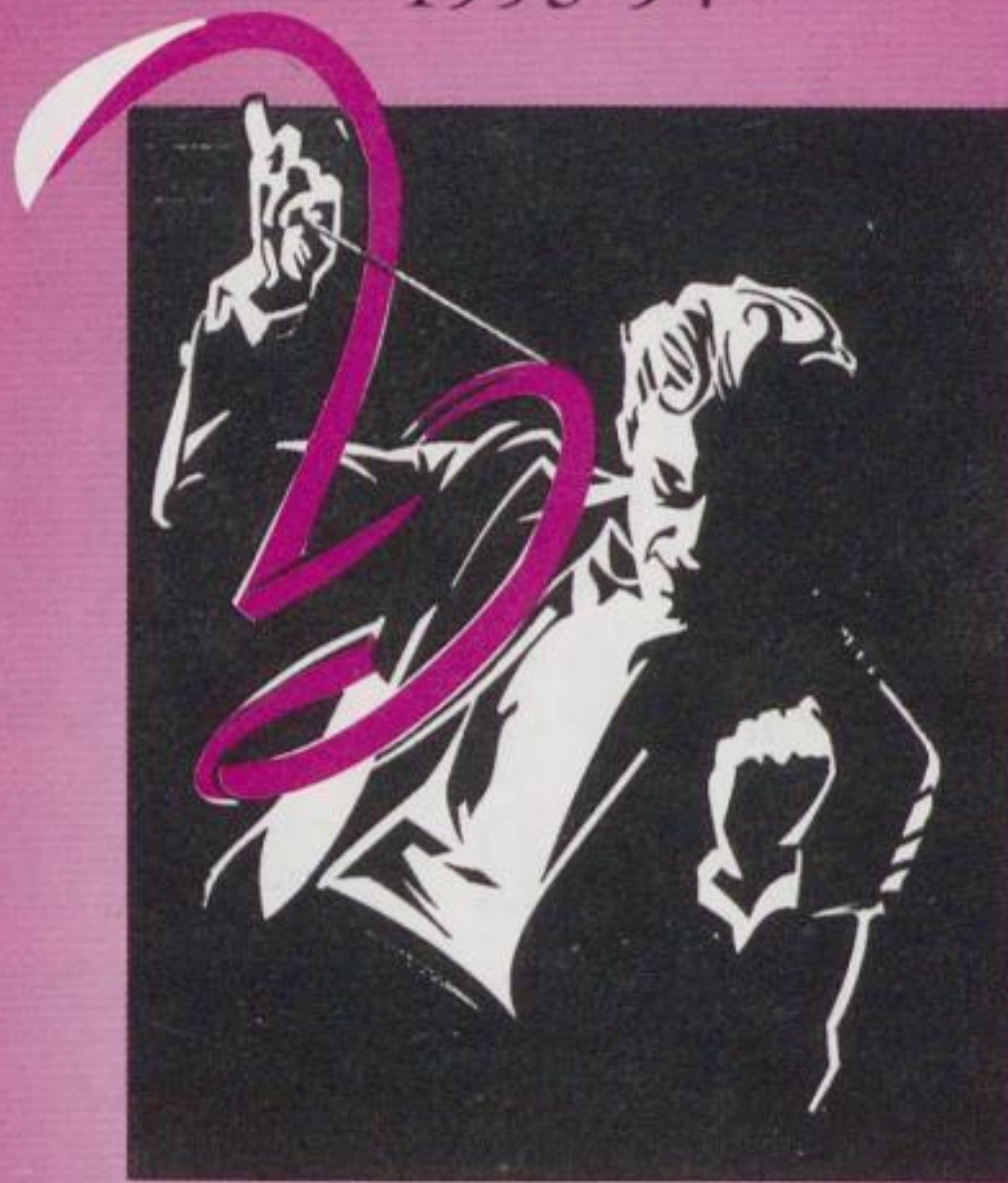


42nd Concert Season

1993-94



The
Symphony
Society

Daytona Beach, Florida



1993-94 Concert Previews

Sponsored by the Symphony Guild

Mrs. Thomas D. McGrath, *President*
Mrs. Richard Allyn, *Hospitality Chairman*
Mrs. Stewart Riddles, *Preview Chairman*

Sunday, October 24, 1993
3 to 5 p.m.

Concert:
Jacksonville Symphony Orchestra
Hosts: Mr. & Mrs. William
McKemie
405 Driftwood Ave.
Daytona Beach
Speaker: Mr. Robert B. Wood
Past President of
The Symphony Society

Monday, November 8, 1993
10 a.m. to noon

Concert:
Warsaw Philharmonic Orchestra
Hosts: Mr. & Mrs. Spencer Lane
1803 Lindburgh Lane
Daytona Beach
Speaker: Dr. Paulina Granville
Teacher and soloist,
Piano and Organ

Monday, November 22, 1993
10 a.m. to noon

Concert:
Jacksonville Symphony Orchestra
Hosts: Mr. & Mrs. W. Locke Burt
900 John Anderson Dr.
Ormond Beach
Speaker: Ms. Sherry Keyes, Flutist
Instructor
Daytona Beach Community College

Monday, January 24, 1994
10 a.m. to noon

Concert:
Dresden Philharmonic Orchestra
Hosts: Reverend and Mrs. Scott
Monterieff
5 Tomoka View Dr.
Ormond Beach
Speaker: Dr. Paul Langston
Professor of Music
Stetson University School of Music

Monday, March 28, 1994
10 a.m. to noon

Concert:
The New World Symphony
Host: Dr. Frank Lane
983 John Anderson Dr.
Ormond Beach
Speaker: Mr. Tippen Davidson
Violist
Publisher, The News-Journal

Monday, April 11, 1994
10 a.m. to noon

Concert:
Jacksonville Symphony Orchestra
Hosts: Dr. & Mrs. John H. Krouse
150 John Anderson Dr.
Ormond Beach
Speaker: Mr. James L. Finn
Retired School Superintendent
Organist, Band Director

The Daytona Beach Symphony Society
Fourth Subscription Concert
Friday, January 28, 1994, 8:00 p.m.
Peabody Auditorium

Dresden Philharmonic Orchestra

Philippe Entremont, *Conductor*

Cho-Liang Lin, *Violin*
Carter Brey, *Cello*

Concert Sponsors:
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Academic Festival Overture.....Brahms
Triple Concerto in C Major, Op. 56.....Beethoven
for Violin, Cello and Piano
Allegro
Largo
Rondo alla palacca

Intermission

Symphony No. 2 in C minor.....Tchaikovsky
Andante sostenuto: Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai

In the interest of those already seated, latecomers will not be seated until there is a suitable break in the performance. The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

Program subject to change.

The Dresden Philharmonic Orchestra is represented by ICM Artists.

The Orchestra & Artists

Dresden Philharmonic Orchestra

Originally called the Guild House Orchestra, the Dresden Philharmonic was founded in 1870 and is the youngest of the city's great musical institutions. Such composers as Brahms, Dvořák and Tchaikovsky have performed their own works with the orchestra, now recognized as one of the finest in the world.

Based in the Cultural Palace, the orchestra presents more than 60 concerts a year at home and travels frequently. It made its first trip to the United States in 1909 and recently toured China, Japan and South Africa. It is known for its programming of unusual and innovative works as well as for performances of choral music and opera. In the past decade, the orchestra has become increasingly popular in the recording field. Jorg-Peter Weigle has been chief conductor since 1986.

Philippe Entremont, *Conductor*



Lifetime music director of the Vienna Chamber Orchestra, Maestro Entremont is also principal conductor of the Netherlands Chamber Orchestra. He is internationally renowned for his remarkable technique and style as a pianist and conductor.

Born in France in 1934, he entered the Paris Conservatory at age 12 to study with Jean Doyen. Just four years later, he made his professional debut in Barcelona, Spain. At age 19, he became the first Laureate and Grand Prize Winner of the Marguerite Long-Jacques Thibaud Competition. Soon after, he made his American debut. He has appeared in five continents and performed as guest artist with an array of top orchestras.

Cho-Liang Lin (pronounced Cho-Lee-ong Lin), *violin*

Throughout the world, Chinese-American violinist Cho-Liang Lin is acclaimed for his distinctive artistry, which imbues his performances with rare elegance and impeccable style.

Enraptured by the sound of a violin coming from a neighbor's window in his native Taiwan, the five-year-old Cho-Liang 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 Australia to study at the Sydney Conservatorium. He arrived in New York in 1975 and was enrolled in The Julliard School immediately following his audition. He is now a member of the Julliard faculty and has been a U.S. citizen since 1987.

He has toured Europe playing with major orchestras and has performed at Carnegie Hall in New York, the Kennedy Center in Washington, D.C., and Orchestra Hall in Chicago.



(Continued on page 30)

Program Notes

Johannes Brahms (1833-1897) *Academic Festival Overture*.

By 1880, when this work was published, Brahms had carved out an interesting niche in classical music. Although living at a time when Romantic music flourished, the German-born composer adhered unswervingly to the classical mold with uncompromising fidelity to idealism.

His music strove to be, in the words of one critic, "chaste, noble, intellectual and emotionally profound." He wrote with an utter disregard for any external device used simply for the sake of effect. A consummate master of design, Brahms commonly destroyed any of his own works he considered unworthy.

This overture developed from songs sung by German students and was written as a kind of thank-you for an honorary doctorate Brahms received from the University of Breslau. Not overly impressed with the award, Brahms had thought a postcard was sufficient but friends suggested something more musical.

He labeled the resulting work a "jolly potpourri." Four different songs are introduced in the piece with the most famous, "Gaudemaus Iquitur," serving as the climax of the overture. Brahms had never been to college but had lived in the university town of Gottingen and learned the songs while on outings with friends.

This was one of the three versions produced by Brahms. He destroyed the others. It is also one of only two overtures he ever wrote. The other, called the Tragic Overture, was written virtually simultaneously, and reflects the composer's life-long habit of producing two works in the same form but with different qualities.

Ludwig van Beethoven (1770-1827) *Triple Concerto in C Major, Op. 56*

Surly and boorish, inhibited by a comical accent that hampered his efforts to move into higher society, Beethoven nevertheless overcame all barriers. The inconsequential "van" in his name helped give an appearance of nobility, but his music provided the entree.

His unwillingness to be tied to convention characterized his work. His reputation has been built upon three major musical advances: (1) His works require larger symphonies. Beethoven refused to be limited by orchestral size and added extra instruments as his genius demanded. (2) His compositions demanded strong individual skill. Musicians needed virtuoso talents to perform his music as the composer envisioned it. (3) The music evokes full use of the individual characteristics of each instrument.

This concerto, produced in 1804 when Beethoven was mid-way in his career provides a strong example of his talents. Written after "Eroica," with its crossed-out dedication to Napoleon, the work is a clarion call of independence from a composer who abided no restraints in his own life.

He used the piano, cello and violin to introduce the melodies in a form that suggests a concerto grosso. The work is uneven, suggesting that a portion was composed far earlier than its official 1804 date.

Peter Ilyich Tchaikovsky (1840-1893) Symphony No. 2 in C minor

A shy man, Tchaikovsky did not achieve financial independence until he found a patron, Nadeja von Meck. Typically, he quarreled with her after nine years and ended the relationship. Equally typically, he never spent any time with her. Although they wrote voluminous letters to each other, von Meck carefully insisted on no contact and eventually died just a few months after him.

This work was written in 1873, while Tchaikovsky was still struggling to gain some foothold in the music world. It was later revised. Called the "Little Russian" Symphony, it is dominated by nationalistic themes. While it has failed to attract the acclaim of his last three symphonies, this work offers charming and attractive harmonic and melodic material. Thoroughly Russian, the symphony draws on Russian folk songs and gains its melodic ideas from them.

Tchaikovsky first heard the music while visiting his sister, Alexandra, and her husband on their estate in the Ukraine, then known as Little Russia. He listened to the peasants singing in the town of Kamenka and borrowed their music.

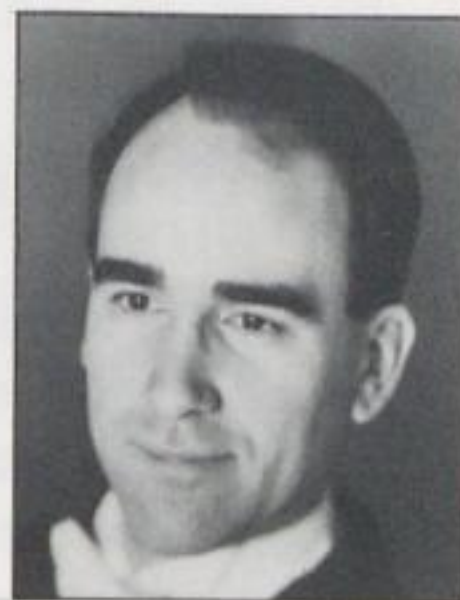
The first movement is based on the song, "Down by the Mother Volga." The second movement is based on a tragic wedding march from an opera Tchaikovsky composed and later destroyed. In the finale, the composer used the song, "The Crane," then joined it with his own music to create a sweeping finale. Dissatisfied with the first two movements, Tchaikovsky revised them in 1881, creating the present version.

(Continued from page 28)

Carter Brey, cello

From the time of his New York and Kennedy Center debuts in 1982, cellist Carter Brey has been repeatedly and unequivocally acclaimed by music critics for his virtuosity, flawless technique and total musicianship. As one of the outstanding instrumentalists of his generation, 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 the Spoleto Festivals in the United States and Italy, the Santa Fe Chamber Music Festival and many others. Trained at the Peabody Institute, his violoncello is a rare J.B. Guadagnini made in Milan in 1754.



**Yordon, Lipkin,
Stewart, and Moats, CPA's.**

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