The background of the cover is a painting. It depicts a chair with a woven seat and a wooden backrest. On the seat of the chair sits a dark, cylindrical vase containing a bouquet of flowers, including purple and pink blossoms. The background is a dark, textured wash of blue and purple colors. The title 'Center for The Arts' is written in a white, cursive script across the upper portion of the painting.

Center for The Arts

Issue Number 5 1993-94

George Mason University



Spring Events

1994

JANUARY

Christopher Parkening,
guitar

Sunday 16, 7 p.m.

FEBRUARY

Echoes of Africa

Tuesday 1, 8 p.m.

Wednesday 2, 8 p.m.

Norma

Virginia Opera

Thursday 3, 7:30 p.m.

Saturday 5, 7:30 p.m.

Dresden Philharmonie

Jörg-Peter Weigle,

Conductor

Saturday 12, 7:30 p.m.

**Jeffrey Siegel in Keyboard
Conversations®**

Sunday 13, 7:30 p.m.

State Symphony of Russia

Yevgeny Svetlanov,

Conductor

Friday 18, 8:30 p.m.

Brandenburg Ensemble

Pamela Frank, violin;

Peter Serkin, piano

Sunday 20, 7:30 p.m.

MARCH

Evelyn Glennie, percussion

Sunday 6, 7:30 p.m.

*Dream of a Common
Language*

**Theater of the First
Amendment**

Monday 23-April,

Sunday 10

Ivo Pogorelich, piano

Thursday 24, 8 p.m.

Edward Villella

*Heritage Chair in Arts
and Cultural Criticism*

Lecture series in
collaboration with the
Embassy of Ecuador

Sunday 27- April, Friday 8

APRIL

Miami City Ballet

Edward Villella, Artistic

Director

Friday 8, 8:30 p.m.

Tokyo String Quartet

Saturday 9, 7:30 p.m.

**Turtle Island String
Quartet**

Sunday 10, 7:30 p.m.

Marilyn Horne,

Mezzo-soprano

Wednesday 20, 8:30 p.m.

Richard Fields, piano

Friday 22, 8:30 p.m.

MAY

**The Parsons Dance
Company**

& Billy Taylor Trio

Saturday 7, 7:30 p.m.

Call the Box Office
for ticket information at
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CENTER FOR THE ARTS

PRESENTS

Dresden Philharmonic

Jörg-Peter Weigle, Music Director and Conductor

Philippe Entremont, piano

Cho-Liang Lin, violin

Carter Brey, cello

Saturday Evening, February 12, 1994, at 7:30
Concert Hall

BRAHMS

"Academic Festival" Overture, Op. 80

BEETHOVEN

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

Allegro

Largo, attacca

Rondo alla polacca

INTERMISSION

BEETHOVEN

Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

The orchestra acknowledges the kind support of BMW Dresden Branch.

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The use of cameras or recording equipment is prohibited in this auditorium.

MEET THE ARTISTS

Praised for the youthful freshness and vitality of his conducting as well as his serious

FRANK HOHLER



approach to music making, **JÖRG-PETER WEIGLE** has risen to a leading position exceptionally quickly. At the age of 27, he led one of Europe's premier vocal ensembles, the Leipziger Rundfunkchor. At 33, he became the chief conductor of the Dresden Philharmonic, and when he was 37, he was made general music director of the orchestra.

Mr. Weigle was born in Greifswald in 1953 and was a member of the Leipzig Thomanerchor under the direction of Erhard Mauersberger during his formative years from 1963 to 1971. He served as a prefect with the chorus from 1969 to 1971, a position that enabled him to develop his choir-leading skills. After three years as conductor in Neubrandenburg, Maestro Weigle became leader of the Leipzig radio choir in 1980 and chief conductor of that ensemble in 1985.

He received a thorough musical training at the Hanns Eisler College of Music in Berlin, where he studied with Horst Förster, the composer Ruth Zechlin, and Dietrich Knothe, the chief conductor of the Rundfunkchor and director of the Berlin Singakademie.

PHILIPPE ENTREMONT is internationally renowned as an artist of remarkable technique and style, both at the keyboard and on the podium. Lifetime music



JACK MITCHELL

director of the Vienna Chamber Orchestra, Mr. Entremont led the ensemble on a United States tour in early 1993. In January 1993, he assumed the post of principal conductor of the Netherlands Chamber Orchestra and, in September, opened the Dallas Symphony's season as conductor and soloist with the orchestra.

Last season, Maestro Entremont's guest-conducting engagements included appearances with the symphonies of Houston, New Orleans, and Milwaukee. He also 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 Leonard Bernstein's *The Age of Anxiety* (Symphony No. 2), with Leonard Slatkin conducting. Mr. Entremont gave the world premiere of the final version of the work under the baton of Mr. Bernstein.

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 American tour with the Dresden Philharmonic; appearances with the Bournemouth Symphony at Avery Fisher Hall in New York and in Worcester, Massachusetts; tours of the United Kingdom with the Royal Philharmonic Orchestra, led by Vernon Handly, including a performance at London's Royal Festival Hall; and with the Bergen Philharmonic and conductor Dmitri Kitaenko.



RICHARD CORMAN

Orchestral performances also include appearances with the Toronto Symphony and, in Europe, orchestras in Finland, Belgium, and Monaco. Mr. Lin undertakes another Far East tour that includes performances with the Japan Philharmonic and NHK Symphony and recitals in Korea and Taiwan.

Enraptured by the sound of a violin coming from a neighbor's window in Taiwan, 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. After a master class given there by Itzhak Perlman, Mr. Lin was inspired to study with Mr. Perlman's teacher Dorothy DeLay.

Mr. Lin 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. He became a United States citizen in December 1987.

JEFFREY ROTHSTEIN



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. 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 Badea, Semyon Bychkov, Sergiu Comissiona, Christoph von Dohnanyi, Mstislav Rostropovich, and Hugh Wolff.

As an ensemble player, Mr. Brey makes 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.

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 Maestro 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 (YCA) International Auditions.

Among other honors, Mr. Brey 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.

Mr. Brey's 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 more than 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 that date back to the 16th century. In the Philharmonic's early years, Brahms, Dvorák, and Tchaikovsky performed their own works with the orchestra. Other musicians



MATTHIAS CREUTZIGER

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 of the past half-century have been Paul van Kempen, Carl Schuricht, Heinz

Bongarz, Kurt Masur, Günter Herbig, and Herbert Kegel.

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, South America in 1992.





DRESDEN PHILHARMONIC ORCHESTRA

Jörg-Peter Weigle, Music Director

VIOLINS 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
Roland Eitrich
Heide Schwarzbach
Christoph Lindemann
Beate Haubold
Marcus Gottwald
Ute Graulich

VIOLINS II

Eberhard Friedrich
Heiko Seifert
Dieter Kiessling
Klaus Fritsche
Günther Naumann
Herbert Fischer
Jürgen Brömsel
Egbert Steuer
Erik Kornek
Dietmar Marzin
Reinhard Lohmann
Viola Reinhardt
Steffen Gaitzsch
Dr. Matthias Bettin
Andreas Hoene
Andrea Steuer
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VIOLAS

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Holger Naumann
Steffen Seifert
Andree Hofmeister
Heiko Mürbe
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Ulf Prella
Erhard Hoppe
Petra Willmann
Thomas Bäß
Frieder Gerstenberg
Wolfgang Bromberger
Siegfried Wronna
Friedhelm Rentzsch
Rainer Promnitz
Karl-Bernhard von Stumpff
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Sabine Kittel
Birgit Bromberger
Götz Bammes
Helmut Rucker

OBOES

Gerhard Hauptmann
Guido Titze
Wolfgang Bemann
Jens Prasse
Gerd Schneider

CLARINETS

Werner Metzner
Hans-Detlef Löchner
Henry Philipp
Dittmar Trebeljahr
Klaus Jopp

BASSOONS

Hans-Peter Steger
Michael Lang
Hans-Joachim Marx
Günter Köthe
Mario Hendel

HORNS

Volker Kaufmann
Dietrich Schlät
Lothar Böhm
Peter-Paul Graf
Karl-Heinz Brückner
Klaus Koppe
Uwe Palm
Johannes Max

TRUMPETS

Mathias Schmutzler
Csaba Kelemen
Wolfgang Gerloff
Michael Schwarz
Roland Rudolph

TROMBONES

Joachim Franke
Olaf Krumpfer
Reinhard Kaphengst
Dietmar Pester

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PROGRAM NOTES

The repertoire the Dresden Philharmonic performs in this concert is exclusively devoted to music in the Germanic tradition and features works by two of the “3Bs”—Ludwig van Beethoven and Johannes Brahms.


“ACADEMIC FESTIVAL” OVERTURE, OP. 80 Johannes Brahms (1833-1897)

The choice of this work seems appropriate for a concert hall on a university campus. Brahms wrote the overture as a gesture of thanks to the University of Breslau for conferring on him an honorary Ph.D. It was written in the summer of 1880 and premiered January 4, 1881, at the university with Dr. Brahms conducting. The overture is built on four student songs, one of which is heard on United States college campuses during commencement exercises, the “Gaudeamus igitur.”

In this work, Brahms uses the largest orchestral group in his entire output—triangles, cymbals, bass, drum, and more. The music combines jollity with pomp and circumstance. Brahms referred to the piece as “a potpourri of student songs à la Suppé.” (Suppé wrote the “Light Cavalry” and “Poet and Peasant” overtures.) Brahms weaves the German student songs into his grand, symphonic scheme with masterly skill.

The overture opens *pianissimo* with the strings, and the theme is taken up by the horns and bassoons. After expanding on this musical material, Brahms leads into the first of the student songs, given out by the basses and woodwinds, and then progresses to the other songs. The hymn-like “Gaudeamus igitur” gets special treatment with spectacular orchestral writing, full of majestic sonorities that end in a triumphant blaze of color.

The next two works share some commonalities. In his letter of August 26, 1804, to the publishing house Breitkopf and Haertel, Beethoven offered both works for publication. He writes, “I have just now several works.... I tell you straight off what I can give you: my oratorio



[*The Mount of Olives*], a new grand symphony, a concertante for violin, cello, and pianoforte with full orchestra, three new solo sonatas [one of these is what we know as the *Waldstein*]...

"I have the desire that the first three works should appear as soon as possible.... The symphony is really entitled *Bonaparte*, and in addition to the usual instruments there are, especially, three obbligato horns. I believe it will interest the public...."

CONCERTO IN C MAJOR, OP. 56,
FOR VIOLIN, CELLO, AND PIANO
Ludwig van Beethoven (1770-1827)

This work, referred to as the *Triple Concerto* because of the use of three solo instruments, opens in true classical tradition with an introduction of thematic material, initially by the cellos and basses and then by the full orchestra. At this point, the solo instruments take over the theme in succession—cello, violin, and piano.

After an abbreviated introduction by the strings, the cello states the theme of the *Largo*, a broad, sweeping melody richly colored by background figurations. There is no break between the *Largo* and the closing *Rondo alla polacca*. Instead, the link is provided by the cello. In a briskly paced movement, all three soloists shine.

The *Triple Concerto* was completed in 1804 and published in 1807 by Kunst-und Industrie-Comptoire. Its first public performance took place in May of 1808 at the Augartensaal. According to Anton Schindler, the work was written for Archduke Rudolph, violinist Seidler, and cellist Kraft. However, the concerto is dedicated to Prince Lobkowitz.

SYMPHONY NO. 3 IN E-FLAT MAJOR, OP. 55 (*EROICA*)
Ludwig van Beethoven (1770-1827)

Beethoven first named this work *Bonaparte*, but later changed the title to *Eroica* (hero), because of his disillusionment and rage at Napoleon's assuming the title of emperor.

The first movement, *Allegro con brio*, opens with two crashing chords that lead to the theme given out by the cellos. A tender episode for the woodwinds, repeated by the strings, follows. In the massive coda, Beethoven's unending fertility of invention in the treatment of thematic material is glowingly evident.

The second movement, *Marcia funebre: Adagio assai*, is impressive and tragic. It is frequently used by radio stations universally in observance of mourning for heads of state. The independent double bass part was a daring innovation for that age.

As a contrast to the solemnity of the *Adagio*, Beethoven leads into a *Scherzo: Allegro vivace* with its sparkling rhythm and delicate scoring.

The *Trio* section features a splendid, fanfare-like passage for the three horns. The *Finale: Allegro molto* is in variation form. Beethoven does not present the main theme until well into the movement. The theme and its bass are from his ballet *Prometheus*. A *presto* coda brings the music to a heroic and triumphant end.

—Sorab Modi, © 1993