

Allegro non troppo (M. M. ♩ = 92)
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COMMUNITY ARTS MUSIC ASSOCIATION
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Celebrating Our 75th Season

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Community Arts Music Association
of Santa Barbara, Inc.
Presents its
75th Diamond Anniversary Season

Dresden Philharmonic Orchestra

Philippe Entremont, *Conductor and Pianist*
Cho-Liang Lin, *Violin*
Carter Brey, *Cello*

Saturday, January 22, 1994
Arlington Theater, Santa Barbara

PROGRAM

BRAHMS	Academic Festival Overture, Op. 80
BEETHOVEN	Concerto in C Major, Op. 56 for Violin, Cello and Piano <i>Allegro</i> <i>Largo, attacca</i> <i>Rondo alla polacca</i>

INTERMISSION

TCHAIKOVSKY	Symphony No. 2 in C minor, Op. 17 <i>Andante sostenuto - Allegro vivo</i> <i>Andantino marziale, quasi moderato</i> <i>Scherzo: Allegro molto vivace</i> <i>Finale: Moderato assai</i>
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Lee Lamont, President

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DRESDEN PHILHARMONIC ORCHESTRA Founded in 1870, the Dresden Philharmonic has long played a distinguished role in the cultural life of Germany, giving over 60 concerts a year at its home, the Cultural Palace on the "Altmarkt", and touring frequently. Originally called the Guild House Orchestra, it was established as Dresden's concert orchestra, the youngest of the city's great musical institutions which date back to the sixteenth century. In the Philharmonic's early years, Brahms, Dvorak and Tchaikovsky performed their own works with the orchestra. Throughout its history, the Philharmonic has been touring the world as a representative of Dresden's famed musical culture. As early as 1871 it gave concerts in St. Petersburg, and in 1909, made a historic tour of the United States. More recently, the orchestra has toured China, Japan and, for the first time, in 1992, South America.

PHILIPPE ENTREMONT is an artist of remarkable technique and style, both as a conductor and a pianist. Lifetime Music Director of the Vienna Chamber Orchestra, Mr. Entremont led that ensemble on a U.S. tour in early 1993, including performances at Carnegie Hall and the Kennedy Center. He is also Principal Conductor of the Netherlands Chamber Orchestra. Mr. Entremont's latest recordings are volumes three and four of a four-disc set of the complete Mozart piano sonatas on the Pro Arte label and five Haydn symphonies on the Harmonia Mundi label. A native of Rheims, France, Philippe Entremont was born on June 7, 1934. At the age of 12, he entered the Paris Conservatoire to study under the guidance of Jean Doyen and won the Harriet Cohen Piano Medal. In 1953, he became the first Laureate and Grand Prize Winner of the Marguerite Long-Jacques Thibaud Competition.



PHILIPPE ENTREMONT

Enraptured by the sound of a violin coming from a neighbor's window in his home in Taiwan, the five-year-old **CHO-LIANG LIN** (pronounced Cho-Lee-ong Lin) persuaded his parents to buy him a small instrument. He gave his first public performance two years later and, when he was 12, was sent to study at the Sydney Conservatorium in Australia. In 1975 he enrolled in The Juilliard School of Music where he is now a member of the faculty. The past year has included concerts with the Montreal Symphony, the Minnesota Orchestra and the Ojai Festival, as well as the world premier of Taiwanese composer Tyzen Hsiao's Violin Concerto, in San Diego. Mr. Lin records exclusively for the Sony Classical label. His latest discs include the Brahms' Sextets, Opp. 18 and 36, with Isaac Stern, Jaime Laredo, Michael Tree, Yo-Yo Ma and Sharon Robinson; and Stravinsky's Violin Concerto with Esa-Pekka Salonen and the Los Angeles Philharmonic.

CARTER BREY'S virtuosity came to international prominence in 1981, when he took a prize in the first Rostropovich International Cello Competition. He has won many other distinguished awards including the Gregor Piatigorsky Memorial Prize, and has been a soloist with virtually all of America's major orchestras. He is also a distinguished ensemble player, regularly joining the Tokyo and Emerson Quartets and appearing in the Spoleto Festivals and the Santa Fe and La Jolla chamber music festivals. His recordings include the sonatas of Rachmaninoff and Chopin on the Music Masters label. Mr. Brey studied at the Peabody Institute and later with Aldo Parisot at Yale University. His cello is a rare J.B. Guadagnini made in Milan in 1754.

Academic Festival Overture, Op. 80

Johannes Brahms (1833-1897)

In March 1879 Brahms received the offer of an honorary doctorate from the University of Breslau. The composer accepted with thanks--on a postcard--but was surprised when his friend Bernhard Scholz, Director of Music in Breslau, told him he would be expected to express his gratitude in musical form. The result was the *Academic Festival Overture* first performed in Breslau on January 4, 1881 in a program that included the *Tragic Overture* and the Second Symphony.

Many authors have seen a profound symbolism in this work due to its use of four traditional student songs. After the dissolution of student fraternities in 1819 and the revolution of 1848, these melodies had become national-political symbols. Brahms was

aware of this from his stay in Goettingen in 1853, it is argued, and his composition honors those students who were "fighters for honor, freedom and fatherhood."

A more balanced view should certainly take into account Brahms' own description of the overture as a "cheerful potpourri of student songs a la Suppe." Indeed the *Academic Festival Overture* is the lively, occasional composition of a great composer. After a slyly mysterious introduction, three songs are introduced, each invested in its own effective orchestration. After a recapitulation of this material, the orchestra--the largest Brahms ever used--burst out in a blazing pronouncement of the celebrated *Gaudeamus igitur*.

Cocerto for Piano, Violin, Cello and Orchestra in C Major, Op. 56

Ludwig Van Beethoven (1770-1827)

Publication and performance history can often offer insight into the character of a work. This is particularly true of Beethoven's Concerto for the unusual solo trio of piano, violin and cello (conveniently labeled the "Triple" Concerto). The work was written in 1803 during a particularly intensive and productive period of Beethoven's life which gave us the "Eroica" Symphony, most of the opera *Fidelio* and the great "Waldstein" and "Appassionata" Sonatas for piano. In a letter to the publishers Breitkopf and Haertel dated August 26, 1804, Beethoven offered the Concerto and other compositions for publication, stressing the fact that a "concertante for three instruments was of more than passing interest due to its novelty." Despite this and subsequent negotiations the work remained unpublished until 1807 and was not performed in public until May of 1808. History does not indicate another performance until 1830 in Vienna and, indeed, until recent years there was a tendency to neglect the work in performance (and musical commentary). The neglect is understandable.

First, the Concerto is experimental in nature--an attempted fusion of chamber music and concerto form. As such it was an isolated example of its genre and remained so for over a hundred years. The term "Concertante" in Beethoven's sketches and "Grand Con-

certo Concertante" in the first publication point to an historical connection with the eighteenth-century *sinfonia concertante*, in which soloists are opposed structurally to the orchestra. However, Beethoven's Concerto tackles the problem of integrating three soloists in symphonic form (and thereby prepares the ground for other great works in the concerto form still to come--the Violin Concerto and the final two Piano Concertos). Moreover, the use of piano was experimental. The contrast of tone color between the piano, solo strings and orchestra, as well as the piano's ability to produce a complete harmonic foundation by itself, gave rise to a number of structural peculiarities. Beethoven's experiment was, therefore, finding the way each of three instruments could take its place as a soloist, as a member of a piano trio and as part of an orchestral ensemble.

Second, this Concerto does not serve as a vehicle for spectacular solos. This is partly due to the fact that the Concerto was originally intended for the Archduke Rudolph, who had become a piano pupil of Beethoven's around 1803, and the violinist Seidler and cellist Anton Kraft who were professionals in the Archduke's service. The piano part by any standard of virtuosity is

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comparatively simple, undoubtedly to accommodate the limited facility at the royal student's command. While greater demands are placed on the solo string parts, all three instruments appear to be balanced and share equally in musical development and display.

The first movement (*Allegro*), a modified sonata form, allows the soloists ample opportunities for display, yet to avoid over-abundance is sparing in thematic material. The orchestra is largely an accompanist, but enters with themes at structurally important points. The *Largo* uses

but one theme and is one of the shortest movements of this kind Beethoven wrote. The cello begins with a broad *cantilena* which is continued in both solo strings with the piano adding a colorful figuration. Like the "Emperor" and Violin Concertos, the second and third movements are linked. The *Rondo alla Polacca* begins deceptively as an amiable and elegant *polonaise* but soon changes character with an *allegro* and a change from 3/4 to 2/4 meter. Orchestral accents give impetus to the brilliant close replete with stretto-like passages and buoyant, jovial solos.

Symphony No. 2 in C minor, Op.17

Peter Ilyich Tchaikovsky (1840-1893)

The thrust toward a national music characteristically takes a strong impetus from the use of folk song. This is particularly true of the Russian nationalists who, following Glinka's example, turned to traditional melodies in works large and small. Despite Tchaikovsky's decidedly Western leanings, folk music permeates several of his works. A Ukrainian folk song begins the popular first movement of the First String Quartet; national melodies appear throughout the opera *Mazeppa* and three Ukrainian tunes form the basis of the Second Symphony (which led to the establishment of its nickname "Little Russian" - a term very offensive to Ukrainians!).

However, Tchaikovsky's use of indigenous material is strikingly different from that of his contemporaries. It is significant that when Tchaikovsky is most concerned with folk music, it is the folk music of the most Westerly part of the Russian empire, the Ukraine, whereas Borodin and Rimsky-Korsakov in particular found more stimulus in the music of central Asia. Moreover, Tchaikovsky understood the incongruity of folk music with its self-enclosed forms and symphonic music with its need for thematic expansion. Tchaikovsky's solution is to fragment and modify folk material, leaving it open for development. Thus, Tchaikovsky's "nationalistic" works abound with charm but retain traditional strengths of symphonic development.

The Second Symphony, considered Tchaikovsky's most nationalistic composition, was started in 1872 when the thirty-two-year-old composer was spending the summer in the Russian countryside with his sister and family. For a second movement he rescued the bridal march from his abandoned opera *Undine* of 1869 and, in outer movements, the composer reveled in a number of folk tunes. In January of 1873 the

Symphony had a successful performance in Moscow; but subsequent performances in St. Petersburg were coolly received, prompting the Russian publisher Bessel to refuse publication of the score despite a contract to do so. Between 1879 and 1880--well after composition of his Fourth Symphony--Tchaikovsky set about revising the work while living in Rome.

The revision was certainly necessary and the composer took to the task with vigor. In a note to his patroness Mme. Nadejda von Meck he exclaimed: "How I thank the fates that caused Bessel to fail in his contract and never print the score! How much seven years can mean when a man is striving for progress in his work." In 1881 the revised version, replete with a new first movement and other sweeping changes, was successfully performed in St. Petersburg. The first movement, an *Andante sostenuto*, opens with an introduction setting the character of the entire work and continues, in a quicker tempo, with variations on the old Russian song "Mother Volga." The haunting theme first heard in the horns completes the movement. The brisk wedding march from the unfinished opera and two elegant secondary themes featuring the strings form the basis of the second movement, unusually titled *Andantino marziale*. The third movement scherzo (*Allegro molto vivace*) makes inventive use of rhythmic folk material and orchestral effects (including the sounds of the balalaika). Certainly Tchaikovsky's mature revisions account for the effectiveness of the final movements with its colorful, rhythmic and even contrapuntal treatment of a folk song called "The Crane."

History does not preserve the reactions of the nationalist circle of composers to this work. They would make interesting reading.

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Dresden Philharmonic Orchestra

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Karl-Heinz Bruckner
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Saturday, October 23, 1993, 7 p.m.

Los Angeles Philharmonic

Esa-Pekka Salonen, Conductor

Leif Ove Andsnes, Piano

David Soley: *relieves*

Mozart: Piano Concerto No. 20

in D minor, K.466

Sibelius: Symphony No. 2 in D Major

Sunday, April 24, 1994, 8 p.m.

I Solisti de Zagreb

Vivaldi: Concerto for Strings in A maj.

Couperin: Five Concert Pieces for Cello

Boris Papandopulo: Introduction

and Allegro Rustico

Shostakovich: Scherzo

Bartok: Divertimento for Strings, Sz.113

Saturday, January 22, 1994, 8 p.m.

Dresden Philharmonie

Phillippe Entremont, Conductor and Piano

Cho-Liang Lin, Violin

Carter Brey, Cello

Brahms: Academic Festival Overture

Beethoven: Triple Concerto

in C Major, Op. 56

Tchaikovsky: Symphony No. 2

in C minor, Op. 17

Saturday, May 7, 1994, 8 p.m.

Los Angeles Philharmonic

Esa-Pekka Salonen, Conductor

Beethoven: Consecration of the House

Overture, Op. 124

Elliot Carter: Symphony No. 1

Beethoven: Symphony No. 5

in C minor, Op. 67

Friday, February 4, 1994, 8 p.m.

State Symphony of Russia

Igor Golovchin, Conductor

Tchaikovsky: Polonaise from Eugene Onegin

Mussorgsky: Overture from Sorochinsky Fair

Rimsky-Korsakov: Capriccio Espagnol

Borodin: Polovtsian Dances

Stravinsky: Firebird (1945)

75th Anniversary Extra Event

Sunday, December 5, 1993, 7 p.m.

American Youth Symphony

Mehli, Mehta, Conductor

Theo Lieven and Hannes Keller, Piano

Berlioz: Roman Carnival Overture

Mozart: Concerto for Two Pianos No. 10

in E-flat Major, K.365

Mussorgsky/Ravel: Pictures at an Exhibition

Thursday, March 3, 1994, 8 p.m.

L'Orchestre National de France

Charles Dutoit, Conductor

Berlioz: Overture TBA

Debussy: La mer

Berlioz: Symphonie Fantastique, Op. 14

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