

THE PHIL



OUR FIFTH SEASON

1993-94

PHILHARMONIC CENTER FOR THE ARTS

THE
PHIL

P R O G R A M

DRESDEN PHILHARMONIC ORCHESTRA

PHILIPPE ENTREMONT, CONDUCTOR AND PIANO

Cho-Liang Lin, violin
Carter Brey, cello

Overture to *Oberon*

CARL MARIA VON WEBER
(1786-1826)

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

LUDWIG VAN BEETHOVEN
(1770-1827)

Allegro

Largo, attacca

Rondo alla polacca

INTERMISSION

Symphony No. 2 in C minor, Op. 17
Andante sostenuto—Allegro vivo
Andantino marziale, quasi moderato
Scherzo
Finale: Moderato assai

PETER ILYICH
TCHAIKOVSKY
(1840-1893)

Program subject to change.

*The Dresden Philharmonic Orchestra acknowledges the kind support
of BMW Dresden Branch.*

February 1, 1994



PHILHARMONIC CENTER FOR THE ARTS

The Conductor



*Philippe Entremont
conductor and piano*

— PHILIPPE ENTREMONT

Philippe Entremont is internationally known as an artist of remarkable technique and style, both at the keyboard and on the podium. Lifetime music director of the Vienna Chamber Orchestra, which celebrates its forty-seventh season this year, Entremont led the ensemble on a 17-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, he assumed the post of principal conductor of the Netherlands Chamber Orchestra. He leads the Dresden Philharmonic Orchestra in its first American tour.

Last season, 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 the piano soloist for Bernstein's *Age of Anxiety* (Symphony No. 2) with Leonard Slatkin conducting, as part of the orchestra's 150th anniversary season celebration. Entremont gave the world premiere of the final version of the work under the baton of Leonard Bernstein.

In September of 1993, Entremont opened the Dallas Symphony's season as conductor and soloist with the orchestra. Other highlights of the 1993-94 season included a month-long engagement with Tokyo's NHK Symphony as well as two solo recital appearances.

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 Harmoni Mundi label. His other releases include re-issues by Sony Classical of his Chopin, Debussy, Ravel and Saint-Saëns discs (originally on CBS), as well as Schubert and Dvorak pieces for piano and string quartet with the soloists of the Vienna Chamber Orchestra for Pro Arte.

A native of Rheims, France, Entremont entered the Paris Conservatoire at the age of 12 to study under 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 that year, appearing at the National Gallery in Washington, D.C., on January 4 and with the National Orchestral Association in New York the following day.

Since then 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.

Former president of the Ravel Academy in St. Jean-de-Luz, Entremont has received 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 Légion d'Honneur, he was recently awarded Austria's First Class Cross of Honor for the Arts and Sciences.

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Guest Artists



Cho-Liang Lin, violin

CHO-LIANG LIN

Chinese-American Cho-Liang Lin's 1993-94 season is highlighted by the current 14-city American tour with the Dresden Philharmonic and Philippe Entremont, which includes a performance at Carnegie Hall. Other appearances include those with the Bournemouth Symphony at Avery Fisher Hall in New York and in Worcester, MA, and tours of the United Kingdom with the Royal

Philharmonic led by Vernon Handley and with the Bergen Philharmonic and conductor Dmitri Kitaenko.

Chi-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 Laredo and featuring the English Chamber Orchestra directed by Raymond Leppard. Upcoming releases include recordings of Stravinsky's Concerto in D for Violin and Orchestra and Prokofiev's Concertos Nos. 1 and 2, both with Esa-Pekka Salonen and the Los Angeles Philharmonic, and a disc of Schubert and Brahms string quintets with Stern, Laredo, Tree, Ma and Robinson.

Lin began violin studies at the age of 5, gave his first public performance two years later, and at 12 was sent to Australia to study at the Sydney Conservatorium. After a master class given there by Itzhak Perlman, Lin was inspired to study with Perlman's teacher, Dorothy Delay. He arrived in New York in 1975, was enrolled in the Juilliard School immediately following his audition, and is now a member of the Juilliard faculty. He became a United States citizen in December, 1987.

CARTER BREY

Carter Brey made his debut in New York and at the Kennedy Center in 1982. He has won many awards including the Gregor Piatigorsky Memorial Prize, an Avery Fisher career grant, and the Michaels award of Young Concert Artists. He has performed under the batons of Claudio Abbado, Christian Badea, Semyon Bychkov, Sergiu Comissiona, Christoph von Dohnanyi, Mstislav Rostropovich and Hugh Wolf and has made regular appearances with ensembles including 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, and the Santa Fe Chamber Music Festival.



Carter Brey, cello

His 1993-94 season includes concerts with the St. Louis Symphony, the Buffalo Philharmonic, the Indianapolis Symphony and the Omaha Symphony, and the current tour as a soloist with the Dresden Philharmonic under the direction of Philippe Entremont.

Brey came to international prominence in 1981 when he took first prize in the first Rostropovich International Cello Competition. He attracted the attention of Rostropovich himself which led to their subsequent collaboration with the National Symphony Orchestra. 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*.

Brey received his training at the Peabody Institute in Baltimore 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.

Program Notes

Overture to *Oberon*

CARL MARIA VON WEBER (1786-1826)

Anyone who has played in a high school orchestra is likely to know this almost indestructible overture, which has far eclipsed the opera it was written to introduce. If your school ensemble had a French horn player who could make it through the opening three-note solo, the Overture to *Oberon* was off and running. Even inelegant playing could not quench its fire, drama, excitement, color, and élan. Performed by a fine symphony orchestra, such as Dresden's, it is rousing and splendid.

Rousing, also, must have been the premiere performance of overture and opera in London, even if one were to judge only by the playbill for that glamorous event. We cannot reproduce it here, with its variety of type-faces and an eye-catching layout, but can repeat a bit of the opening text:

“Never Acted. Theatre Royal, Covent-Garden, this present Wednesday, April 12, 1826. Will be performed (for the first time) a Grand Romantic and Fairy Opera, in three acts (Founded on Wieland's celebrated Poem) entitled OBERON: or, The Elf-King's Oath, with entirely new Music, Scenery, Machinery, Dresses and Decorations. The OVERTURE and the whole of the MUSIC composed by CARL MARIA VON WEBER, who will preside this Evening in the Orchestra...”

Weber “presided” that evening, literally at the risk of his life; he was in the final stages of tuberculosis. Eight weeks later he died. He was 39.

Weber was one of the greatest pianists and one of the greatest composers of the first half of the 19th century. He has been described as the first of the true Romantics —Beethoven excepted. He was a first-rate music critic. His personal motto was “Beharrlichkeit führt zum Ziel” (“Perseverance leads to the goal”).

Concerto in C major, Opus 56 for Violin, Cello, and Piano

LUDWIG VAN BEETHOVEN (1770-1827)

In commenting on any piece of music by Beethoven, there always is the temptation to begin: “This was a difficult period in the composer's

Program Notes

life." Well, when wasn't life difficult for this genius who lived in almost constant rebellion against society or himself? His increasing deafness was a legitimate affliction indeed, and certainly no fault of his. But other difficulties could have been at least eased if he had been a more tractable man.

He complained about money troubles, even though he rarely had trouble getting his music published, and on his own financial terms. His work sold well, almost from the start. From 1800 on (including the period when this "Triple Concerto" was being written), Prince Lichnowsky, to whom it is dedicated, contributed 600 Florins annually to his support. The Archduke Rudolf of Austria later guaranteed him 4,000 Florins.

Beethoven fell deeply in love with a fair number of women, and they responded to this talented, prominent man. None, however, would agree to a lasting alliance; they suspected that he would be too wildly emotional and difficult for that. Around the time he was composing this Concerto in Vienna (1803-4), he was courting Josephine von Brunsvik, recently widowed and with four children, and giving her piano lessons. That went on for three years; 13 passionate letters from him, and some of her more temperate replies, were published in 1957. She eventually married somebody else.

Without question, Beethoven's deafness, which by 1808 had made him quit performing as a pianist, was a tragedy. Even there, however, there was at least some compensation in the fact that he had an astonishingly fine "inner ear" which was not affected by his loss of hearing. The phrase in this instance refers to the ability to "hear" music mentally, without the need to literally hear it. Many musicians and most composers have it; in Beethoven's case it was a saving grace. Indeed, according to biographer and critic Harold C. Schonberg, "Beethoven once told his English pupil, Cipriani Potter, never to compose in a room in which there was a piano, in order to resist the temptation to consult an instrument."

The Triple Concerto was written for performance by the Archduke, who was a pianist and amateur composer, along with his court violinist and cellist. It provides lovely and lyrical passages for each of the three soloists, stirring *tutti* episodes alternating with quieter music in the orchestra, and the work concludes with a vigorous polonaise.

Program Notes

Symphony No. 2 in C minor, Op. 17

PETER ILYICH TCHAIKOVSKY (1840-1893)

Nationalism in music is the practice of using native material—such as folk songs, dance and religious music of a people—in such compositions as operas, symphonies, oratorios, songs, and suites. Nationalism was a strong current in the 19th century, and nowhere stronger than in Russia.

During the first half of the 1800s, the premier Russian nationalist was Mikhail Glinka, who in effect fired the starting gun with his opera *A Life for the Czar*, in 1836. He was the inspiration for a group of avowed Russian nationalists who followed, and were known as “The Five”—also as “The Russian Five” or “The Mighty Handful”. They were Mili Balakirev, César Cui, Modest Mussorgsky, Nicolai Rimsky-Korsakov, and Alexander Borodin. They all believed strongly that Russian music should be truly Russian, and their compositions, rich in authentic Russian elements and spirit, bear this out.

So where was Tchaikovsky in all this? He also was a nationalist and was friendly and empathic with The Five, especially with Balakirev. You’d think they would have included him, making it The Six. Not so. They all were part-time composers, and largely self-taught. Tchaikovsky was a classically trained musician, which means that in structure, harmonic design, and other musical matters he reflected the traditions of France, Italy, Germany, Poland, and other European countries—even when he was using authentic Russian themes and ideas in his compositions.

So it was out of this atmosphere that Tchaikovsky wrote his Second Symphony, known as the *Little Russian* and partly based on Ukrainian folk tunes. Musicologists find similarities to Glinka’s work in the structure of the first and second movements. The Scherzo shows the influence of Borodin’s First Symphony. Most Russian is the Finale, in which a folk song titled “The Crane” is introduced and developed. Its first statement has been likened to the “promenade” theme in *Pictures at an Exhibition* by Mussorgsky. ♦ *Program notes by Norman Nadel.*

Dresden Philharmonic



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*. Originally called the Guild House Orchestra, it was established as Dresden's concert orchestra, the youngest of the city's musical institutions which date back to the 16th century. In the Philharmonic's early years, Brahms, Dvorak and Tchaikovsky conducted their own works with the orchestra, and other musicians who have performed with the Philharmonic include Hans von Bulow, Anton Rubenstein, Otto Klemperer, Seiji Ozawa, Klaus Tennstedt, Pablo Casals, Emil Gilels and Mstislav Rostropovich.

As early as 1871 the Dresden Philharmonic gave concerts in St. Petersburg, Russia, and in 1909 made a historic tour of the United States. More recently the orchestra has toured China, Japan and, for the first time, South America. Among the Dresden Philharmonic's music directors over the past half-century have been Paul van Kempen, Heinz Bongartz, Gunter Herbig, Herbert Kegel and the New York Philharmonic's current music director, Kurt Mazur. Since 1986 Jorg-Peter Weigle has held the post of chief conductor.

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 the works of Berlioz, Dvorak, Hindemith, Mendelssohn, Mozart and Saint-Saëns.

The Orchestra

Jorg-Peter Weigle, *music director*
Phillippe Entremont, *conductor/piano*

VIOLIN I

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
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Eberhard Friedrich
Heiko Seifert
Dieter Kiessling
Klaus Fritsche
Günther Naumann
Herbert Fischer
Jürgen Brömsel
Egbert Steuer
Erik Kornek
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Michael Lang
Hans-Joachim Marx
Gunter Köthe
Mario Hendel

HORN

Volker Kaufmann
Dietrich Schlät
Lothar Böhm
Peter-Paul Graf
Karl-Heinz Brückner
Klaus Koppe
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Csaba Kelemen
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Michael Schwarz
Roland Rudolph

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Joachim Franke
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Martin Stephan

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Bernhard Schmidt

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