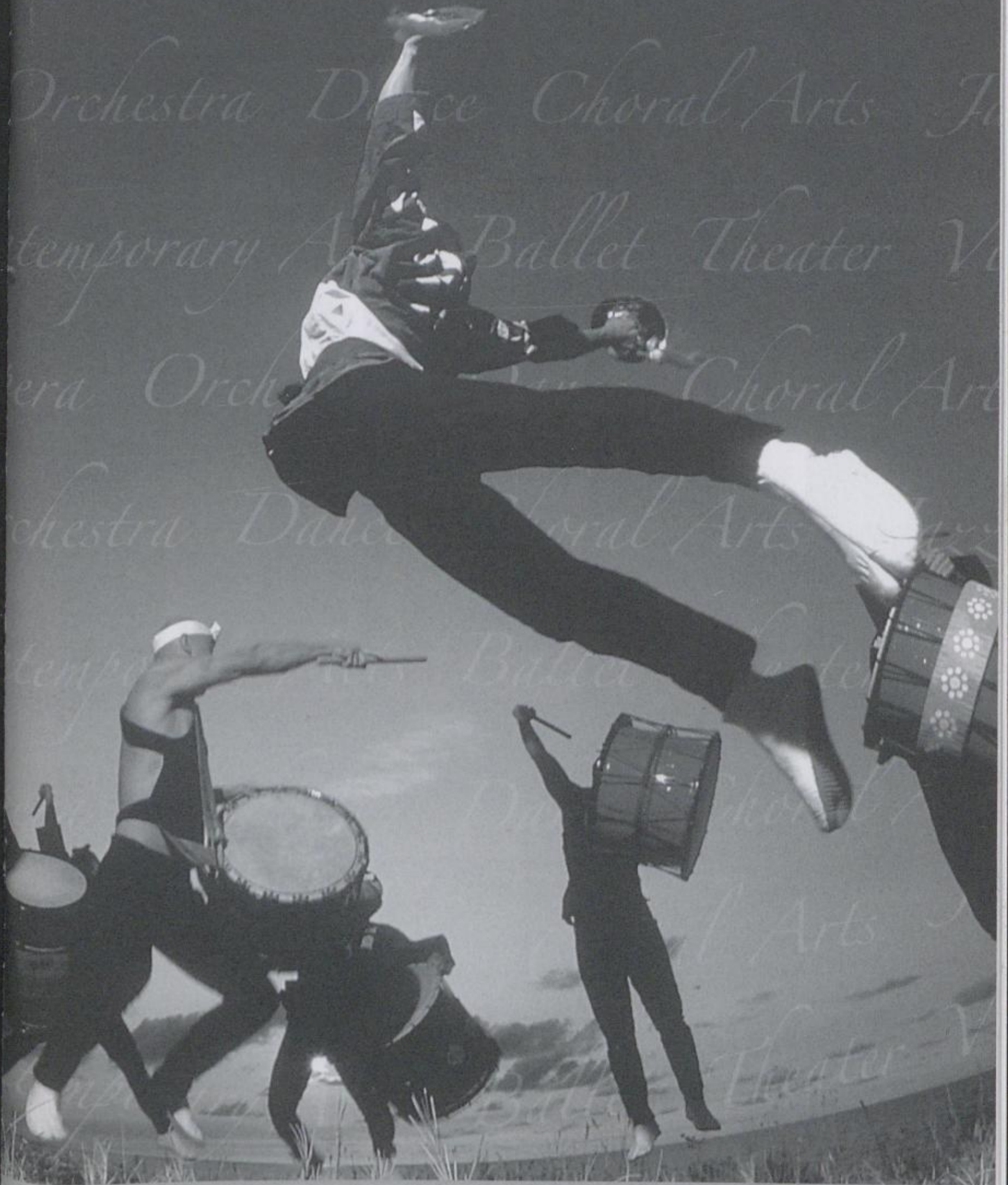


ZOELLNER



ARTS CENTER • LEHIGH UNIVERSITY



2004-2005 SEASON • www.lehigh.edu/zoellner

Lehigh University Music Department
2004 - 2005 Season

September

12 at 3 pm Debra Field, soprano, Leslie Johnson, mezzo-soprano: *One Afternoon, Two Divas*
18 at 8 pm Eugene Albulescu's Trio Lipatti: Haydn, Brahms and Dvořák
26 at 3 pm Eduardo Azzati, baritone and Martha Schrepel, piano: Schubert's *Winterreise*

October

3 at 3 pm Christopher DiSanto, clarinet with Michael Sheadel, piano
17 at 3 pm Eugene Albulescu, piano: All-Beethoven: *Hammerklavier* and more
22, 23 at 8 pm LU Philharmonic Orchestra: *Russian Masters: Borodin and Tchaikovsky*
29, 30 at 8 pm LU Choral Arts: *Visions, Evocations and Dreams*

November

13 at 8 pm LU Fusion Fest: *Thad Jones and Mel Lewis Tribute*
14 at 3 pm LU Jazz Ensemble, Jazz Band, Jazz Combo
20 at 8 pm New York Jazz Repertory Orchestra: *Glenn Miller Tribute*
21 at 3 pm LU Wind Ensemble: *To Tame the Perilous Skies*
29, 30 at 12 pm Noon Recitals: Solo performers and chamber groups

December

1, 2 at 12 pm Noon Recitals: Solo performers and chamber groups
4 at 8 pm LU Philharmonic Orchestra: *An Orchestral Fantasy*; Paul Chou, violin
5 at 4 & 8 pm LU Choral Arts: *Christmas Vespers* at Packer Chapel

January

29 at 8 pm LUVME (Lehigh University Very Modern Ensemble): Kim, Heiss, Salerni
30 at 3 pm LU Jazz Faculty

February

19 at 8 pm New York Jazz Repertory Orchestra: *The Lost Generation of Jazz*
20 at 3 pm East Winds Quintet: with guest artist Eugene Albulescu, piano
27 at 3 pm Lori Sims, piano (Weinstock Artist): *Barber and Schumann*

March

5 - 13 Spring Break

April

2 at 8 pm LU Choral Arts: *I Have Had Singing - The Best of LU Choral Arts*
9 at 8 pm LU Philharmonic Orchestra, Samuel Wong, guest conductor: *Music from England*
10 at 2 pm Senior Recital: Elizabeth Luber, soprano
10 at 4 pm Junior Recitals
15 at 8 pm LU Jazz Ensemble, Jazz Band, Jazz Combo
16 at 8 pm LU Fusion Fest: *An Evening of Yiddish Theatre with Bruce Adler*
18 - 21 at 12 pm Noon Recitals: Solo performers and chamber groups
24 at 3 pm LU Symphonic Band
30 at 8 pm LU Choral Arts and Princeton Singers: Bach: *The Passion According to St. Matthew*
semi-staged with Baroque orchestra

May

1 at 3 pm LU Wind Ensemble: *On Her Majesty's Service*
2 at 8 pm LUVME: Works for orchestra by student composers

ZOELLNER



ARTS CENTER • LEHIGH UNIVERSITY

PRESENTS

The Dresden

Friday,

November 12, 2004

8 pm

Philharmonic



Tour Direction:

R. Douglas Sheldon • Columbia Artists Management, L.L.C. • 165 West 57th Street • New York, New York 10019 • www.cami.com

This concert is supported in part by **Wachovia**, the 2004-2005 presenting sponsor of Zoellner Arts Center, and the **Pennsylvania Council on the Arts**.

The Dresden Philharmonic

First Violin

Heike Janicke
Prof. Wolfgang Hentrich
Concertmaster

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

Second Violin

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

Viola

Christina Biwank
Hanno Felthaus
Principal
Beate Müller
Steffen Seifert
Lothar Fiebiger
Steffen Neumann
Heiko Mürbe
Hans-Burkart Henschke
Andreas Kuhlmann
Piotr Szumiel
Joanna Sacharczuk

Cello

Matthias Bräutigam
Ulf Prella
Principal
Victor Meister
Petra Willmann
Thomas Böz
Rainer Promnitz
Karl-Bernhard von Stumpff
Clemens Krieger
Daniel Thiele
Rie Yamauchi-Held

Double Bass

Prof. Peter Krauss
Olaf Kindel
Principal
Tobias Glöcker
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

Nora Koch
 *Principal

Music Director Designate

Anselm Rose

Administration

Martin Bülow

Orchestra Supervisor

Matthias Albert
 Herybert Runge
 Henry Cschornack
 Bernd Gottlöber

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The Dresden Philharmonic

RAFAEL FRÜHBECK DE BURGOS

Principal Conductor

JULIA FISCHER, *violin*

ALL-BRAHMS PROGRAM

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

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Julia Fischer, violin

— INTERMISSION —

Symphony No. 1 in C Minor, Op. 68

Un poco sostenuto - Allegro

Andante sostenuto

Un poco allegretto e grazioso

Finale: Adagio - Allegro non troppo, ma con brio

Program Subject to Change

The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

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

Management for Ms. Fischer:

J. F. Mastroianni Associates, Inc.

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Program Notes

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

Johannes Brahms

Born May 7, 1833 in Hamburg; Died April 3, 1897 in Vienna

In 1853, Brahms embarked on a concert tour with the Hungarian violinist Eduard Hoffmann (a.k.a. Reményi). It was during their stop at Göttinger, near Hanover, that Brahms came to meet Joseph Joachim, the virtuoso violinist—also a composer and conductor—with whom he established an immediate rapport, which flourished 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. Indeed, 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 introduced Brahms' Violin Concerto on New Year's Day, 1879, at the Leipzig Gewandhaus with the composer at the podium. The premiere of the work was not entirely well received and the infamous critic Hans von Bülow called it "clumsy and devoid of flexibility," further describing the work as being "written not *for* but *against* the violin." However, through the dedicated advocacy of Joachim, the concerto soon gained its deserved recognition and a very secure place in the repertoire. A later advocate of the work, Bronislaw Huberman, would answer Bülow's criticism with the words, "Brahms' concerto is neither *against* the violin nor *for* violin *with* orchestra but...*for* violin *against* orchestra—and the violin wins."

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

This feature is even more pronounced in the second movement (*Adagio*) where a dreamy oboe introduces the main theme against the background provided by the rest of the woodwinds. The solo violin makes its compliments to the main theme and announces an ornamental second theme. The soloist proceeds to

embroider its arabesques and filigrees upon the thematic material with captivating and tender beauty.

The *Finale* (*Allegro giocoso, ma non troppo vivace*) is a virtuoso's *tour de force*, built upon a compact rondo structure, containing three distinct themes.

The jovial main theme, in thirds, is stated at once by the solo violin. The thematic material and its eventual elaboration provide many hazards for the soloist: precarious passagework, double-stopping and arpeggiated figurations. But the music, inhabiting the carefree world of Hungarian gypsies, is quite spirited and fascinating—music of incisive rhythmic charm and great zest, which in turn pays tribute to the composer's friend and colleague, Joachim. After the proceedings accelerate to a quick march tempo based on the main theme, the brilliant coda finally slows down to bring the concerto to its elegant conclusion.

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Symphony No. 1 in C Minor, Op. 68

Johannes Brahms

Born May 7, 1833, in Hamburg; Died April 3, 1897, in Vienna

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

Robert Schumann—1853

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

Brahms' Symphony No. 1 begins with a somber and tense, yet imposing introduction, marked *Un poco sostenuto*. After the initial tonic octave Cs in all instruments of the orchestra, rises the primary motif of the entire first movement: a majestic, chromatically ascending sweep of strings against an organ-like descending counterfigure for the woodwinds, as the basses, contra-bassoon and timpani reiterate a persistent C. The following *Allegro* marks the actual exposition of this vast sonata form. The main theme consists of two elements: the chromatic motif from the introduction and a

wide melodic phrase presented by the violins. A number of other lines and phrases provide the rest of the thematic material. The development section introduces dramatic and tempestuous passages that alternate with brief moments of peacefulness, marked by contrapuntal complexities. The recapitulation displays some variety in its instrumentation and with a change to C major, the movement ends in a more hopeful mood.

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

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

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

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The 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 is sought after on concert stages worldwide, and its tours have occurred throughout Europe, China, Japan, Israel, South America and the United States.

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 concerts for the general public. From 1885, the then "Gewerbehausorchester" gave full seasons of symphonic concerts in Dresden, which earned it the title "Dresden Philharmonic Orchestra" in 1915.

Historically the great composers such as Johannes Brahms, Piotr Tchaikovsky, Antonin 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 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.

RAFAEL FRÜHBECK DE BURGOS, Conductor

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 conducted 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.

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 Orchestra and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for

Tanglewood appearances from 2000-2002 and concerts to open the BSO regular season in Symphony Hall.

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 Orchestras.

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*.

JULIA FISCHER, Violin

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 debuted with the Gewandhaus Orchestra Leipzig, and tours with them and Maestro Christoph von Dohnanyi in Europe. She returned to the Sapporo Music Festival in Japan.

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

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 and the St. Petersburg Philharmonic. In America, Fischer has performed with the Chicago Symphony, the Hollywood Bowl and the San Francisco Symphony. She has also appeared with New York's Mostly Mozart Festival. In recital, Fischer has appeared at Amsterdam's Concertgebouw, the Lucerne Festival, and Paris' Salle Pleyel as well as in San Francisco and Vancouver.