

November
2004

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Monday Evening, November 8, 2004, at 8:00

Pre-concert lecture by Walter Frisch at 6:45 in the Stanley H. Kaplan Penthouse

The Classical Romantic: The Music of Johannes Brahms

Dresden Philharmonic

RAFAEL FRÜHBECK DE BURGOS, *Principal Conductor*

TWYLA ROBINSON, *Soprano*

NATHAN GUNN, *Baritone*

WESTMINSTER SYMPHONIC CHOIR

ANDREW MEGILL, *Director*

JOHANNES BRAHMS

Ein deutsches Requiem ("A German Requiem"), Op. 45
(1865–68)

Chor: Selig sind, die da Leid tragen

Chor: Denn alles Fleisch es ist wie Gras

Chor mit Baritonsolo: Herr, lehre doch mich

Chor: Wie lieblich sind deine Wohnungen

Chor mit Sopransolo: Ihr habt nun Traurigkeit

Chor mit Baritonsolo: Denn wir haben hie keine bleibende Statt

Chor: Selig sind die Toten

*This program is approximately 70 minutes long and
will be performed without intermission.*

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Avery Fisher Hall

PROGRAM

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UPCOMING BRAHMS FESTIVAL EVENT:

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

WHAT MAKES IT GREAT?: ART OF THE SONG

ROB KAPILOW, Host

CHRISTÒPHEREN 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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BRAHMS CHRONOLOGY

- 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

Ein deutsches Requiem ("A German Requiem"), Op. 45 (1865–68)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg

Died April 3, 1897, in Vienna

Brahms' *A German Requiem*—and particularly its first performance, which occurred on April 10, 1868—marked a turning point in the career of a composer who would go on to become one of the dominant musical figures of the late 19th century. Prior to the unveiling of this work, Brahms had been a promising young musician whose potential remained uncertain and unrealized. In its wake, he stood in the front rank of contemporary composers. The work and its premiere, which proved one of his greatest public triumphs, also constituted a watershed in Brahms' personal life. The composer's previous dozen years had been filled with disappointment: the mental collapse and eventual death of his friend and champion Robert Schumann, as well as the strain Brahms experienced as a result of his attraction to Schumann's wife, Clara; the disastrous reception of Brahms' Piano Concerto in D minor at its premiere in January, 1859; and finally the rejection by his native city of Hamburg of his application for the post of director of the local Singakademie (civic chorus) and Philharmonic Orchestra.

Brahms had largely withdrawn from public view following these setbacks, devoting his compositional energies to the more intimate forms of song and chamber music. But he conducted a women's chorus for several years in Hamburg, and in 1863 he received the position of leader of the Wiener Singakademie, an important Viennese vocal ensemble. The resulting experience with the choral repertory, as well as the more sympathetic atmosphere he found in Vienna, gave Brahms the practical and social confidence to attempt once again the composition of a large-scale work intended for a major public performance. Work on the Requiem occupied Brahms through much of 1865 and 1866. During this time, he repeatedly submitted portions of the score to Eduard Marxsen, the composition teacher of his youth, soliciting advice from this trusted mentor.

Brahms also showed the work-in-progress to other musicians. One was Karl Reinthaler, director of music at the Bremen cathedral, who in October 1867 wrote to Brahms, offering his ensemble and church for a performance on Good Friday the following year. Reinthaler wanted Brahms to expand the work and give it a more conventionally theological slant. "From a Christian perspective," Reinthaler argued, "it lacks the point around which everything rotates, namely the saving death of the Lord." Brahms politely declined this suggestion but accepted Reinthaler's offer for a performance in Bremen. Meanwhile, he arranged for three of the work's movements had been tried out in Vienna on December 1, 1867.

Friends and acquaintances of the composer from all over Germany and Austria came to the Bremen cathedral to hear the nominal premiere of *Ein deutsches Requiem* on Good Friday, 1868. Brahms' father traveled from Hamburg, old and valued musical colleagues such as Clara Schumann and the violinist Joseph Joachim also attended, and the women's choir that Brahms had conducted years earlier in Hamburg arrived to assist in the performance. It is not surprising, therefore, that a certain sense of intimacy attended the

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event. Members of the audience, moved by the music and by their familiarity with the composer, wept openly at various points, and the work's conclusion prompted an outpouring of enthusiasm that reflected personal affection as much as artistic admiration. The success of the piece established Brahms almost overnight as one of the most prominent composers in Europe. Following a visit to his mother's grave later in the year, Brahms added one last movement to the score. The full version of the work as we know it today was heard for the first time at the Leipzig Gewandhaus in February 1868.

While most of the composition of *Ein deutsches Requiem* dates from the mid-1860s, the genesis of the piece can be traced back more than a decade prior to its premiere. Shortly after the death of his mentor and early champion, Robert Schumann, in 1856, Brahms had reworked a discarded slow movement of his D-minor Piano Concerto into a choral setting of *Denn alles Fleisch es ist wie Gras*, which eventually became the second movement of the *Requiem*. It was, however, the passing of Brahms' mother, in February 1865, that provided the impetus for a larger work. The loss of this closest member of his family deeply affected the composer, and it seems that he could assuage his grief only by throwing himself into a project concerned with facing death and, ultimately, overcoming it. At first the new work assumed the form of a four-movement cantata centered around the choral piece he had composed as a memorial to Schumann. The decision to base this work on biblical texts in German followed the example of J.S. Bach's church cantatas, which Brahms revered and performed frequently in his capacity as choral conductor. But the conception of a German Mass, which Brahms' eventual title for his composition explicitly suggested, was something more unusual. True, there were precedents for this in Schubert's *German Mass*, D.872, and Schumann's unusual and highly Romantic *Requiem for Mignon*, which Brahms directed in his very first Vienna concert with the Vienna Singakademie, in 1863. Still, in its final seven-movement form, *Ein deutsches Requiem* proved quite original in both its text and music.

Despite its name, this work is not a Requiem Mass in a proper sense of that term, since its words are taken from the scriptures rather than the Latin liturgy of the Mass for the Dead, which provides the text for the requiems of Mozart, Berlioz, Fauré, Verdi, and other composers. Brahms felt little sympathy for organized religion, and he answered Reinthaler's plea that he make the work more specifically Christian in character by declaring that he considered the composition a "human" ("menschen") requiem. And so, instead of liturgical verses, Brahms carefully selected passages from the Old and New Testaments, arranging them so that each movement would have a very specific emotional character and contribute to the overall dramatic shape of his work. This shape can be compared to a Gothic arch: the first and final movements resemble each other in tone, as do the second and sixth, and the third and fifth movements; the fourth movement acts as a keystone, crowning the arch and unifying the entire structure.

In the first movement, *Selig sind, die da Leid tragen* ("Blessed are they that mourn"), Brahms achieves a remarkably dark tone color by emphasizing the sound of the low strings. (The violin section is silent during this portion of the work, an unusual detail of orchestration Brahms had used earlier in his A-major Serenade for chamber orchestra, Op. 16.) Two texts are combined here: a short passage from *Matthew*, followed by a longer one from Psalm 126. The second movement is the one Brahms originally conceived as part of his early Piano Concerto and subsequently rescored as an elegy for Robert Schumann. Its tempo indication reads "Slow, in the manner of a march," and the music of the

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opening section does indeed suggest a funeral procession, albeit one in three-quarter time. Its tone matches perfectly the fragment from *1 Peter* (1:24): "Thus all flesh is like grass, and the glory of man as the flower of grass." This music frames a more hopeful middle section based on Psalm 126, and the movement closes with a long, triumphant vision of salvation.

An anguished plea for guidance that alternates between baritone soloist and the full chorus provides the subject of the third movement, *Herr, lehre doch mich* ("Lord, make me to know"). The mood turns to hope on the line *Ich hoffe auf dich* ("My hope is in Thee"), leading to the spirited double fugue of the conclusion. Here Brahms masterfully develops and combines a pair of striking subjects, one announced by the chorus, the other by the violins.

The fourth movement, *Wie lieblich sind deine Wohnungen* ("How amiable are Thy tabernacles"), is a serene song for the chorus. Brahms' refrain from using soloists in this touching music provides a well-considered contrast with both the previous movement and the succeeding one, which features solo soprano. It was the latter movement, *Ihr habt nun Traurigkeit* ("And ye now therefore have sorrow"), that Brahms composed after the Bremen premiere. With the addition of this consolatory song, set to texts from *John*, *Isaiab*, and *Ecclesiastes*, Brahms evidently speaks of the loss of his mother.

Visions of the Last Judgment form a central part of the traditional Mass for the Dead, and Brahms upholds this tradition in the sixth movement. Following a brief choral introduction, with text from *Hebrews* 13:14, the baritone soloist introduces the passage from *Corinthians* relating Saint Paul's vision of the final day, *Siehe, ich sage euch ein Geheimnis* ("Behold, I show you a mystery"). And at the words *zu der Zeit der letzten Posaune* ("At the last trumpet"), hell vividly breaks loose, as swirling figures in the violins and demonic outbursts from the brass accompany Paul's vision. Many listeners will recall that Handel set this same text in his *Messiah*, but the propulsive rhythms Brahms employs here create a more visceral effect than that composer's stylized representation. Brahms concludes this sixth movement, as he had the third, with a magnificent fugal passage, this time to the comforting verses that begin *Tod, wo ist dein Stachel?* ("O death, where is thy sting?").

The final movement of *Ein deutsches Requiem* commences with the same sort of subdued harmonies and instrumentation that began the opening chorus. The words, too, are similar, and the melody introduced by the sopranos closely resembles one heard in the first movement. The resulting musical symmetry underscores a similarity of feeling between the initial and closing sections of *Ein deutsches Requiem*. Peace and resignation in the face of death—the beginning is the end. As if to confirm beyond question this sense of coming full circle, Brahms concludes his final movement as he did the first, with beautiful harp arpeggios accompanying reassuring music sung by the full chorus.

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Ein deutsches Requiem, Op. 45

**Chor: Selig sind, die da Leid
tragen**

Text: Matthew 5:4, Psalms 126:5-6

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen, werden mit
Freuden ernten.
Sie gehen hin und weinen und
tragen edlen Samen, und kom-
men mit Freuden und bringen
ihre Garben.

**Chor: Denn alles Fleisch es ist wie
Gras**

*Text: 1 Peter 1:24-25, James 5:7,
Isaiah 35:10*

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des
Menschen wie des Grases
Blumen. Das Gras ist verdorret
und die Blume abgefallen.
So seid nun geduldig, lieben
Brüder, bis auf die Zukunft des
Herrn. Siehe, ein Ackermann
wartet auf die köstliche Frucht
der Erde und ist geduldig
darüber, bis er empfahe den
Morgenregen und Abendregen.
So seid geduldig. Denn alles Fleisch
es ist wie Gras und alle Herrlich-
keit des Menschen wie des Grases
Blumen. Das Gras ist verdorret
und die Blume abgefallen.
Aber des Herrn Wort bleibet in
Ewigkeit.
Die Erlöseten des Herrn werden
wieder kommen, und gen Zion
kommen mit Jauchzen; Freude,
ewige Freude wird über ihrem
Haupte sein; Freude und Wonne
werden sie ergreifen und Schmerz
und Seufzen wird weg müssen.

A German Requiem

**Chorus: Blessed Are They That
Mourn**

Blessed are they that mourn; for
they shall be comforted.
They that sow in tears shall reap
in joy.
He that goeth forth and weepeth,
bearing precious seed, shall doubt-
less come again with rejoicing,
bringing his sheaves with him.

Chorus: For All Flesh Is As Grass

For all flesh is as grass, and all the
glory of man as the flower of
grass. The grass withereth, and
the flower thereof falleth away.
Be patient therefore, brethren,
unto the coming of the Lord.
Behold, the husbandmen wait-
eth for the precious fruit of the
earth, and hath long patience for
it, until he receive the early and
latter rain.
Behold, all flesh is as the grass, and
all the goodliness of man is as
the flower of grass. The grass
with'reth, and the flower thereof
decayeth.
But the word of the Lord endureth
for ever.
And the ransomed of the Lord
shall return, and come to Zion
with songs and everlasting
joy upon their heads: they shall
obtain joy and gladness, and
sorrow and sighing shall flee
away.

(Please do not turn the page until the completion of the movement.)

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Chor mit Baritonsolo:

Herr, lehre doch mich

Text: Psalms 39:5–8, Wisdom 3:1

Herr, lehre doch mich, daß ein
Ende mit mir haben muß, und
mein Leben ein Ziel hat, und
ich davon muß.

Siehe, meine Tage sind einer Hand
breit vor dir, und mein Leben ist
wie nichts vor dir.

Ach, wie gar nichts sind alle
Menschen, die doch so sicher
leben. Sie gehen daher wie ein
Schemen, und machen ihnen viel
vergebliche Unruhe; sie sammeln
und wissen nicht wer es kriegen
wird.

Nun, Herr, wess soll ich mich
trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in
Gottes Hand und keine Qual
rühret sie an.

Chor: Wie lieblich sind deine Wohnungen

Text: Psalms 84:2–3, 5

Wie lieblich sind deine
Wohnungen, Herr Zebaoth!
Meine Seele verlanget und sehnet
sich nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich in
dem lebendigen Gott.

Wohl denen, die in deinem Hause
wohnen, die loben dich
immerdar.

Chor mit Sopransolo: Ihr habt nun Traurigkeit

Text: John 16:22, Isaiah 66:13,
Ecclesiastes 51:35

Ihr habt nun Traurigkeit; aber ich
will euch wieder sehen, und euer
Herz soll sich freuen, und eure
Freude soll niemand von euch
nehmen.

Sehet mich an: Ich habe eine kleine
Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.

Ich will euch trösten, wie Einen
seine Mutter tröstet.

Chorus with Baritone Solo:

Lord, Make Me to Know

Lord, make me to know mine end,
and the measure of my days,
what it is: that I may know how
frail I am.

Behold, thou hast made my days as
an handbreadth; and mine age is
as nothing before thee.

Surely every man walketh in a vain
shew: surely they are disquieted
in vain: he heapeth up riches,
and knoweth not who shall
gather them.

And now, Lord, what wait I for?
My hope is in thee.

But the souls of the righteous are
in the hand of God, and there
shall no torment touch them.

Chorus: How Amiable Are Thy Tabernacles

How amiable are thy tabernacles, O
Lord of hosts!

My soul longeth, yea, even fainteth
for the courts of the Lord: my
heart and my flesh crieth out for
the living God.

Blessed are they that dwell in thy
house: they will be still praising
thee.

Chorus with Soprano Solo: And Ye Now Therefore Have Sorrow

And ye now therefore have sorrow;
but I will see you again, and
your heart shall rejoice, and your
joy no man taketh from you.

Ye see how for a little while I labor
and toil, yet have I found much
rest.

As one whom his mother com-
forteth, so will I comfort you.

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**Chor mit Baritonsolo: Denn wir
haben hie keine bleibende Statt**

Text: Hebrews 13:14, I Corinthians
15:51–55, Revelation 4:11

Denn wir haben hie keine
bleibende Statt, sondern die
zukünftige suchen wir.

Siehe, ich sage euch ein
Geheimnis: Wir werden nicht
alle entschlafen, wir werden aber
alle verwandelt werden; und das-
selbige plötzlich, in einem
Augenblick, zu der Zeit der let-
zten Posaune. Denn es wird die
Posaune schallen, und die Toten
werden auferstehen unverwes-
lich, und wir werden verwandelt
werden. Dann wird erfüllet wer-
den das Wort, das geschrieben
steht: Der Tod is verschlungen in
den Sieg. Tod, wo ist dein
Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft, denn
du hast alle Dinge geschaffen, und
durch deinen Willen haben sie das
Wesen und sind geschaffen.

**Chor: Selig sind die Toten, die in
dem Herrn sterben**

Text: Revelation 14:13

Selig sind die Toten, die in dem
Herrn sterben, von nun an. Ja,
der Geist spricht, daß sie ruhen
von ihrer Arbeit; denn ihre
Werke folgen ihnen nach.

**Chorus with Baritone Solo: For Here
Have We No Continuing City**

For here have we no continuing
city, but we seek one to come.

Behold, I shew you a mystery; We
shall not all sleep, but we shall
all be changed. In a moment, in
the twinkling of an eye, at the
last trump: for the trumpet shall
sound, and the dead shall be
raised incorruptible, and we
shall be changed. Then shall
be brought to pass the saying
that is written, Death is
swallowed up in victory.

O death, where is thy sting? O
grave, where is thy victory?
Thou art worthy, O Lord, to
receive glory and honor and
power: for thou hast created all
things, and for thy pleasure they
are and were created.

**Chorus: Blessed Are the Dead
Which Die in the Lord**

Blessed are the dead which die in
the Lord from henceforth: Yea,
saith the Spirit, that they may
rest from their labors; and their
works do follow them.

(Please do not turn the page until the completion of the movement.)

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.

Twyla Robinson



Soprano **Twyla Robinson** is a winner of the 2002 Metropolitan Opera National Council Auditions. She also received first prize in the 2001 *Competizione dell'Opera* in Dresden and in the 2002 MacAllister Competition. Her other honors include an Adler Fellowship with San Francisco Opera and a career development grant from the Merola Opera Program. In 2003 she was invited to perform at the White House Christmas tree-lighting ceremony, which was broadcast on national television.

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Ms. Robinson's 2004–05 season features debut engagements with symphony orchestras in the United States and Europe. She joins the West German Radio Orchestra and Semyon Bychkov for concert performances of Strauss' *Elektra* and *Daphne*, which are both being recorded for release on Decca Records; she returns to the Houston Symphony to sing Mahler's *Das klagende Lied* and to the Atlanta Symphony for Handel's *Messiah*; and she sings Mahler's Symphony No. 4 with the Baltimore Symphony under Yuri Temirkanov, followed by the world premiere of Gil Shohat's *The Songs of Bathsheba* with the Milwaukee Symphony and John Nelson. In the spring she sings recitals at London's Wigmore Hall and University of Denver's Newman Center; she also joins the Choral Arts Society of Washington, D.C. in Brahms' *German Requiem*, and concludes her season with several performances of Beethoven's Symphony No. 9 with the San Francisco Symphony under Michael Tilson Thomas.

Ms. Robinson's 2003–04 season included performances with several American symphony orchestras. She made her debut with the Cleveland Orchestra as the Fourth Maid in *Elektra* under the direction of Franz Welser-Möst, and with the Los Angeles Philharmonic as a Flower Maiden in *Parsifal*, conducted by Pierre Boulez. She was soprano soloist in the *German Requiem* with the Modesto Symphony, Strauss' *Four Last Songs* with the Quad City Symphony, a Beethoven program with the Florida West Coast Symphony, and Britten's *War Requiem* with the symphonies of Houston and Nashville. In the summer she returned to the Cleveland Orchestra for performances of Verdi's *Requiem* and, at the Blossom Music Festival, Beethoven's Symphony No. 9.

The same season featured Ms. Robinson's European debut with Lisbon's Gulbenkian Orchestra and John Nelson in Schumann's *Scenes from Goethe's Faust*; she also returned to Florida Grand Opera to sing Donna Anna in *Don Giovanni* and to San Francisco Opera as First Lady in *Die Zauberflöte*. With Boston Baroque she sang the title role in Handel's *Alcina* and made her Carnegie Hall debut on February 1, 2004, when she joined Marilyn Horne and other world-renowned artists in a gala concert celebrating the venerable mezzo-soprano's 70th birthday.

During the 2002–03 season Ms. Robinson established herself as a highly praised orchestral soloist: she appeared twice with the Atlanta Symphony—first in Beethoven's *Christ on the Mount of Olives* conducted by Nicholas McGegan, followed by Mozart's *Coronation Mass* with Donald Runnicles; she sang Nielsen's Symphony No. 3 with the San Francisco Symphony and *Elijah* with the Oakland East Bay Symphony; made her debut with New York City Opera as Donna Anna, and with Florida Grand Opera as Arminda in *La finta giardiniera* and the Countess in *Le nozze di Figaro*; and sang Mahler's *Des Knaben Wunderhorn* as part of San Francisco Opera's Song Recital series, followed by four solo recitals under the auspices of the Marilyn Horne Foundation, including her New York-recital debut at Merkin Concert Hall.

She made her professional debut in 2000 as First Lady in *Die Zauberflöte* with San Francisco Opera. As an Adler Fellow with that company Ms. Robinson appeared as Giunone in *La Calisto*, as Lady Billows in *Albert Herring*, and on the 2001 Schwabacher Debut Recital series. She was the only Adler Fellow to perform as a featured soloist on Lotfi Mansouri's Farewell Gala. Her other operatic credits include Donna Elvira in *Don Giovanni*, Fiordiligi in *Così fan tutte*, Alice Ford in *Falstaff*, and the title roles in *Arabella* and *Susannah*. Her extensive concert repertoire includes Barber's *Knoxville: Summer of 1915*; Mahler's Symphonies No. 2, 4, and 8; Mozart's *Requiem* and

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Mass in C minor; Honegger's *Le roi David*; and Beethoven's *Missa solemnis* and Symphony No. 9.

Ms. Robinson is a native of Baton Rouge, Louisiana. She graduated from Centenary College of Louisiana with a bachelor of music degree and from Indiana University with a master of music in vocal performance. Ms. Robinson is a Marilyn Horne Foundation recitalist.

Nathan Gunn



Nathan Gunn is recognized as one of America's most exciting young baritones. He has appeared in many of world's most prestigious opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, Seattle Opera, Houston Grand Opera, Dallas Opera, Opera Company of Philadelphia, Mostly Mozart Festival, Royal Opera House (Covent Garden), Paris Opera, Glyndebourne Festival, and la Monnaie in Brussels. His many roles include the title role in *Billy Budd*, Guglielmo in *Così fan tutte*, Figaro in *Il barbiere di Siviglia*, Marcello in *La bohème*, Harlekin in *Ariadne auf Naxos*, Papageno in *Die Zauberflöte*, Zurga in *The Pearl Fishers*, Prince Andrei in *War and Peace*, and the title role in *Hamlet*.

This season Mr. Gunn makes his debut at the Bayerische Staatsoper as Billy Budd and returns to the Seattle Opera as Riolo in *Florença en el Amazonas* and to the San Francisco Opera as Billy Budd. Equally at home on the concert platform, Mr. Gunn has appeared with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, London Symphony Orchestra, and Rotterdam Symphony Orchestra.

Mr. Gunn's first recital disc, *American Anthem*, was released on EMI and includes the works of exciting young American songwriters as well as traditional American folk songs. A frequent recitalist, Mr. Gunn was featured in John Wustman's seven-year series, *The Songs of Franz Schubert*, which concluded in 1997 on the 200th anniversary of Franz Schubert's birth and included performances of *Die schöne Müllerin* and *Winterreise*. He has also been presented in recital by Lincoln Center's Art of the Song series in Alice Tully Hall, Weill Recital Hall at Carnegie Hall, the 92nd Street Y, Wigmore Hall in London, Théâtre Royal de la Monnaie in Brussels, Cal Performances at Berkeley, the Schubert Club, Philadelphia Chamber Music Society, Vanderbilt University, and the University of Chicago. This season Mr. Gunn appears in the main hall series at the Krannert Center and has plans for another American recital tour in the spring.

An alumnus of the Metropolitan Opera's Lindemann Young Artists Program, Mr. Gunn is also the winner of the 1994 Metropolitan Opera National Council Competition, the 1998 ARIA Award, and a 1997 Tucker Foundation Career Grant. He received his bachelor's degree in music from the University of Illinois, where he studied with Professor Emeritus William Miller and Professor John Wustman.

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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 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. 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.

Westminster Symphonic Choir

Composed of upper-class and graduate students at Rider University's Westminster Choir College, the **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally known conductor of the last 75 years. Recognized as one of the world's leading choral ensembles, the choir has sung more than 300 performances with the New York Philharmonic alone.

In addition to this performance of Brahms' *Ein deutsches Requiem* with the Dresden Philharmonic, the choir's 2004–05 season includes performances of the same work with the New Jersey Symphony Orchestra, conducted by Neeme Järvi. With the New York Philharmonic it will perform Handel's *Messiah*, conducted by Alan Gilbert; Ravel's *Daphnis et Chloë*, conducted by Lorin Maazel; and Berlioz's *La damnation de Faust*, conducted by

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Charles Dutoit. It will also perform *Daphnis et Chloë* with the Princeton Symphony Orchestra, conducted by Mark Laycock.

Its 2003–04 season included performances of Beethoven's Symphony No. 9 with the New York Philharmonic, conducted by Lorin Maazel; *Sara la Baigneuse, Tristia, La captive*, and *Herminie* by Berlioz with the New York Philharmonic, conducted by Sir Colin Davis; Bartók's *Miraculous Mandarin* and Wagner's *Parsifal* (Act II) with the Cleveland Orchestra, conducted by Pierre Boulez; Beethoven's *Missa solemnis* with the Westminster Festival Orchestra, conducted by Joseph Flummerfelt; and Bernstein's *Candide* (concert version) with the New York Philharmonic, conducted by Marin Alsop.

Forty members of the Westminster Symphonic Choir are selected every year for the Westminster Choir, which has been the chorus-in-residence for the Spoleto Festival U.S.A. since 1977. Its most recent recording is *Heaven to Earth*, recorded with conductor laureate Joseph Flummerfelt and released on the AVIE label. The Choir was prepared for this performance by Andrew Megill, associate professor of conducting. Its accompanist is Nancianne Parrella. Westminster Choir College is one of four colleges of Rider University, whose main campus is in Lawrenceville, New Jersey. A professional college of music with a unique choral emphasis, Westminster prepares students at the undergraduate and graduate levels for careers in teaching, sacred music, and performance.

Andrew Megill Andrew Megill is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from Renaissance music to newly commissioned works.

As associate conductor of the Westminster Symphonic Choir for more than ten years, he has assisted Maestro Joseph Flummerfelt in preparing the Westminster Symphonic Choir for dozens of performances and recordings of choral-orchestral works with the world's leading orchestras, including the Berlin Philharmonic, New York Philharmonic, New Jersey Symphony, Royal Concertgebouw Orchestra of Amsterdam, and Philadelphia Orchestra, under such conductors as Claudio Abbado, Riccardo Chailly, Colin Davis, Lorin Maazel, Zdenek Macal, Kurt Masur, Wolfgang Sawallisch, and Robert Shaw.

Mr. Megill has prepared choruses for performances and recordings for many of America's leading orchestras, including the Cleveland Orchestra, conducted by Pierre Boulez; American Symphony Orchestra, conducted by Leon Botstein; National Symphony Orchestra, conducted by Zdenek Macal; American Composers Orchestra, conducted by Dennis Russell Davies; Mark Morris Dance Group, conducted by Jane Glover and Craig Smith; and the Spoleto Festival Orchestra, conducted by Joseph Flummerfelt.

For the past 11 years Mr. Megill has been chorusmaster at the Spoleto Festival USA. He has also conducted the Spoleto Festival Orchestra in a concert of works by Tippett, Ives, and Britten.

Mr. Megill is conductor of Westminster's early music ensemble, Westminster Kantorei, which debuted in October 2004 with a performance of Heinrich Schütz's extraordinary *Musikalische Exequien*, along with works by Bach and Telemann. Since 1989 he has served as artistic director of Fuma Sacra, Westminster's ensemble-in-residence. Mr. Megill's performances with Fuma Sacra of the music of J. S. Bach have been particularly admired. He is music director of the Westminster Bach Festival and has guest conducted Bach festivals in Dublin, Princeton, and Westfield, New Jersey.

Andrew Megill also serves as music director of the Masterwork Chorus and Orchestra, one of New Jersey's most highly regarded volunteer choirs. He

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has led Masterwork in dozens of performances of the great choral-orchestral works throughout New Jersey and New York, including performances in Carnegie and Avery Fisher Halls.

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.

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Dresden Philharmonic

Rafael Frühbeck de Burgos,
Principal Conductor

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Concertmaster
Siegfried Koegler
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Marcus Gottwald
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Alexander Teichmann
Juliane Heinze
Uta Heinze
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Heiko Seifert, *Principal*
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Victor Meister
Petra Willmann
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Rainer Promnitz
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Clemens Krieger
Daniel Thiele
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Olaf Kindel, *Principal*
Berndt Fröhlich
Norbert Schuster
Bringfried Seifert
Thilo Ermold
Donatus Bergemann
Matthias Bohrig

FLUTE

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Mareike Thrun
Birgit Bromberger
Götz Bammes, *Piccolo*

OBOE

Johannes Pfeiffer, *Principal*
Norma Undine Röhner-
Stolle
Guido Titze
Jens Prasse

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Löchner, *Principal*
Fabian Dirr, *Principal*
Henry Philipp
Dittmar Trebeljahr
Klaus Jopp

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Joachim Huschke, *Principal*
Robert-Christian Schuster
Hans-Joachim Marx,
Contrabassoon

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Steinkühler, *Principal*
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Westminster Symphonic Choir

Andrew Megill,
Conductor

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Andrea Blough
Laura Carr
Jessica Champion
Eungkyung Chang
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Caitlyn Cogger
Kathleen Comstock
Dyan Conklin
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Deanna Davis
Cassandra Douglas
Mary Evans
Julia Fernandez
Rebecca Fetrow
Dana Fiero
Suzanne Gerace
Shannon Gray
Rhonna Guglielmetti
Carter Hallett
Diana Jelmini
Kera Jewett
Shihyun Kang
Min-Jin Kim
Candace Lake
Janet Low
Amanda Lee
Erin Levine
Rebecca Martin
Rose McCathran
Heidi Morgan
Kathleen Muca
Amelia Nagoski
Jocelyn Nordstrom
Tara O'Connor
Jessica Orr
Sarah Polan
Eugenia Schneider
Amy Shortt
Mandy St. Pierre
Kathryn Stewart
Jessica Tomsko
Eunice Tong
Bethany Trainer
Meghan Troxel
Kathryn Tupper
Yuko Uehara
Deborah Williams
Carolyn Winkler

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Tamam Ferreira
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Kareen Foster
Erika Hebert
Erika Hennings
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Shannon Hunt
Su Jin Hwang
Collette Jackson-
Belle
Yu-Hui Jen
Meegan Jesse
Maia Judd
Amanda Kaplan
Heather Kayan
Elizabeth Kenny
Farah Kidwai
Mimi Kim
Ashley Kirpan
Lindsay Kopp
Seong Hye Lee
Meredith Lowden
Allegra Martin
Sarah Materniak
Melissa McCaughey
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Jenna Lee Moore
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Angela Peterson
Brittany Peterson
Tatiana Plotnikoff
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Michelle Repella
Jeeun Ryu
Emily Sensenbach
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Hye-Hyun Sung
Darci Van Vlerah
Helen Vassallo
Nicole Young

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Mark Barcia
Steven Brennfleck
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Andrew Fleser
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Andrew H. Yeargin
Bryan Zaros

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Bernarducci
James Byrne
Daniel Cameron
Devin Carr
Jeffrey DiLucca
James Doulgas
Andrew Finck
David Fitzpatrick
Jeffrey Gavett
Jeremy Goldovitz
Aaron Green
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