

FRIENDS OF THE ARTS



*1993/94
Season*

February 6, 1994



Friends of the Arts

DRESDEN PHILHARMONIC ORCHESTRA

PHILIPPE ENTREMONT, *Conductor and piano*

CHO-LIANG LIN, *violin*

Carter Brey, *cello*

Sponsored by



Academic Festival Overture, Opus 80

Johannes Brahms
(1833-1897)

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

Ludwig van Beethoven
(1770-1827)

Allegro

Largo, attacca

Rondo alla polacca

INTERMISSION

Symphony No. 2 in c minor, Opus 17
Andante sostenuto-Allegro vivo
Andantino marziale, quasi moderato
Scherzo
Finale: Moderato assai

Peter Ilyich Tchaikovsky
(1840-1893)

Please be sure the electronic signal on your watch
or pager is turned off before the concert begins.

This performance is made possible, in part, with public funds from the New York State Council on the Arts, the Nassau County Office of Cultural Development and the Natural Heritage Trust.

Please note the nearest exit. In an emergency,
please follow the directions of the house staff.

ABOUT THE ARTISTS

THE DRESDEN PHILHARMONIC ORCHESTRA was founded in 1870 and has played a distinguished role in the cultural life of Germany. In its early years, Brahms, Dvorak and Tchaikovsky performed their own works with the orchestra. Other musicians who have appeared with the Philharmonic include Hans von Bulow, Anton Rubenstein, Otto Klemperer, Seiji Ozawa, Klaus Tennstedt, Pablo Casals and Mstislav Rostropovich, to name a few.

PHILIPPE ENTREMONT is internationally renowned as an artist of remarkable style and technique both at the keyboard and on the podium. He is Lifetime Music Director of the Vienna Chamber Orchestra and Principal Conductor of the Netherlands Chamber Orchestra in addition to his frequent guest conductor and piano soloist appearances in Europe, North America and Asia. A highlight of last season was a performance as part of the New York Philharmonic's 150th anniversary celebration. Leonard Slatkin conducted Leonard Bernstein's *Age of Anxiety* with M. Entremont as the piano soloist.

A native of Rheims, France, Philippe Entremont entered the Paris Conservatoire at age 12 to study under the guidance of 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. Also in 1953, he made his American debut with a recital at the National Gallery in Washington, DC and the next day with the National Orchestra.

Former president of the Ravel Academy at St. Jean-de-Luz, M. 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.

CHO-LIANG LIN was five years old when he was enraptured by the sound of a violin coming from a neighbor's window in his native Taiwan. He persuaded his parents to buy him a small instrument and two years later he gave his first public performance. 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 at The Juilliard School immediately after his audition. He is now a member of the Juilliard faculty. He became a United States citizen in 1987.

CARTER BREY has been acclaimed by music critics for his virtuosity, technique and total musicianship since his New York and Kennedy Center debuts in 1982. He has won such prestigious awards as the Gregor Piatigorsky Memorial Prize, an Avery Fisher Career Grant and the Michaels Award of Young Concert Artists. He came to international prominence in 1981 when he took a prize in the first Rostropovich International Cello Competition, attracting the attention of Rostropovich himself and leading to a critically ac-

claimed appearance with the National Symphony Orchestra. 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. He plays a rare J B Guadagnini cello made in Milan in 1754.

PROGRAM NOTES

Compiled by Mimi Goldstein

ACADEMIC FESTIVAL OVERTURE, OPUS 80

JOHANNES BRAHMS

Brahms spent the summer of 1880 at a summer resort called Bad Ischl. While there, he composed two overtures. The first, the *Academic Festival Overture*, was written as a thank-you gesture to the University of Breslau which had just conferred on him an honorary PhD. He decided to write a serious overture to complete the set. He wrote to his friend, Carl Reinecke, "One of them weeps, the other laughs." (The companion piece is called the *Tragic Overture*)

Brahms described the *Academic Festival Overture* as a "jolly potpourri of students' songs." Some of his friends questioned whether it was appropriate to use songs sung at beer parties in a piece meant to show his gratitude for an honorary degree. Brahms integrated four traditional student songs into his own themes to create a unified overture. The first song is *Wir hatten gebauet ein Haus*. ("We Had Built a Stately House"), a bit of nostalgia about the "good old days" of the War of Liberation in the early nineteenth century. The second and third songs date from the eighteenth century; *Hochfeierlicher Landesvater* ("Most Solemn Song to the Father of the Country") and *Fuchsenritt* which is described as a "freshman initiation ditty." The material from all three songs is developed and leads to a coda based on one of the most well known college songs of all, *Gaudeamus igitur*, which urges "Let us now enjoy ourselves, while we are still young. For when golden youth has fled, and in age our joys are dead, then the dust doth claim us."

CONCERTO IN C MAJOR, OPUS 56 *Triple Concerto*

BEETHOVEN

For the Triple Concerto, Beethoven reverted to the "Concerto Grosso" form prevalent in the 17th and 18th centuries. This form has an interplay between the larger body of instruments ("ripianto") and the smaller group ("concertino"). The orchestra presents the basic two themes of the first movement, the first in the cellos and the lyrical second in the first violins. When the trio enters, it restates these themes and elaborates upon them. The orchestra bursts in with a surprising military march and the dialogue continues between concertino and ripiamento through a diminuendo and pianissimo until the full restatement of the first theme. The slow movement begins with a song on the solo cello and piano. It is then repeated by clarinets and bassoons and amplified by the orchestra and the trio. The final movement comes without a pause and is in the style of a polonaise, one of three written by Beethoven. Donald Francis Tovey describes it as "eminently aristocratic and charmingly feminine". The solo trio's cadenza is accompanied by chords in the orchestra. The polonaise theme returns in its original rhythm.

Tovey continues his analysis of the Triple Concerto:

"The true solution to an art problem is often first achieved on the largest possible scale. Beethoven thoroughly enjoyed spacing out this first solution of his mature form of concerto on the huge scale required by three solo instruments, of which the piano will generally demand its separate statement of each theme, and the violin and cello (as a pair) their own statement. The dimensions of nearly everything except the opening *tutti* in this work are thus at least twice those of any normal concerto, even on Beethoven's scale. Moreover, he is so profoundly interested in the elements of trio writing against an orchestral background that his piano part is very light and his cello has, in virtue of its opportunities and position, quite the lion's share of the ensemble. Lastly, the material both of ornaments and themes is severely simple. It demands from performers and listeners the fullest recognition of the grand manner in every detail."

SYMPHONY NO. 2 IN C MINOR, OPUS 12 *Little Russian* Tchaikovsky

Tchaikovsky's Second Symphony was nicknamed Little Russian because of the use of the folk music of "Little Russia," that area of southern Russia from Kiev to the Black Sea, now called The Ukraine. The symphony was written and performed in 1872, but the publisher reneged on the publication. Years later, Tchaikovsky rewrote most of the symphony to meet his more mature standards of composition style. He wrote to his friend Madame von Meck,

"How I thank the fate that made Bessel (the publisher) fail in his contract and never print this score! How much seven years can mean when a man is striving for progress in his work. Is it possible that seven years hence I shall look upon what I write today as I look now at my music written in 1872?"

Tchaikovsky wove authentic "Little Russian" folk tunes with melodies of his own. The main subject of the first movement is recognized as a song called *Down By Mother Volga*. The fourth movement is based on the Russian folk song *The Crane*. In between, we hear hints of other tunes, but do not know if they are in a folk song tradition or of Tchaikovsky's own making. The second movement theme, however, was originally written for his 1869 opera *Undine* as a tragic wedding march. (The score of the opera was destroyed except for a few melodies Tchaikovsky saved and recycled in later compositions.) In his analysis of the Second Symphony, Charles O'Connell writes of the third movement,

"The movement as a whole is one of those charming little pieces which easily can be isolated from its setting and used as a separate entity. It is surprising that the conductors of "Pops" concerts have not come upon this gay little interlude so ideally suited to popular programs of the more intelligent type."