

145th Anniversary Season

145TH WORCESTER MUSIC FESTIVAL
26TH INTERNATIONAL ARTISTS SERIES
10TH MASS JAZZ FESTIVAL



Music Worcester
2004-2005 SEASON

Inc.

MUSIC WORCESTER PRESENTS

The 2004-2005 Season

145TH WORCESTER MUSIC FESTIVAL
26TH INTERNATIONAL ARTISTS SERIES
10TH MASS JAZZ FESTIVAL

2004

- October 18 *Opening Night* Warsaw Philharmonic
Antoni Wit, Conductor
Olga Kern, Pianist
Sponsor: The Music Guild
- October 23 Luxembourg Philharmonic
Bramwell Tovey, Music Director
Evelyn Glennie, Percussionist
Sponsor: Fleet
- October 30 The Ahn Trio
Lucia Ahn, Piano; Angella Ahn, Violin;
Maria Ahn, Cello
Media Sponsor: Telegram & Gazette
- November 6 Masterpieces From The British Isles
The Worcester Chorus and
Instrumental Ensemble
Media Sponsor: WCRN
- November 9 Dresden Philharmonic
Rafael Frühbeck de Burgos, Principal
Conductor; Julia Fischer, Violin
Sponsor: Fallon Foundation
- November 16 Virsky Ukrainian National Dance Company
And Folk Musicians
Media Sponsor: WSRS/WTAG
- November 29 Boys Choir Of Harlem
Special Holiday Concert
Sponsor: Sovereign Bank
Media Sponsor: Worcester Magazine
- December 4 Handel's Messiah
A 105-year Worcester tradition
The Worcester Chorus and Worcester
Symphony Orchestra
Media Sponsors: WCRN, Worcester
Business Journal

2005

- January 21 Jazz Goes To Church
Kendrick Oliver and the New Life Jazz
Orchestra
Cyrus Chestnut, Pianist;
Kevin Mahogany, Vocalist
Sponsor: Fleet Media Sponsor:
Worcester Magazine

- January 26 Debussy String Quartet
Christopher Collette & Anne Menier,
Violins; Vincent Deprecq, Viola;
Yarnick Callier, Cello
Media Sponsor: Telegram & Gazette
- February 22 Venice Baroque Orchestra
Andrea Marcon, Director; Katia & Marielle
Labèque, Duo Pianists
Media Sponsor: Worcester Magazine
- February 28 Deutsche Philharmonie
Theodore Kuchar, Guest Conductor; Fabio
Bidini, Pianist
Sponsor: Banknorth
- March 11 John Pizzarelli Trio And Ensemble
Sponsor: Flagship Bank
- March 14 China Philharmonic Orchestra
Long Yu, Artistic Director/Conductor
Sponsor: Worcester Cultural Council
- April 5 National Acrobats Of Taiwan
Lo Jih-Hung, Artistic Director
Sponsor: Unum Provident
Media Sponsors: Worcester Magazine,
WSRS/WTAG
- April 10 Musical Interlude For A Spring Afternoon -
The Worcester Chorus And Instrumental
Ensemble
Dr. Gerald Mack, Music Director
- April 15 Borodin String Quartet
60th Anniversary Season
Media Sponsor: Telegram & Gazette
- April 30 A Special Evening With Marvin Hamlisch
Sponsor: Fleet
Media Sponsor: WCRN
- June 4 In The Sunlight And Shadow: Folk Songs
And Spirituals
The Worcester Chorus and Instrumental
Ensemble
Media Sponsor: WCRN

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Music Worcester, Inc. presents
145th Worcester Music Festival

Tuesday, November 9, 2004

DRESDEN PHILHARMONIC
RAFAEL FRÜHBECK DE BURGOS
Principal Conductor

JULIA FISCHER, Violin

Finlandia, Op. 26

Jean Sibelius
(1865-1957)

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

Johannes Brahms
(1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Julia Fischer, violin

Intermission

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven
(1770-1827)

Poco sostenuto - Vivace
Allegretto
Scherzo: Presto
Allegro con brio

Concert Sponsor:

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Program subject to change

*The Orchestra's 2004 tour is sponsored by the Association of Friends and Patrons of the
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Notes

JEAN SIBELIUS

Finlandia, Op. 26

Early in his life Sibelius manifested an interest in music; he actually began composing before having received any instruction in music theory. After studying piano and violin, he made a definite decision in his twentieth year to become a composer. He studied in Helsinki and later in Berlin, returning to Finland in 1899. It was at this time that he received a monetary grant from the Finnish state that enabled him to devote his entire creative endeavors to composition.

Having styled himself "a dreamer and poet of nature," Sibelius came to carve for himself a special place in the development of Scandinavian music, with his native Finland dominating the genre. His works reveal a close identity with Finnish nationalism and his inspiration often came from Norse mythology and the Scandinavian naturalist poets. Indeed, one would be hard pressed to find one of his work that is not characterized by the typical "Sibelius sound," where scenery and deed alternate in shifting blends of tone, often combining the qualities of picture and story.

Shortly after his return to Finland in 1899, Sibelius began work on composing music for a series of tableaux that illustrated great episodes of Finland's past. The series was presented as part of the Press Celebrations in November of that year in an effort to support the resistance of Russian efforts to subjugate the country. The final movement, *Finland awakes* proved to be a stirring patriotic finale. Thus inspired, Sibelius expanded on the movement and worked it into a tone poem originally *Impromptu*, but eventually called *Finlandia*. It was premiered by the Helsinki Philharmonic on July 2, 1900. The work became such a rallying cry to Finnish nationalists that it was banned by the Czarist government in 1917.

The work opens with angry, growling chords in the brass, followed by a hymn-like section for the woodwinds. As the work progresses, it builds feelings of hope and jubilation culminating in a fiercely nationalistic hymn that brings tears to the eyes of the people of Finland. This final melody has often been compared to the rousing melody of Holst's *Jupiter* from *The Planets*. © 2004 Columbia Artists Management LLC

- Elizabeth Ely Torres

JOHANNES BRAHMS Violin Concerto in D major, Op. 77

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 and conductor - 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. When Brahms wrote his masterful Violin Concerto in 1878, he asked his friend for technical advice regarding the solo part. Joachim - for whom the work was composed and to whom it is dedicated - 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 since then, many other violinists have provided their own cadenzas.

Joachim introduced Brahms' Violin Concerto on New Years 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. © 1994 Columbia Artists Management Inc.

LUDWIG VAN BEETHOVEN

Symphony No. 7 in D major, Op. 92

"I am Bacchus incarnate, to give humanity wine to drown its sorrow...He who divines the secret of my music is delivered from the misery that haunts the world." - Beethoven

While Beethoven's Seventh Symphony has no subtitle or program, many musicians, musicologists and critics have attempted to find an appellative or running story to this work. Composers Robert Schumann and Hector Berlioz both said that its music evoked "the spirit of a rustic wedding." Richard Wagner went so far as to call it "The Apotheosis of the Dance." This last view is the most popular one among those who have attempted to define the emotional content of this work. Evidently the great Isadora Duncan agreed with this perception; she danced to all

but the first movement, and the Ballet Russe de Monte Carlo has presented a dance version of the entire work. French composer Vincent D'Indy, however, disagreed, saying, "Nothing less than a pastoral symphony! The rhythm of the piece has nothing of the dance about it." As for the composer himself, if he had any extra-musical concepts in mind, he never divulged his intentions; all we know is that he was very pleased with this work and called it "a grand symphony in A, one of my best works."

Beethoven's *Symphony No. 7 in A major, Op. 92* was written in 1812, at the time when the Napoleonic War was raging. (This fact has led some commentators to espouse the far-fetched theory that this event had some influence in the conceptual content of the work.) The work was premiered in Vienna the following year. The occasion was a benefit concert for disabled Austrian and Bavarian soldiers who tried to cut off Napoleon's retreat but were defeated at Hanau. Beethoven himself conducted the performance, "hardly, perhaps," says Grove, "to its advantage, considering the symbolical gestures described by [Ludwig] Spohr, since he was by then very deaf, and heard what was going on around him with great difficulty." Spohr's account of the event is interesting:

"At this concert, I first saw Beethoven conduct. Often as I had heard of it, it surprised me extremely. He was accustomed to conveying the marks of expression by the most peculiar motions of his body. Thus at a sforzando he tore his arms, which were before crossed on his breast, violently apart. At a piano he crouched down, bending lower the softer the tone. At a crescendo he raised himself by degrees until at the forte he sprang up to his full height; and, without knowing it, would often at the time shout aloud."

Marked *Poco sostenuto*, the introduction to the first movement is of striking beauty, yet based simply on the major scale, setting the stage for a movement of tremendous force and energy. The main body of the movement is marked *Vivace* and is built upon a sonata form. The main theme is ushered in on the pitch of E, exchanged from one instrument to another 61 times before finally opening up to its full development. The movement concludes with an elaborate coda in which fragments of the main theme are heard with its characteristic rhythm, steadily growing from a *pianissimo* to a powerful fortissimo at the close.

The march-like *Allegretto*, again with a steady rhythm, provides a major contrast. Originally Beethoven had intended this movement for the third "Rasumovsky" String Quartet, but rightly expanded it for this symphony. Following the development of several counter-melodies, the clarinet announces a new melody that dispels the somber mood preceding it. The opening theme returns as the movement concludes.

The third movement, a *Scherzo* marked *Presto*, is a charming example of lightness and grace. The main theme is full of humor and receives buoyant development. In the *Trio (Assai meno presto)* the violins hold a high pitch against a pleasant melody said to be an old pilgrim chant of Southern Austria. The first part of the scherzo is repeated, as is the hymn, leading to the coda and joyful conclusion of the movement.

In the *Finale* the symphony reaches its peak with an unceasing pulse and sense of ecstatic joy. Both the first and second themes are truly frenzied and contagious, forcefully driving to a remarkable coda of inimitable invention. It is an exuberant climax to a work of great power, beauty and charm.

It is ironic that this joyful, sunny and impetuous whirl of motion, which many after Wagner have called "The Apotheosis

of the Dance," was written during one of the darkest and most difficult periods in the composer's life.

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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.

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 appeared 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 included 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 U.S. 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 US 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 and 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 will work 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, the Bayerischer Rundfunk Orchestra, the Dresden Staatskapelle, the St. Petersburg Philharmonic and the. 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's first DVD – Vivaldi's Four Seasons – was released in Autumn 2002 to considerable critical acclaim on the Opus Arte/BBC label.

DRESDEN PHILHARMONIC

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Volker Karp	Double Bass	Bass Trombone
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Prof. Roland Eitrich	Olaf Kindel	Tuba
Heide Schwarzbach	<i>Principal</i>	Jörg Wachsmuth
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Heiko Seifert	Mareike Thrun	Administration
Christoph Polonek	Birgit Bromberger	Martin Bülow
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