



Encore!
JANUARY 1994



Orange County Performing Arts Center

SEGERSTROM HALL



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ORANGE COUNTY PERFORMING ARTS CENTER
Tuesday, January 25, 1994, 8:00pm
Concert preview at 7:00pm in Segerstrom Hall

ORANGE COUNTY PHILHARMONIC SOCIETY
FORTIETH ANNIVERSARY SEASON
PRESENTS THE
**DRESDEN PHILHARMONIC
ORCHESTRA**
Jörg-Peter Weigle, Music Director

Philippe Entremont, CONDUCTOR AND PIANO
Cho-Liang Lin, VIOLIN
Carter Brey, CELLO

BRAHMS *Academic Festival Overture, Op. 80*
BEETHOVEN Concerto for Piano, Violin and Cello in C major,
Op. 56, "Triple Concerto"
Allegro
Largo —
Rondo alla polacca
MR. ENTREMONT
MR. LIN
MR. BREY

INTERMISSION

TCHAIKOVSKY Symphony No. 2 in C minor, Op. 17, "Little Russian"
Andante sostenuto; Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai

This concert is dedicated to the Orange County Philharmonic Society's Women's Committees in gratitude for their efforts in fundraising and promotion for the Philharmonic Society, and for their magnificent work on behalf of music education for students throughout Orange County.

The Dresden Philharmonic Orchestra and accompanying artists are presented in the United States under the exclusive tour management of: ICM Artists, Ltd., 40 West 57th St., New York, NY 10019
Lee Lamont, President A member of ICM Holdings, Inc.

The Dresden Philharmonic Orchestra acknowledges the kind support of BMW, Dresden Branch

ABOUT THE PROGRAM

By Lawrence Duckles

*Academic Festival Overture, Op. 80 (1880)***JOHANNES BRAHMS (1833-1897)**

For several years, Brahms spent his “working vacations” at the Austrian resort town of Bad Ischl. During the summer of 1880 he composed two concert overtures there, the *Academic Festival Overture*, Op. 80, and the *Tragic Overture*, Op. 81. Brahms commented about the two overtures, “One laughs, the other weeps.”

The *Academic Festival Overture* was written as a kind of “thank you” to the University of Breslau, which had awarded Brahms an honorary doctorate of philosophy the previous year. Brahms himself conducted the premiere at the university on January 4, 1881.

Brahms had a curious habit of speaking about his work in disparaging terms, as if to lessen its importance and presumably reduce the possibility of adverse criticism. When Max Kalbeck, Brahms’ friend and biographer, asked about his latest piece, the composer described it as “a very jolly potpourri of students’ songs, à la Suppé” — a reference to Franz von Suppé, a composer of light opera.

In fact, Brahms quotes no fewer than four student songs in this work. Brahms never attended the university, but in 1853, at the age of 20, he was invited to visit his friend, the Hungarian violin virtuoso Joseph Joachim, at the University of Göttingen in central Germany, and his fond memories of the students’ life and their songs provided the inspiration for the Overture.

The Overture opens with the principal theme stated immediately by the first violins, followed by a secondary melody in the violas. The first of the student songs, “Wir hatten gebauet ein stättliches Haus” (“We Built a Stately House”) is played by three trumpets, and the second, “Der Landesvater” (“The Country’s Father”), by the second violins. The third song, “Was kommt dort von der Höh?” (“What Comes There from on High?”), known as the “Fox Song,” was traditionally sung as a

greeting to incoming freshmen. It is introduced by the bassoons, accompanied by violas and cellos. The Overture ends with a triumphant statement of the Latin song “Gaudeamus Igitur,” played by full winds and brass against an accompaniment of running string figures.

*Concerto for Piano, Violin and Cello in C Major, Op. 56, “Triple Concerto” (1803-04)***LUDWIG VAN BEETHOVEN (1770-1827)**

The Concerto for Piano, Violin and Cello, more commonly known as the “Triple Concerto,” was composed during one of Beethoven’s most prolific periods of composition. In comparison to the other works written during this time, however; it was (and still is) regarded as something of a “poor relation.”

Audiences at the time didn’t know what to make of this piece. Although there was ample precedent for a work using more than one soloist — its direct ancestor was the Baroque *concerto grosso* form, which used multiple solo instruments against an orchestral accompaniment — by Beethoven’s time the “Triple Concerto” was considered an anomaly or throwback to a more old-fashioned time. The need for three virtuoso soloists was also considered something of a stumbling block.

The “Triple Concerto” was performed only once during Beethoven’s lifetime, during the summer of 1807 in Vienna, at a concert Beethoven’s first biographer, Anton Schindler, reported as having been “accorded a very poor reception because the performers took the piece too casually.” It was not performed again until 1830, three years after Beethoven’s death.

Beethoven began work on the “Triple Concerto” in 1803, and the first public reference to it came in a letter he wrote to the publishing firm of Breitkopf and Härtel in 1804, offering three major works and three piano sonatas for publication. The three major works were the *Mount of Olives* oratorio, “a

new grand symphony" with "three obbligato horns, which I think will interest the musical public," and the "Triple Concerto," about which Beethoven suggested, "a concertante with three such concerting parts is indeed also something new."

Structurally the "Triple Concerto" follows the classical three-movement concerto format. The first movement, in sonata-allegro form, opens with a double exposition, the orchestra stating the major themes which are then repeated by the solo instruments. The cadenza, which Beethoven wrote out for all three solo instruments, appears toward the end of the movement.

In the slow movement, muted orchestral violins suggest the melody before the solo cello displays it fully. Clarinets and bassoons restate the theme before the solo violin and piano join in. The *Largo* leads directly into the Finale, a *Rondo alla polacca*, a form with a recurring theme, in this case, a polonaise, a flamboyant Polish dance with a distinctive rhythm later made popular by the solo piano works of Chopin. The theme is first heard in the solo cello, later by the violin and piano and finally by the full orchestra.

Symphony No. 2 in C minor, Op. 17,
"Little Russian" (1872-73)

PETER ILYICH TCHAIKOVSKY (1840-1893)

Russian composition during the latter part of the 19th century was divided into two camps. One, led by the group known as "the Russian Five," which included Modest Mussorgsky, Alexander Borodin, César Cui, Mily Balakirev and Nicolai Rimsky-Korsakov, favored Russian nationalism and the use of ethnic Russian melodies and rhythms; the other, led by Tchaikovsky, looked toward the West, particularly France and Italy, for musical inspiration. The two groups were mutually antagonistic; Tchaikovsky felt the "Five" to be provincial, while they considered him disloyal and "anti-Russian." The two groups achieved a brief reconciliation, however, with the publication of Tchaikovsky's Second Symphony in 1873.

The reasons are not difficult to find. The Second Symphony is the most "Russian" of the six Tchaikovsky symphonies and the only one

to make extensive use of folk melodies, particularly evident in the last movement, which uses as its principal theme a Russian folk tune called "The Crane." The "Five" were quick to hail the symphony as a symbol of Tchaikovsky's "conversion," and music critic Nicolai Kashkin was the first to dub it the "*Malorusski*" or "Little Russian" Symphony. Within a year, however, it was clear that Tchaikovsky was determined to follow his own path, and the two groups returned to their former antagonism.

Tchaikovsky began work on the Second Symphony in June 1872. By January the symphony was completed and Nicholas Rubenstein conducted the premiere by St. Petersburg's Imperial Musical Society on February 7, 1873. Tchaikovsky wrote the next day, "My symphony met with great success, so great, in fact, that Rubenstein is repeating it at the tenth concert 'by general request.'"

A long, elegiac introduction precedes the *Allegro vivo* section of the first movement. Violins announce the principal theme, accompanied by lower strings, with the oboe providing the second subject. At the end, fragments of the folk melody heard in the introduction return, and the movement ends quietly.

The second movement opens and closes with timpani. The opening march theme, stated in clarinets and bassoons, was taken from Tchaikovsky's early unpublished opera, *Undine*. The third movement is a classic Scherzo, with the main themes displayed by the violins, and winds and horns taking the lead in the trio section.

After a brief introduction, the Finale begins with "The Crane" theme, a little eight-bar melody which is subjected to variation before the strings enter with a more expressive second theme. The themes are heard in succession, then combined, and the Symphony ends with a brilliant *presto* coda in which the opening theme predominates.

Lawrence Duckles, Program Editor for the Orange County Philharmonic Society, also writes program notes for the Pacific Symphony Orchestra, Tucson Symphony, Cabrillo Music Festival and the Concordia Orchestra in New York.

ABOUT THE ARTISTS

DRESDEN PHILHARMONIC ORCHESTRA

Founded in 1870, the Dresden Philharmonic Orchestra plays a distinguished role in German cultural life, giving more than 60 concerts annually at the Cultural Palace on the "Altmarkt" and touring frequently throughout the world. Originally known as the Guild House Orchestra, the Dresden Philharmonic is the youngest of the city's great musical organizations, which date back to the 16th century. In its early years, Brahms, Dvořák and Tchaikovsky conducted their own works with the orchestra. Other guest conductors have included Hans von Bülow, Anton Rubenstein, Fritz Busch, Artur Nikisch, Erich Kleiber and Otto Klemperer. As early as 1871 the Orchestra gave concerts in St. Petersburg, and in 1909, made its first tour of the United States. More recently the Orchestra has toured China and Japan, and in 1992, made its first South American tour.

The Orchestra's music directors during the past half-century have included Paul van Kempen, Carl Schuricht, Heinz Bongartz, Kurt Masur, Günther Herbig and Herbert Kegel. Jörg-Peter Weigle was appointed music director in 1986.

PHILIPPE ENTREMONT

Pianist and conductor Philippe Entremont is internationally renowned as an artist of remarkable technique. Lifetime music director of the Vienna Chamber Orchestra, he assumed the post of principal conductor of the Netherlands Chamber Orchestra last January.

Born in 1934 in Rheims, France, Entremont entered the Paris Conservatoire at the age of 12 and made his professional debut at 16 in Barcelona. In 1953 he won the Marguerite Long-Jacques Thibaud Competition and made his American debut the same year. Since then he has conducted and performed with the Royal Philharmonic, L'Orchestre National de France, L'Orchestre de Paris, the Academy of St. Martin-in-the-Fields and the Vienna Symphony, as well as the orchestras of Philadelphia, St. Louis, Dallas, Atlanta, Detroit, Pittsburgh, San Francisco, Houston, Montreal and New York.

This year, Entremont opened the Dallas Symphony season in September. He appears for a month-long engagement with the NHK Symphony of Tokyo and leads the Dresden Philharmonic Orchestra's in its 1994 American tour. A Knight of France's Legion d'Honneur, he was recently awarded Austria's First Class Cross of Honor for the Arts and Sciences.

CHO-LIANG LIN

Violinist Cho-Liang Lin is renowned as one of today's foremost violin virtuosos. Born in Taiwan, he made his public debut at the age of seven, and at 12, was sent to Australia to study at the Sydney Conservatorium. A master class with Itzhak Perlman inspired him to study with Perlman's teacher, Dorothy DeLay. He enrolled in the Juilliard School in 1975 and is now a member of the Juilliard faculty. He became an American citizen in 1987.

In addition to the 14-city Dresden Philharmonic tour, Cho-Liang Lin appears this season with the Bournemouth Symphony at Avery Fisher Hall in New York, and with the Royal Philharmonic Orchestra and Norway's Bergen Philharmonic. Other performances include appearances with the Toronto Symphony, the National Arts Centre Orchestra of Ottawa, the San Antonio Symphony, and in Europe, with orchestras in Finland, Belgium and Monaco. He will also make a Far East tour, including performances with Japan Philharmonic and the NHK Symphony of Tokyo as well recitals in Korea and Taiwan.

Lin records exclusively for the Sony Classical label. Upcoming releases include recordings of Prokofiev's First and Second Violin concertos with the Los Angeles Philharmonic under Esa-Pekka Salonen.

CARTER BREY

Cellist Carter Brey has been recognized as a major artist since his New York and Kennedy Center debuts in 1982. Winner of such awards as the Gregor Piatigorsky Memorial Prize, an Avery Fisher Career Grant and the Michaels Award for Young

Concert Artists, he has appeared as soloist with virtually every major American orchestra. His career as an ensemble player is equally distinguished. In addition to his long-standing recital association with pianist Christopher Riley, he has appeared regularly with the Tokyo String Quartet, the Emerson String Quartet, the Chamber Music Society of Lincoln Center and at the Santa Fe and La Jolla chamber music festivals.

During the 1993-94 season Brey appears with the St. Louis Symphony, the Buffalo Philharmonic, the Indianapolis Symphony and the Omaha Symphony, as well as numerous recital dates.

Brey studied at Baltimore's Peabody Conservatory, where he worked with Laurence Lesser and Stephen Kates, and at Yale University, where he was a Wardwell Fellow and a Houghton Scholar. He came to international prominence in 1981 when he took a prize in the first Rostropovich International Cello Competition. His 1982 recital debuts in New York and Washington, D.C. followed his victory in the Young Concert Artists International Auditions. He performs on a rare Guadagnini cello made in Milan in 1754.

THE PHILHARMONIC SOCIETY'S WOMEN'S COMMITTEES

Tonight we salute one of the most dynamic volunteer forces in Orange County: the 31 Philharmonic Society Women's Committees. As the Society's principal fund-raising and volunteer force, the Women's Committees provide over 100,000 hours of community service implementing and administering the Philharmonic Society's nationally recognized music education outreach programs. Their efforts have allowed over 3 million Orange County school children to experience unique and original music education programs.

If you would like to learn more about the great work of the Women's Committees or to be our guest at a youth concert at The Center, please call the Philharmonic Society office at (714) 553-2422.

Dresden Philharmonic Orchestra

Jörg-Peter Weigle, MUSIC DIRECTOR

First Violin

Torsten Janicke,
Guest Concertmaster
Ralf-Carsten Brömsel
Walter Hartwich
Gerhard-Peter Thielemann
Siegfried Koegler
Siegfried Rauschhardt
Philipp Beckert
Siegfried Kornek
Günter Hensel
Erich Conrad
Jürgen Nollau
Volker Karp
Gerald Bayer
Roland Eitrich
Heide Schwarzbach
Christoph Lindemann
Beate Haubold
Marcus Gottwald
Ute Graulich

Second Violin

Eberhard Friedrich
Heiko Seifert
Dieter Kiessling
Klaus Fritsche
Günther Naumann
Herbert Fischer
Jürgen Brömsel
Egbert Steuer
Erik Kornek
Dietmar Marzin
Reinhard Lohmann
Viola Reinhardt
Steffen Gaitzsch
Dr. Matthias Bettin
Andreas Hoene
Andrea Steuer
Constanze Nau
Antje Becker

Viola

Ulrich Eichenauer
Hubert Gräf
Manfred Vogel
Gernot Zeller
Lothar Fiebiger
Wolfgang Haubold
Holger Naumann
Steffen Seifert
Andree Hofmeister
Heilo Mürbe
Hans-Burkart Henschke

Cello

Matthisa Bräutigam
Ulf Prella
Erhard Hoppe
Petra Willmann
Thomas Bäß
Frieder Gerstenberg
Wolfgang Bromberger
Siegfried Wronna
Friedhelm Rentzsch
Rainer Promnitz
Karl-Bernhard
von Stumpff

Bass

Heinz Schmidt
Peter Krauss
Tobia Glöckler
Berndt Frölich
Roland Hoppe
Eberhard Bobak
Norbert Schuster
Bringfried Seifert
Thilo Ermold
Donatus Bergemann

Flute

Karin Hofmann
Sabine Kittel
Birgit Bromberger
Götz Bammes
Helmut Rucker

Oboe

Gerhard Hauptmann
Guido Titze
Wolfgang Bemann
Jens Prasse
Gerd Schneider

Clarinet

Werner Metzner
Hans-Detlef Löchner
Henry Philipp
Dittmar Trebeljahr
Klaus Jopp

Bassoon

Hans-Peter Steger
Michael Lang
Hans-Joachim Marx
Günther Köthe
Mario Hendel

Horn

Volker Kaufmann
Dietrich Schlät
Lothar Böhm
Peter-Paul Graf
Karl-Heinz Brückner
Klaus Koppe
Uwe Palm
Johannes Max

Trumpet

Mathias Schmutzler
Csaba Kelemen
Wolfgang Gerloff
Michael Schwarz
Roland Rudolph

Trombone

Joachim Franke
Olaf Krumpfer
Reinhard Kaphengst
Dietmar Pester

Tuba

Martin Stephan

Harp

Nora Koch

Percussion

Karl Jungnickel
Gerald Becher
Axel Ramlow
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January 25

**8:00pm — Orange County
Philharmonic Society
Dresden Philharmonic**

7:00pm — Concert Preview

Founded in 1870, the Dresden Philharmonic has played a long and distinguished role in the cultural life of Germany, giving more than 60 concerts annually in Dresden's Cultural Palace. Violinist Cho-Liang Lin and cellist Carter Brey join conductor/pianist Philippe Entremont on the orchestra's U.S. tour. The program includes Brahms' *Academic Festival Overture*, Beethoven's *Triple Concerto* and Tchaikovsky's *Symphony No. 2*.

February 2 & 3

8:00pm — Pacific Symphony Orchestra

7:00pm — Concert Preview

"Beethoven 5"

Carl St.Clair conducts the Pacific Symphony Orchestra in Frank Ticheli's *Postcard*, Corigliano's *Piano Concerto* and Beethoven's *Symphony No. 5*. The concert features pianist Alain Lefevre.

February 5

8:00pm — Charlie Haden's

Quartet West

Special Guest: Roy Hargrove Quintet

For one night only, Charlie Haden's Quartet West comes to Segerstrom Hall featuring Ernie Watts, saxophone; Allen Broadbent, piano; Larance Marable, drums and Charlie Haden on bass. Haden's music evokes the heart of 1930s Los Angeles: the wail of the sax, the dreamy undertow of the bass, long shadows, late streets and the promise of love. Roy Hargrove, one of today's most acclaimed jazz trumpeters, opens the evening with his quintet.

(CONTINUED)



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