

Saturday, March 10, 2012 at 8 pm

## Dresden Philharmonic

**Rafael Frühbeck de Burgos**, *Conductor*

**Gautier Capuçon**, *Cello*

### Program

- von Weber**      Overture to *Der Freischütz* (1821)
- Dvořák**          Concerto in B minor for Cello and Orchestra, Op. 104  
                         Allegro  
                         Adagio, ma non troppo  
                         Allegro moderato – Andante – Allegro vivo  
                         Gautier Capuçon, *Cello*

### Intermission

- Beethoven**      Symphony No. 5 in C minor, Op. 67  
                         Allegro con brio  
                         Andante con moto  
                         Scherzo. Allegro  
                         Allegro

Program subject to change.

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Gautier Capuçon records exclusively for Virgin Classics.



## NOTES ON THE PROGRAM

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### **Overture to *Der Freischütz* (1821)**

#### **Carl Maria von Weber**

**Born:** November 18, 1786, in Eutin (Northern Germany)

**Died:** June 5, 1826, in London

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 off-beats 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.

— 2008 Aaron Grad

### **Concerto in B minor for Cello and Orchestra, Op. 104**

#### **Antonín Dvořák**

**Born:** September 8, 1841, in Nelahozeves, near Kralupy

**Died:** May 1, 1904, in Prague

At the invitation in June 1891 of Jeanette Furber, the founder of the National Conservatory in New York, Antonín Dvořák took leave of his position at the Prague Conservatory and came to New York City the following year in order to serve as the Director of the National Conservatory. Dvořák was enticed to leave his homeland with the offer of a salary nearly twenty-five times that which he was being paid at the Prague Conservatory as well as a yearly four-month vacation and the opportunity to conduct the conservatory orchestra for ten concerts each year. The composer was to hold this position for the next three years. During this time, Dvořák composed some of his most successful works, notably the *New World* Symphony, Op. 95 and the String Quartet in F major, Op. 96 (both written in 1893) and the Concerto in B minor for Cello and Orchestra, Op. 104. While the debate



still rages on today in some circles as to the degree to and prominence of which American influences are stamped upon these works, the Cello Concerto was the last work which he composed in America and Dvořák, growing ever more restive and increasingly more homesick, imbued this work with an unmistakable Czech flavor.

Thirty years prior to the completion of the B minor Cello Concerto, the twenty-four year old Dvořák attempted to write a Cello Concerto in A major. At this time, while he was supporting himself primarily through teaching, Dvořák became enamored with one of his students, Josefina Cermák, the sixteen-year-old daughter of a wealthy jeweler; however, the young woman did not feel the same way toward the budding composer. In order to win her heart, Dvořák turned his attention away from orchestrating the A major Concerto and instead composed a song cycle entitled *Cypresses* for her; nonetheless, Josefina remained unimpressed by his attempt to woo her through his music and Dvořák ultimately dedicated the cycle to someone else. The composer subsequently fell in love with Josefina's younger sister Anna, and the two were eventually married. Ultimately, the A major Concerto remained incomplete and abandoned.

One factor in the creation of the B minor Concerto was a request for a piece from Dvořák's friend, Hans Wihan, a member of the Bohemian String Quartet, and considered the finest Czech cellist of the time. Another factor was the composer's appreciation for the Cello Concerto No. 2 by Victor Herbert which Dvořák had heard performed by the New York Philharmonic in Brooklyn in 1894, with Herbert himself as the soloist. Dvořák began work on the B minor Concerto on November 8, 1894, orchestrating it as it went along, completing the first movement in just over a month. The *Adagio* movement was finished in three days, while the Finale, begun after a two-week respite, was finished on February 9, 1895. While in the midst of writing the *Adagio* movement, Dvořák received news that his sister-in-law, Josefina, had fallen seriously ill. Dvořák inserted in the middle of the *Adagio* a melody from one of his earlier songs (*Leave Me Alone*, from Four Songs, Op. 82) of which Josefina was particularly fond. Upon his return to Bohemia, Dvořák learned of Josefina's death, whereupon he re-wrote the ending of the Finale. The revision added a direct quotation from the same song he had employed in the *Adagio*.

Dvořák dedicated his Cello Concerto to Hans Wihan; however, it is interesting



to note that the Czech cellist did not premiere the work. Dvořák and Wihan had a falling out, when the latter tried to make changes in the score including the addition of a long cadenza to the middle of that final section which the composer, moved by Josefina's death, had already re-written; furthermore, Wihan audaciously sent to Dvořák's publisher his own revisions for the work including the cadenza to which the composer had already voiced objections. Hence, given all the discord that ensued between the cellist and the composer, the work received its premiere performance on March 19, 1896, in London with the English cellist Leo Stern and with Dvořák at the helm. With time, however, Wihan and Dvořák forgave each other their disagreement and Wihan finally performed the Concerto in 1899, in Amsterdam with the Concertgebouw, under the direction of Willem Mengelberg.

The first movement, marked *Allegro*, begins as the clarinets introduce the lengthy main theme; a solo horn then presents the expressive cantabile melody that makes up the second theme. These two themes establish the succeeding development both in the solo and in the orchestra.

In the second movement, *Adagio, ma non troppo*, the idyllic and peaceful first theme is intoned by the clarinet before the soloist joins with it. In contrast to

this, there is a dramatic intermediary part - an outburst in a minor key from the whole orchestra. This is followed by the lyrical melody of the composer's own song *Leave Me Alone* played by the cello, employed by Dvořák in tribute to his first love, Josefina, upon learning of her falling ill. Both the main theme and the song melody are fully developed, and the movement closes as it had first begun - with music of a pastoral character.

The Finale, marked *Allegro moderato*, is cast in the form of a free rondo. It begins with an energetic dance-like motif for the cello which keeps recurring throughout the movement. This is followed by a more sedate dialogue between the soloist and the orchestra. Towards the end of the movement, the tempo slows down and the texture lightens to allow one more reminiscence of Josefina's melody from the *Adagio* movement. The proceedings return to the original *Allegro* tempo, and, in the composer's own words, "[as] the solo dies away to *pianissimo* - then swells again - the last bars are taken up by the orchestra and the whole concludes in a stormy mood.

It is generally agreed that the Concerto in B minor for Cello and Orchestra, Op. 104 represents the culmination of Dvořák's work in this medium, which includes a Piano Concerto and a Violin Concerto. Perhaps the highest tribute



paid to Dvořák and the Cello Concerto in particular was the comment Johannes Brahms made after having heard the work: "Why didn't I know that it was possible to write a concerto like this? If I had known, I would have written one myself long ago!"

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### **Symphony No. 5 in C minor, Op. 67** **Ludwig van Beethoven**

**Born:** December 16, 1770, in Bonn

**Died:** March 26, 1827, in Vienna

Beethoven was occupied with the composition of the Fifth Symphony at the small village of Heiligenstadt, near Vienna, in 1807 and he completed the work early the following year. It is known, however, that he had been working on his sketches for this Symphony since 1804 or even earlier, shortly after the completion of the Third Symphony.

The Fifth Symphony requires greater instrumental resources than any of Beethoven's earlier symphonies or — for that matter — than his next three symphonies. In addition to the pairs of woodwinds, horns and trumpets that were commonly used at the time, this work calls for several instruments borrowed from the more colorful opera orchestra: a piccolo, a contrabassoon and three trombones.

The first movement, *Allegro con brio*, is dominated by the rhythmic four-note motif that opens the work. This motif probably has wider recognition than any other theme in the history of music, being perhaps the best-known four notes in the entire concert literature.

"Thus Fate knocks at the door" is the significance that Beethoven himself is quoted as having placed on this opening theme that establishes within the first measure a mood of despair and oppression. The motif itself forms the core of this movement's first subject, as well as providing the first two measures of the more lyrical second subject; this second subject arrives early in the proceedings, in the form of a horn call, with the new melody taken up by the violins. Indeed, the "Fate" motif is so pervasive in this work, that it can be heard in almost every measure of the first movement; it also makes its appearance — albeit in modified form — in all the other movements.

Relief from the previous struggle comes with the second movement, an *Andante con moto*; built upon a freely varied song-form, the predominant mood here is one of consolation and meditation. As in the first movement, the mood is established with amazing technical economy within the first two measures. Barely supported by pizzicato basses, the violas and cellos present the placid melody that constitutes the theme of the



movement. This is followed by three variations, the second of which is extended in the manner of a development section, and the third that has a coda appended to conclude the movement.

The *Scherzo* that makes up the third movement is marked *Allegro*. It begins with a solemn introduction in which an ascending arpeggiated melody is heard twice in the basses. Abruptly, the horns enter with a relentless march-like theme obviously derived from the "Fate" motif heard in the first movement; soon this is taken over by the entire orchestra. The trio section begins with a forceful theme in the cellos and basses, followed by the bassoons and violas, and eventually, with different entrances, by the rest of the orchestra. The short recapitulation of the *Scherzo* is announced by another variation of the introduction.

The *Allegro* finale begins with a martial theme encompassing several diverse motifs. After a short transitional passage, these motifs are further elaborated before Beethoven presents his second theme, one of ascending triplets, again derived from the "Fate" motif. For all the (musically) revolutionary aspects of the first three movements, the last is in some respects the most forward-looking of the four. Its instrumental coloring measures a piccolo, a contra-

bassoon and three trombones making their first appearance in the symphonic literature. After the recapitulation of the finale's thematic material, the grandiose, extended coda is announced by a motif in the bassoons, heard immediately in the horns and passing through all the woodwinds in *fugato* fashion. An almost relentless pedal point on the note of C brings the symphony to its triumphant conclusion.

— 2000 Columbia Artists Management Inc.



## MEET THE ARTISTS

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### **Rafael Frühbeck de Burgos**

A regular guest with North America's top orchestras, Rafael Frühbeck de Burgos will conduct the Cincinnati, Boston, Pittsburgh, Philadelphia, Los Angeles, St. Louis and Montreal symphony orchestras in the 2011-12 season, and returns to the New York Philharmonic for the fourth time since 2005. He appears annually at the Tanglewood Music Festival and regularly with the National, Chicago and Toronto symphonies.

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. From 2004-11, he was Chief Conductor and Artistic Director of the Dresden Philharmonic, and in the 2012-13 season begins his post as Chief Conductor of the Danish National Orchestra.

Maestro Frühbeck 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, the Spanish National Orchestra and the Dresden Philharmonic.

Named Conductor of the Year by *Musical America* in 2011, other numerous honors and distinctions he has been awarded include 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, Spain's most important musical award, conferred in 1997 by the Queen of Spain. In 1998 Rafael Frühbeck de Burgos received the appointment of "Emeritus Conductor" by the Spanish National Orchestra. He has received an honorary doctorate from the University of Navarra in Spain. Since 1975 he has been a member of the Royal Academy of Fine Arts of San Fernando.

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.

### **Gautier Capuçon**

Gautier Capuçon has been called "A young star in the cello firmament" by Gramophone. Since winning the French Victoires de la Musique as "New Talent



of the Year" in 2001 he has quickly established himself as one of the leading cellists of his generation. Born in Chambéry, France in 1981, Gautier Capuçon was four and a half years old when he began to study the cello at the Ecole Nationale de Musique de Chambéry. He studied in Paris at the Conservatoire National Supérieur de Paris with Philippe Muller, Annie Cochet-Zakine and Christophe Egiziano, as well as Heinrich Schiff in Vienna. In addition to numerous first and second place prizes in international competitions, Gautier won the Cello and Chamber Music Prize at the Conservatoire in June 2000 and received a Burlotti-Buitoni Trust Award in 2004. His musical experiences progressed greatly while playing in the European Community Youth Orchestra and the Gustav Mahler Jugendorchester, as he was afforded opportunities to work with Bernard Haitink, Kent Nagano, Pierre Boulez, Daniele Gatti, Seiji Ozawa and Claudio Abbado, with whom he has taken part in two European tours.

In the 2011-12 season, Mr. Capuçon will make his debut with Chicago Symphony, under the baton of Charles Dutoit. He will also debut with the symphonies of Boston and Montreal, and return for performances with the National Symphony Orchestra and the Philadelphia Orchestra. In Europe,

Mr. Capuçon will debut with the Berlin Philharmonic Orchestra (Europa Konzert) with Gustavo Dudamel and with the London Symphony Orchestra and Valery Gergiev. In November 2012 he will tour China with the BBC Philharmonic Orchestra under Juan Mena.

Mr. Capuçon's 2010-11 season included a special tour with pianist Gabriella Montero featuring works from their recording, *Rhapsody*, in Montreal, New York City, Baltimore, Washington D.C., Seattle, Kansas City and Calgary, AB. Mr. Capuçon made his debut with the Los Angeles Philharmonic under Lionel Bringuier, where he returned only months later for a performance of Brahms' Violin and Cello Concerto with Renaud Capuçon and Maestro Gustavo Dudamel. He also returned to the San Francisco Symphony for a performance of *Tout un monde lointain* by Dutilleux with Charles Dutoit.

Recent seasons have included debuts with the Cincinnati Orchestra under the direction of Paavo Järvi, the Philadelphia Orchestra with Charles Dutoit, the Detroit Symphony Orchestra with Hans Graf, the National Symphony Orchestra with Leonard Slatkin and a tour of North America with the Capuçon-Angelich Trio.

Recent highlights include performances with the Munich Philharmonic with



Paavo Järvi, London Proms with the Radio France Philharmonic and Myung-Whun Chung, Orchestre de Paris with Paavo Järvi in Pleyel Paris and Musikverein Vienna, Dresden Philharmonie, a tour with the Scottish Chamber Orchestra, appearances with the Bordeaux, Monte Carlo, Lyon and Lille orchestras, Camerata Athens with Sir Neville Marriner, a trio tour through Italy with Katia Labèque and Victoria Mullova and a tour with the New Zealand Symphony. In August 2008, Mr. Capuçon collaborated with his brother Renaud, Martha Argerich and Gustavo Dudamel at the Salzburg Festival, performing Beethoven's Triple Concerto, which was recorded for a live DVD.

Mr. Capuçon has given recitals in Berlin, Brussels, Hannover, Dresden, London, Paris and Vienna, and has appeared in the Saint-Denis, Strasbourg, Berlin, Verbier, Davos, Jerusalem and Lockenhaus festivals. He appears regularly at the Martha Argerich Festival in Lugano and has performed at La Côte Basque Festival. A dedicated chamber musician, Mr. Capuçon performs with Nicholas Angelich, Martha Argerich, Daniel Barenboim, Yuri Bashmet, Frank Braley, Gérard Caussé, Myung-Whun Chung, Michel Dalberto, Hélène Grimaud, Leonidas Kavakos, Angelika Kirschlager, Stephen Kovacevich, Katia and Marielle Labèque, Gabriela

Montero, Vadim Repin, Jean-Yves Thibaudet, Yuja Wang, Maxime Vengerov, Lilya Zilberstein, Nikolaj Znaider, Ebene and Ysaye quartets and his brother, Renaud.

As an international orchestral soloist, Mr. Capuçon has toured France, Switzerland and Germany with the Chamber Orchestra of Europe, conducted by Myung-Whun Chung. He has also performed with the Belgrade, Jerusalem and Liège orchestras, Vienna Chamber Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, Solistes Européens du Luxembourg, Roma Santa Cecilia Orchestra, the Orchestre de Paris with Christoph Eschenbach and the Philharmonia Orchestra.

Mr. Capuçon records exclusively for Virgin Classics. Mr. Capuçon's first recording with the Mariinsky Orchestra and Valery Gergiev in the new Concert Hall in St. Petersburg was released in 2010 and features Tchaikovsky's *Rococo Variations* and Prokofiev's *Sinfonia Concertante*. His highly anticipated recording of the Dvořák and Herbert cello concertos with the Frankfurt Radio Symphony Orchestra and Paavo Järvi, was named *Gramophone Magazine* Editor's Choice in the April 2009 issue. His January 2008 release of Prokofiev and Rachmaninoff sonatas with pianist



Gabriella Montero, entitled *Rhapsody*, received the following praise from *String Magazine*: "It is hard to imagine a more deeply felt, compellingly projected performance of these works. Both players are masters of their instruments." Additional recordings include the Haydn Cello Concertos; a disc of 20th-century works for cello and violin with his brother Renaud, entitled *Face à Face*; and Schubert's *Trout* Piano Quintet, which was hailed as the February 2005 Disc of the Month by Classic FM.

Since 2007 Gautier Capuçon has been an Ambassador for the Zegna & Music project, which was founded in 1997 as a philanthropic activity to promote music and its values.

The acquisition of Mr. Capuçon's Dominique Peccatte bow was made possible in part by the Colas Group, which also co-produced with Virgin Classics his most recent recording with the Mariinsky Orchestra and Valery Gergiev.

Gautier Capuçon plays a 1701 Matteo Goffriller cello.

### **Dresden Philharmonic**

The founding of the Dresden Philharmonic in 1870 coincided with the official opening of the city's first civic concert hall, the Gewerbehause-Saal.

The orchestra's roots date back almost 600 years to the first civic music ensemble, the Ratsmusik, which came into being outside the influence of the court or nobility and flourished far into the 19th century. Major composers of their time, such as Johannes Brahms, Peter Tchaikovsky, Antonín Dvořák and Richard Strauss came to Dresden to conduct their own works. Starting in 1885 the "Gewebehauseorchester" regularly performed the "Philharmonic concerts" which in 1915 led to the name "Dresden Philharmonic Orchestra."

In 1909 it was one of the first German orchestras to tour in the United States. To this day it successfully performs on the major music stages of Europe, North and South America and Asia.

The orchestra gained worldwide fame in the 1930s, with much credit going to the leadership of Paul van Kempen and Carl Schuricht. The performance of all Bruckner symphonies in the original version created a particular reputation for the "Bruckner orchestra." The great conductors of the time appeared in concert with Philharmonic, including Hermann Abendroth, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny and Arthur Nikisch. After 1945 the Principal Conductors were Heinz Bongartz, Kurt Masur, Marek Janowski and Rafael Frühbeck de Burgos,



among others. These musical collaborations have been documented on numerous prominent recordings.

Michael Sanderling's tenure as Principal Conductor of the Dresden Philharmonic began with the 2011-12 season. Kurt Masur holds the title of Laureate Conductor, Markus Poschner is the orchestra's First Principal Guest Conductor (beginning with the 2010-11 season) and Rafael Frühbeck de Burgos is Music Director Emeritus.



## Dresdner Philharmonie

**Michael Sanderling**, *Music Director*

**Rafael Frühbeck de Burgos**, *Music Director Emeritus*

**Markus Poschner**, *Principal Guest Conductor*

**Kurt Masur**, *Conductor Laureate*

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Prof. Wolfgang Hentrich  
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Prof. Roland Eitrich  
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Johannes Groth  
Alexander Teichmann  
Annegret Teichmann  
Juliane Kettschau  
Thomas Otto  
Eunyoung Lee  
Theresia Meyer  
Christin Uhlemann  
Martha Murvai

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Andreas Kuhlmann  
Joanna Szumiel  
Irena Krause  
Sonsoles Jouve del Castillo  
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Berit Schmutzler

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Dittmar Trebeljahr  
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*Bass Trombone*

### TUBA

Jörg Wachsmuth

### PERCUSSION

Mathias Müller\*  
Alexej Bröse

\* principal

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