and orchestration are pure Mendelssohn, and the thematic content is Mendelssohn at his greatest.

The first movement, in sonata form, takes its melodic substance from an urgent initial impulse that contrasts with a secondary more reflective idea. A transition section joins the first movement to a lyrical Andante. In the last movement, Mendelssohn demonstrated the virtuoso possibilities of the violin technique.

But the most significant feature of the Concerto are true formal innovations. Not only are the first two movements joined but the introduction to the finale, beginning on a minor chord, recalls the opening theme of the first movement, in addition to providing a link to the Finale.

The first movement, too, has formal innovations, notably the omission of an orchestral exposition of the theme. The soloist plunges in at the outset, and the places the cadenza at the end of the development, before the recapitulation.

The concerto is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Symphony #6 “Pastoral” Op. 68, Ludwig van Beethoven

Beethoven’s early achievements, as a composer and performer, show him to be extending the Viennese Classical tradition that he inherited from Mozart and Haydn. As personal affliction, deafness, and inability to enter into happy relationships loomed larger Beethoven began to compose in an increasingly individual musical style.

The sixth Symphony, composed in 1808 and first performed Dec. 22 in Vienna, was first referred to as “a Symphony, entitled a recollection of country life.” Beethoven was afraid that the Pastoral would be understood as an imitation of Nature, and so he inscribed the following in the first edition: “More an expression of feeling than a painting.” Despite this qualification, the program as outlined by the subtitles the composer gave to each of the five movements has been the subject of more commentary than the music itself.

Simple harmonies and regular phrase construction are the symphony’s chief characteristics. In the first movement, whole phrases are often put together from a short melodic motive that is repeated. The movement is as quiet as possible, with the help of a development section devoid of tensions and countless pedal points.

The second movement is in sonata form. The exposition and recapitulation rely on numerous internal repetitions. This includes a series of birdcalls at the end in a woodwind cadenza that is to suggest quail, nightingale and cuckoo.

In the third movement scherzo, the principal section is followed by two consecutive trios, where trumpets are used for the first time.

The fourth movement Thunderstorm is the movement with the least stable harmonies, and can be thought of as the development section of the entire Symphony. Here the timpani is brought in to symbolize thunder. The piccolo enters soon after, but the trombones are reserved until the climax of the thunderstorm, and thus of the whole Symphony.

The final movement is a type of sonata-rondo, but its development section is displaced by a new theme for the clarinets and bassoons. The piccolo and timpani are dropped, but Beethoven retains the trombones for a final hymn of thanksgiving.

The Symphony is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani and strings.

Joyce Levy
Arthur Weisberg is considered to be among the world's leading bassoonists. He has played with the Houston, Baltimore, and Cleveland Orchestras, as well as with the Symphony of the Air and the New York Woodwind Quintet.

As a music director, Mr. Weisberg has worked with the New Chamber Orchestra of Westchester, Orchestra da Camera (of Long Island, New York), Contemporary Chamber Ensemble, Orchestra of the 20th Century, Stony Brook Symphony, Iceland Symphony, and Ensemble 21. With these various ensembles, he has toured around the world, performing over 100 world premieres and making numerous recordings. He has guest conducted such world-renowned orchestras as the New York Philharmonic, Berlin Radio Orchestra, Basel Radio Orchestra, Aalborg Symphony (Denmark), Symphony Orchestra of Copenhagen, Milwaukee Symphony, Rochester Philharmonic, and Santa Cruz Symphony.

Mr. Weisberg has composed 50 works that have been published by the American Composers Alliance and Bassoon Heritage Editions, and has had several works commissioned, including a work for the Library of Congress. Kalmus has taken on several of his larger wind and orchestral works. He has also written *Twentieth Century Performing Practices for Conductors and Performers*, published by Yale Press; *The Art of Wind Playing*, published by G. Schirmer; and several editions of bassoon literature.

Mr. Weisberg has made appearances on National Educational Television performing the music of Edgard Varèse and George Crumb. He has made recordings with the New York Philharmonic, Contemporary Chamber Ensemble, New York Woodwind Quintet, and Ensemble 21. He can be heard on Nonesuch, DG, New World Records, Composers Recordings, and Summit Records labels. Several of his recordings have won prizes and two have been nominated for the Grammy award.
Sergiu Schwartz's active international career has taken him to major music centers on 3 continents, including 20 European countries, Israel, and over 40 U. S. states, as a soloist with over 200 leading orchestras, and in recitals and chamber music concerts.

His recent solo orchestral engagements include the Dresden Staatskapelle, Jerusalem Symphony, London Symphony Orchestra at Barbican Hall, London Soloists Chamber Orchestra at Queen Elizabeth Hall, Sarajev Philharmonic (in Bosnia and on tour in France), Dresden Philharmonic, Slovak Philharmonic, Hungarian Chamber Orchestra, European Community Chamber Orchestra, Florida Philharmonic, and Orchestra of St. Luke's at New York's Lincoln Center, among numerous other distinguished ensembles in the U. S. and worldwide. He has collaborated in performances with preeminent conductors, including Sergiu Comissiona, James Judd, Peter Maag, Giuseppe Sinopoli, Bruno Weil, and Antoni Wit. As a recitalist, Mr. Schwartz's performances include sold-out concerts at the 92nd Street Y, Carnegie Hall's Weill Recital Hall, and Merkin Hall in New York; and at Wigmore Hall in London.

As a performer and pedagogue, he is a frequent guest at national and international music festivals, including Aspen, Newport, Interlochen, Israel, Interlaken (Switzerland), Kuhmo (Finland), Prusia Cove (England), La Gesse (France), Soesterberg (Holland), Brasov (Romania), and Sofia and Plovdiv (Bulgaria). He has been featured in broadcasts for major radio and TV stations, including the BBC, NPR, and CNN, and has recorded for Vox, Arcobaleno, CRS Records, and Discover/Koch International.

Sergiu Schwartz studied at the Rubin Academy in Tel Aviv, where he also gained exposure to world-class artists such as Isaac Stern and Yehudi Menuhin during master classes at the Jerusalem Music Center. He continued his studies with Yfrah Neaman at the Guildhall School in London, and in 1981 he was awarded scholarships from the America-Israel Cultural Foundation and The Juilliard School to study with Dorothy DeLay. Mr. Schwartz’s honors include major prizes in international violin competitions in London, Switzerland, Chile, and the United States, and awards from the National Endowment for the Arts and the National Foundation for the Advancement of the Arts.

A teacher of prizewinning students in prestigious competitions, including Premio Paganini (Italy) and Pablo de Sarasate (Spain) International Violin Competitions, and the Coleman and Carmel Chamber Music Competitions (California), Mr. Schwartz is in demand for master classes and master courses worldwide. He serves as a juror in national and international competitions.
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