



THE RAYMOND F. KRAVIS CENTER  
FOR THE PERFORMING ARTS

presents in

Alexander W. Dreyfoos, Jr. Concert Hall  
on the Bernard and Chris Marden Stage

February 26, 2008 • 8 pm

DRESDEN PHILHARMONIC

RAFAEL FRÜHBECK DE BURGOS, CONDUCTOR  
SIMONE DINNERSTEIN, PIANO

PROGRAM

WEBER . . . . . Overture to Der Freischütz

BEETHOVEN . . . . . Piano Concerto No. 5 in E-flat, Op. 73

Allegro

Adagio un poco mosso

Rondo: Allegro ma non troppo

INTERVAL

BRAHMS . . . . . Symphony No. 1 in C minor, Op. 68

Un poco sostenuto – allegro – poco sostenuto

Andante sostenuto

Un poco allegretto e grazioso

Adagio – più andante – allegro non troppo,  
ma con brio – più allegro

*As a courtesy to the artists, please remain seated until they have left the stage.*

Steinway Piano • David Balko, Technician

*\*PROGRAM SUBJECT TO CHANGE\**

Tour Direction: R Douglas Sheldon, Senior Vice President  
Columbia Artists Management LLC • 1790 Broadway, New York, NY 10019  
[www.cami.com](http://www.cami.com)

Simone Dinnerstein is represented worldwide by Tanja Dorn at IMG Artists  
Simone Dinnerstein is exclusively recording for Telarc International

*Sponsored by Mr. and Mrs. George T. Elmore*

*Regional Arts Concert Series sponsored by  
Leonard and Sophie Davis*

*The use of cameras or recording devices during the concert is strictly prohibited.*



# H I S T O R Y



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 Dvořák and Richard Strauss, have conducted and often premiered their works with the orchestra. 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.

From the beginning of the 2003 season until September 2004 Rafael Frühbeck de Burgos was First Guest Conductor and at the beginning of the 2004/05 season he was appointed Chief Conductor and Artistic Director of the Dresden Philharmonic Orchestra. Kurt Masur is the Dresden Philharmonic's Laureate Conductor.

## W H O ' S W H O



**RAFAEL FRÜHBECK DE BURGOS** was born in Burgos in 1933. He studied at the conservatories of Bilbao and Madrid, later at the Staatliche Hochschule für Musik (State University of Music) in Munich.

At the latter, the Hindemith scholar Harald Genzmer was his composition teacher. In 1950 Rafael Frühbeck de Burgos received the Richard Strauss Award. After his first engagement as Head Conductor with the Bilbao Symphony Orchestra, Rafael

Frühbeck de Burgos fronted the Spanish National Orchestra in Madrid from 1962 until 1978. He was Chief Musical Director of the City of Düsseldorf and Head Conductor of the Düsseldorf Symphony Orchestra as well as with the Orchestre Symphonique in Montreal. As the First Guest Conductor he worked with the Yomiuri Nippon Orchestra of Tokyo and with the National Symphony Orchestra of Washington.

He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin.

Rafael Frühbeck de Burgos so far has conducted more than one hundred symphony orchestras in Europe, America, Canada, Japan



# W H O ' S W H O

and Israel as a guest conductor. Furthermore he has conducted opera performances in Madrid, Bilbao, Düsseldorf, Washington, Zurich, Genoa and other places. More than 100 recordings testify for his worldwide reputation. Some of these recordings have already become classics: Mendelssohn's "Elias" and "Paulus", Mozart's "Requiem", Orff's "Carmina burana", Bizet's "Carmen" as well as the complete works of his fellow countryman Manuel de Falla. From 1991 until 1996 Rafael Frühbeck de Burgos was Head Conductor of the Vienna Symphony Orchestra, and from the season 1992/93 until June 1997 Chief Musical Director of the Deutsche Oper (German Opera) in Berlin. From the season 1994/95 until October 2000 he was also Head Conductor with the Rundfunk-Sinfonieorchester Berlin (Berlin Radio Symphony Orchestra). With this orchestra, Rafael Frühbeck de Burgos went on an extraordinarily successful tour to Japan and Taiwan in 1994, which was followed by further guest performances in the years 1997 and 2000. In 2001 he was the permanent conductor of the Orchestra Sinfonica Nazionale della RAI Torino. In the US, 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 five major concerts and appeared twice in the 2003/04 season including the closing concerts of the season.

In January 1994 the University of Navarra awarded Rafael Frühbeck de Burgos with an honorary doctorate. In 1996 the Austrian Federal Minister of Science, Traffic and Art awarded to him the big "Silver Badge" for service to the Republic of Austria. Moreover, he was given the "Golden Medal of Honor" by the Gustav Mahler Association in Vienna. In November 1996 he was given the Jacinto Guerrero Award, the most important Spanish music award. The Queen of Spain presented the award to him in Madrid in February 1997. In 1998 Rafael Frühbeck de Burgos received the appointment of "Emeritus Conductor" by the Spanish National Orchestra.

From the season 2003/2004 until September 2004 Rafael Frühbeck de Burgos was First Guest Conductor and since the beginning of the season 2004/2005 he is Chief Conductor and Artistic Director of the Dresden Philharmonic Orchestra.



American pianist **SIMONE DINNERSTEIN** has fast been gaining international attention as a commanding and charismatic artist, and as one of the most compelling women pianists performing today. Since being featured by *The New York Times* in 2006 as an

artist "poised for a breakthrough," Ms. Dinnerstein has performed debuts in New York, Paris, London, Copenhagen and Berlin. In August 2007 she released her first solo CD, a recording of Bach's *Goldberg Variations* for Telarc.

The album has swiftly established her as a major performing artist, having earned the No. 1 spot on the Billboard Traditional Classical Chart during its first week of sales and remaining in the top ten since then. Since the release of the CD, Ms. Dinnerstein has been featured in *Gramophone*, *BBC Music Magazine*, *Classic FM Magazine*, *The New York Times*, *Slate.com*, *The Telegraph*, *The Independent*, *The Guardian* and *BUNTE* magazine, among others, and has appeared on radio programs including BBC Radio's *In Tune*, NPR's *Morning Edition*, American Public Media's *Performance Today*, Minnesota Public Radio, as part of the news on SIRIUS Satellite Radio's *The Howard Stern Show*, and on national television in Germany.

*The New York Times* chose the disc as one of the Best CDs of 2007, describing it with, "An utterly distinctive voice in the forest of Bach interpretation, Ms. Dinnerstein brings her own pianistic expressivity to the *Goldberg Variations*, probing each variation as if it were something completely new." *Slate.com* raved, "Dinnerstein is a throwback to such high priestesses of music as Wanda Landowska and Myra Hess . . . [She] is touring. Go hear her, and get religion. And if you can't, there's always the record." *Piano Magazine* called the disc, "precisely the kind of playing that the early 21st century most needs, infused as it is with a deep and pervasive sense of beauty and tenderness of heart which is often profoundly affecting."

In October 2007 Ms. Dinnerstein gave her sold-out debut recital at London's Wigmore Hall, after which *The Guardian* proclaimed, "In Dinnerstein's accomplished hands, there was no doubt that [Bach's *Goldberg Variations*] are the province of the true musician rather than the mere pianist." In November, she made her



## W H O ' S W H O

recital debut in Germany at the Berlin Philharmonie, performing Bach's *French Suite No. 5 in G*, Philip Lasser's *Variations on a Bach Chorale*, and Beethoven's *Sonata No. 32 in C minor*, Op. 111. The concert was recorded live, for release by Telarc in August 2008.

Also in 2008 Ms. Dinnerstein will make her debut at the National Philharmonic Hall in Vilnius. In New York City she will give recitals on the People's Symphony series at Town Hall and on Lincoln Center's Great Performers series. With duo partner Zuill Bailey she performed Beethoven's five sonatas for piano and cello at a sold-out concert at the Metropolitan Museum of Art in October 2007; they will repeat the program in April at the National Gallery of Art in Washington, DC. Ms. Dinnerstein will also

tour with the Dresden Philharmonic under Rafael Frühbeck de Burgos, and with the Czech Philharmonic under Leoš Svárovský, and will perform with the Jerusalem Symphony Orchestra in Jerusalem. Highlights in the fall of 2008 include performances with the Stuttgart Radio Symphony Orchestra and the New Jersey Symphony Orchestra. In the spring of 2009 Ms. Dinnerstein will make her recital debut at the Kennedy Center for the Performing Arts in Washington, DC.

Ms. Dinnerstein graduated from The Juilliard School, where she was a student of Peter Serkin. Her other teachers include Solomon Mikowsky and Maria Curcio. She is represented worldwide by Tanja Dorn at IMG Artists. For more information, please visit [www.simonedinnerstein.com](http://www.simonedinnerstein.com).

## P R O G R A M N O T E S

### CARL MARIA VON WEBER

Born November 18, 1786 in Eutin  
(Northern Germany)  
Died June 5, 1826 in London  
*Overture to Der Freischütz*

Carl Maria von Weber was one of the pivotal composers in the development of German Opera. Born into a theater family, he worked throughout his life to elevate German-language opera to the lofty status reserved for the Italian tradition. His three most noted operas – *Der Freischütz*, *Euryanthe* and *Oberon* – date from the final decade of his life, which he spent as a Kappelmeister in Dresden. Though the full works have faded from the repertory, Weber's overtures remain perennial favorites. It is clear where, for example, young Mendelssohn found inspiration for the overture to *A Midsummer Night's Dream*, written the same year as Weber's death.

Weber's *Freischütz* Overture sets the stage for a tale based on a German legend involving a marksman and magic bullets. The music begins with a slow introduction of halting two-measure phrases, followed by an exquisite C Major melody in the horns, the signature sound to evoke hunting and the forest. A cello melody and ominous offbeats in the timpani lead the transition into the *Molto vivace* body of the overture in a stormy C minor. Near the end, Weber milks the drama of a drawn-out half cadence (i.e. culminating on the dominant chord, in this case G, instead of the tonic C) before unleashing a final surprise.

### LUDWIG VAN BEETHOVEN

Born December 16, 1770 in Bonn  
Died March 26, 1827 in Vienna  
*Piano Concerto No. 5 in E-flat*,  
*Op. 73 "Emperor"*

Beethoven's first four piano concertos capped the Classical tradition perfected by Mozart, and his 27 entries in the genre would have established quite a legacy on their own. But Beethoven, innovator that he was, had one more concerto in him, arguably the first truly Romantic concerto in the repertoire. It is the only one Beethoven did not perform himself, being by this point too hobbled by his deteriorated hearing. It is also the most symphonic of Beethoven's concertos, displaying a kinship to the Fifth and Sixth symphonies completed the preceding year. This work is one of a handful that Beethoven dedicated to the Archduke Rudolph, youngest brother of the Emperor Franz. More than just a patron, Rudolph was a piano student of Beethoven's from the age of 16, and the two maintained a warm friendship until the composer's death.

The "Emperor" Concerto seems to be at its climax before it has even begun: the orchestra plays a firm tonic chord, and then yields to the piano for a virtuosic cadenza. Only after two more chords from the orchestra, interspersed with another minute of fully notated cadential writing, does the concerto finally reach its opening tutti. The massive first movement maintains this heroic posture throughout, earning the piece its nickname (which



# P R O G R A M N O T E S

Beethoven did not choose, but at least tolerated). Like in the earlier "Eroica" Symphony, also in E-flat, Beethoven pushes the genre to the outer limits of length and force. The work is rounded out by a resplendent slow movement in the remote key of B Major, which then craftily descends to B-flat, setting up a transition without pause into the romping finale. The Rondo's principal theme generates extra propulsion through its unexpected climax on an accented offbeat.

## JOHANNES BRAHMS

Born May 7, 1833 in Hamburg

Died April 3, 1897 in Vienna

### *Symphony No. 1 in C minor, Op. 68*

In a landmark article published in 1853, Robert Schumann lauded his young protégé, Johannes Brahms, and in particular predicted a great future for Brahms's orchestral efforts. By right of his instinct for large forms and rigorous craftsmanship, Brahms was the heir apparent to the great Viennese symphonic tradition of Haydn, Mozart and Beethoven. Such an inheritance clearly burdened that most reverent composer – he is purported to have told one friend, "I shall never write a symphony! You have no idea what it feels like to one of us, always to hear such a giant as Beethoven marching behind one." Despite Schumann's appraisal, it took Brahms more than two additional decades to finally issue his first Symphony.

Brahms labored over his *Symphony No. 1 in C minor* for at least 14 years, resting it for long stretches, and finally finishing the bulk of the work in 1876. As was typical, Brahms continued to tinker even beyond the November premiere in Karlsruhe and various subsequent performances, issuing a final version to his publisher in 1877. Conductor Hans von Bülow quickly dubbed the work "Beethoven's Tenth," catching the clear references to Beethoven's Fifth (key scheme moving from C minor to C Major, and certain rhythmic references) as well as the Ninth (introduction to the finale, and a triumphant theme quite similar to the "Ode to Joy").

This symphony captures the true enigma of Brahms, a composer of starkly classical tendencies fated to live through the peak of Romanticism. The sense of classical tradition for Brahms goes far deeper than quoting Beethoven (in response to those who pointed out the surface-level links, Brahms retorted,

"Any ass can see that!"); he reckoned with the bygone legacies of proportion, structure and cohesiveness, infusing them with his expanded language of contemporary harmony. Leonard Bernstein made an apt assessment of this phenomenon: "Here stands a master composer producing one classical symphony after another, a confirmed and determined classicist in an era when classicism had long since been swept away by the tides of Romanticism that flooded Europe in the 19th century. And through it all, Johannes Brahms stands firm in his old well-worn coat, insisting to the very end on perpetuating the classical tradition of Mozart and Beethoven . . . . What was he avoiding? Was he simply a classicist who had outlived his period, a has-been, a leftover, as his detractors would have it? On the contrary, it is precisely the other way around: Brahms was a true Romantic containing his passions in classical garb. It was clearly a case of self-limitation. The only question that remains is – why? . . . . Whence the rage and whence the containment? What did this celebrated, comfortable king of Vienna have to rage about? So much. He raged against his native city of Hamburg, which time and again had passed him by when selecting a new conductor for their Philharmonic Orchestra, a position Brahms deeply coveted. He raged against the fates that had destroyed his adored Schumann, idol of his youth, after an all-too-brief relationship. He cried out against the forces that had conditioned him to be incapable of happiness with a woman, of domestic bliss, of having children — and how he loved children! So much to rage about, and so much more we don't even know, at which we can only guess. Thus, I believe, arose in his inner being the absolute necessity for containment. Brahms was genius enough to be his own psychiatrist, unconsciously of course. He set himself up as the Guardian of Music Order in an age of Romantic disorder, but what he was really guarding were his own passions, those conflicts that threatened to tear him apart. And so he invented that persona – beard, belly and all – so familiar to his society and ours. This amazing display of self-control, self-discipline and self-containment probably saved his life, his sanity and his God-given powers to fashion the music with which he enriched and ennobled the world."

© 2008 Aaron Grad



# ROSTER 2007/2008

## DRESDEN PHILHARMONIC

Rafael Frühbeck De Burgos, Music Director and Conductor

### FIRST VIOLIN

Prof. Ralf-Carsten Brömsel,  
*Principal*

Heike Janicke,  
*Principal*

Dalia Schmalenberg

Siegfried Koegler

Jürgen Nollau

Volker Karp

Prof. Roland Eitrich

Heide Schwarzbach

Christoph Lindemann

Marcus Gottwald

Ute Kelemen

Antje Bräuning

Johannes Groth

Alexander Teichmann

Annegret Teichmann

Barbara Tschoppe

Maria Geißler

Freia Schubert

### SECOND VIOLIN

Heiko Seifert,  
*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

Dorit Schwarz

Katharina Müller

Hye Jung Choi

### VIOLA

Christina Biwank,  
*Principal*

Hanno Felthaus,  
*Principal*

Piotr Szumiel

Beate Müller

Steffen Seifert

Gernot Zeller

Holger Naumann

Steffen Neumann

Heiko Mürbe

Hans-Burkart Henschke

Andreas Kuhlmann

Joanna Szumiel

Susanne Neuhaus

Wenbo Xu

### CELLO

Matthias Bräutigam,  
*Principal*

Ulf Prella,  
*Principal*

Victor Meister

Petra Willmann

Thomas Bätz

Rainer Promnitz

Karl-Bernhard von Stumpff

Clemens Krieger

Daniel Thiele

Alexander Will

Bruno Borralhinho

### DOUBLE-BASS

Prof. Peter Krauß,  
*Principal*

Benedikt Hübner,  
*Principal*

Tobias Glöckler

Norbert Schuster

Bringfried Seifert

Thilo Ermold

Donatus Bergemann

Matthias Bohrig

Olaf Kindel

### FLUTE

Karin Hofmann\*

Christian Sprenger\*

Birgit Bromberger

Götz Bammes, piccolo

Claudia Teutsch

### OBOE

Johannes Pfeiffer\*

Undine Röhner-Stolle\*

Guido Titze

Jens Prasse

Isabel Hils

### CLARINET

Prof. Hans-Detlef Löchner\*

Fabian Dirr\*

Henry Philipp

Dittmar Trebeljahr

Klaus Jopp

### BASSOON

Michael Lang\*

Erik Reike\*

Robert-Christian Schuster

Prof. Mario Hendel

Hans-Joachim Marx

### HORN

Prof. Jörg Brückner\*

Michael Schneider\*

Friedrich Kettschau

Torsten Gottschalk

Peter Graf

Johannes Max

Dietrich Schlät

Carsten Gießmann

### TRUMPET

Andreas Jainz\*

Christian Höcherl\*

Csaba Kelemen

Roland Rudolph

Nikolaus von Tippelskirch



# ROSTER 2007/2008

## DRESDEN PHILHARMONIC (CONTINUED)

### TROMBONE

Prof. Olaf Krumpfer\*  
Michael Steinkühler\*  
Joachim Franke  
Dietmar Pester, Bass  
Trombone  
Peter Conrad

### TUBA

Jörg Wachsmuth

### PERCUSSION

Prof. Alexander Peter  
Oliver Mills  
Gido Maier  
Axel Ramlow

### HARP

Nora Koch

### ADMINISTRATION

#### Intendant

Anselm Rose

#### Administration

Martin Bülow

#### Orchestra Supervisor

Matthias Albert  
Herybert Runge  
Gerd Krems

### COLUMBIA ARTISTS MANAGEMENT LLC.

#### Tour Direction:

R. Douglas Sheldon,  
*Senior Vice President*

Karen Kloster,  
*Tour Coordinator*

Ryan McCarthy,  
*Managerial Assistant*

Aaron Grad,  
*Program Manager*

Ann Woodruff,  
*Tour Manager*

Renee O'Banks,  
*Backstage Manager*

Madelaine Collinson,  
*Driver*

Maestro! Travel and Touring,  
*Hotels*

Sintec-Tur,  
*Air and Cargo*



ROSTER 2018  
DRESDNER PHILHARMONIE

Artistic Director: Klaus Tennstedt

CONDUCTOR

Klaus Tennstedt

Assistant

Andreas Fischer

Music Director

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

CHIEF OF ORCHESTRA

Klaus Tennstedt

Assistant

Andreas Fischer

Music Director

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

PROBATIONERS

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant

Andreas Fischer

Assistant