

November  
2004

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# Great Performers

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*Sunday Afternoon, November 7, 2004, at 3:00*

*Brahms Panel Discussion, led by Walter Frisch, in the Stanley H. Kaplan*

*Penthouse, from 11:30 to 2:00*

The Classical Romantic:  
The Music of Johannes Brahms

Dresden Philharmonic

RAFAEL FRÜHBECK DE BURGOS, *Principal Conductor*

JULIA FISCHER, *Violin*

*All-Brahms program*

Violin Concerto in D major, Op. 77 (1878)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

*Intermission*

Symphony No. 1 in C minor, Op. 68 (1862–76)

Un poco sostenuto—Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio—Piu Andante—Allegro non troppo, ma con brio

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*This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.*

Avery Fisher Hall

## PROGRAM

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### UPCOMING BRAHMS FESTIVAL EVENTS:

*Monday, November 15, 2004, at 7:30, in the Walter Reade Theater*

**WHAT MAKES IT GREAT?: ART OF THE SONG**

**ROB KAPILOW, Host**

**CHRISTOPHEREN NOMURA, Baritone**

**TIMOTHY LONG, Piano**

**Brahms:** O Tod, o Tod, wie bitter bist du

**Wolf:** Nachtzauber; Der Soldat II

**Mahler:** Ich atmet' einen linden Duft

### UPCOMING SYMPHONIC MASTERS EVENT:

*Sunday Afternoon, January 30, 2005 at 3:00, at Avery Fisher Hall*

*Pre-concert lecture by James Hepokoski at 1:45, in the Stanley H. Kaplan Penthouse*

**LAHTI SYMPHONY ORCHESTRA**

**OSMO VÄNSKÄ, Music Director**

**LOUIS LORTIE, Piano**

**Sibelius:** *Pohjola's Daughter* ("Pohjolan tytär"), Op. 49

**Tchaikovsky:** Piano Concerto No. 3 in E-flat major, Op. 75

**Prokofiev:** Piano Concerto No. 1 in D-flat major, Op. 10

**Sibelius:** Symphony No. 2 in D major, Op. 43

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Visit [www.lincolncenter.org](http://www.lincolncenter.org) or call (212) LINCOLN to learn about the complete Great Performers season. The web site also lists any program changes or cancellations.

- 1833** May 7: Johannes Brahms born in Hamburg, Germany, to Johann Jakob Brahms, a double bassist in the Hamburg city orchestra, and Johanna Henrico Christiana Nissan.
- 1840** Brahms begins studying pianoforte under Otto Friedrich Willibald Cossel.
- 1845** Cossel passes Brahms on to his own teacher, Eduard Marxsen, to study music theory and composition.
- 1848** Brahms makes his first public performance as a solo pianist.
- 1853** Brahms goes on a concert tour of Germany with Hungarian violinist Reményi. On his tour Brahms meets violinist Joseph Joachim in Göttingen. He also meets composer Franz Liszt in Weimar. October 31: Brahms meets composer Robert Schumann and his wife Clara in Düsseldorf. Brahms here cultivates his life-long artistic connection and kinship with Schumann and his profound romantic infatuation with Clara Schumann, 14 years his elder. Robert Schumann writes in *New Musical Review*, "A man of young blood has arrived who as a child was watched over by the graces and the heroes. His name is Johannes Brahms...he has all the external signs which declare: here is one of the chosen!"
- 1854** Begins to work for the Prince of Lippe-Detmold as director of Court Concerts and Choral Society. February: Returns to Düsseldorf when Robert Schumann has a breakdown. While living with the Schumann family he begins working on his first piano concerto.
- 1856** July 29: Robert Schumann dies.
- 1858** Piano Concerto No. 1 is completed.
- 1859** January 22: Gives the premiere of his Piano Concerto No. 1 (Op. 15) in Hanover to an unenthusiastic audience. Five days later, when he performs the piece in Leipzig, it is received with an overwhelmingly negative reaction from the audience. Brahms is not yet recognized as a composer; his reputation is as a pianist. He writes to his friend Joachim of the concert in Leipzig, "I am only experimenting and feeling my way, all the same, the hissing was rather too much!"
- 1862** September: Moves to Vienna to work as the director of the Wiener Singakademie, for whom he conducts the 1863-64 season. Meets Richard Wagner.
- 1868** Takes up permanent residency in Vienna after his tour with Joachim and Stockhausen. The tremendous success of the *Deutsches Requiem* (Op. 45) establishes Brahms as a composer, bringing him both financial stability and a strong reputation.
- 1872** February 11: Brahms' father dies. September: Accepts position as conductor of the Gesellschaft der Musikfreunde, where he stays until 1875.
- 1873** Composes Variations on a theme by Haydn (Op. 56) to great critical acclaim.
- 1875** December 30: Premiere of the Second Symphony (Op. 73) in Vienna with the conductor Hans Richter, one of the most renowned musicians of his day. The involvement of a conductor such as Richter in the performance shows how Brahms is finally celebrated as a master composer.
- 1876** November 4: Premiere of the First Symphony (Op. 68) in Karlsruhe to great acclaim. Begins composing a much discussed violin concerto (Op. 77) for his friend Joachim. Many people are skeptical of the new piece, as it is rumored to be nearly impossible to play. The conductor and pianist Hans von Bülow claims it to be a concerto "against the violin." Until the concerto's publication, Brahms and Joachim continue revisions of the work.
- 1877** The violin concerto is premiered on New Year's Day in Leipzig.
- 1883** Premiere of the Third Symphony (Op. 90) in Vienna.
- 1885** October 25: Brahms conducts the premiere of his Fourth Symphony in Meiningen. It was slow to be recognized as a masterpiece. The well-known critic Eduard Hanslick commented, "it is like a dark well; the longer we look into it, the more brightly the stars shine back."
- 1890** October: Decides to retire from conducting. He begins to destroy unfinished works and compositions but is soon persuaded to continue with his composing career by the clarinetist Richard Mühlfeld, for whom he composed some of his greatest chamber works in the following years.
- 1896** May 21: Clara Schumann dies in Bonn; June: Brahms' last composition, Choral Preludes for organ (Op. 122). September: Brahms goes to Karlsbad for treatment for liver cancer.
- 1897** April 3: Brahms dies in Vienna.

## The Classical Romantic: The Music of Johannes Brahms

### An Introduction: Reshaping Brahms' Image

by Walter Frisch

Two very different images of Brahms come down to us from the first half of the twentieth century.

Near the end of Hermann Hesse's 1927 novel *Steppenwolf*, the narrator encounters Mozart in a fantastic dream theater. The composer waves his arms to disclose a misty desert landscape in which a melancholy old man with a long beard trudges at the head of a line of ten thousand followers, all dressed in black. "Look, there's Brahms," says the fictional Mozart. "He is striving for redemption, but it will take him all his time." The narrator learns that the men in black are those who had to play all the "superfluous notes and parts" in Brahms' music. "Too thickly orchestrated," Mozart remarks. "Too much wasted material."

In 1933, six years after Hesse's novel, and in honor of the centennial of Brahms' birth, the composer Arnold Schoenberg gave a radio broadcast in Frankfurt. His remarks would later be recast as an article, "Brahms the Progressive." Schoenberg set out to demonstrate by careful analysis that, contrary to received opinion, there were no superfluous notes, no wasted material in Brahms' music. Indeed, he claimed, the taut forms, compressed melodic shapes, and complex harmonies revealed Brahms to be a master of musical economy that foreshadowed many modern compositional techniques, including Schoenberg's own.

These two contrasting viewpoints have been expressed repeatedly in one way or another since Brahms' own day. It is probably fair to say that of all the canonic composers—those select few whose works form the core of the concert and recorded repertory—Brahms' status has been the most disputed. But in the past twenty-five years or so, scholars, critics, and performers have begun to break down, or get beyond, those common perceptions. We are beginning to see a new or different Brahms.

It has long been believed that a Brahms-Wagner, or Brahms-Bruckner, dichotomy, much emphasized in the nineteenth century, represented a split between conservatism and modernism. In this view, Brahms was the reactionary classicist, the staunch upholder of tradition. Wagner and Bruckner were the forward-looking, adventurous figures. But from the social-political standpoint, exactly the opposite was true: Brahms was a modern, free thinking liberal who valued progress in culture, commerce, and technology. He welcomed inventions like the light bulb and the phonograph—and even sat down enthusiastically before an assistant of Edison's in 1889 to make one of the very first musical recordings. Brahms also allied himself with the cultivated upper middle class in Vienna, especially the prominent Jewish families like the Wittgensteins.

By contrast, Wagner and Bruckner became linked with a right-wing, regressive, anti-modern, populist (the German term was *völkisch*), and largely Catholic movement that sought to derail liberalism and return Austria to a pre-industrial state. This trend, representing what the historian Carl Schorske called "politics in a new key," led to virulent anti-Semitism, from which Brahms distanced himself, calling it "insane" and "despicable."

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Fortunately, Brahms did not live to see the first mayor of Vienna elected on an openly anti-Semitic platform, Karl Lueger, who took office in 1897, just after the composer's death.

Another newer perspective on Brahms has sought to break down the time-honored image of him as the resolutely classical or "absolute" composer who avoided any extra-musical references in his compositions. Here again Brahms was also cast as part of a binary opposition, with the romantic Liszt and the so-called New Germans, who stressed the "poetic" content of music through programs or other verbal cues.

Brahms' early piano sonatas, Opp. 1, 2, and 5, certainly follow in the footsteps of Beethoven (Op. 1 begins with an obvious reference to the "Hammerklavier" Sonata), but also contain movements based on German Romantic poetry and folk song. The Piano Trio, Op. 8, and the First Violin Sonata, Op. 78, are a kind of secret program music with their multiple allusions to Brahms' important mentors Robert and Clara Schumann and their family. Even such "public" works as the First and Fourth Symphonies are filled with references to the important musical and personal figures in Brahms' life. Brahms was hardly the purist that many have imagined.

In his day, Brahms may be said to have been especially radical—not conservative—in his attachment to early music, much of which was hardly known. Brahms' own library, now preserved at an archive in Vienna, contains more than 75 scores of Renaissance and Baroque music that the composer copied out assiduously by hand over many years. Many of Brahms' own compositions, from an early *a cappella* mass of 1856, to the passacaglia finale of his Fourth Symphony (1885), to his very last works, the Chorale Preludes for Organ, Op. 122 (1896), reveal how thoroughly steeped he was in older music. For him, it represented not a dead language, but a vibrant, essential source of creative inspiration. Brahms was also an active performer of early music. As a professional conductor, he was well ahead of his time in introducing (reluctant) Viennese audiences to choral works by Bach, Handel, Schütz, Palestrina, Gabrieli, and other composers. Brahms also worked actively alongside some of the first professional musicologists to prepare authoritative editions of these works.

Thus, over a hundred years after Brahms' death, and well into a century that even had he lived longer than his 63 years he would never have survived to see, we continue to celebrate Brahms' achievement and to view it in new lights. For the gloomy graybeard identified in Hesse's novel, redemption may have taken some time, but it is well underway.

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# Notes on the Program

by Paul Schiavo

## Violin Concerto in D major, Op. 77 (1878)

JOHANNES BRAHMS

*Born May 7, 1833, in Hamburg*

*Died April 3, 1897, in Vienna*

Of the many contradictions that marked Brahms' personality, none seems more striking or significant to the development of his music than his simultaneous need for solitude and, on the other hand, the affection, admiration, and stimulation provided by a devoted circle of friends. The composer's asocial behavior has been amply documented. He was withdrawn and often rude towards those who tried to befriend him. He never married and lived alone for most of his adult life. But at the same time, he maintained close relationships with a number of sympathetic individuals. Most of these were musicians: Clara Schumann, widow of the composer Robert Schumann and one of the great pianists of the 19th century; Theodor Billroth, an eminent surgeon, violinist, and pianist, whose artistic judgment Brahms valued highly; Elizabeth von Herzogenburg, a talented and highly cultured amateur; and, not least, Joseph Joachim, the great violinist and Brahms' oldest friend.

Joachim was by any standard an extraordinary musician. A virtuoso of the first rank, he nevertheless disdained the showy pyrotechnics of such famous 19th-century violinists as Paganini, Wieniawski, and Sarasate, preferring instead to devote himself to interpretations of the classical repertory. His own compositions were skillful works and greatly admired by his contemporaries. Brahms was an obscure young pianist and fledgling composer when he first met Joachim in 1853, but the latter quickly recognized the enormity of his gift. "I have never come across a talent like his before," Joachim wrote at the time. "He is miles ahead of me." Before long, the two had established a firm friendship based in no small part on shared musical values. Their relationship, though not always smooth, endured some 44 years until Brahms' death in 1897.

The friendship between Brahms and Joachim produced a number of tangible results, the greatest coming in 1878. In August of that year the composer, who habitually understated his creative efforts, wrote to Joachim that he was sending "a few violin passages" to try out. These "passages" proved to be the first movement and part of the finale to a concerto he had sketched during the summer. Joachim responded enthusiastically to these pages and encouraged Brahms to proceed with the work. During the next several months the two corresponded frequently and met several times to try out portions of the score as it progressed. Brahms originally planned the work to be in four movements (he would realize this unorthodox concerto format three years later in his Second Piano Concerto), but eventually discarded the two central movements in favor of what he disparaged as a "poor Adagio." By pressing Brahms to work faster than was his habit, Joachim was able to perform the Violin Concerto for the first time on New Year's Day 1879, in Leipzig.

The often-heard assertion that Brahms solicited Joachim's suggestions about the solo part only to ignore them is now known to be untrue. Brahms repeatedly asked his friend to scrutinize his work and retained some amendments while rejecting others. Joachim's most important influence on the concerto, however,

may have been more general and pervasive: in view of the esteem in which Brahms held him and the overall character of the work, it is not difficult to imagine the piece as a kind of portrait of, or homage to, the violinist.

The first movement is marked throughout by the blend of unpretentious grandeur and controlled energy established in the long orchestral exposition. Characteristically, Brahms forges each of the themes presented in this passage from several brief interlocking melodies which can expand, develop, and play off each other. The final subject, a vigorous idea colored by stern D-minor harmonies, is interrupted by the entrance of the soloist. The violin then proceeds to amplify the thematic material already presented by the orchestra and contributes an exceptionally lovely melody of its own.

The "poor Adagio" is obviously and profoundly an expression of great tenderness and affection. Brahms opens with one of his most beautiful and long-breathed melodies (it is also one of the great oboe solos in the orchestral literature), and although the music passes across more troubled thoughts in the central portion of the movement, it returns to this initial melodic impulse to recapture the peaceful vein in which it began.

The Hungarian flavor of the finale is certainly a bow to Joachim, who not only was of Hungarian background but had himself written a "Hungarian Concerto" and dedicated it to Brahms. Above all, it is the recurring principal theme of this rondo-form movement that evokes the gypsy violin style that Joachim knew and Brahms loved so well, but the intervening episodes are notable also for their energy and bravura passagework.

### **Symphony No. 1 in C minor, Op. 68 (1862-76)**

JOHANNES BRAHMS

Brahms, more than any major composer of the 19th century, had a highly informed sense of the history of music. He was a serious student of compositional practice from the Renaissance until his own time, and he collected a large library of manuscript and printed scores from all periods. While Brahms' historical interests extended as far back as the 15th century, it was the more recent classical-period heritage, and the music of Beethoven especially, that commanded his keenest attention and exercised the greatest influence on his own composition. His patient study and profound knowledge of classical forms and procedures assured his allegiance to them, and his conviction that the sonata and symphony remained vital even in an age of Romantic revolution came directly from his understanding of Beethoven's achievements in those genres.

But if his broad historical perspective equipped Brahms to carry on Beethoven's artistic legacy, it also placed a heavy burden on his shoulders. Beethoven's music served as a model but also as a daunting example. Small wonder, then, that Brahms' ambition to compose a symphony was opposed by his own sense of the gravity of the undertaking. "You have no idea," he reportedly told the conductor Hermann Levi, "what it is like to try to write a symphony while hearing the footsteps of a giant like [Beethoven] behind you."

Brahms' first symphonic essay was, in fact, begun very much in the shadow of Beethoven's Ninth Symphony, which the composer first heard in 1854. Soon afterwards he was sketching a symphony in the same key of D minor and somewhat the same spirit as Beethoven's magnum opus. Brahms' command of orchestral writing was then tenuous, however, and he abandoned



his symphony, recasting the music first as a sonata for two pianos and finally in the form we know it today, his Piano Concerto No. 1, Op. 15.

During the next two decades, Brahms brought forth no new orchestral work except two lightly scored serenades. Nevertheless, the ambition that had sparked his earlier effort never left him. By 1862 he had substantially completed the opening movement of a new symphony, which he showed to Clara Schumann, widow of composer Robert Schumann and one of Brahms' most intimate acquaintances. Completion of this work, a towering composition in C minor, proved arduous. Brahms continued to revise the score, submitting it to trusted friends for criticism and ignoring their pleas that he bring it before the public. Not until 1876 was he sufficiently satisfied with the work that he released it for performance.

It is hardly surprising that, as the symphony became known, similarities to Beethoven's Ninth were noted by many musicians. The stormy opening movement, the broad anthem-like theme of the finale, and the dramatic progression over the course of the work from struggle to exultation all have obvious precedents in Beethoven's last symphony. But such comparisons failed to recognize the uniquely Brahmsian qualities of this work. Characteristically, it was Theodore Billroth, the thoughtful physician whose friendship and musical judgment Brahms valued so highly, who perceived both the inspiration and the originality of the work. After examining the score, he wrote to the composer: "That the whole symphony has a somewhat similar emotional groundwork as the Ninth of Beethoven occurred to me in my study of it. And yet...your own artistic individuality stands out clearly." His observation remains accurate and useful more than a century later.

The first movement opens with a dramatic introduction in slow tempo. In its opening measures two melodic lines—one rising, the other descending—pull roughly at each other while timpani and bass instruments toll ominously below. A plaintive melody introduced by the oboe then leads to the main *Allegro* portion of the movement. "This is rather strong," wrote Clara Schumann in 1862, after reading through the score, "but I've grown used to it. The movement is full of beauties, the themes are treated masterfully." They are indeed. And had she seen the complete symphony at the time, Frau Schumann might have added that the sense of turmoil and conflict that fills this movement serves to prepare the composition's exultant finale.

The inner movements are less turbulent but no less moving. A feeling of almost religious serenity pervades the second, while the third is breezy and melodious. Its initial measures provide an example of Brahms' fondness for thematic relationships and symmetries: the second phrase of clarinet melody is precisely the mirror image of the first.

With the onset of the finale, Brahms returns to the drama established in the opening movement. Its initial section is shrouded in dark C-minor harmonies. Suddenly, however, a clarion horn call dispels the shadows and leads to the movement's broad principal theme. The triumphal character and anthem-like simplicity of this subject inevitably brought comparisons with the "Ode to Joy" melody in Beethoven's Ninth. Brahms dismissed these as incidental and obvious. "Any ass can see that," he reportedly exclaimed when the similarity was pointed out. His impatience is understandable: clearly of greater consequence than any superficial resemblance to Beethoven's melody is the progression of this theme to quite jubilant heights and the symphony's conclusion with a stirring coda passage, and these Brahms accomplishes in his own very convincing fashion.

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# Meet the Artists

**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 studied 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, D.C.; and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, Düsseldorfer Symphoniker, and 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.

Mr. 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, London Symphony Orchestra, National Orchestra of Madrid, and 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 and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras.

Mr. 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. Mr. 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 in summer of 2003 for five major concerts and appeared twice in the 2003–04 season, including the closing concerts of the season.

**Julia Fischer**



**Julia Fischer** has achieved critical acclaim worldwide 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 debut at Carnegie Hall is a reflection of her growing renown in the world of classical music.

The 2003–04 season included debuts with the Houston Symphony, Philadelphia Orchestra, Baltimore Symphony, Detroit Symphony, and L'Orchestre Philharmonique de Strasbourg, and tours with the

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Academy of St. Martin in the Field and the English Chamber Orchestra. She debuted with the Gewandhaus Orchestra of Leipzig and toured with them and Maestro Christoph von Dohnányi in Europe. She also returned to the Sapporo Music Festival in Japan, and her United States recital tour included performances in Chicago, Vermont, and Washington, D.C. In Europe she made 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, Orchestra della Scala, Tonhalle Orchestra in Zurich, 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 returned to the Ravinia Festival for her fourth appearance. She has appeared with Christoph Eschenbach at the Orchestre de Paris and with Eschenbach and the NDR Orchestra, with whom she also toured South America. One of the highlights of Ms. Fischer's 2002–03 season was her tour to Japan with the Bayerischer Rundfunk and 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 such internationally acclaimed conductors as Herbert Blomstedt, Marek Janowski, 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, Bayerischer Rundfunk Orchestra, Dresden Staatskapelle, and St. Petersburg Philharmonic. In the United States Ms. Fischer has performed with the Chicago Symphony, at the Hollywood Bowl and with the San Francisco Symphony; she has also appeared at the Mostly Mozart Festival, Ravinia Festival, and Japan's Sapporo Festival. In recital she has appeared at Amsterdam's Concertgebouw, the Lucerne Festival, and Paris' Salle Pleyel, as well as in San Francisco and Vancouver.

Ms. Fischer's first DVD, Vivaldi's *Four Seasons*, was released in fall 2002 to considerable critical acclaim on the Opus Arte/BBC label.

### 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 orchestra's concerts have emerged as an attraction for thousands of Dresdeners and for visitors to Dresden, often called "the metropolis on the Elbe," and "Florence on the Elbe."

The Dresden Philharmonic Orchestra is sought after on concert stages worldwide, and it has toured throughout Europe, China, Japan, Israel, South America, and the United States. The Orchestra 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. Since 1885 the then-"Gewerbehausorchester" gave full seasons of symphonic concerts in Dresden, which earned them the title "Dresden Philharmonic Orchestra" in 1915.

Historically such great composers as Brahms, Tchaikovsky, Dvořák, 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 Bülow, Anton Rubinstein, Bruno Walter, Fritz Busch, Arthur Nikisch, Hermann Sherchen, Erich Kleiber, and Willem Mengelberg.

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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, conductor laureate of the orchestra, also founded its three choirs: the Philharmonic Choir, Philharmonic Children's Choir, and Philharmonic Youth Choir in 1967.

With its famous Frauenkirche (Church of Our Lady), Zwinger, Green Vault, Semper Opera House, and Dresden Philharmonic Orchestra, to many people Dresden is first and foremost the epitome of an art and culture city. With the relocation of the chip manufacturers AMD and Infineon and of Volkswagen's Transparent Factory—producing the luxury car Phaeton—Dresden has also gained an international reputation as a high-tech location.

Initiated in 1965, **Lincoln Center's Great Performers** series offers approximately 100 classical and contemporary music performances annually. One of the largest music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, Clark Studio Theater, Stanley H. Kaplan Penthouse, and other various performance spaces throughout New York City, including the Church of St. Ignatius Loyola and John Jay College Theater. This season Great Performers expands to include presentations in the new Rose Theater at the AOL Time Warner Center at Columbus Circle. The world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists are featured in Great Performers, as well as special repertoire-focused festivals, themed series, and educational activities. During the 1998–99 season, Great Performers added a new dimension to the classical music experience through its New Visions series. In productions specially commissioned by Lincoln Center, New Visions offers innovative stage presentations and groundbreaking collaborations among the world's leading directors, choreographers, and classical performers.

**Lincoln Center for the Performing Arts (LCPA)** serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.



## Dresden Philharmonic

**Rafael Frühbeck de Burgos,**  
*Principal Conductor*

### FIRST VIOLIN

Heike Janicke, *Concertmaster*  
Prof. Wolfgang Hentrich,  
*Concertmaster*  
Siegfried Koegler  
Christoph Lindemann  
Jürgen Nollau  
Volker Karp  
Gerald Bayer  
Prof. Roland Eitrich  
Heide Schwarzbach  
Antje Bräuning  
Marcus Gottwald  
Johannes Groth  
Alexander Teichmann  
Juliane Heinze  
Uta Heinze  
Friederike Seyfert

### SECOND VIOLIN

Heiko Seifert, *Principal*  
Christoph Polonek,  
*Principal*  
Cordula Eitrich  
Günther Naumann  
Erik Kornek  
Reinhard Lohmann  
Viola Marzin  
Steffen Gaitzsch  
Dr. phil. Matthias Bettin  
Andreas Hoene  
Andrea Dittrich  
Constanze Sandmann  
Jörn Hettfleisch  
Christiane Liskowsky

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Hanno Felthaus, *Principal*  
Beate Müller  
Steffen Seifert  
Lothar Fiebiger  
Steffen Neumann  
Heiko Mürbe  
Hans-Burkart Henschke  
Andreas Kuhlmann  
Piotr Szumiel  
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Victor Meister  
Petra Willmann  
Thomas Bäß  
Rainer Promnitz  
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Rie Yamauchi-Held

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Olaf Kindel, *Principal*  
Berndt Fröhlich  
Norbert Schuster  
Bringfried Seifert  
Thilo Ermold  
Donatus Bergemann  
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### FLUTE

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Götz Bammes, *Piccolo*

### OBOE

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Stolle  
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Dittmar Trebeljahr  
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### BASSOON

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Hans-Joachim Marx,  
*Contrabassoon*

### HORN

Jörg Brüchner, *Principal*  
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### TROMBONE

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Steinkühler, *Principal*  
Dietmar Pester

### BASS TROMBONE

Peter Conrad

### TUBA

Jörg Wachsmuth

### PERCUSSION

Prof. Alexander Peter,  
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Gido Maier  
Oliver Mills

### HARP

Nora Koch

### MUSIC DIRECTOR

**DESIGNATE**  
Anselm Rose

### ADMINISTRATION

Martin Bülow

### ORCHESTRA

**SUPERVISOR**  
Matthias Albert  
Herybert Runge  
Henry Cschornack  
Dariusz Wrobel

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LINCOLN CENTER PROGRAMMING DEPARTMENT

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Hanako Yamaguchi, *Director of Music Programming*  
Jon Nakagawa, *Producer, Contemporary Programming*  
Jenneth S. Webster, *Associate Director of Programming*  
Jacques E. Boubli, *Production Manager*  
Wendy Magro, *Associate Producer, Contemporary Programming*  
Charles Cermele, *Associate Producer, Contemporary Programming*  
Steven Lankenau, *Assistant to the Vice President*  
Kate Monaghan, *Assistant Director, Programming*  
Oliver Inteworn, *Programming Associate*  
David Kincaide, *Assistant, Community Programming*  
Nancy Cross Shimmel, *Program Editor, Community Programming*

*Tour representation:*

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Karen Kloster, *Tour Coordinator*  
Nathan Scalzone, *Managerial Assistant*  
Elizabeth Ely Torres, *Program Coordinator*  
Ann Woodruff, *Tour Manager*  
Renee O'Banks, *Backstage*  
Peggy Langille, *Hotel Advance*  
Madelaine Collinson, *Conductor Driver*  
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