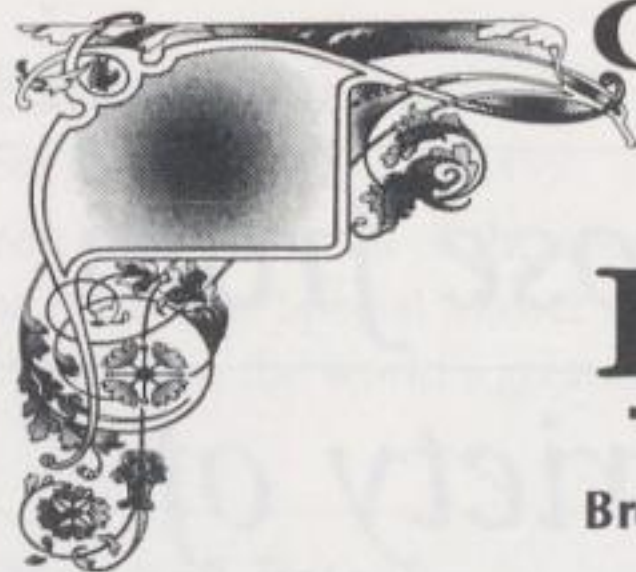


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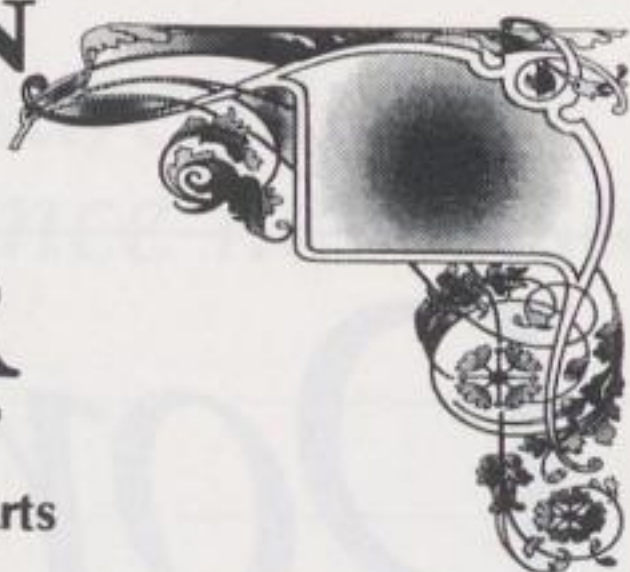
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1993-1994

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Jessye Norman *Soprano*

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Jessye Norman's exquisite artistry entralls capacity audiences across the globe.

V Friday, January 28, 1994 at 8PM

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Yevgeny Svetlanov's inspired leadership has won the State Symphony international recognition as a world-class ensemble.

VI Monday, January 31, 1994 at 8PM

Dresden Philharmonic Orchestra

Philippe Entremont *Conductor*

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

One of Germany's oldest and most respected musical institutions. This orchestra was founded in 1870.

VII Tuesday, February 8, 1994 at 8PM

Garrick Ohlsson *Pianist*

Winner of the Gold Medal in the Chopin Competition in Warsaw, acclaimed pianist Garrick Ohlsson will perform an all Chopin recital.

ALL CHOPIN PROGRAM

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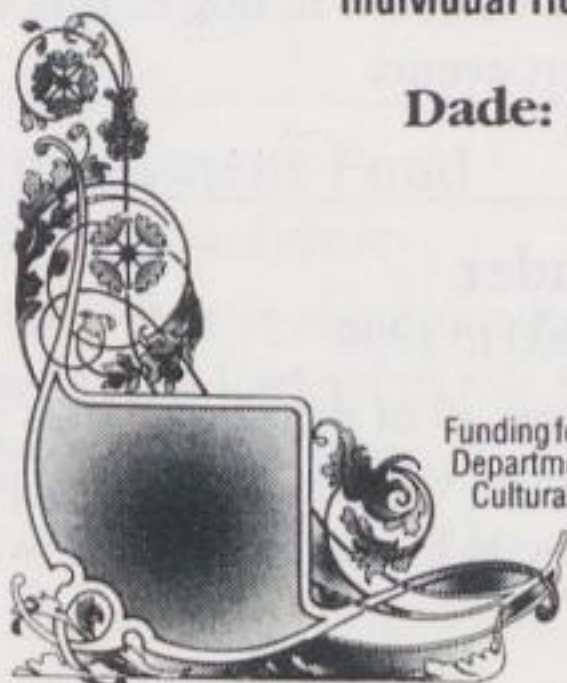
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DRESDEN PHILHARMONIC ORCHESTRA

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CHO-LIANG LIN, *Violin*
CARTER BREY, *Cello*

Broward Center For The Performing Arts
Au-Rene Theater
201 S.W. 5 Avenue
Ft. Lauderdale, Florida

Monday, January 31, 1994
8:00 p.m.

Overture from *Oberon*..... CARL MARIA VON WEBER
(1786-1826)

Concerto in A minor, Op. 102 for Violin and Cello JOHANNES BRAHMS
(1833-1897)
Allegro
Andante
Vivace non troppo

Cho-Liang Lin, Violin
Carter Brey, Cello

INTERMISSION

Symphony No. 7 in A Major, Op. 92 LUDWIG VAN BEETHOVEN
(1770-1827)
Poco sostenuto - Vivace
Allegretto
Presto
Allegro con brio

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Latecomers will not be seated until the first break in the concert. The audience will please remain seated until the conclusion of the entire program. The taking of photographs and use of recording equipment are strictly prohibited. Please be sure the electronic signal on your watch, pager or portable telephone is switched off during the concert.

PROGRAM NOTES

Program Notes by Leonard Burkat
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Overture from *Oberon*
CARL MARIA VON WEBER
(Born December 18, 1786, in Eutin;
died June 5, 1826, in London)

The composition of the opera *Oberon* cost Weber his life. In 1824, a London impresario, impressed with the success of *Der Freischütz*, proposed that he write an opera based on either Goethe's *Faust* or Wieland's poem, *Oberon*. Weber made his choice, but before signing the contract he consulted his doctor about his tuberculosis. He was told that if he went to Italy for an extended rest, he might live a few more years, but that if he continued to work, especially in cold and damp London, he would only hasten his death. He went, never-the-less, for he badly needed the money that success would bring.

The librettist sent his text to Weber piece-meal, and the composition was begun in January, 1825. Weber had in the meantime taken an intensive course of lessons in English and was not pleased with his libretto. The number of speaking roles, he said, and "the omission of music from its most important moments means that it cannot be called an opera, and that it will not be played in the theaters on the Continent."

On March 25, 1826, Weber arrived in London from Germany with as much of the score as he had been able to write in advance. In a month he finished composing the music, while also directing fifteen rehearsals. He wrote the Overture last and noted in his score "Completed April 9, 1826 at a quarter to twelve in the morning—and with it the whole opera, *Soli Dei Gloria!*" Three days later, the opera had its premiere at Covent Garden. The Overture was encored and there were ovations throughout the evening. Weber had contracted to conduct the first twelve performances of *Oberon*. With great effort, he got through eleven, but he died before the twelfth.

As he had feared, *Oberon* had little success after its introduction in London. In the theater, the feeble, confused tale of Oberon, King of the Fairies, sent off by his wife, Queen Titania, to see if he could find evidence of true love in the world, did not sustain interest. In the concert

hall, the Overture, which is a medley of the splendid tunes from the opera, lives on. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

Concerto in A Minor, Op. 102
for Violin and Cello
JOHANNES BRAHMS
(Born May 7, 1833, in Hamburg;
died April 3, 1897, in Vienna)

Long before he really needed to do so, Brahms became concerned about the fading of his creative force and wondered how he would spend his last years. In middle age, he assumed a harsh and severe attitude toward much of the world outside his work, a protective stance made necessary by his wish to preserve his time and strength for composition, and he even quarreled with some of his oldest and most faithful friends. His disagreements with Clara Schumann were relatively easily smoothed over but a problem with the violinist, Joachim, was somewhat more difficult.

The two men, friends since 1853, had kept in touch through the passing years even though their busy careers prevented them from meeting often, but after a letter from Brahms to Mrs. Joachim was instrumental in defeating the violinist's divorce suit, they did not speak for several years. It was Brahms, surprisingly, who took the first steps toward reestablishing their friendship, and his peace-offering was this Double Concerto. It did succeed in patching up their friendship, but the old intimacy was never regained.

Why this "work of reconciliation," as Clara Schumann called it in her diary, is for the unusual combination of violin and cello rather than for violin alone, is not clear. Perhaps Robert Hausmann, the cellist in Joachim's quartet, had asked Brahms for a solo piece, and the composer was to use him as intermediary in re-opening contact with the violinist. Perhaps the cello part was to be a cushion in case Joachim rejected Brahms's proposal to renew their friendship. The Concerto was completed during the summer of 1887, in Switzerland, at Thun. Brahms told a friend to whom he habitually described his works-in-progress in deprecato-

ry terms that his "latest folly" was a "form of idiocy." To Clara Schumann he admitted that he was having problems in writing for the soloists, but she replied encouragingly that as the composer of such fine sonatas for violins and for cello he certainly knew how to deal with the instruments.

In the end, Brahms and Joachim together worked over the solo parts, making them more effective—and more difficult to play—than they were at first. The two soloists are given all the time they need to display themselves individually, and when they play together, their music is often so richly textured that the listener could imagine them to be an entire string quartet. The Concerto is Brahms's last orchestral work, and the writing is as full as it is in any of his symphonies, which led to complaints, after early performances, that the orchestra covered the soloists. Since then, musicians have learned how to balance these apparently unequal sonorous forces.

Joachim was joined by Hausmann in the first performances of the Concerto. In September, 1887, they tried it out in a private reading with the Baden-Baden Orchestra. Brahms conducted, and Clara Schumann was there. On October 18, in Cologne, they gave the first public performance. It was six years since Brahms had written a concerto, and then he had given the world his huge Second Piano Concerto, whose four movements had led many musicians to think of it as a symphony for piano and orchestra. The Double Concerto is more conventional, in three compact movements, classical in construction. The first, *Allegro* is a powerful, dramatic movement, with great rhythmic force; the second, *Andante*, based on two expansive, fresh and lyrical melodies; the third, *Vivace non troppo*, a cheerful and witty rondo that recalls Joachim's Hungarian origins. The scoring calls for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, timpani, and strings.

Symphony No. 7 in A Major, Op. 92

LUDWIG VAN BEETHOVEN

(Born December 16, 1770, in Bonn;
died March, 26, 1827, in Vienna)

Unlike most of Beethoven's major works, the Seventh Symphony was not years in

preparation. The earliest sketches date from 1811 and in the spring of 1812, it was done. Beethoven noted the date of its completion in his manuscript, but unfortunately it was trimmed off by a careless bookbinder. In April, 1813, the Symphony was read through in private at the residence of the Archduke Rudolph, and the first public performance was given at the spectacular concert on December 8, with *Wellington's Victory*.

Ludwig Spohr, a violinist and composer whose works were then thought to rival Beethoven's, was the concert master that night, and he wrote in his *Autobiography*, "At this concert, I saw Beethoven conduct for the first time. Although I had heard about it often, it still surprised me. He conveyed expression to the orchestra by the most peculiar body motions. Whenever there was a *sforzando* [a strong accent,] he threw up his arms, which had been crossed on his breast. He crouched down at a *piano* [that is, a soft passage,] and bent lower as the sound diminished. For a *crescendo*, he rose gradually until, at the *forte*, he leapt into the air, often shouting aloud unconsciously at the same time."

Each of the Seventh Symphony's movements is built on a rhythmic figure that seems to dominate it in much the same way that Beethoven's Fifth Symphony is dominated by its opening, rhythmic, four-note motto. After a long, slow introduction, *Poco sostenuto*, the first movement becomes the dancing *Vivace* that led Wagner to call this Symphony the very "apotheosis of the dance." The second movement is a processional, *Allegretto*. The third movement is an expanded scherzo *Presto*, in which the contrasting, slower trio section is played twice. The finale, *Allegro con brio*, heavily and often irregularly accented, is a rhythmic movement of enormous vigor.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The orchestra score was published in May, 1816, with a dedication to Count Moritz von Fries, and an arrangement for piano was dedicated to the Czarina Elisabeth Alexievna, Empress of All the Russias.

WHO'S WHO



PHILIPPE ENTREMONT

(Conductor/Pianist) is internationally renowned as an artist of remarkable technique and style, both at the keyboard and on the podium. Lifetime Music Direc-

tor of the Vienna Chamber Orchestra, which celebrates its forty-seventh season this year, Mr. Entremont led the ensemble on a seventeen city United States tour in early 1993, including engagements at the Kennedy Center in Washington D.C. and Carnegie Hall. In addition, in January 1993, Mr. Entremont assumed the post of Principal Conductor of the Netherlands Chamber Orchestra. Last season, Mr. Entremont's guest conducting engagements included appearances with the symphonies of Houston, New Orleans and Milwaukee. In Europe he appeared in France, Germany, Austria, the Netherlands, Italy, Norway and Denmark. He then returned to the New York Philharmonic in June 1993 as piano soloist to play Bernstein's *Age of Anxiety* (Symphony No. 2) with Leonard Slatkin, conducting, as part of the orchestra's 150th anniversary season celebration. Mr. Entremont performed the world premiere of the final version of the work under the baton of Leonard Bernstein. He opened the Dallas Symphony's season in September 1993 when he conducted and played with the orchestra. Highlights of the 1993-94 season include a month long engagement with Tokyo's NHK Symphony Orchestra as well as two solo recital appearances. He leads a first United States tour with the Dresden Philharmonic Orchestra in January-February, 1994. Philippe Entremont's latest discs are volumes three and four of his four record set of the complete Mozart piano sonatas for Pro Arte and five Haydn symphonies on the Harmonia Mundi label. His other recordings include re-releases by Sony Classical of his Chopin, Debussy, Ravel, and Saint-Saëns discs originally on CBS, and Schubert and Dvořák pieces for piano and string quartet, with the soloists of the Vienna Chamber Orchestra for Pro Arte. His recordings of

Stravinsky, Bernstein, Milhaud, Jolivet, Satie, Dohnányi, Richard Strauss, Saint-Saëns and Litolff, re-released on Sony Classical are considered to be definitive. His disc of Debussy's *Printemps* and *Prélude à l'après-midi d'une faune* and Ravel's *Boléro*, *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, at the age of 19. Mr. Entremont also made his American debut in 1953 with Leon Barzan, 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 a recitalist. He has conducted such orchestras as the Royal Philharmonic, Orchestre National de France, Ensemble Orchestral de Paris, Academy of St. Martin-in-the-Fields, Vienna Symphony, the National Orchestra of Spain, and Rome's Santa Cecilia, as well as the orchestras of Philadelphia, St. 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 Saratoga, the Orchestra of St. Luke's at Caramoor and Mostly Mozart. Former President of the Ravel Academy in St. Jean-de-Luz, Philippe 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 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; tours 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. 1993 summer dates included return appearances at Aspen Festival, New York's Mostly Mozart Festival, La Jolla, Grand Teton Festival, a tour of Japan with Aspen Festival and a first tour of South America. 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. Many of Mr. Lin's albums have garnered awards and won critical acclaim. The British magazine

Gramophone named his recording of Sibelius and Nielsen concertos "Record of the Year." The same magazine has also placed several recordings of Mr. Lin's as "Critic's Choice of the Year." In the U.S., *Stereo Review* has named two of his other discs as its "Record of the Year." Enraptured by the sound of a violin coming from a neighbor's window in his native Taiwan, the five-year-old Cho-Liang persuaded his parents to buy him a small instrument. He gave his first public performance two years later. When he was twelve, he was sent to Australia to study at the Sydney Conservatorium. After a master class given there by Itzhak Perlman, Mr. Lin was inspired to study with Mr. Perlman's teacher, Dorothy DeLay. He arrived in New York in 1975, and was enrolled in the Juilliard School immediately following his audition. He is now a member of the Juilliard faculty. Cho-Liang Lin became a United States citizen in December, 1987.



CARTER BREY

(Cellist). 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—winner of such prestigious awards as the Gregor Piatigorsky Memorial Prize, an Avery Fisher Career Grant, the Michaels Award of Young Concert Artists—he has been soloist with virtually all of America's major orchestras and has performed under the batons of such celebrated conductors as Claudio Abbado, Christian Badea, Semyon Bychkov, Sergiu Comissiona, Christoph von Dohnanyi, Mstislav Rostropovich and Hugh Wolff. 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, among many others. His schedule for the 1992-93 season included performances with I Solisti Veneti in Italy and with

numerous American orchestras, among them the Atlanta Symphony, the Oregon Symphony, the Phoenix Symphony, the Pacific Symphony, the Tuscon Symphony and the Lehigh Valley Chamber Orchestra. His longstanding collaboration with pianist Christopher O'Riley resulted in a particularly active series of duo recitals, taking them to over a dozen cities. 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. In addition to continuing their annual duo recitals, Messrs. Brey and O'Riley will be joined by violinist Pamela Frank and violist Paul Neubauer in November of 1993 for a series of piano quartet concerts which include the premiere of a work by Aaron Jay Kemis, commissioned for them by

American Public Radio. Carter Brey came to international prominence in 1981 when he took a prize in the first Rostropovich International Cello Competition. He attracted the attention of Rostropovich himself and their subsequent collaboration with the National Symphony Orchestra received enormous praise. His New York and Washington recital debuts followed in 1982 after his victory in the Young Concert Artists International Auditions. 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's "Live from Lincoln Center." Mr. Brey received his training at the Peabody Institute where he studied with Laurence Lesser and Stephen Kates, and later with Aldo Parisot at Yale University where he was a Wardwell Fellow and a Houpt Scholar. His violoncello is a rare J. B. Guadagnini made in Milan in 1754.

DRESDEN PHILHARMONIC ORCHESTRA HISTORY

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, Dvořák and Tchaikovsky performed their own works with the orchestra. Other musicians who have appeared with the Philharmonic include Hans von Bülow, 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, Günter Herbig and

Herbert Kegel. Since 1986 Jörg-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, Dvořák, Hindemith, Martin, Mendelssohn, Mozart and Saint-Saëns, among others.

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