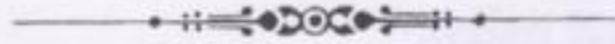


dresden philharmonic



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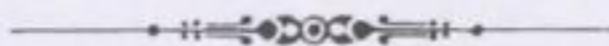
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Saturday, November 6, 2004

program



ALL BRAHMS PROGRAM

Concerto in D major for Violin and Orchestra, Op. 77

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Julia Fischer, *violin*

INTERMISSION

Symphony No. 1 in C minor, Op. 68

Un poco sostenuto - Allegro

Andante sostenuto

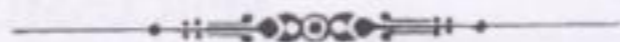
Un poco allegretto e grazioso

Finale: Adagio - Allegro non troppo, ma con brio

PROGRAM SUBJECT TO CHANGE

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Rafael Frühbeck de Burgos principal conductor

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Christoph Lindemann
Jürgen Nollau
Volker Karp
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Prof. Roland Eitrich
Heide Schwarzbach
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Marcus Gottwald
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Friederike Seyfert

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Christoph Polonek
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Johannes Pfeiffer*
 Norma Undine Röhner-Stolle
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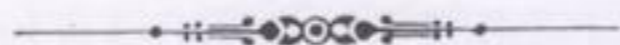
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dresden philharmonic



With its approximately 80 concerts in Dresden, the Dresden Philharmonic is the busiest symphonic orchestra in Dresden, and essentially characterizes the cultural life of the city. The orchestra plays in the festival hall of the Dresden Kulturpalast am Altmarkt - right in the heart of the city. The concerts of the orchestra have emerged as an attraction for thousands of Dresdeners and for visitors to Dresden, 'the metropolis on the Elbe,' often called 'Florence on the Elbe.'

The Dresden Philharmonic Orchestra is sought after on concert stages worldwide and their tours have occurred throughout Europe, China, Japan, Israel, South America and the USA.

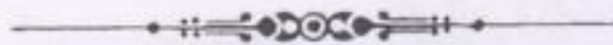
The Dresden Philharmonic traces its formation back to the formal opening of the first concert hall in Dresden on November 29, 1870. This marked a social change in the city from concerts for the aristocracy to the concerts for the general public. From 1885 the then, "Gewerbehausorchester" gave full seasons of symphonic concerts in Dresden, which earned them the title, "Dresden Philharmonic Orchestra" in 1915.

Historically the great composers such as Johannes Brahms, Piotr Tchaikovsky, Antonin Dvorak and Richard Strauss, have conducted and often premiered their works with the orchestra. Included among the great conductors who have led the orchestra are Hans von Buelow, Anton Rubinstein, Bruno Walter, Fritz Busch, Arthur Nikisch, Hermann Sherchen, Erich Kleiber, and Willem Mengelberg.

Previous Music Directors have included Paul van Kempen, Carl Schricht, Heinz Bongartz, Kurt Masur, Guenther Herbig, Joerg-Peter Weigle and Michael Plasson, nearly all of whom have recorded with the orchestra.

Kurt Masur, Laureate Conductor of the orchestra, also founded the three choirs: the Philharmonic Choir, the Philharmonic Children's Choir, and the Philharmonic Youth Choir in 1967.

biographies



Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated summa cum laude and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, DC, and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons he was also guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin.

Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras.

He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and he has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, the Pittsburgh, National, Cincinnati, and Montreal symphony orchestra.

Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Gramophone, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina Burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in 2000, 2001, 2002, and concerts to open the BSO regular season in Symphony Hall. He returned to Tanglewood the summer of 2003 for 5 major concerts and appears twice in the 2003-04 season including the closing concerts of the season.

Julia Fischer, violin

"The Brilliance of her sound is breathtaking, unbelievable how immaculately clean and vivacious her playing was, with what drive she performed the "Bohemian" passages of Dvorak's violin concerto. Though perfect concerning technique, her playing is all but mechanical. All this was presented by Ms. Fischer with an amazing coolness..." *Hamberger Morgenpost*

"The other revelation of the evening was the excellent playing of Julia Fischer, a 19-year-old German violinist, in the Sibelius. Ms. Fischer, a Maazel protégée, played with full and attractive tone, precise rhythm and intonation as well as a fine flair." *New York Times*

Ms. Fischer has achieved critical acclaim all over the world for her precise and expressive artistry. She is making her mark on the musical world with a grace and poise that belie her age. Her recent surprise debut at Carnegie Hall is a reflection of her growing renown in the world of Classical music.

The 2003-04 season includes debuts with the Houston Symphony, Philadelphia Orchestra, the Baltimore Symphony, the Detroit Symphony, L'Orchestre Philharmonique de Strasbourg, and tours with the Academy of St. Martin in the Field, and the English Chamber Orchestra. She also debuts with the Gewandhaus Orchestra Leipzig and tours with them and Maestro Christoph von Dohnanyi in Europe. She will also return to the Sapporo Music Festival in Japan. Her United States recital tour includes performances in Chicago, Vermont and Washington, DC. In Europe she makes recital appearances in Frankfurt, Madrid and London's Wigmore Hall.

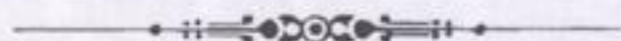
During the 2002-03 season Ms. Fischer made her debuts with the New York Philharmonic, the Orchestra della Scala, the Tonhalle Orchestra in Zurich, the Accademia di Santa Cecilia and London's Mostly Mozart Festival with the Academy of St. Martin in the Fields. In the United States she also returned to the San Francisco Symphony with Michael Tilson-Thomas and returns this summer to the Ravinia Festival for her fourth appearance. This season she also appeared with Christoph Eschenbach at the Orchestre de Paris. She appeared again with Mo. Eschenbach and the NDR Orchestra with whom she also toured South America. One of the highlights of Julia's 2002-03 season was her tour to Japan with the Bayerischer Rundfunk and Mo. Maazel, which led to her unexpected Carnegie Hall debut. The orchestra insisted upon having her as a replacement for the Brahms Double Concerto with Han-Na Chang.

Ms. Fischer has worked with internationally acclaimed conductors Sir Neville Mariner, Zubin Mehta, Yuri Temirkanov and the late Giuseppe Sinopoli - among others - and has appeared in Europe with the Accademia di Santa Cecilia Rome, the Bayerischer Rundfunk Orchestra, the Dresden Staatskapelle, and the St. Petersburg Philharmonic. In America Ms. Fischer has already performed with the Chicago Symphony, the Hollywood Bowl and the San Francisco Symphony. She has also appeared with New York's Mostly Mozart Festival, the Ravinia Festival and Japan's

Sapporo Festival. In recital Julia Fischer has appeared at Amsterdam's Concertgebouw, the Lucerne Festival, and Paris' Salle Pleyel, as well as in San Francisco and Vancouver. Ms. Fischer will be working with Asher Fish and Marek Janowski in the future.

Ms. Fischer's first DVD - Vivaldi's Four Seasons - has been released in Autumn 2002 to considerable critical acclaim on the Opus Arte/BBC label.

program notes



VIOLIN CONCERTO IN D MAJOR, OP. 77

JOHANNES BRAHMS

Born May, 7 1833 in Hamburg

Died April 3, 1897 in Vienna

In 1853 Brahms embarked on a concert tour with the Hungarian violinist Eduard Hoffmann (a.k.a. Reményi). It was during their stop at Göttinger, near Hanover, that Brahms came to meet Joseph Joachim, the virtuoso violinist - also a composer - with whom he established an immediate rapport, flourishing into their long friendship. Joachim proved to be enormously influential in Brahms' career, as well as in the younger man's development as a composer. The two shared an identity of artistic outlook, and a great admiration for each other's works; together they stood firmly against the "New German School" as exemplified by Liszt and, later, Wagner. It was at Joachim's suggestion that Brahms met Robert Schumann and his wife Clara, both of whom were to become so important in his life, as well as in his further development as a composer.

Equally important, as a conductor Joachim introduced several of Brahms' orchestral works, thus garnering recognition for the younger composer and establishing his reputation, especially in England where the virtuoso/conductor was regarded with high esteem. Early on, Brahms benefited immensely from Joachim's advice regarding orchestration, and from hearing Joachim's Hanover Quartet perform some of his chamber works. It was not surprising then, that when Brahms wrote his masterful *Violin Concerto* in 1878, he would ask his friend for technical advice regarding the solo part: "I will be satisfied if you will let me have a few words, and perhaps even write some in the score: difficult, uncomfortable, impossible, etc." Joachim - for whom the work was composed and to whom it is dedicated - assured Brahms that "...most of the material is playable, but I wouldn't care to say whether it can be comfortably played in an overheated concert hall until I have played it through to myself without stopping." Indeed, the violinist provided some invaluable guidance in the form of fingerings and bowings, but ultimately, Brahms adhered to his original ideas. Joachim did also write the cadenza for the first movement, although, many other violinists have provided their own cadenzas since then.

Joachim introduced Brahms' *Violin Concerto* on New Year's Day, 1879, at the Leipzig Gewandhaus, with the composer at the podium. The premiere of the work was not entirely well received, and the infamous critic Hans von Bülow called it "clumsy and devoid of flexibility," further describing the work as being "written not *for* but *against* the violin." However, through the dedicated advocacy of Joachim, the concerto soon

gained its deserved recognition and a very secure place in the repertoire. A later advocate of the work, Bronislaw Huberman would answer Bülow's criticism with the words: "Brahms' concerto is neither *against* the violin nor *for* violin with orchestra but...*for* violin *against* orchestra - and the violin wins."

The main theme of the first movement (*Allegro non troppo*) is announced by violas, cellos, bassoons and horns. This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato*, furnish the thematic material of the movement. The solo violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passagework, as a preamble to the exposition of the chief theme. With great skill, Brahms unleashes his two essentially unequal forces: the tender, lyric violin and the robust orchestra. In the expansive and emotional development, the caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is most unforgettable. A particular high point is provided when the long solo cadenza merges with the serene return of the main theme in the coda that concludes the movement.

This feature is even more pronounced in the second movement (*Adagio*), where a dreamy oboe introduces the main theme against the background provided by the rest of the woodwinds. The solo violin, makes its compliments to the main theme, and announces an ornamental second theme. Adding the warmth of its tone, the soloist proceeds to embroider its arabesques and filigrees upon the thematic material with captivating and tender beauty.

The Finale (*Allegro giocoso, ma non troppo vivace*) is a virtuoso's tour de force, built upon a compact rondo structure, containing three distinct themes. The jovial main theme, in thirds, is stated at once by the solo violin. The thematic material and its eventual elaboration provide many hazards for the soloist: precarious passagework, double-stopping and arpeggiated figurations. But the music, inhabiting the carefree world of Hungarian gypsies, is quite spirited and fascinating - music of incisive rhythmic charm and great zest, which in turn pays tribute to the composer's friend and colleague, Joachim. After the proceedings accelerate to a quick march tempo based on the main theme, the brilliant coda finally slows down to bring the concerto to its elegant conclusion.

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SYMPHONY NO. 1 IN C MINOR, OP. 68

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg

Died April 3, 1897, in Vienna

"There must suddenly appear one who should utter the highest ideal expression of his time...and he has come, this chosen youth over whose cradle the Graces and Heroes seem to have kept watch. His name is Johannes Brahms." Robert Schumann - 1853

Brahms has often been called the last of the great classical composers. A fervent admirer of Beethoven, he was moved by a desire to be linked to the tradition of the symphony as set by the master. However, Brahms cannot so easily be regarded as a mere neo-classicist (as he was called in life and even after his death); it is only the most superficial listener who could deny that his music possesses qualities of the most intense romanticism. The richness and abundance of his musical genius poured forth in his symphonies, as it did in his chamber works, choral pieces and his long list of songs and works for the piano.

Like Beethoven before him, he provided a strong voice, dramatic content and perfection of structure to the symphony; this however, he complemented with the introduction of the German *lied* to the essence of symphonic form. Beethoven had not made use of this lyric, uncomplicated and somewhat rustic vein in his symphonies as it was later to be found in Brahms', but the practice was perpetuated into the turn of this century by Mahler, and to some small degree by Bruckner.

Having garnered a substantial reputation with his small scale works (particularly his chamber music), and with Schumann's pronouncement naming the then twenty-year-old composer as Beethoven's successor in the realm of the symphony, Brahms felt tremendous pressure and weight of responsibility in presenting his first symphonic essay to the world. "Writing a symphony is no laughing matter," he once remarked; "you have no idea how it feels to hear behind you the tramp of a giant like Beethoven." Although he had a number of successful, large-scale orchestral works to his credit, including the two Serenades (Op. 11 and 16) the First Piano Concerto (which was almost a symphony) and the *Variations on a Theme of Haydn*, the compositional process for the First Symphony took Brahms fifteen years between initial conception and the production of the completed score, when he was already forty-three years old. This achievement came comparatively late in his life for a composer of his stature; already at that age, Beethoven had written eight of his nine symphonies, and Mozart, who died at age thirty-five, had written a total of forty.

The difficult road to Brahms First Symphony was one of toil, plagued by self-doubts, and marked by trial and error. Brahms began his *Symphony No. 1 in C minor* in 1862 when he produced a sketch of the first movement. Of this initial sketch only the exposition made it to the completed work. In the years that intervened between this first sketch and the completion of the work, each of the symphony's four movements went through multiple revisions. Volumes of numerous drafts and sketches were continually discarded and destroyed as the composer's self-criticism induced him to spare no effort that seemed to promise even the slightest improvement. Simultaneously, Brahms attempted several other symphonic works, but none of them pleased him enough, and thus were abandoned before their completion. Finally in 1876, Brahms met his standards and set to paper the last notes of the score of his First Symphony.

Still beset by his lack of confidence in his work, rather than choosing one of the European musical capitals to present his work to the world, Brahms opted for the small city of Karlsruhe, where the premiere took place on November 4, 1876, conducted by Otto Dessoff. The First Symphony turned out to be a magisterial work, and having

overcome his fears regarding his abilities to compose in the grandest form of instrumental music, Brahms felt confident enough to write three more masterly symphonies.

Brahms' Symphony No. 1 begins with a somber and tense, yet imposing introduction, marked *Un poco sostenuto*. After the initial tonic octave Cs in all instruments of the orchestra, rises the primary motif of the entire first movement: a majestic, chromatically ascending sweep of strings against an organ-like descending counterfigure for the woodwinds, as the basses, contra-bassoon and timpani reiterate a persistent C. The following *Allegro* marks the actual exposition of this vast sonata form. The main theme consists of two elements: the chromatic motif from the introduction and a wide melodic phrase presented by the violins. A number of other lines and phrases provide the rest of the thematic material. The development section introduces dramatic and tempestuous passages that alternate with brief moments of peacefulness, marked by contrapuntal complexities. The recapitulation displays some variety in its instrumentation and with a change to C major, the movement ends in a more hopeful mood.

The second movement, *Andante sostenuto*, is steeped in profound lyricism. It begins with a tender melody for the first violins, continued by a solo oboe. Also introduced by the first violins, the second theme is marked by wide skips and florid figurations. The central section is introduced by the solo oboe, whose theme is taken by a solo clarinet. When the themes of the first part return their beauty is enhanced by the participation of a solo violin, doubled at times by a solo horn. The solo violin soars above the peaceful chords of the orchestra at its close.

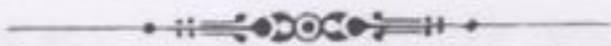
Instead of the traditional *Scherzo*, the third movement is an *Allegretto* of simple sweetness and grace, intended to continue the contrasting lyricism from the previous movement. The clarinet introduces the main theme, with a subsidiary descending motif in parallel chords and dotted rhythm heard in the flutes, clarinets and bassoons. A brief contrasting middle section takes the place of the trio; here the woodwinds and horns are prominent. A substantially modified and ornamented version of the first section then returns, with a short coda based on the rhythmic figure of the middle section.

The monumental *Finale* begins with a slow (*Adagio*) introduction that recalls the intensity and the somber mood of the initial pages of the first movement, a mood that had been dispelled by the inner movements. It all begins with a descending figure in the bass against which a short phrase in the violins anticipates the main theme of the *Allegro* that ensues. After some agitated passage work and the roll of the timpani, the mood brightens slightly with an "alphorn call" motif in the horn; the flute soon takes this motif. After the brief interruption from a quiet and solemn chorale for bassoons and trombones, two horns resume the "alphorn call," bringing us to the main body of the movement. Marked *Allegro non troppo, ma con brio*, the strings intone the majestic and hymn-like main theme, which is in turn taken over by flutes and oboes. In an *animato* section, this theme is then elaborated upon, along with a number of subsidiary motifs and melodic phrases. Following a short *dolce* melody for the oboe and a short, but agitated transitional passage, the secondary theme (a pattern of dotted quarters and eighth notes played as a sequence) is heard in the violins. After the oboe takes it up, this theme receives some elaboration before the triumphant return of the main theme

in the violins. After another extended development section, the horn and oboe intone the "alphorn call" again, followed by a short recapitulation of the themes. Featuring the chorale, which is now heard *fortissimo* in all the brass and string instruments, a splendid coda brings Brahms' First Symphony to its triumphant conclusion.

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