

The background of the cover is a photograph of the Lincoln Center building at dusk. The building's facade is illuminated from within, showing large arched windows and a series of vertical columns. In the foreground, there is a plaza with several trees and people sitting on chairs. A large, semi-transparent white circle is overlaid on the center of the image, containing the text.

Lincoln Center

March 2012

PLAYBILL®

Lincoln Center presents

2011/2012 Great Performers Season

Sunday Afternoon, March 11, 2012, at 3:00

Symphonic Masters

Dresden Philharmonic

Rafael Frühbeck de Burgos, *Conductor*

Gautier Capuçon, *Cello*

WEBER **Overture to *Der Freischütz* (1817–21)**

DVOŘÁK **Cello Concerto in B minor (1894–95)**

Allegro

Adagio, ma non troppo

Finale: Allegro moderato

Intermission

BEETHOVEN **Symphony No. 5 in C minor (1807–08)**

Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro

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Avery Fisher Hall

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Lincoln Center

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Wednesday Evening, April 11, at 8:00

Joshua Bell, Director and Violin
Academy of St. Martin in the Fields
ALL-BEETHOVEN PROGRAM
Overture to *Coriolan*
Symphony No. 4
Violin Concerto

Sunday Afternoon, May 20, at 3:00

Bamberg Symphony
Jonathan Nott, Conductor
Christian Zacharias, Piano
WEBERN: Five Pieces
SCHUBERT: Symphony No. 4 ("Tragic")
BRAHMS: Piano Concerto No. 2

Monday Evening, May 21, at 8:00

Bamberg Symphony
Jonathan Nott, Conductor
Christian Zacharias, Piano
BEETHOVEN: Piano Concerto No. 4
IVES: The Unanswered Question
SCHUBERT: Symphony No. 8 ("Unfinished")

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.

Program Summary

by Paul Schiavo

Nineteenth-century Romanticism was, to a large extent, defined and shaped by several ideas that found expression repeatedly in literature, art, and music. One, and perhaps the most significant, was the concept of heroic individual struggle and triumph. Another was a fascination with the supernatural. Both of these themes are reflected in the music we hear this afternoon.

Beethoven's Fifth Symphony stands as the quintessential expression in music of struggle and triumph, and as such its influence on 19th-century music and culture generally is inestimable. From the famous four-note motif of its opening moments, the work traces a progression from strife and turmoil in its initial movement to eventual triumph in its finale. This musical drama would be compelling even if we were unaware of Beethoven's personal circumstances. Knowing that the composer faced grave hardship, which he would overcome through great personal fortitude, makes the music even more meaningful.

The 19th century's attraction to the supernatural, so evident in literary works of the period, lies at the heart of Carl Maria von Weber's *Der Freischütz*. In this opera, dark powers work to destroy the protagonists, though goodness unexpectedly triumphs in the end. Weber gives vivid expression to the struggle between evil and virtue, and this conflict plays out in musical terms in the opera's overture.

During the 19th century, the concerto, with its juxtaposition of virtuoso soloist and orchestra, became something of a metaphor for exceptional individualism, a notion closely connected to the Romantic ideal of heroic struggle. Antonín Dvořák's Cello Concerto is, at the very least, the greatest composition of its century for this instrument. Although written during Dvořák's three-year visit to America, this music has the Czech character we hear in so much of the composer's mature work.

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Framing the Program

	1808	1821	1895
	Beethoven's Symphony No. 5	Weber's Overture to <i>Der Freischütz</i>	Dvořák's Cello Concerto
ARTS	Goethe's <i>Faust: Part I</i> published	Harmonica developed in Berlin as an organ-tuning instrument	H.G. Wells publishes <i>The Time Machine</i>
SCIENCE	Sir Humphry Davy isolates barium, calcium, magnesium, and strontium	Michael Faraday discovers electromagnetic rotation	Guglielmo Marconi invents wireless telegraphy (radio)
NEW YORK HISTORY	Washington Irving refers to the city as Gotham in <i>Salmagundi</i>	Brooklyn Circulating Library founded	Formation of New York Public Library

Notes on the Program

by Paul Schiavo

Overture to *Der Freischütz* (1817–21)

CARL MARIA VON WEBER

Born November 19, 1786, in Eutin,
Germany

Died June 5, 1826, in London

Approximate length: 9 minutes

Completed in 1821, Carl Maria von Weber's *Der Freischütz* did more than any work of the early 19th century to define the themes and characteristics of German Romantic opera. Its extolling of nature (the opera takes place in a sylvan setting), its fascination with the supernatural, and its depiction of an elemental struggle between good and evil were not new operatic developments, but they had never before been so well synthesized, nor so vividly expressed through music. For this, *Der Freischütz* profoundly influenced an entire generation of German composers—Richard Wagner especially.

The story of *Der Freischütz* combines elements of the Faust legend and other tales. Max, a young huntsman, is to wed his beloved Agathe, but first he must prove his worth in a shooting trial. Uncertain of his skill, he is persuaded to visit the fearful Wolfglen at midnight and there casts bullets charmed by the evil Zamiel, a Mephistophelean character who ensnares weak souls. At the trial shoot the next morning, Max's bullet nearly kills Agathe, as Zamiel had intended, but all ends well, with virtue triumphant and dark powers defeated.

Weber's Overture to *Der Freischütz* is intrinsically related to the opera's drama; indeed, it may be heard as a kind of musical synopsis of its plot. The composer explained, "There are in *Der Freischütz* two principal elements...hunting life and the rule of demonic powers personified by Zamiel. So

when composing the opera I had to look for suitable tone colors to characterize these two elements." He went on to state that he found the hunters' sonority in the sound of horns, while the supernatural music "had to be a dark, gloomy color—the lowest register of the violins, violas, and basses, particularly the lowest register of the clarinet...the mournful sound of the bassoon...[and] hollow strokes on the timpani."

These timbres all come into play during the slow introduction that opens the Overture. Following eight dramatic measures of prologue and another of murmuring accompaniment in the strings, the horns announce a stately theme, emblematic of what Weber saw as the nobility of forest life. No sooner does this anthem finish, however, than the music passes into shadow: ominous tremolo figures sound in the low strings (supported by clarinets, bassoon, and timpani), and a distressed phrase emerges from the cello section.

A change of tempo leads to the main portion of the Overture. Here the drama heightens. Two principal themes, stated during the initial paragraph, stem directly from the opera. The agitated first subject accompanies the appearance of Zamiel and connotes the power of the underworld. The second, a bright melody introduced by the clarinet and violins, is associated with Agathe's love for Max, and with virtue generally. Weber's development of these contrasting ideas in the stormy music that follows seems to imply the contest between them that lies at the heart of *Der Freischütz*. The reprise of the first subject brings intimations of tragedy, as the music stops in its tracks and the mournful strains of the introduction are recalled. This unhappy development parallels the apparent death of Agathe in the opera's final scene. But just as the heroine rises unharmed, so the Overture shakes off these dark sounds and bursts into a radiant final statement of the "virtuous" second theme.

**Cello Concerto in B minor, Op. 104
(1894–95)**

ANTONÍN DVOŘÁK

*Born September 8, 1841, in Nelahozeves,
Czech Republic*

Died May 1, 1904, in Prague

Approximate length: 40 minutes

Dvořák wrote his Cello Concerto, Op. 104, near the end of his three-year stay in the United States (1892–95). The composer's sojourn in New York and the Midwest had already produced several important works, including the "New World" Symphony and the F-major String Quartet, known as the "American." Unlike those compositions, the Cello Concerto acquired no moniker suggesting an American provenance or character. It would be surprising if it had. Dvořák had, by this time, learned to impart a distinctly Czech coloring to his music by adopting certain melodic inflections, resembling those of Bohemian folk songs, or by using the characteristic rhythms of the *furiant*, *sousedská*, and other village dances. He managed to keep his work from seeming provincial by balancing these folkloric elements with a sophisticated handling of harmony, thematic development, instrumentation, and compositional design. The fusion of folk-like themes and established compositional forms like the symphony and concerto proved trite in the works of lesser musicians, but with Dvořák it yielded results that were both melodious and intellectually arresting. And the composer achieved perhaps his finest synthesis of folkloric melody and extended classical form in his Cello Concerto.

But if the sound and character of this Concerto is thoroughly Central European, an American musician nevertheless deserves some credit for kindling Dvořák's idea to write it. In March 1894, Victor Herbert appeared with the New York Philharmonic as soloist in his own Second Cello Concerto. Best remembered today as the creator of

operettas, including the once-popular *Babes in Toyland*, Herbert was also an outstanding concert cellist and an orchestral composer of some ability. His new Cello Concerto greatly impressed Dvořák with the possibilities of the genre, and soon after hearing Herbert's work the visiting Czech composer began planning a similar essay of his own. Dvořák had a standing request for a concerto from Hanuš Wihan, a renowned Czech cellist whom he had known for years. The example of Herbert's piece suggested how he might fill that request.

Dvořák began writing his Concerto in November 1894. Working with his customary efficiency, he completed the score in nearly all essentials by February the following year. He made only minor adjustments to the work after returning to Prague that spring, at which time he consulted with Wihan about the feasibility of certain passages. Wihan actually made a number of suggestions, not all of them purely technical in nature, but Dvořák adopted only a few of these. He also declined to have the Concerto published with the cadenzas Wihan wrote for it. This latter decision apparently caused Wihan to feel slighted, with the result that he did not give the Concerto's first performance, as he otherwise almost certainly would have done. That honor fell instead to the English cellist Leo Stern, who played the solo part with the orchestra of the London Philharmonic Society in March 1896. (Dvořák had enjoyed considerable success in England over the course of the preceding two decades, and he had already promised London the premiere of his new work.)

The Concerto unfolds in the standard three movements, the first opening with an orchestral paragraph. Dvořák builds his first theme through successive statements, each less tentative and more fully scored, so that the third reveals the theme in a grand orchestral tutti. The second subject, first

heard as a voluptuous horn solo, is as lyrical as the opening idea is grave, and its melodic outline recalls the famous English horn melody in Dvořák's "New World" Symphony. The entrance of the solo instrument is marked *quasi improvisando*, but any hint of bravura individualism is quickly subordinated to a more coherent and satisfying musical discourse. Indeed, the fine integration of solo and orchestral music is one of the outstanding features of this work, whose general deportment seems almost symphonic in character.

The ensuing slow movement opens with a tender theme traded between the clarinet and solo cello, but the peaceful atmosphere is disturbed as the orchestra interrupts loudly in the minor mode. Here Dvořák quotes one of his own songs whose title translates to English as "Leave Me Alone." It had been a favorite of the composer's sister-in-law, Josepha Kaunitz, who died while he was working on the Concerto, and its inclusion was intended as a tribute to her.

The *Finale*, which is built around a march-like melody, adheres closely to classical rondo form in its use of a recurring principal theme that alternates with contrasting episodes. Finally, Dvořák adds a coda section in which he recalls material from the previous movements. We hear the opening measures of the Concerto in the clarinets, as well as a variant of the song from the second movement. The work then swells to its conclusion.

Johannes Brahms, Dvořák's longtime admirer, was among the first to recognize the excellence of this composition. "Why on earth didn't I know one could write a cello concerto like this?" he reportedly exclaimed when he read through the score. "If I had, I would have composed one long ago." Perhaps. But the example of Dvořák's masterpiece has enabled few, if any, more recent composers to equal it,

and it remains, by most accounts, the finest cello concerto in the repertory.

**Symphony No. 5 in C minor, Op. 67
(1807-08)**

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 31 minutes

No orchestral composition has gripped the popular imagination quite like Beethoven's Fifth Symphony. Through countless performances, recordings, and even parodies, the famous four-note motif that opens this work has become familiar to millions of people, including many who have little other knowledge of symphonic music. Moreover, the piece has acquired a heavy gloss of extra-musical interpretation. It has been proposed as a mirror of one of Beethoven's romantic relationships, as an allegory of Olympian strife, and more.

Such descriptions generally say more about the imaginations of commentators than about the work itself. Still, this Symphony, as much as any in the literature, demands to be heard as more than "pure music," and not only because of the composer's tantalizing description of its initial figure as "fate knocking at the door." Beethoven has come to represent for us the Romantic ideal of the artist-hero, that solitary and suffering individual who transcends trying circumstances by dint of genius and struggle. And it is the Fifth Symphony, with its strife-torn first movement and triumphant finale, that gives this view its most vivid musical expression. As such, it is important not only as a key to understanding the composer but as an embodiment of one of our culture's ideals of what art can be and mean.

Of course, the concept of individual heroism was not just an abstraction for Beethoven. The composer came of age

during a tumultuous and idealistic period. Revolutions in America and France had turned the theories of the Enlightenment into political reality, and a sense of freedom and new possibilities was in the air. More intimately, his perseverance through the loss of his hearing, a variety of other infirmities, loneliness, and periods of acute despondency seems—even to our own skeptical, if not cynical, era—a singularly heroic achievement.

There was no reason for Beethoven's art to be any more constrained or resigned than he himself was, so it is not surprising that he should soon have grown impatient with the comparatively delicate musical language of the preceding generation. Beginning in about 1803, the composer struck out on what he described to a friend as "a new path," one that led to a dynamic expansion of virtually all aspects of his composing: to weightier sonorities, bolder gestures, more thorough development of thematic ideas, a greatly enlarged vocabulary of harmonic possibilities, and a heightened sense of musical drama. Beethoven's "new path" led inevitably, it would seem, to the Fifth Symphony.

Beethoven's earliest sketches contain the celebrated four-note motif that opens the work. This motif, the figure that the composer associated with fate, dominates the first movement, and its brevity and rhythmic vigor account in no small part for the sense of agitation and momentum that prevail here. Beethoven relaxes the pace only briefly with the lyrical second theme, and the plaintive oboe cadenza that embellishes the recapitulation of the opening paragraph late in the movement.

The *Andante con moto* that follows is constructed as a fluid set of variations on not one but a pair of themes—a format favored

by Beethoven's former teacher, Joseph Haydn. This is an exceptionally beautiful movement. The alternation of the two subjects and their respective tonal centers yields a sense of variety and spaciousness, and the prevailing lyricism provides a timely contrast to the turbulent spirit of the opening movement, a few strong outbursts notwithstanding.

The ensuing *Scherzo* is another matter. Here, the theme softly stated by the low strings in the opening measures seems ghostly and ominous, and its menacing aspect is confirmed moments later by a disturbing reappearance of the "fate" motif of the first movement. Following the central section, or trio, in which the orchestra chases the rumbling basses and cellos in fugal imitation, the spectral dance resumes.

And then, Beethoven creates a moment of extraordinary drama. The spectral dance freezes in mid-step as time and motion are suspended. Slowly, its theme is taken and transformed measure by measure until, with a thrilling crescendo, the music bursts into the radiant C-major finale. Trombones, making their first appearance in any familiar symphony, join the orchestra in a blaze of light and victory.

The drama is not yet over, however. In the middle of this fourth movement, we suddenly return to the "fate" motif and the ghostly atmosphere of the *Scherzo*. That stroke, so widely admired by subsequent generations of composers, prepares a recapitulation not only of the movement's themes but also of the dramatic passage from darkness to light, from despair to joy, which is the essence of the finale and the goal of the entire Symphony.

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Meet the Artists



**Rafael Frühbeck
de Burgos**

A regular guest with North America's top orchestras, Rafael Frühbeck de Burgos conducts the St. Louis Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, and the Cincinnati, Boston, Pittsburgh, and Montreal symphony orchestras in the 2011–12 season. He 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 symphony orchestras.

Born in Burgos, Spain, in 1933, Mr. Frühbeck studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid. He studied 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 he begins his post as chief conductor of the Danish National Symphony Orchestra.

Mr. Frühbeck has made extensive tours with such ensembles as the Philharmonia Orchestra of London, London Symphony Orchestra, Spanish National Orchestra of Madrid, and the Swedish Radio Symphony Orchestra. He has toured North America with the Vienna Symphony Orchestra, Spanish National Orchestra, and the Dresden Philharmonic.

Named Conductor of the Year by *Musical America* in 2011, he also has been

awarded a gold medal from the City of Vienna, Germany's Federal Cross of Merit, a gold medal from the International Gustav Mahler Society, and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the queen of Spain. In 1998 Mr. Frühbeck was named conductor emeritus by the Spanish National Orchestra. He received an honorary doctorate from the University of Navarra in Spain, and since 1975 he has been a member of the Royal Academy of Fine Arts of San Fernando.

Mr. Frühbeck has recorded extensively for the EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo labels. 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.



M. Tammaro, Virgin Classics

Gautier Capuçon

Since winning the French Victoires de la Musique for New Talent of the Year in 2001, Gautier Capuçon has quickly established himself as one of the leading cellists of his generation. Born in Chambéry, France, in 1981, he studied at the Paris Conservatory with Philippe Muller, Annie Cochet-Zakine, and Christophe Egiziano, as well as with Heinrich Schiff in Vienna. He won the Cello and Chamber Music Prize at the Conservatory in June 2000 and received a Borletti-Buitoni Trust award in 2004.

In the 2011–12 season Mr. Capuçon makes his debut with the Chicago Symphony

Orchestra under the baton of Charles Dutoit. He will also debut with the symphony orchestras of Boston and Montreal and return for performances with the National Symphony Orchestra and Philadelphia Orchestra. In Europe, Mr. Capuçon will debut with the Berlin Philharmonic under Gustavo Dudamel and with the London Symphony Orchestra and Valery Gergiev. In November 2012 he will tour China with the BBC Philharmonic under Juan José Mena.

Mr. Capuçon has given recitals in Berlin, Brussels, Hanover, Dresden, London, Paris, and Vienna, and has appeared in the Saint-Denis, Strasbourg, Berlin, Verbier, Davos, Jerusalem, and Lockenhaus festivals. A dedicated chamber musician, Mr. Capuçon performs with Martha Argerich, Daniel Barenboim, Yuri Bashmet, Myung-Whun Chung, Hélène Grimaud, Angelika Kirchschrager, Vadim Repin, Jean-Yves Thibaudet, Yuja Wang, Nikolaj Znaider, the Ebène and Ysaÿe Quartets, and his brother Renaud, among many other artists.

Mr. Capuçon records exclusively for Virgin Classics. His recording of the Dvořák and Herbert cello concertos, with the Frankfurt Radio Symphony Orchestra and Paavo Järvi, was named Editor's Choice in the April 2009 issue of *Gramophone* magazine. 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" Quintet, which was hailed as the February 2005 Disc of the Month by Classic FM.

The acquisition of Mr. Capuçon's Dominique Peccatte bow was made possible in part by the Colas Group, which coproduced with Virgin Classics his most recent recording with the Mariinsky Orchestra and Valery Gergiev. Mr. 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 Gewerbehausaal. 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 such as Johannes Brahms, Pyotr Tchaikovsky, Antonín Dvořák, and Richard Strauss came to Dresden to conduct their own works. Starting in 1885 the Gewerbehausorchester regularly performed philharmonic concerts, which in 1915 led to the name Dresden Philharmonic. 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 the Bruckner symphonies in their original versions created a particular reputation for the "Bruckner orchestra." The great conductors of the time appeared in concert with the Philharmonic, including Hermann Abendroth, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny, and Arthur Nikisch. Since 1945 the principal conductors have included 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 conductor laureate; Markus Poschner is the orchestra's first principal guest conductor; and Rafael Frühbeck de Burgos is music director emeritus.

Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers approximately 100 classical and contemporary music performances annually. One of the largest music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, Clark Studio Theater, Stanley H. Kaplan Penthouse, and other various performance spaces throughout New York City, including the Church of St. Ignatius Loyola and Gerald W. Lynch Theater at John Jay College. In 2005, Great Performers expanded to include presentations in the Rose Theater and The Allen Room at the Time Warner Center at Columbus Circle. The world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists are featured in Great Performers, as well as special repertoire-focused festivals, themed series, and educational activities. During the 1998-99 season, Great Performers added a new dimension to the classical music experience through its New Visions series. In productions specially

commissioned by Lincoln Center, New Visions offers innovative stage presentations and groundbreaking collaborations among the world's leading directors, choreographers, and classical performers.

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FRANK HOHLER



Dresden Philharmonic

Michael Sanderling, *Music Director*
Rafael Frühbeck de Burgos, *Music Director Emeritus*
Markus Poschner, *Principal Guest Conductor*
Kurt Masur, *Conductor Laureate*

Violin I

Heike Janicke, *Principal*
Wolfgang Hentrich,
Principal
Dalia Schmalenberg
Roland Eitrich
Heide Schwarzbach
Markus Gottwald
Ute Kelemen
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Johannes Groth
Alexander Teichmann
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Juliane Ketschau
Thomas Otto
Eunyoung Lee
Theresia Meyer
Christin Uhlemann
Martha Murvai

Violin II

Heiko Seifert, *Principal*
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Erik Kornek
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Viola Marzin
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Matthias Bettin
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Johannes Tauber
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Christina Biwank, *Principal*
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Harald Hufnagel

Cello

Matthias Bräutigam,
Principal
Ulf Prella, *Principal*
Victor Meister
Petra Willmann
Rainer Promnitz
Karl-Bernhard von Stumpff
Daniel Thiele
Alexander Will
Bruno Borralhinho
Dorothea Plans Casal

Bass

Peter Krauß, *Principal*
Benedikt Hübner, *Principal*
Tobias Glöckler
Olaf Kindel
Thilo Ermold
Donatus Bergemann
Matthias Bohrig
Illie Cozmatchi

Flute

Karin Hofmann, *Principal*
Birgit Bromberger
Götz Bammes, *Piccolo*
Berit Schmutzler

Oboe

Johannes Pfeiffer,
Principal
Undine Röhner-Stolle,
Principal
Guido Titze
Jens Prasse

Clarinet

Fabian Dirr, *Principal*
Henry Philipp
Dittmar Trebeljahr
Klaus Jopp

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Daniel Bätz, *Principal*
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Mario Hendel

Horn

Michael Schneider,
Principal
Hanno Westphal,
Principal
Torsten Gottschalk
Dietrich Schlät
Carsten Gießmann

Trumpet

Andreas Jainz, *Principal*
Csaba Kelemen
Björn Kadenbach

Trombone

Matthias Franz, *Principal*
Dietmar Pester
Peter Conrad, *Bass*
Trombone

Tuba

Jörg Wachsmuth

Percussion

Mathias Müller, *Principal*
Alexej Bröse

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