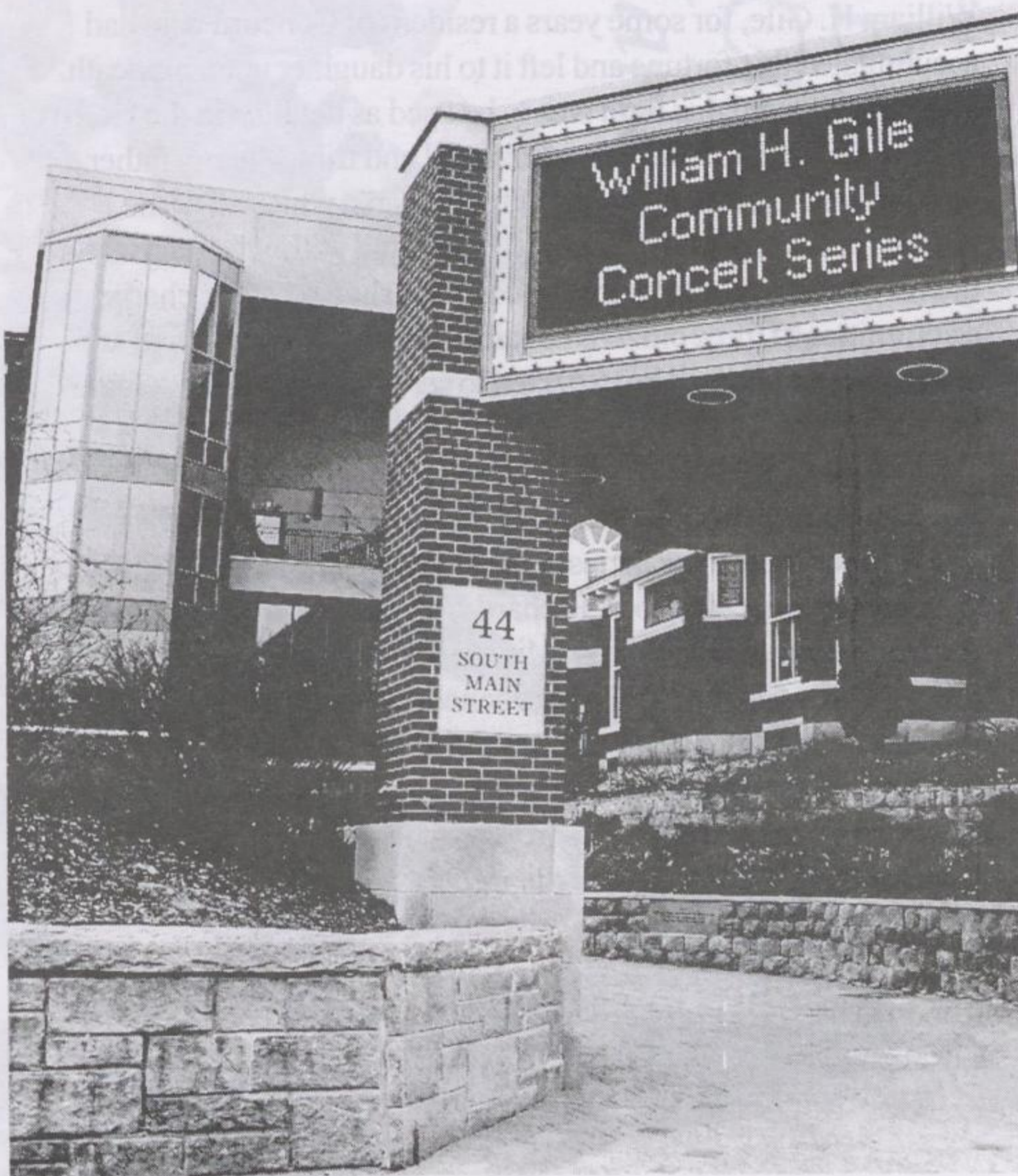


10.11.04
Concord

The William H. Gile Community Concert Series 2004-2005 Season



The William H. Gile Community Concert Series

On an afternoon in October 1959 a group of Concord citizens gathered to discuss a legacy of more than \$700,000, which had been left by Helen B. Gile to finance a free concert series for the residents of Concord.

The bequest was made in memory of Miss Gile's father, William H. Gile, for some years a resident of Concord who had accumulated this fortune and left it to his daughter upon his death. The income from this fund was to be used as detailed in the Helen Blake Gile Will of 1952 "as a memorial and tribute to my father, through the medium of Community Concerts, which all of the citizens and residents of Concord can attend without expense to them. The arrangements for the concerts shall be in the charge of a committee of three citizens of said Concord, duly qualified and experienced, who will be expected to serve without remuneration as a civic duty."

The first committee consisted of Herbert W. Rainie, Paul Blaisdell and Harold Blake. Vacancies on this committee were later filled by Angela Annicchiarico, J. Richard Jackman, Donald G. Rainie, Robert C. Rainie, M.D., Mrs. Mitzi Berman, and Atty. Ronald L. Snow. Three to five concerts are scheduled each year with occasional sponsorships for unusual children's or adult Concord concerts. A great variety of attractions has been presented over the years since Fred Waring and Company opened the series on December 16, 1960. We are pleased to welcome you to today's performance.

Robert C. Rainie, M.D.
Chairman

DRESDEN PHILHARMONIC

RAFAEL FRÜHBECK DE BURGOS

Principal Conductor

JULIA FISCHER, violin

PROGRAM

Finlandia, Op. 26

Jean Sibelius

Violin Concerto in D minor, Op. 47

Sibelius

Allegro moderato

Adagio molto

Allegro, ma non tanto

Julia Fischer, violin

INTERMISSION

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven

Poco sostenuto - Vivace

Allegretto

Scherzo: Presto

Allegro con brio

*** PROGRAM SUBJECT TO CHANGE ***

The Orchestra's 2004 tour is sponsored by the Association of Friends and Patrons of the Dresden Philharmonic Orchestra and Stadtparkasse Dresden

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Prof. Wolfgang Hentrich
Concertmaster

Siegfried Koegler
Christoph Lindemann

Jürgen Nollau

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Christoph Polonek

Principal

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Matthias Bräutigam
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Clemens Krieger
Daniel Thiele
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Double Bass

Prof. Peter Krauß
Olaf Kindel
Principal

Tobias Glöckler
Norbert Schuster
Bringfried Seifert
Thilo Ermold
Donatus Bergemann
Matthias Bohrig

Flute

Karin Hofmann*
Mareike Thrun
Birgit Bromberger
Götz Bammes, *piccolo*

Oboe

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

Clarinet

Fabian Dirr*

Henry Philipp

Dittmar Trebeljahr,

Klaus Jopp

Bassoon

Michael Lang *

Joachim Huschke*

Robert-Christian Schuster

Hans-Joachim Marx,

Contrabassoon

Horn

Jörg Brüchner*

Michael Schneider*

Johannes Max

Dietrich Schlät

Friedrich Ketschau

Carsten Gießmann

Trumpet

Andreas Jainz*

Kaspar-Laurenz Märtig*

Csaba Kelemen

Roland Rudolph

Trombone

Prof. Olaf Krumpfer*

Johann-Michael Steinkühler*

Dietmar Pester

Bass Trombone

Peter Conrad

Tuba

Jörg Wachsmuth

Percussion

Prof. Alexander Peter *

Gido Maier

Oliver Mills

Harp

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* principal

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Notes on the program

Finlandia, Op. 26

JEAN SIBELIUS

Born December 8, 1865, in Hämeenlinna (Tavastehus)

Died September 20, 1957, in Järvenpää

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 works 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 titled *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

Violin Concerto in D minor, Op. 47

JEAN SIBELIUS

Born December 8, 1865, in Hämeenlinna (Tavastehus)

Died September 20, 1957, in Järvenpää

Just as the symphonies and the tone poems may strike the listener as containing great canvases of Finland's landscape and heroic past, the *Violin Concerto* seems to be tinged by a mood of communion with nature. Remarks about this work from music analysts and commentators include such ones as: "bardic songs heard against a background of pagan fires in some wild Northern night;" "the settled melancholy of a Finland of Northern darkness;" and "the violin expresses...the labor and the love of a sensitive, almost morbidly modern, personality among the crude and prehistoric conditions of an unprotected land and ancient myths."

Sibelius wrote the Violin Concerto at Lojo, Finland, in 1903; it was premiered on February 8, 1904, under the composer's direction, with Victor Novacek as the soloist. Sibelius then revised the work during the summer of 1905 and in this new, definitive version it was first performed in Berlin on October 19, 1905, with Karl Halir playing the violin under the direction of Richard Strauss.

By virtue of its thematic material and the way in which it is developed, Sibelius' only concerto stands alongside his symphonies and tone poems as testament to the composer's right of inclusion in the list of the great European composers of the twentieth century. Music writer Louis Biancoli best summarizes the make-up of this work in the following words: "Despite its strongly modern character and modified sonata form, Sibelius' score belongs to the romantic tradition of the nineteenth century concerto. The so-called 'bardic' moods and exotic folk like strains give it a special salience of its own. The opposition of violin and orchestra is almost unique in its brooding contrasts, and the rhapsodic note of remote minstrelsy is strong, especially in the first movement. But the technique, the mounting climaxes, the surging drama of tone and theme, the high-register flutterings all give it a kinship with other repertory of the later romantic period."

The first movement is in a free sonata form. The solo violin announces the principal theme over divided and muted strings, the somber character accentuated by an imitation of the opening motif by a clarinet. Two more important themes follow and, after a cadenza for the solo, the three subjects are recapitulated and developed at the same time.

The *Adagio di molto*, a *romanza*, opens with a brief prelude followed by a broad, singing melody from the solo instrument. The prelude woodwind motif returns to introduce a short contrasting section, which soon gives way to the return of the principal theme, now in the orchestra with elaborate figuration for the violin. There is a short coda.

The finale is a concentrated rondo on only two themes. The first is hurled forth from the solo violin over a relentless rhythm in the strings and timpani. Then, the violins and cellos chant the defiant second theme. Both themes are developed with startling ingenuity to a brilliant end.

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Symphony No. 7 in A major, Op. 92

LUDWIG VAN BEETHOVEN

Born December 16, 1770 in Bonn

Died March 26, 1827 in Vienna

"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.”

The first performance was a resounding success given the audience's enthusiastic response to the work - three of the four movements had to be encored; nevertheless, the critics of the time remained baffled by this “incomprehensible” symphony. The composer, and sometimes music writer, Carl Maria von Weber dismissed it as the work of a madman. A London critic called it “a composition in which the author has indulged in a great deal of disagreeable eccentricity. Often as we now have heard it performed, we cannot yet discover any design in it; neither can we trace any connection in its parts. Altogether it seems to have been intended as a kind of enigma - we almost said a hoax.” Making issue of the composer's deafness, another critic would write: “...his compositions have partaken of the most incomprehensible wildness. His imagination seems to have fed upon the ruins of his sensitive organs.” Incomprehensible perhaps might be the best word to describe the perceptions of the music critics of that day, as the work is now recognized as one of Beethoven's finest achievements in the symphonic realm.

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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RAFAEL FRÜHBECK DE BURGOS, PRINCIPAL CONDUCTOR

Born in Burgos (Spain) in 1933. He studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at the Munich Hochschule für Musik, where he received a summa cum laude graduation.



From 1958 to 1962, Rafael Frühbeck was Chief Conductor of the Bilbao Orchestra, then for sixteen consecutive years from 1962 to 1978, of the Spanish National Orchestra of which, since December 1998, he has been Emeritus Conductor. From 1966 to 1971 he was Music Director of the Düsseldorf Symphony Orchestra, and Chief Conductor of the Montreal Symphony Orchestra from 1974 to 1976.

For ten years, Principal Guest Conductor of the National Symphony Orchestra in Washington D.C., and of the Yomiuri Nippon Symphony Orchestra, of which he became Honorary Conductor in 1991. He was Chief Conductor of the Vienna Symphony Orchestra from 1991 to 1997. From 1992 to 1997, he was Music Director of the Deutsche Oper Berlin, and from 1994 to 2000 he served as Chief Conductor of the Berlin Rundfunk Sinfonie-orchestra. Since September 2001, he has been Chief Conductor of the Orchestra Sinfonica Nazionale della RAI, Torino, and the Music Director of the Dresden Philharmonie Orchestra from the 2004-05 season.

As guest conductor he has appeared with most of the major orchestras throughout the world, including the Berlin Philharmonic, Munich Philharmonic Orchestras, the Leipzig Gewandhaus Orchestra, various German Radio Orchestras, the Israel Philharmonic Orchestra, all the major American Orchestras and the five big London Orchestras. He also frequently guest conducts in Italy, Switzerland, France, Sweden, Norway, Denmark and Japan, as well as at opera houses and prestigious festivals.

Rafael Frühbeck has produced more than 100 records for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's "Carmia Burana", Mendelssohn's "Elijas" and "St. Paul", and the complete works of Manuel de Falla, including "L'Atlantida" and "La Vida Breve".

Since 1975 he has been a member of the Royal Academy of Fine Arts of San Fernando. The numerous honours and distinctions he has been awarded include an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, the most important musical award, which he received in 1997 from the Queen of Spain.

Apart from his regular concerts and tours with the Torino RAI Orchestra and the Dresdner Philharmonie, Maestro Frühbeck appears regularly in both the Boston Symphony Orchestra's Tanglewood and Symphony Hall seasons. His future commitments will lead him to reengagements in Los Angeles, New York, Pittsburgh, Montreal, and Paris, as well as the Philharmonia in London, the London Symphony, and La Scala of Milan.

JULIA FISCHER, VIOLIN

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



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

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

The 2003-04 season includes debuts with the Houston Symphony, Philadelphia Orchestra, the Baltimore Symphony, the Detroit Symphony, L'Orchestre

Philharmonique de Strasbourg and tours with the Academy of St. Martin in the Field and the English Chamber Orchestra. She also debuts with the Gewandhaus Orchestra Leipzig and tours with them and Maestro Christoph von Dohnanyi in Europe. She will also return to the Sapporo Music Festival in Japan. Her 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 at the Orchestre de Paris. She appeared again with Mo. Eschenbach and the NDR Orchestra with whom she also toured South America. One of the highlights of Julia's 2002-03 season was her tour to Japan with the Bayerischer Rundfunk and Mo. Maazel, which led to her unexpected Carnegie Hall debut. The orchestra insisted upon having her as a replacement for the Brahms Double Concerto with Han-Na Chang.

Ms. Fischer has worked with 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 – has been released in Autumn 2002 to considerable critical acclaim on the Opus Arte/BBC label.

**UPCOMING SHOWS IN THE 2004-2005
WILLIAM H. GILE COMMUNITY
CONCERT SERIES**

Boys Choir of Harlem

Tuesday, November 30, 7:30 p.m.

The Boys Choir of Harlem will take you on a musical journey from the traditional sounds of the Handel *Messiah* and Vivaldi's *Gloria*, through uplifting Christmas spirituals and gospel selections, to popular holiday favorites.



**National Black Light Theatre of Prague presents
*Fantasy Travellers***

Tuesday, March 8, 7:30 p.m.

A multi-visual show containing live performance with black-light theater effects, big-screen projections, and magical tricks. *Fantasy Travellers* is inspired loosely by Lewis Carroll's *Alice in Wonderland* and Jonathan Swift's *Gulliver's Travels*.

