

CARNEGIE HALL



Stagebill
Feb. 1994

CARNEGIE HALL

1993-94 SEASON

Friday Evening, February 4, 1994, at 8:00

CARNEGIE HALL Presents

DRESDEN PHILHARMONIC ORCHESTRA

Philippe Entremont, *Conductor and Piano*

CHO-LIANG LIN, *Violin*

CARTER BREY, *Cello*

BRAHMS Academic Festival Overture, Op. 80

BEETHOVEN Concerto in C major, Op. 56 for Violin, Cello, and Piano
Allegro
Largo, attacca
Rondo alla polacca
MR. ENTREMONT, *Piano*
MR. LIN, *Violin*
MR. BREY, *Cello*

Intermission

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

CHO-LIANG LIN

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"Cho-Liang Lin's survey of the Mozart violin concertos has been an unfailing source of pleasure since its first installment, and this final installment is a true capstone."

— Stereo Review




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PROGRAM

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This concert is made possible, in part, by public funds from the
New York State Council on the Arts and the National Endowment for the Arts.

Next concert in the Weekends Plus One series:

Sunday Afternoon, March 6, 1994, at 3:00

METROPOLITAN OPERA ORCHESTRA

James Levine, *Conductor*

Marilyn Horne, *Mezzo-Soprano*

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

*Exclusive Tour Management for the Dresden Philharmonic Orchestra,
Philippe Entremont, Cho-Liang Lin, and Carter Brey:*

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Notes on the Program

by BENJAMIN FOLKMAN

Academic Festival Overture, Op. 80

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg

Died April 3, 1897, in Vienna

By his mid-forties Johannes Brahms had become so famous internationally that the University of Cambridge offered, in 1877, to confer an honorary doctorate upon him. Brahms declined the degree because he did not want to make the long journey from Vienna to England. Two years later, however, when the less remote University of Breslau proposed making him Dr. Brahms, the composer happily accepted. He soon learned that protocol required him to make a gesture in return—for instance, dedicating a symphony to the University. Instead, Brahms produced something far less pretentious: a score that, in effect, made him one with the

other, more youthful, candidates who had only recently received their degrees. Using well-known student songs such as "Gaudeamus igitur," Brahms composed his Academic Festival Overture, Op. 80. Completing the score in the Summer of 1880 while vacationing at Bad Ischl, he conducted its premiere January 4, 1881, at Breslau.

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

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn

Died March 26, 1827, in Vienna

In October of 1803 Ludwig van Beethoven's business representative (his brother Karl) offered two major scores to publisher Breitkopf and Härtel, on condition they appear in print by the following

Easter. These works were the *Eroica* Symphony (Op. 55) and "a Concertant with full orchestra for piano, cello, and violin." Breitkopf declined this proposal and Beethoven apparently did not finish the Triple Concerto in C major, Op. 56 until the summer of 1804. That August, the composer wrote his own letter to Breitkopf, urging the firm to accept the piece as "something really new."

According to biographer Anton Schindler, Beethoven had written the Triple Concerto for his new piano pupil, Archduke Rudolf of Austria. Schindler also states that Rudolf premiered the piece with violinist Carl Seider and cellist Anton Kraft in a private performance sometime during 1805-06. When the "Grand Concerto Concertant" reached print in 1807, however, it bore a dedication to another of Beethoven's aristocratic supporters, Prince Franz Josef Lobkowitz.

The first public performance took place in Leipzig in early 1808, with local soloists identified as "Miss Müller, Mr. Matthäi and Mr. Dozzauer" in an April magazine review. The critic faulted the concerto for its "unbridled richness of imagination" and its "bizarre association of conflicting elements," reporting that the Beethoven-loving Leipzig public had responded with only moderate enthusiasm. Indeed, the Triple Concerto has never achieved real popularity, and some commentators judge it, with its odd instrumental forces, to be a fundamentally misconceived work.

Sir Donald Francis Tovey, however, warmly defended the score. It was here in this "gigantic exercise work," said Tovey, that Beethoven first succeeded in writing an opening concerto-ritornello on truly classical lines—something that had eluded him in his first three Piano Concertos. The Triple Concerto's first movement *ritornello* is neither an improvisatory orchestral prelude nor an aborted sonata exposition, but, instead, an introduction of Mozartean pregnancy that prepares the soloists' entrance as a necessary and inevitable event.

In a work where musical materials must sometimes receive four separate statements—by violin, cello, piano, and orchestra—the composer's great challenge is

to prevent the narrative pace from lagging. Beethoven keeps his argument reasonably brisk in this ultra-spacious work by using pithy, formulaic themes, which bear continual repetition better than melodies that assert strong individuality. "Beethoven's Triple Concerto," Tovey wrote, "is rather like Mozart's writings for wind band, in which Mozart actually goes the length of avoiding any theme which is not purely a formula." Beethoven draws colors of exceptional richness and brilliance from his solo trio, giving special attention to the cello's capacity for intense high-register *cantabile*.

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

PETER ILYICH TCHAIKOVSKY

Born May 7, 1840, in Kamsko-Votkinsk

Died November 6, 1893, in St. Petersburg

Peter Ilyich Tchaikovsky was accustomed to having his work condemned by critics of opposite persuasions. The Austro-Germanic musical establishment derided his work as provincial and unwholesomely ethnic (in Vienna, Eduard Hanslick even wrote of its "Russian stink"). At the same time, critics at home sometimes denounced Tchaikovsky's music as ethnically impoverished. This charge was often leveled by the St. Petersburg nationalist composer-theorists: Mussorgsky, Borodin, Rimsky-Korsakov, Balakirev, and Cui. They would warn the Muscovite composer against selling his birthright for a mess of bland cosmopolitan pottage, sorrowfully observing that Tchaikovsky's scores—insofar as they showed national traits at all—tended to be German rather than Russian.

Predictably, the St. Petersburg group voiced no such objections to Tchaikovsky's Symphony No. 2 in C minor, Op. 17, which, in all four movements, employs folk materials from "Little Russia," as Ukraine was then called. Completing the first version of this piece between June and November of 1872, Tchaikovsky brought it to a gathering at Rimsky-Korsakov's house and played the *Finale* on the piano. His nationalist colleagues were thrilled. Rimsky's wife wept with joy and begged

Tchaikovsky to arrange the movement for piano four hands.

The Second Symphony earned warm applause and enthusiastic reviews at its first performance, on February 7, 1873, in Moscow, with Nicholas Rubinstein conducting; but Tchaikovsky soon grew dissatisfied with the piece and withdrew it for revision. He put off this task for more than six years, finally beginning it in December of 1879. The Symphony's second version was completed the following month, and premiered in St. Petersburg a little over a year later, on February 12, 1881, directed by Karl Zika.

As Tchaikovsky himself stated in a letter, his changes in the Symphony were substantial. Recomposing the opening movement virtually from scratch, he also recast the *Scherzo* and made a large cut in

the *Finale*. Tchaikovsky eventually destroyed the earlier score, but orchestral parts from the 1873 premiere survived, and after his death scholars found it a simple matter to reconstruct the first version. After examining the reconstituted original, the composer Sergei Taneyev (a Tchaikovsky pupil) pronounced its first movement superior to the very different one in the published edition. Many commentators have since questioned whether all of the composer's revisions were well considered. No one disputes, however, that the Second is by far the finest of Tchaikovsky's early symphonies (Nos. 1-3). Far more popular than the First or the Third, it was a special favorite of the Russian composer-conductors Igor Stravinsky and Alexander Tcherepnin, who frequently included it on their concert programs.

Meet the Artists



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, which celebrates its

47th season this year, Mr. 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. In January of 1993 he assumed the post of Principal Conductor of the Netherlands Chamber Orchestra.

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

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 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 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, also reissued by Sony Classical, are considered by many to be definitive. His disc of Debussy's *Printemps* and *Prelude à l'après-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 age 12 he entered the Paris Conservatoire to study with Jean Doyen, and won the Harriet Cohen Piano Medal. He made his professional debut at age 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 Saratoga, 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.



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; appearances with the Bournemouth Symphony at Avery Fisher Hall 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 Bergen Philharmonic and conductor Dmitri Kitaenko. 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, D.C. 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, Yo-Yo Ma, and Sharon Robinson.

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 "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 and when he was 12, 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 of 1987.



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, and 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 Badaea, Semyon Bychkov, Sergiu Comissiona, Christoph von Dohnányi, 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.

During the 1993-94 season he will give concerts with the Saint Louis Symphony, the Buffalo Philharmonic, the Indianapolis Symphony, and the Omaha Symphony, among other ensembles. In addition to continuing their annual duo recitals, Messrs. Brey and Christopher O'Riley were joined by violinists Pamela Frank and violist Paul Neubauer in November of 1993 for a series of piano quartet concerts which included the premiere of a work by Aaron Jay Kernis, 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 Houghton Scholar.

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

Founded in 1870, the Dresden Philharmonic Orchestra 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

PROGRAM

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.



PROGRAM

DRESDEN PHILHARMONIC ORCHESTRA

Jörg-Peter Weigle, *Music Director*

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 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

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 Heiko Seifert
 Dieter Kiessling
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 Herbert Fischer
 Jürgen Brömsel
 Egbert Steuer
 Erik Kornek
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 Viola Reinhardt
 Steffen Gaitzsch
 Dr. Matthias Bettin
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 Lothar Fiebiger
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 Norbert Schuster
 Bringfried Seifert
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 Donatus Bergemann

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 Birgit Bromberger
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 Helmut Rucker

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 Guido Titze
 Wolfgang Bemann
 Jens Prasse
 Gerd Schneider

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 Henry Philipp
 Dittmar Trebeljahr
 Klaus Jopp

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 Michael Lang
 Hans-Joachim Marx
 Günter Köthe
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 Dietrich Schlät
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 Uwe Palm
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 Wolfgang Gerloff
 Michael Schwarz
 Roland Rudolph

TROMBONE

Joachim Franke
 Olaf Krumpfer
 Reinhard Kaphengst
 Dietmar Pester

TUBA

Martin Stephan

HARP

Nora Koch

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Carnegie Hall Calendar

February 1994

- 1** TUE 8:00 Israel Philharmonic Orchestra * Zubin Mehta, conductor
Mahler's Symphony No. 2
- 2** WED 8:00 Moscow Virtuosi * Vladimir Spivakov, conductor & violin;
Wendy Warner, cello
- 3** THU 7:00 Israel Philharmonic Orchestra * Zubin Mehta, conductor;
Itzhak Perlman, violin
- 4** FRI 8:00 Dresden Philharmonie * Philippe Entremont, conductor & piano;
Cho-Liang Lin, violin; Carter Brey, cello
8:00 WRH Victor Ledbetter, baritone *; David Triestam, piano
- 5** SAT 8:00 Orpheus Chamber Orchestra Radu Lupu, piano
- 6** SUN 3:00 American Composers Orchestra * Dennis Russell Davies, conductor
Sonidos de las Americas Festival
8:00 National Symphony Orchestra * Mstislav Rostropovich, conductor;
Eugene Istomin, piano
- 7** MON 8:00 Minnesota Orchestra * Edo de Waart, conductor; Vadim Repin, violin
- 8** TUE 8:00 The Philadelphia Orchestra Wolfgang Sawallisch, conductor
- 9** WED 8:00 Andrei Gavrilov, piano
- 10** THU 7:30 Benefit Concert for Tibet House Philip Glass, Laurie Anderson,
Richie Havens, Paul Simon, and others
- 11** FRI 8:00 The New York Pops * Skitch Henderson, founder & music director;
Charles Wadsworth & Anne-Marie McDermott, pianos;
The Pops in Paris
8:00 WRH Quartet Sine Nomine *
- 12** SAT 8:00 New Jersey Symphony Orchestra Zdenek Macal, conductor;
Westminster Symphonic Choir; Dvořák's *Stabat Mater*
- 14** MON 8:00 Art Garfunkel
- 15** TUE 8:00 Opera Orchestra of New York Eve Queler, conductor;
Concert Chorale of New York; Bellini's *I Capuleti e I Montecchi*
- 16** WED 8:00 Boston Symphony Orchestra Seiji Ozawa, conductor;
Jessye Norman, soprano
- 17** THU 8:00 Boston Symphony Orchestra Seiji Ozawa, conductor;
Jessye Norman, soprano
- 18** FRI 8:00 Boston Symphony Orchestra * Seiji Ozawa, conductor;
Mitsuko Uchida, piano
- 19** SAT 8:00 Ukrainian National Association Centennial Concert
- 20** SUN 2:00 The Carolina Youth Chorale Eph Ehly, conductor
8:00 Cyprien Katsaris, piano
- 22** TUE 8:00 Emanuel Ax, piano *; Isaac Stern, violin;
Jaime Laredo, viola; Yo-Yo Ma, cello
- 23** WED 8:00 Roger Daltry *A Tribute to Pete Townshend*
- 24** THU 8:00 Roger Daltry *A Tribute to Pete Townshend*
- 25** FRI 8:00 Jose Van Dam, bass-baritone * Maciej Pikulski, piano
8:00 WRH Julianne Baird, soprano; Eliot Fisk, guitar *
- 27** SUN 3:00 New York Youth Symphony Miguel Harth-Bedoya, conductor
8:00 Italian Symphony Orchestra of Bergamo Tiziano Severini, conductor
- 28** MON 8:00 The Philadelphia Orchestra Wolfgang Sawallisch, conductor;
Kathleen Battle, soprano

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