



**PRESENTS**

**The  
Lynn University  
Philharmonia**

**FORMERLY OF  
THE HARID CONSERVATORY**

**Arthur Weisberg  
Conductor**

**December 10, 2000  
7:30 pm**



## Arthur Weisberg

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

As music director, Mr. Weisberg has worked with The New Chamber Orchestra of Westchester, the Orchestera de Camera, the Contemporary Chamber Ensemble, the Orchestra of the Iceland Symnphony, and Ensemble 21. He has toured around the world, performing in over 100 world premieres and making recordings. He has guest conducted such world renowned orchestras as the New York Philharmonic, the Berlin Radio Orchestra, the Basel Radio Orchestra, the Symphony Orchestra of Copenhagen, the Milwaukee Symphony, the Rochester Philharmonic, and the Santa Cruz Symphony.

Mr. Weisberg has composed 50 works. 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 Varese and George Crumb. He has made recordings with the New York Philharmonic, the Contemporary Chamber Ensemble, the New York Woodwind Quintet, and Ensemble 21. He can be heard on Nonesuch, DG, New World Records, Composers Recordings, and Summit Record labels. Several of his recordings have won prizes and two have been nominated for the Grammy award.

# PROGRAM

Symphony No. 7 in A Major

Ludwig Von Beethoven  
(1770 - 1827)

Poco sostenuto - vivace

Allegretto

Presto

Finale: Allegro con brio

## *intermission*

Symphony No. 9 in C Major  
"The Great"

Franz Schubert  
(1797 - 1828)

Andante - Allegro Ma Non Troppo

Andante Con Moto

Scherzo: Allegro Vivace & Trio

Finale: Allegro Vivace

## *Program Notes*

### **Symphony No. 7 in A Major    Ludwig Van Beethoven**

Dedicated to Count Moritz von Fries, Beethoven's Seventh Symphony is one his greatest works. Interesting to note is that the inventor of the metronome, Johann Maelzel, sponsored its premiere at the University of Vienna in 1812. Among the musicians in the orchestra, which Beethoven himself conducted, were Meyerbeer, Hummel, Salieri, and Spohr. Beethoven first began working on the symphony in 1809, though a few themes can be traced all the way back to 1783, when he was still a teenage harpsichordist and organist.

During the years 1810-1814, Beethoven completed fewer works than at other times during his life. Napoleon was busy trying to conquer Vienna, and Beethoven found himself having to hide in his brother's cellar to avoid the deafening sounds of the French artillery. Despite this, he was able to leave us this symphony that some say is the most perfect ever written, a claim that is, indeed, hard to dispute.

All four movements are equally strong. The first, though opening with a sense of mystery, avoids an atmosphere of gloom. With the orchestra soon entering forcefully (the vivace section), the composition's magnificence becomes apparent to the listener. Perhaps most amazing



in this symphony is the way Beethoven frequently repeats a five note and four note rhythm sequence in the second movement. The five note rhythm, apparent from the opening, is always repeated three times, then followed with the four note version. This is heard continuously while the orchestration builds and changes throughout the movement. In this, the simple becomes extremely moving and, at times, almost hypnotic. In fact, those present at the first two performances of the symphony convinced Beethoven to use the movement as a concert encore.

Scherzos are often of a lighter moment, and this scherzo actually boosts the spirit and prepares the listener for the finale, which is one of Beethoven's most exciting. Critics of Beethoven's era were shocked upon hearing the finale, for they had grown accustomed to the tradition of lighter sound left by Mozart and Haydn finales. Rumors circulated at the Seventh Symphony's premiere that the finale had been written while Beethoven was drunk. However it was written, the movement is a marvelous ride of joy, remaining gratifying and exciting for performers and audience alike.

**Symphony No. 9 in C Major**  
(The Great)

**Franz Schubert**

Critics of Schubert often argue that the composer struggled with the symphonic form more than any other composer. Admittedly, Schubert did have much difficulty completing symphonies, yet he is the only great composer to have an “unfinished symphony” counted in the middle of his symphonic cycle.

Schubert’s 9th Symphony is considered “standard repertoire” today. Orchestras around the globe perform it as frequently as Beethoven’s most famous symphonies. Yet, Schubert himself never had the opportunity to hear it performed. In May of 1827, Schubert visited a gravely ill Beethoven. He later carried a torch in his idol’s funeral procession. One year later, Schubert died, with only a few friends and family members mourning him. Today, it is hard to believe that he died a virtual unknown in the music world of his day.

The Symphony is clearly among the greatest ever written. It is filled with nobility and provides many moments of wonder. Perhaps the third and fourth movement can both be considered finales, for one can argue that there is no true slow movement. Nevertheless, Schubert left us with an hour-long marvel, which has only been eclipsed in length by Beethoven’s Ninth. Importantly, in *his* Symphony, Schubert didn’t have to write a twenty-five minute movement to prove his greatness.

## **The Conservatory of Music at Lynn University**

The Conservatory of Music at Lynn University is one of the leading conservatories within a university environment. A highly select group of gifted music students is admitted annually to pursue rigorous performance training in solo, chamber, and orchestral music. The University grants full-tuition scholarships to these outstanding young musicians while offering them abundant performance opportunities as part of their educational experience.

Thousands of South Florida residents enjoy the more than one hundred acclaimed performances each year by the Conservatory's students, alumni, faculty, and guests. Serving as a center for music, education and cultural life in Florida, the Conservatory of Music at Lynn University relies on community support for fulfillment of its mission.

Lynn University, founded in 1962, is a private coeducational university with an enrollment of 2,100 students from 38 states and 73 countries. The University offers many areas of study towards degrees at the doctoral, master, bachelor and associate levels. Located in the heart of Boca Raton, the University's beautiful campus offers modern facilities and a close-knit design.

Since changing its name in 1991 from The College of Boca Raton to Lynn University, Lynn has grown considerably. The 1999 implementation of the University's first doctoral program enhanced the entire institution's accreditation standards. In 1999, Lynn University acquired its renowned Conservatory of Music program from The Harid Conservatory. In addition, since 1995, several significant buildings and facilities have been constructed: a concert hall, the 53,000 sq. ft. Lynn Library, and the leading-edge Perper Teleconferencing Center.





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