

The Harid Conservatory

The School of Music
at Lynn University



**HARID
MUSIC**

MUSIC FOR THE AGES

MUSIC FOR THE AGES

The presence of music is the mark of an enlightened culture; its influence is immeasurable. Nowhere is the effect of music's imprint more promising and arresting than in Boca Raton at The Harid Conservatory School of Music at Lynn University.

The Harid Conservatory Music Division has long been one of Boca Raton's greatest cultural treasures. For nearly a decade, it has been in our backyards, playing its resplendent music for a loyal following of listeners. Now under Lynn University's dexterous wing, the music conservatory has found its proper stage and a spotlight under which its musicians can shine.

The newly introduced Harid Conservatory School of Music at Lynn University combines the Southeast's premiere music conservatory with one of the region's most forward-thinking educational institutions. The Conservatory brings the world to Boca Raton through the international language of music and is the perfect complement to Lynn University's global disposition. With the advent of a focus on performing arts, a study that instills discipline, creativity, imagination and sensitivity, the University realizes its core purpose, preparing graduates with the foundation for lifelong learning.

Through our remarkable student orchestra, The Harid Philharmonia; Chamber Music Concerts; Student Spotlights; and a host of other special performance series, we at Lynn share with you our glorious music for the ages, melodies that touch all people and span all time. Keep your ears tuned... the music plays on.

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 solfège, and was honored to be one of the select few to join Zimmerman'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 Halevy, 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, Frederici, 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 Dusseldorf. 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 1844.

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.



Arthur Weisberg

Conductor

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

Artist Faculty, Violin

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, Sarajevo 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.

Soirée à Parisienne

The Harid Conservatory
School of Music
at Lynn University
invites you to...

A sophisticated, black-tie
soirée and musicale
featuring

- ↪ Beautiful French Music
- ↪ Savory French Cuisine
- ↪ Bountiful Bordeaux Wines
- ↪ Silent Auction

Saturday
February 5, 2000
at 6:00 p.m.
The Green Center
at Lynn University

\$150 per person
For tickets, please call
(561) 237-7798

Proceeds benefit
The Harid Conservatory
School of Music
at Lynn University

Lynn University's Harid Philharmonia, conducted by Arthur Weisberg,
takes center stage as the featured orchestra of

The 5th Annual Palm Beach International Film Festival



Grand Gala Awards Show

Sunday, February 6, 2000
At 8:00 p.m.
The Kravis Center for the
Performing Arts, Dreyfoos Hall

For information on these and other
Lynn University and Harid
Conservatory School of
Music events, please call
(561) 237-7798

Join us for an
elegant evening
of music and dance

Tuesday, December 14
at 7:00 PM
At The Boca Raton
Resort and Club

HARID HOLIDAY HAPPENING

Our joyous and festive holiday
celebration features

The Harid Philharmonia of Lynn University
Arthur Weisberg, conductor

The Harid Conservatory Dance Division Students

For tickets call 998-8038
\$100 per person/\$25 for students

Proceeds benefit both the Music and Dance programs

The Harid Philharmonia
of Lynn University
Arthur Weisberg, conductor

Violin I

Michael Vitenson (Concertmaster)
Liana Koteva, (Associate Concertmaster)
Ying Chai
Viktor Dulguerov
Irina Gruia
Christian Mandu

Violin II

Cristina Vaszilcsin, (Principal)
Xin Chen
Jin Shan Dai
Chung-HyunKim
Yaira Matyakubova
Angel Valchinov

Viola

Dimitar Petkov, (Principal)
Irena Momchilova

Cello

Rebecca Wenham, (Principal)
Ana-Maria Achitei
Olivia Blander,
Victor Coo
Martin Gueorguiev
Robin Peter Miller
Xiao Le Zhan

Double Bass

Michael Balderson
Matthew Nelson

Oboe

Bethany Schoeff
Matthew Siehr
Heather Vassar

Clarinet

David Alfin
Lindsay McCargar
Catherine Morris
Ming-Zhe Wang

Flute

Elizabeth Alvarado
Emi Hayashi
Costin Rujoiu
Jessica Sherer

Bassoon

Yang Guan
Jan Hana
Alexander Plotkin
Xiaohu Zhou

French Horn

Sharon Case
Melissa Crews
Nelly Juarez
Tiffany Rice
Michael Snyder
Marian Tudor

Trumpet

Justin Emerich
Matthew Laird
Dorival Puccini
Jeffrey Thomson

Trombone

Chao Li
Grigory Khersonsky

Bass Trombone

Hong-Chen Ma

The Harid Conservatory

The School of Music at Lynn University

President
Vice President
Dean

Donald. E. Ross
Nancy A. McGinn
Roberta Rust

Conductor

Arthur Weisberg

Strings

Sergiu Schwartz, *Violin*

Michael McClelland, *Viola*

Johanne Perron, *Cello*

Shigeru Ishikawa *Double, Bass*

Percussion

Michael Parola, *Percussion*

Piano

Roberta Rust, *Piano*

Brass

Richard Stoelzel, *Trumpet*

Gregory Miller, *French Horn*

Stephen Rawlins, *Trombone*

Matthew K. Brown, *Tuba*

Winds

Laura Gilbert, *Flute*

John Dee, *Oboe*

Paul Green, *Clarinet*

Arthur Weisberg, *Bassoon*

Theory

Thomas McKinley, *Music Theory*

Professors, Instructors, & Accompanists

Jodie DeSalvo, *Instructor and Staff Accompanist*

Phillip Evans, *Associate Professor*

Dianne Garvin, *Instructor*

Elizabeth Holland Tomlin, *Instructor and Staff Accompanist*

Claudio Jaffé, *Associate Professor and Director of The Lynn Music Preparatory*

Tao Lin, *Staff Accompanist*

Music Library

Sue Richman, *Music Librarian*

Jean Olasky, *Library Assistant*

Hannelore Schleu, *Library Assistant*

Administrative Staff

Abram Kreeger, *Marketing and Sales Manager*

Paula Linder, *Concert Manager*

Peg Martorella, *Grants Coordinator*

Barbara Whitt, *Assistant to the Dean*

The Harid Conservatory School of Music at Lynn University sets a superior standard for music performance education worldwide and is dedicated to instilling in its scholars a lifelong commitment to excellence as musicians, professionalism as performers and integrity as artists.

JOIN OUR ENSEMBLE

We hope the community will embrace The Harid Conservatory School of Music at Lynn University by identifying opportunities to support the Conservatory's thriving music tradition.

Our dream is to build a concert hall where our musician scholars can truly take center stage and share their talents with friends and the community. We are eager to strengthen The Harid Conservatory School of Music at Lynn University by augmenting facilities and securing for the Conservatory a solid operating endowment through endowed chairs and scholarship endowment.

Only through an ensemble effort is the fulfillment of these aspirations possible.

For more information about becoming a friend and supporter of The Harid Conservatory School of Music at Lynn University and our vision for the future, please contact us at (561) 999-4386.

The Harid Conservatory

The School of Music at Lynn University

The Harid Conservatory Music Division, 1991-1998

In 1991, The Harid Conservatory, a privately funded, not-for-profit arts educational institution, established a Music Division to provide merit-based scholarship for performance training to outstanding young musicians. Its mission was clear: to guide young artists in pursuit of their dreams, enabling them to one day achieve center stage as musicians.

In less than a decade, The Harid Conservatory Music Division achieved unparalleled success providing rigorous, personalized music training with extensive performance opportunities. Hundreds of gifted students audition each year, but only the most qualified are accepted. Talent and the potential for professional accomplishment are the sole criteria for admission. Harid faculty are not only outstanding musicians and teachers, but experienced performers. Students, faculty and alumni are living legacies of the Conservatory's thriving music tradition, gracing the world's stages and presenting scores of performances annually.

Harid Music and Lynn: A Duet

In December 1998, Lynn University President Donald Ross announced the transfer of the Harid Music Division to Lynn University, combining the Southeast's premiere music conservatory with one of the region's most forward-thinking educational institutions. With that announcement a natural union, The Harid Conservatory School of Music at Lynn University, was born.

The Harid Conservatory School of Music at Lynn University is one of only two music conservatories in the country to provide all accepted candidates with tuition scholarships. Talented young musicians from across the United States and around the world are drawn to the Conservatory as a place where talent is challenged and the musician is cultivated; here creativity flourishes free of outside interruptions and worries.



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