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Theater of the First Amendment

Staged Reading of
Nathan the Wise
SAT., SEPT. 11 AT 8 PM
\$25

St. Petersburg Philharmonic Orchestra

Yuri Temirkanov, conductor
Lynn Harrell, cello soloist
FRI., OCT. 22 AT 8 PM
\$50, \$42, \$25

Dresden Philharmonic

Rafael Frühbeck
de Burgos, Conductor
Julia Fisher, violin soloist
SAT., NOV. 13 AT 8 PM
\$50, \$42, \$25

OCTOBER

Metropolitan Jazz Orchestra

*A Tribute to
Tito Puente*
SAT., OCT. 2 AT 8 PM
\$36, \$28, \$18 **FF**

Dr. John and His Band *Celebrating the Blues*

SUN., OCT. 24 AT 7 PM
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Keyboard Conversations® with Jeffrey Siegel *The Passion and Poetry of Chopin*

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Keyboard Conversations® with Jeffrey Siegel *Splendor from Silence*

SUN., OCT. 3 AT 7 PM
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About Productions *By the Hand of the Father*

MON., OCT. 25 AT 8 PM
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Virginia Opera *The Merry Widow*

FRI., NOV. 19 AT 8 PM
SUN., NOV. 21 AT 2 PM
\$84, \$68, \$44

Academy of St. Martin in the Fields

Christopher O'Riley,
piano soloist
SAT., OCT. 9 AT 8 PM
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Ivo Pogorelich, pianist

SUN., OCT. 31 AT 4 PM
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NOVEMBER

Jump Rhythm Jazz Project

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Chanticleer *A Chanticleer Christmas*

FRI., DEC. 3 AT 8 PM
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Virginia Opera *Turandot*

FRI., OCT. 15 AT 8 PM
SUN., OCT. 17 AT 2 PM
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SAT., NOV. 6 AT 8 PM
\$44, \$36, \$22 **FF**

The Boys Choir of Harlem

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GEORGE MASON UNIVERSITY
CENTER FOR THE ARTS

 presents 

DRESDEN PHILHARMONIC
RAFAEL FRÜHBECK DE BURGOS
Principal Conductor
JULIA FISCHER, *violin*

Saturday, November 13, 2004, 8:00 p.m.

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"

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of the Dresden Philharmonic Orchestra and Stadtsparkasse Dresden*

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MEET THE ARTISTS

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 William 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 who 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 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 *Atlantida* and *La vida breve*. 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 returns to Tanglewood the summer of 2003 for five major concerts and appears twice in the 2003-2004 season including the closing concerts of the season.

JULIA FISCHER, violinist

"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.

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 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*.

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- Elizabeth Ely Torres

Violin Concerto in D minor, Op. 47

JEAN SIBELIUS

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

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

Business and Science Location

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

Future technologies need to be close to research and development. With its universities and research institutes, Dresden has a leading position in the technical disciplines and in particular in microelectronics and nanotechnology. For example, courses covering the entire spectrum of microelectronics are offered at the Dresden University of Technology, Fraunhofer Institutes of Microelectronic Circuits and Systems. Integrated Circuits, Materials and Radiation Engineering as well as Electron Radiation and Plasma Engineering ensure research close to business and

research cooperations with business. Dresden will become the home of the new Centre for Nanoelectronic Technology (CNT) under a public-private partnership of the Federal Ministry of Education and Research, the state of Saxony, the Fraunhofer-Gesellschaft, Advanced Micro Devices (AMD) and Infineon.

Today, the city is developing more and more into a modern biotechnology location. Considerable resources have already been invested in biotechnology, for example the

Max Planck Institute for Molecular Cell Biology and Genetics, the Max Bergmann Centre for Biomaterials and the Bio-Innovation Centre as part of the "Bio-District" in the Johannstadt area of the city.



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