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Philharmonie



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January 24, 1994

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Your Board of Directors wishes to thank each and every one of you for the outstanding support which has made our current "blockbuster" season possible. This Twentieth Anniversary series has been a great success with a sell-out assured shortly before the first scheduled concert.

Without the ongoing financial support of our membership, we would not be able to present the quality programs which we feel reflects the tastes and expectations of our patrons.

For the past twenty years we have endeavored to maintain these standards and are confident that our 1995 series, as outlined below, continues this level of excellence and merits your continued support and patronage.

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President



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presents

DRESDEN PHILHARMONIC ORCHESTRA

Philippe Entremont, Conductor and piano

Cho-liang Lin, Violin

Carter Brey, Cello

Monday, January 24, 1994 . . . 8:00 p.m.
McCallum Theatre for the Performing Arts

PROGRAM NOTES

Edited by Henry Shweid

BRAHMS, JOHANNES - Born in Hamburg, May 7, 1833 - Died in Vienna, April 3, 1897

Academic Festival Overture, Op. 80.

During the summer of 1880 Brahms wrote two overtures. They were titled *Academic Festival, Op. 80* and *Tragic*. The Academic was written as a tribute to the University of Breslau. On May 11, 1879 Brahms was given an Honorary Doctor's Degree and in gratitude had composed the *Academic Overture*. The first performance took place on January 4, 1881 conducted by Brahms. The overture is based on four college drinking songs.

The overture begins with the principal subject stated by the first violins followed by a quieter melody stated by the violas. The first students song is stated by three trumpets, the second students song is stated by the second violins, the third song is introduced by two bassoons accompanied by violas and cellos, the fourth is stated by the wind section with the strings playing rushing scales - the overture is brought to a brilliant close.

Brahms came to the notice of the famous violinist Joseph Joachim when he was about 20 years old and Joachim helped further Brahms' musical activities. He lived for a year or two in Switzerland, finally settling in Vienna, where he spent the last 35 years of his life.

He never married - but to Brahms, art was his life. He worked in classical forms and preferred the accepted classical symphonic form - in which he made many modifications to suit his intellectuality.

He composed music as music and not as part of literary or visual art - his compositions have a deep musical emotion.

BEETHOVEN, LUDWIG VAN - Born in Bonn, December 16, 1770 - Died in Vienna March 26, 1827.

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

The triple concerto was begun in 1803 and completed in 1804. First performance was in Vienna in May 1808. The three movements are Allegro, Largo attacca and Rondo Alla Polacca.

The concertos demands are such that three first rate soloists are required for performance.

It is believed that Beethoven composed the triple concerto with his pupil, Archduke Rudolph in mind for the solo piano part, however, there is no factual support for this assumption. Beethoven's compromise for the Archduke's pianistic abilities helped create a life long friendship between the composer and the Archduke who became one of Beethoven's major patrons. When the triple was finally printed, it was dedicated to another patron, Prince Lobkowitz.

Allegro, C. Major: The opening movement is in double exposition, the solo instruments following the orchestra in stating the themes. Cellos and basses state the main Allegro theme. The first violins follow with a second lyrical theme - the solo voices join in, first the cello, then the violin followed by the piano.

Largo: A Flat Major muted violins start the theme - solo cello enters with a cantabile motif. The piano embellishes around the theme followed by the violin - the movement leads on to the finale, Rondo Alla Polacca in C Major, stated firstly by the solo cello, then the violin and then the orchestra and soloists enlarge on the theme.

TCHAIKOVSKY, PETER ILYICH - Born in Votkinsk, May 7, 1840 - Died in St. Petersburg, November 6, 1893.

Symphony No. 2 in C Minor, Op. 17.

Andante sostenuto - Allegro vivo, Andantino marziale, Quasi moderato, Scherzo - Finale: Moderato assai.

Tchaikovsky had a conventional education of the better classes which included study of the piano. He did not, in his boyhood, show musical proclivity - he studied law, graduated and went into a government clerkship. He soon became aware that the life of a law clerk was not for him - music had always been his great pleasure - he set his sight on seriously studying music. In 1865 he completed an extensive course of instruction at the St. Petersburg Conservatory and graduated with honors. It was here that he met Anton Rubinstein for whom he developed a great admiration.

Tchaikovsky's financial resources were always low - his talent and aspirations were brought to the attention of a wealthy widow, Nadejda Von Meck, who was very devoted to music - and on learning of Tchaikovsky's predicament - determined to assist him by becoming a patron and establishing an annual income. This arrangement came to an end after thirteen years due to financial difficulties encountered by his patron.

Tchaikovsky will always be ranked among the greatest composers of his time. His music expresses a sentiment which is probably felt by every human being at some time by its eloquence.

Tchaikovsky's second symphony is brimming in Russian color. The themes of the first and last movement are based on 'Little Russian' Folk Melodies, hence the sub title "*Little Russian Symphony*".

Tchaikovsky was never identified with the school of Russian nationalism started by 'The Five' - Rimsky Korsakoff, Borodin, Cui, Balakireff and Moussorgsky. In fact, Tchaikovsky had very little regard for Moussorgsky. For many, Tchaikovsky is regarded as "The" Russian Composer.

Tchaikovsky began work on the second

symphony at Kamenka, in June 1872. On February 7, 1873 Nicholas Rubinstein led the Imperial Music Society in the world premiere of the C Minor - the performance met with great success. The Finale is based partly on "*The Crane*" which is a "*Little Russian*" folk song.

First Movement:

The Andante sostenuto has a typical slavic theme. The violins state the principal subject which is developed by the orchestra - the oboe states a second theme of lyric character accompanied by bassoons and clarinets. The folk melody heard in the introduction are referenced in the coda.

Second Movement:

Andante marziale, quasi moderato begins and ends to tympany rhythms. The march theme is stated by the clarinets and bassoon. The theme was originally to be used in Tchaikovsky's opera, *Undine*, which was unpublished and which the St. Petersburg Opera turned down in 1869.

The second theme is stated by the violins and repeated by the bassoons and cellos. The march theme returns, then both subjects are fully developed brilliantly by the orchestra and the movement comes to a close with the beat of the tympany.

Third Movement:

Scherzo - Allegro molto vivace. The violins state the first theme, the second violins and violas lead to the second subject by descending chromatically and are joined by the first violins.

The trio has a slavic flavor - a somewhat simple song stated by the horns and woodwinds - followed by strings and woodwinds in development. The movement is brought to a close containing elements of the theme first heard in the trio.

Fourth Movement: Finale: Moderato assai. The movement begins with an introductory passage leading to the spirited fast finale - the violins first stating the theme - this is the Little Russian tune "*The Crane*" which is what promoted the name "*The Little Russian Symphony*". It is a simple eight bar melody which undergoes various orchestral treatments.

The strings now introduce a second more expressive theme of Tchaikovsky's own material, which also undergoes various development and both themes are finally combined into a very furious and spirited presto bringing the work to a brilliant close.





Dresden Philharmonic Orchestra

Philippe Entremont, Conductor and piano

Cho-liang Lin, Violin

Carter Brey, Cello

PROGRAM

Johannes Brahms
(1833-1897)

Academic Festival Overture, Op. 80

Ludwig van
Beethoven
(1770-1827)

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

Allegro
Largo, attacca
Rondo alla polacca

INTERMISSION

Peter Ilyich
Tchaikovsky
(1840-1893)

Symphony No. 2 in C minor, Op. 17

Andante sostenuto - Allegro vivo
Andantino marziale, quasi moderato
Scherzo
Finale: Moderato assai

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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 throughout the world. 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. Other musicians who have appeared with the Philharmonic include Hans von Bulow, Anton Rubenstein, Fritz Busch, Artur Nikisch, Erich Kleiber, Otto Klemperer, Seiji Ozawa, Klaus Tennstedt, Pablo Casals, Emil Gilels, Gidon Kremer, Wilhelm Kempff and Mstislav Rostropovich, to name only a few.

Among the Dresden Philharmonic's music directors over the past half-century have been Paul van Kempen, Carl Schuricht, Heinz Bongartz, Kurt Masur, Gunter Herbig and Herbert Kegel. Since 1986 Jorg-Peter Weigle has held the post of chief conductor. Throughout its history, the Philharmonic has been heard in the world's music centers 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 Philharmonic has toured China, Japan and, for the first time in 1992, South America.

The Philharmonic musicians have an expansive repertoire encompassing the standard orchestral classics and numerous contemporary works. The orchestra is especially known for its programming of unusual and innovative repertoire as well as for its concert performances of choral music and opera. It has made many recordings, which during the last 10 years have included the complete Beethoven symphonies, Britten's War Requiem, Schoenberg's "Gurrelieder," and works of Berlioz, Dvorak, Hindemith, Martin, Mendelssohn, Mozart and Saint-Saens, among others.



Dresden Philharmonic Orchestra

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Torsten Janicke,
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Walter Hartwich
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Siegfried Koegler
Siegfried Rauschhardt
Philipp Beckert
Siegfried Kornek
Gunter Hensel
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Jurgen Nollau
Volker Karp
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Roland Eitrich
Heide Schwarzbach
Christoph Lindemann
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Heiko Siefert
Dieter Kiessling
Klaus Fritsche
Gunter Naumann
Herbrt Fischer
Jurgen Bromsel
Egbert Steuer
Erik Kornek
Dietmar Marzin
Reinhard Lohmann
Viola Reinhardt
Steffen Gaitzsch
Dr. Matthias Bettin

Andreas Hoene
Andrea Steuer
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Antje Becker

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Philippe Entremont, Conductor/Pianist

Philippe Entremont is internationally renowned as an artist of remarkable technique and style, both at the keyboard and on the podium. Lifetime Music Director of the Vienna Chamber Orchestra, Mr. Entremont led the ensemble on a seventeen-city United States tour in early 1993, including engagements at Carnegie Hall and at the Kennedy Center in Washington, D.C. Additionally, in January 1993, assumed the post of Principal Conductor of the Netherlands Chamber Orchestra.

Other highlights of his 1993-94 season will include a month-long engagement with Tokyo's NHK Symphony as well as two solo recital appearances. In the United States he will lead the Dresden Philharmonic Orchestra in its first American tour in early 1994.

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. His recordings of Stravinsky, Bernstein, Milhaud, Jolivet, Satie, Dohnanyi, Richard Strauss, Saint-Saens and Litolff, also reissued by Sony Classical, are considered by many to be definitive. His disc of Debussy's "Printemps" and "Prelude a l'apres-midi d'une faune" and Ravel's "Bolero," "Rapsodie espagnole" and "Alborada del gracioso," made with the Denver Symphony for Pro Arte, was singled out on *Billboard's* bestseller chart.

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. He made his professional debut at 16 in Barcelona. In 1953 he became the first Laureate and Grand Prize Winner of the Marguerite Long-Jacques Thibaud Competition. He also made his American debut in 1953, appearing at the National Gallery in Washington, D.C., on January 4th and with the National Orchestral Association in New York the following day.

Since then, he has appeared on five continents, both as guest artist with the finest orchestras and as recitalist. He has conducted such orchestras as the Royal Philharmonic, l'Orchestre National de France, the Ensemble Orchestral de Paris, the Academy of St. Martin-in-the-Fields, the Vienna Symphony, the National Orchestra of Spain and Rome's Santa Cecilia Orchestra, as well as orchestras of Philadelphia, Saint Louis, Dallas, Atlanta, Detroit, Pittsburgh, San Francisco, Houston and Montreal. He has performed at many of the major summer festivals, recently leading the Vienna Chamber Orchestra at Schleswig-Holstein and Santander, the Philadelphia Orchestra at Sartoga, the Orchestra of St. Luke's at Caramoor, and the Mostly Mozart Festival Orchestra.

Former president of the Ravel Academy in St. Jean-de-Luz, Mr. Entremont has been the recipient of many honors, including the Grand Prix du Disque, the Netherlands' Edison Award, New Orleans' International Order of Merit and a Grammy nomination. A Knight of the Legion d'Honneur, he was recently awarded Austria's First Class Cross of Honor for the Arts and Sciences.



Cho-Liang Lin, Violinist

At the forefront of today's young violin virtuosos, Chinese-American Cho-Liang Lin has won ovations around the world for his dazzling technique and beauty and nuance of tone.

Mr. Lin's 1993-94 season is highlighted by a 14-city U.S. tour with the Dresden Philharmonic and Philippe Entremont, which includes a performance at Carnegie Hall; appearances with the Bournemouth Symphony at Avery Fisher Hall in New York and in Worcester; tour of the U.K. with the Royal Philharmonic Orchestra led by Vernon Handley with a performance at London's Royal Festival Hall and with the Stavanger Symphony and conductor Alexander Dmitriev. Orchestral performances include the Toronto Symphony; the National Arts Centre Orchestra in Ottawa; San Antonio Symphony; and in Europe, orchestras in Finland, Belgium, and Monaco. Mr. Lin undertakes another Far East tour, which includes performances with the Japan Philharmonic and NHK Symphony, and recitals in Korea and Taiwan. Mr. Lin will also make recital appearances in Washington, DC and San Francisco and chamber music performances in New York and Detroit.

Cho-Liang Lin records exclusively for the Sony Classical label. His latest discs are the recently released Brahms' *Sextets, Op. 18 and 36* with Isaac Stern, Jaime Laredo, Michael Tree, Yo Yo Ma and Sharon Robinson, and Mozart's *Sinfonia Concertante* and *Concertone*, partnered by Mr. Laredo and featuring the English Chamber Orchestra under Raymond Leppard. Upcoming releases include recordings of Stravinsky's *Concerto in D for Violin and Orchestra* and Prokofiev's *Violin Concertos 1 and 2*, both with Esa-Pekka Salonen and the Los Angeles Philharmonic, and a disc of Schubert and Brahms quintets with Isaac Stern, Jaime Laredo, Michael Tree and Yo Yo Ma, and Sharon Robinson.



Carter Brey, Cellist

Carter Brey has been acclaimed by music critics for his virtuosity, flawless technique and total musicianship. He has been soloist with virtually all of America's major orchestras. His career as an ensemble player is equally distinguished, marked by regular appearances with the Tokyo String Quartet, the Emerson Quartet and the Chamber Music Society of Lincoln Center, as well as at the Spoleto Festivals in the United States and Italy, the Santa Fe Chamber Music Festival and the La Jolla Chamber Music Festival.

His longstanding collaboration with pianist Christopher O'Riley results in a particularly active series of duo recitals. Mr. Brey also returned to the Chamber Music Society of Lincoln Center and to the Spoleto Festivals in both the United States and Italy.

During the 1993-94 season, he will give concerts with the St. Louis Symphony, the Buffalo Philharmonic, the Indianapolis Symphony and the Omaha Symphony, among other ensembles. He will be a featured soloist with the Dresden Philharmonic under Philippe Entremont's direction on that ensemble's United States tour, which includes an appearance at Carnegie Hall.

Carter Brey came to international prominence in 1981 when he took a prize in the first Rostropovich International Cello Competition.

Among other honors, the artist held the first Anne and George Popkin Cello Chair on the YCA roster. He was also the first musician to win the Performing Arts Prize of the Arts Council of America. In the fall of 1990 he was featured in a concert with cellist Yo Yo Ma at Avery Fisher Hall which was broadcast nationwide on PBS' "Live from Lincoln Center."

His violoncello is a rare J.B. Guadagnini made in Milan in 1754.



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