

dresdner
philharmonie

Thursday, July 6th, 1978, 8 p. m.

Main Hall of the Kulturpalast Dresden

On the occasion of the

12th FEBS-Meeting Dresden

CONCERT OF THE DRESDNER PHILHARMONIE

Conductor: Herbert Kegel

Soloist: Annerose Schmidt, Berlin, piano

Paul Dessau
1894

In memoriam Bertolt Brecht

Lamento — „Der Krieg soll verflucht sein!“
(Marcia) —

Epitaph

Ludwig van Beethoven
1770—1827

Concerto for Piano and Orchestra No. 5
in E Flat Major op. 73

Allegro

Adagio un poco mosso

Rondo (Allegro)

Interval

Robert Schumann
1810—1856

Symphony No. 4 in D Minor op. 120

Ziemlich langsam — Lebhaft/Romanze
(Ziemlich langsam) / Scherzo (Lebhaft) /
Langsam — Lebhaft

Professor **Herbert Kegel**, Chief conductor and director of the Dresdner Philharmonie, is one of the GDR's foremost conductors, with a world reputation. Born in 1920 in Dresden, he studied from 1935 to 1940 under Karl Böhm and Boris Blacher at the Conservatory in his home town. From 1946 he led the orchestra at the Volkstheater in Rostock, until he moved to Leipzig in 1949 to direct the Leipzig Radio Choir and the Radio Orchestra. In 1953 he was appointed conductor of the Radio Symphony Orchestra and took over in 1960 as chief conductor. His outstanding artistic achievements earned him the Art Prize in 1959 and the National Prize of the GDR in 1961. In 1975, he was appointed to a chair at the Leipzig College of Music. He has made successful guest tours of many countries: the Soviet Union, Poland, Czechoslovakia, Rumania, Hungary, Yugoslavia, Chile, Finland, Sweden, Denmark, the Federal Republic of Germany, Norway, Austria, Switzerland, France, Italy, Mexico, Argentina, Peru and Colombia. In Chile in 1967 he was awarded the Music Critics' Prize for the best foreign artist of the season, and in 1968 he received the Chilean Art Prize for his interpretation of Beethoven's symphonies. Herbert Kegel has been involved in making many radio broadcasts and records.



ANNEROSE SCHMIDT studied for many years under her father and subsequently for three years under Hugo Steurer at the Leipzig College of Music, where she passed her final examinations in 1957 with a special distinction. In 1955 she took a prize at the 5th International Chopin Competition and carried the honours at the Piano Competition in Leipzig. In 1956 she won 1st Prize at the International Schumann Competition. In 1961 she was awarded the GDR Art Prize, and in 1965 the National Prize. Concert tours have taken Annerose Schmidt to all the musical centres of Europe, the Middle East and Japan.

The *Dresdner Philharmonie* has long been for many years one of the famous Dresden cultural institutions, along with the State Opera, the State Orchestra and the Kreuz Choir. Founded in 1870, the Philharmonie has developed into an orchestra of world renown. Eminent conductors and soloists who accepted invitations to perform with what was then known as the „Gewerbehause Orchester“ assisted the ensemble in its rapid rise to fame. Peter Tchaikovsky conducted his 4th Symphony in the season 1888/89, and Antonin Dvořák his 5th. Amongst the musicians who appeared with the orchestra were Johannes Brahms, Hans von Bülow, Moritz Moszkowski, Emil Sauer, Joseph Joachim, Teresa Carreno, Eugen d'Albert, Richard Strauss, Anton Rubinstein, Felix Mottl, Ferruccio Busoni, Sergei Rachmaninoff, Arthur Schnabel, Pablo de Sarasate, Fritz Kreisler, Jacques Thibaud, Carl Flesch, Pablo Casals, Eugène Isaÿe and many great singers, including Maria Ivogün, Lotte Lehmann, Sigrd Onegin and Leo Slezak.

In 1915 the ensemble was renamed the „Dresden Philharmonic Orchestra“, and to „Dresdner Philharmonie“ in 1924. The chief conductor at that time was Eduard Mörke (1924 to 1929). In 1934, the Dutchman Paul van Kempen took over for nearly ten years. Distinguished guest conductors such as Arthur Nikisch, Siegfried Wagner, Max von Schillings, Fritz Busch, Erich Kleiber and Hermann Scherchen also took the baton from time to time. In 1942, when Paul van Kempen was obliged by the authorities of the period to abandon his work in Dresden, Otto Matzerath and Bernardina Molinari temporarily took over concert direction until Carl Schuricht was appointed as the orchestra's new conductor, a function which he carried out until the *Dresdner Philharmonie* was finally disbanded in autumn 1944 in the full throes of war.

One month after the Second World War ended, the orchestra was already playing again although it had lost its old home, archives and music library in the destruction of Dresden on 13th February 1945. In 1947 Heinz Bongartz took charge of the orchestra's artistic direction and remained in the post for 17 years. Thanks to his strenuous efforts, and generous state support, a high artistic standard was soon reached and the Philharmonie became again an internationally respected body of players which, during its many guest tours abroad, was able to promote the reputation of the German Democratic Republic as a committed patron of humanist art.

From 1964 to 1967 the orchestra was directed by Horst Förster, and afterwards by Kurt Masur, who is one of the most prominent conductors of the GDR. Günther Herbig replaced him in 1972 for the next five years, and over this period the *Dresdner Philharmonie* was able to consolidate its successes at home and abroad.

Today, the orchestra's high artistic standards entitle it to perform alongside world-class guest conductors and soloists.

In 1977 Prof. Herbert Kegel, one of the GDR's best known conductors, took over as musical director. With many years as an orchestral trainer behind him, he will undoubtedly promote the *Dresdner Philharmonie's* artistic reputation.

INTRODUCTORY NOTES

Paul Dessau, now 83, is one of the most prominent figures in the musical world of the German Democratic Republic. His works embrace almost all the genres of music. Two important, perhaps even decisive influences in his creative work were his close contacts with the working class from the twenties onwards and his cooperation with Bertolt Brecht, which began in 1942 during their exile in the USA and continued in Berlin after the Second World War. Dessau set a number of Brecht's texts to music, and out of their work together there emerged not only a new dialectical relationship between words and music which was Marxist in its conception, but also Dessau's own realization that a composer's work must reflect his commitment to the cause of socialism. It is in this context that we must understand his quest for new forms and the search for original methods.

The orchestral work *In memoriam Bertolt Brecht*, is dedicated to the memory of his poet friend who died in 1956. Brecht would have been 80 on 10th February 1978. „This is a composition which germinated in personal experience, where lament, retrospect and warning intertwine inseparably with the revolutionary optimism which we constantly meet in Brecht's own writing“, observed Prof. Siegfried Köhler in his review of the work. „The introduction, the lamento (the three parts of the main work are to be played *attacco*), is not just an expression of mourning at the death of this great poet; it has also captured all the agony, all the sorrow and human misery spawned by the iron might of imperialism against which Brecht fought so bitterly. This music evokes anew the images of war and its horrors. We are confronted with the men, women and children murdered in the concentration camps and with the dead heroes of antifascist resistance.

The lament dissolves into a powerful march above which the words are written: 'A curse on war!' Here, too, personal and universal elements are interwoven in an organic whole. The major element of this part, which sets the tone for the whole work, is Dessau's 'Song of Mather Courage', which he composed for Brecht's play of the same name. The chorus is bitter: '... Spring is coming. Awake, Christian! The snow is melting away. The dead are at peace. And what hasn't yet died is beginning to move on!' This musical quotation, embedded in the orchestral setting, symbolizes the common struggle in which poet and musician were personally involved.

At the same time, it develops into a convincing generalization as the accusing, disturbing theme of the song is transformed, in a march tempo carried by string passages and horn and string glissandos, into a sweeping protest against war.

In the epitaph, the final part of the work which follows a general pause, the passionate message now seems more purposeful, harnessed and yet just as forceful as ever. The excitement rolls gradually away. The last bars are dominated by an intensely expressive cantilena from the strings, finally fading

gently out, supported to the end by the flickering unrest of the percussion. Honest and passionate throughout in its commitment, the work is both a warning and a summons to action."

Ludwig van Beethoven completed his Piano Concerto No. 5 in E Flat Major Opus 73 in 1809. It was first performed in November 1810 in the Leipzig Gewandhaus with Friedrich Schneider as the soloist, and was an enormous success. Beethoven himself never publicly played the work, which he probably originally composed for a concert that failed to materialize. Unlike its predecessor, the more lyrical Piano Concerto in G Major, the Concerto in E Flat Major is a powerful, heroic work of dominant virility which was probably not unaffected by the patriotic mood of its time. It is quite rightly often referred to as a „piano symphony“ or „symphony with solo piano“, and indeed the orchestra plays an unusually large role in this truly symphonic arrangement as an equal partner to the pianist, although this does not detract from the extraordinary demands made on the technical ability and intellectual understanding of the virtuoso.

The first movement, broad in conception, comprises over half the work. It surpasses all earlier concertos both in its vast formal extension (582 bars) and in its artistic content. After the orchestra has struck a chord fortissimo, the solo piano seems almost to improvise the rhapsodic introduction to the movement. The principal theme, proud and pregnant, is then proclaimed in tutti, accompanied by a march melody, brushed in lightly in a minor key at first, as if from afar, accompanied by the dotted rhythm of the basses, and transformed into major by the hymnic rendering of the horns. The solo part returns in an impressive dramatic run, intervening in the process with variations on the main theme. A grandiose development now unfolds out of a dialogue between solo instrument and orchestra that is dramatic in its confrontations, bold in ideas, overflowing with constant new themes and moods and abundant in pages of astounding beauty. Since the piano part draws in the virtuoso element to a considerable extent during the body of the movement in order to intensify the expressiveness of the work, Beethoven dispenses in this concerto with the conventional solo cadenza towards the end of the first movement. The solo piano does, however, have one more opportunity to display its virtuoso talent in cogent harmony with the orchestral part, with a magnificent coda that brings the movement to a close.

The gentle second movement (*Adagio un poco mosso*) stands in stark contrast to the first with its contemplative introspection. Its solemn, searching melody, presented nobly by the strings, reappears in gentle solo variations throughout the rather short movement in rippling patterns of triplets and passages of thirds and sixths.

This dreamlike mood flows directly into the transition to the final rondo, with the opening motif of the rondo theme emerging softly in the piano at the end of the *adagio* to give the cue to the ingenious sparkle of the final movement

in *allegro*. An extremely refined thematic work teeming with interpretations and combinations of the most varied kind characterizes this vivacious finale, which consists in its basic musical substance, alongside a number of secondary themes, of the initial, almost recalcitrant dance theme, a strange fusion of rhythms, the ensuing motif with its dotted rhythm, and finally a tuneful, lyrical melody. After a dialogue between the piano, apparently tiring and almost fading away, and the nettle drum, quietly but persistently repeating the punctuated theme, the solo instrument returns suddenly to life to enter the exultant tutti.

Robert Schumann's 4th Symphony in D Minor, Opus 120, is the composer's main symphonic work. He wrote it at the happiest time of his life, in the „Symphony Year“ 1841, shortly after the „Spring Symphony“. In spite of its lyrical wealth it did not meet with the deserved success at its première on 6th December 1841 at the Leipzig Gewandhaus under Ferdinand David. But the composer was convinced of the merit of his creation, and he wrote in 1842: „... I know that these pieces are every bit as fine as the first (symphony) and that sooner or later they will make their splendour felt in their own way.“ Ten years later he reworked the score. Shortly before the première of the second version on 3rd March 1853 in Düsseldorf, he wrote to the Dutch conductor: „I have orchestrated the symphony anew and, I believe, better and more affectively than before.“ The work has taken its place in the chronological register as his 4th symphony. Its basic mood is more serious and thoughtful than that of the „Spring Symphony“, although the recurring, almost Beethoven-like grandeur still allows some play to more idyllic and capricious passages. The content reflects Schumann's struggle against Philistine shallowness in the art and life of his time. As the subtitle, „Introduction, Allegro, Romance, Scherzo and Finale in one movement“, suggests, the four parts flow into one another without a break — a typical expression of the Romantic preference for blurring and dissolving the classical sonata form. The different movements are closely interwoven, not only formally but also in their thematic substance, lending the work as a whole the character of a symphonic fantasy and defining it as a predecessor of the symphonic poem which was later to establish itself.

A dark and forbidding battle mood dominates the slow introduction in the first movement; an ascending and descending quaver figure is exploited to the full. The major theme of the lively main part commences stormily in excited semi-quavers. Its urgent tone determines the musical process of the whole movement, and it is not until the development that new ideas strike in with the trombones, the woodwind (a march motif) and the first violins (a gentle melody which constitutes the second theme). The mood shows the same flux as the intellectual content. But the élan of the whole leads into an exultant, hymnic close. After a brusque, unexpected chord in D minor, a folkloric theme



on the solo oboe and cello opens up the melancholy world of the second movement, a romanza in A minor. Among the strings, this plaintive tune takes over directly from the quavering figure of the slow introduction, which the composer elaborates as the somewhat more consoling middle section of his romanza. The movement, its sound, returns finally to its early mood.

The scherzo rises with cheerful energy and even humour. But the tension relaxes more and more during the trio into an almost dream-like quality. A second appearance of the trio almost dissolves the theme, provoking a transition to the slow introduction of the final movement. The initial element is the head motif of the main subject of the first movement, recreating for the listener the sombre mood of the opening. But suddenly the allegro breaks out with a jubilant outburst in D major. The main theme, brimming over with power, optimism and the joy of life, succeeds in countering gloomier thoughts, and its battle-confident impulses are borne further by the secondary theme. The development brings a fugato on the main theme, stridently dramatic resistance produces a temporary uncertainty. But the felicitous end is already inevitable. Bright, unbridled exultation breaks out in a sweeping presto, unsullied joy prevails at the hard-won victory over the Philistines.

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