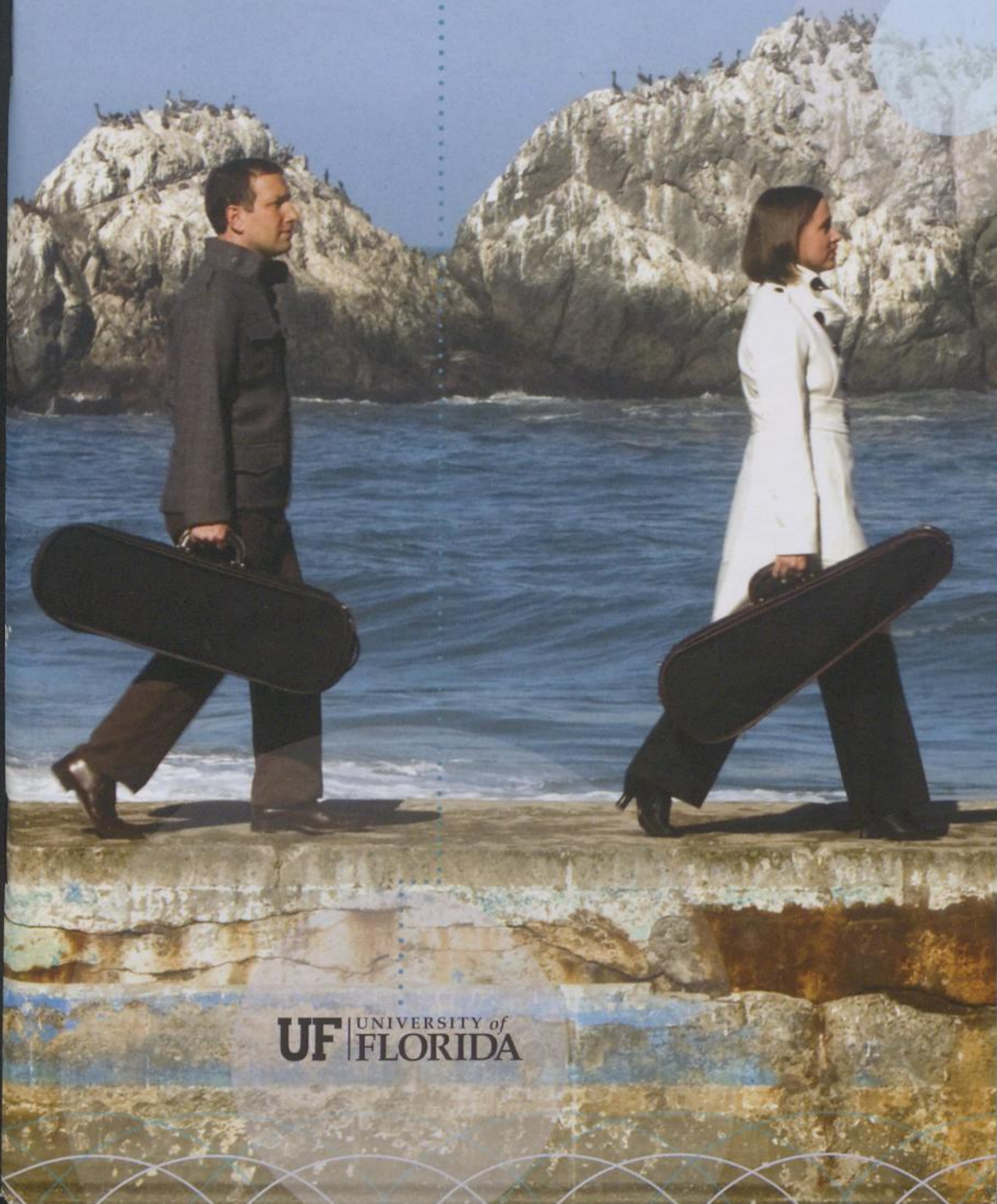


University of Florida Performing Arts
2014-2015 Season



UF UNIVERSITY of
FLORIDA

University of Florida Performing Arts

presents

**Dresden Philharmonic
Orchestra**

**Michael Sanderling, Conductor
Johannes Moser, Cello**

Wednesday, March 4, 2015, 7:30 p.m.

Curtis M. Phillips, M.D. Center for the Performing Arts

Dresden Philharmonic Orchestra

Michael Sanderling, Conductor

Johannes Moser, Cello

Program

Variations on a Rococo Theme Piotr Ilyich Tchaikovsky
Suite from *Memoirs of a Geisha* for Cello and Orchestra John Williams
Johannes Moser, Cello

Intermission

Symphony No. 4 in E Minor Johannes Brahms
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Program Notes

Variations on a Rococo Theme

Piotr Ilyich Tchaikovsky (1840-1893)

Few composers in history have experienced the many personal obstacles in their careers that Russian Piotr Ilyich Tchaikovsky did. His childhood was filled with upheavals, from constantly moving with his family to surviving a host of illnesses. He came to a career in music late, becoming a celebrated composer in spite of seven years at the St. Petersburg School of Jurisprudence and a seemingly set path as a civil servant. After choosing music as a career, he continually found it necessary to do odd jobs, such as translating, in order to make ends meet. Later on, as his career slowly began to take flight, Tchaikovsky was criticized for not being Russian enough in his music. Critics also suggested that he was technically lacking, able to write a great tune but unable to develop it. The composer's marriage was a sham and quickly fell apart, it is said he could never really come to terms with his own sexuality. He never actually met the second most important woman in his life - after his mother, who died while Piotr was 14 - the wealthy widow Nadezhda von Meck who supported him for 14 years.

In spite of these hardships, Tchaikovsky endured and created some of the most memorable music in the standard repertory including *The Nutcracker*, *Swan Lake* and *The Sleeping Beauty* ballets; his six symphonies and three piano concertos; ten operas, including *Eugene Onegin*, *The Queen of Spades* and *Iolanta*; and a number of other orchestral works.

The later category includes his *Variations on a Rococo Theme*, written during the winter of 1876-77. It was motivated by his love of Mozart's music, and was in collaboration with Wilhelm Fitzenhagen, a Russian cellist who was a colleague at the Moscow Conservatory. Though not really "Rococo," the theme he composed is certainly of the style: witty and elegantly refined. This work is also as close as Tchaikovsky came to writing a cello concerto.

After a brief orchestral intro, the solo cello states the theme. The first variation follows in a faster, triplet rhythm. The next variation features a continuing dialogue with the orchestra. The third variation is marked by a slower tempo and a considerably more melancholy take on the original theme, ending on an ethereal high note on the cello. The chirpy fourth and fifth variations both have a dance-like quality, with the latter closing on an extensive solo cello cadenza that lead to the moodier sixth variation, ending again on an ethereal high note (a harmonic, technically). After a moment of repose, the lively Finale takes light, the seventh and final variation.

— Program note provided by Dave Kopplin

Suite from *Memoirs of A Geisha* for Cello and Orchestra

John Williams (b. 1932)

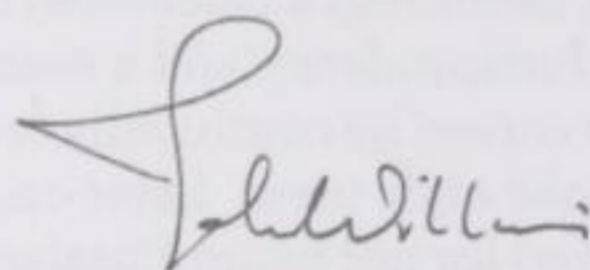
Arthur Golden's colorful 1997 novel *Memoirs of a Geisha* exquisitely describes the art and abundant beauty displayed in the venerable culture of the Japanese geisha.

In his magnificent rendering of the story on film, director Rob Marshall introduces us to the little girl Sayuri, as she is being prepared for life as a geisha. She is portrayed musically, by the cello, which begins in a simple vocal style, immediately establishing a pentatonic ambiance. *Sayuri's Theme* attempts to convey some of the wonder, magic and allure found in the ancient tradition which is to become the little girl's destiny.

Going to School reflects the initial excitement and joy that Sayuri feels as an enthusiastic first-day student taking up her duties in preparation for the long period of indoctrination and training that she must undergo. Singing, dancing and all manner of delicate arts are introduced to the eager young student.

Finally, in *Brush on Silk*, the cello is joined by the harp, flute and taiko drums, forming an atmospheric quartet, which is gradually combined with the full orchestra. The performance practices and rhythmic flare of kabuki are suggested, to depict Sayuri's transformation from a young novice to a full-fledged geisha.

In these pieces, the musical narrative is woven principally by the cello, which paints a mural describing Sayuri's journey, and her entry into a life of ceremony, custom and tradition that the fates have chosen for her.



John Williams

Symphony No. 4 in E Minor

Johannes Brahms (1833-1897)

German composer Johannes Brahms was a perfectionist. Composer and conductor Sir George Henschel wrote in his diary, July 12, 1876:

"I went to Brahms last night ... he began looking through my new songs and said: 'you ought not to be so easily satisfied. One ought never to forget that actually perfecting one piece, one learns more than by beginning or half-finishing ten ... Work at it over and over again ... until there is not a note too much or too little, not a bar you could improve upon.'"

At age 20, Brahms showed several of his works to Robert and Clara Schumann at their home in Düsseldorf, a meeting that was a turning point in the young composer's career. The Schumanns were impressed. Robert Schumann was a well-established composer and music critic writing for the *Neue Zeitschrift für Musik*; he wrote at length about the talent

of the young Brahms: "A man of young blood has arrived who as a child was watched over by the graces and the heroes. His name is Johannes Brahms ... he has all the external signs which declare: here is one of the chosen!"

Being "one of the chosen" was a bit much for the obsessive youngster. Brahms had a penchant for destroying works he considered unworthy, and, indeed, obsessing over every note. After a lengthy dry spell in which he was unable to compose anything he liked, Brahms wrote to Clara Schumann that he had forgotten "at all how one composes, how one creates."

Though a prolific composer of piano, vocal, and chamber works, it was more than 20 years before he completed his first symphony - at age 42, the same age that he had advised Henschel. Brahms definitely took his own advice to "work at it over ... not a bar you could improve upon."

Thankfully, his next symphonies came more quickly: Symphony No. 2 the next year, in 1877, and Symphony Nos. 3 and 4 only a few years later, in 1883 and 1885 respectively. The Symphony No. 4 in E minor is one of the great works in the orchestral repertory. In it, Brahms is at the height of his powers; he is comfortable with the symphonic form, his technical abilities to manipulate and transform a theme were unparalleled, and he was certainly intimately acquainted with the colors of the orchestra.

The 20th-century composer and theorist Arnold Schoenberg was enamored with Brahms' ability to transform a simple motive in seemingly infinite ways, a technique he dubbed "developing variations." (Imagine those paintings of fractals and you have a very rough musical equivalent.) One can hear this right from the get-go, as the first two lilting notes seem to provide all the composer needs to build a magnificent musical structure. Listen for the transformation of this motive at the exuberant end of the movement.

The second movement, marked *Andante moderato*, begins with an evocative horn call, followed by clarinet and bassoon. It is like a slow processional, too cheerful to be a funeral, not jovial enough to be a parade. This mood continues solemnly, though when the strings take the theme, the music is transformed. The ending chords suggest that this musical processional may have been Brahms' version of a visit to the Promised Land.

The third movement is upbeat (*Allegro giocoso*), a more-or-less traditional *Scherzo* (Italian for "joke," which seems appropriate following the second movement), and brief respite before the powerful Finale.

The Final is a *passacaglia*, a Baroque technique in which an unrelenting bass line/chord progression forms the basis for the entire last movement. This is "developing variations" at its zenith. Here, on opening eight notes - the melody of which is borrowed from J.S. Bach's *Nach Dir, Herr, verlanget mich* ("I long to be near you, Lord") - Brahms constructs a set of 32 variations unlike anything in the symphonic literature. It is Brahms' answer to Mozart's *Jupiter* Symphony, to Beethoven's Fifth, and to Schumann's *Rhenish*: Brahms' perfect piece.

— Program note provided by Dave Kopplin

Biographies

Johannes Moser, Cello

Hailed by *Gramophone* Magazine as “one of the finest among the astonishing gallery of young virtuoso cellists,” German-Canadian cellist Johannes Moser has performed with the world’s leading orchestras such as the Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Hong Kong Philharmonic, Munich Philharmonic and Israel Philharmonic Orchestras, as well as the Chicago Symphony, London Symphony, Bavarian Radio Symphony, Frankfurt Radio Symphony, Royal Concertgebouw, Tokyo Symphony, Philadelphia and Cleveland Orchestras. He works regularly with conductors of the highest level including Riccardo Muti, Lorin Maazel, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Manfred Honeck, Christian Thielemann, Pierre Boulez, Paavo Jarvi and Semyon Bychkov, Yannick Nézet-Séguin and Gustavo Dudamel.



Photo by Uwe Arens

The 2014-15 season includes debuts with the Boston Symphony Orchestra and Komische Oper Berlin alongside performances with the Krakow Philharmonic, BBC Philharmonic and Russian Philharmonic Orchestras, the Malmö Symphony and San Diego Symphony Orchestras, the Prague Philharmonia and a U.S. tour with the Dresden Philharmonic Orchestra, amongst others.

Johannes grows increasingly renowned for his efforts in expanding the reach of the classical genre, as well as his passionate focus on new music, and over the next season, Johannes is looking forward to working on a number of new works with Julia Wolfe, Andrew Norman and Anna Clyne, amongst others. In October 2012, he premiered *Magnetar*, a concerto for electric cello by Enrico Chapela, which Johannes performed with the Los Angeles Philharmonic Orchestra conducted by Gustavo Dudamel, and in the 2013-14 season, Johannes continued this relationship with the Los Angeles Philharmonic by performing Michel van der Aa’s cello concerto *Up-close*.

Johannes is committed to reaching out to young audiences, from kindergarten to college and beyond. From his 2010 American tour with toy pianist Phyllis Chen *Sounding Off: A Fresh Look at Classical Music*, to outreach activities on campuses and performances in alternative venues, Johannes aims to present classical music in terms with which listeners of all ages can connect.

A dedicated chamber musician, Johannes has played with Joshua Bell, Emanuel Ax, Leonidas Kavakos, Menahem Pressler, James Ehnes, Midori and Jonathan Biss. He has also performed at many festivals including the Verbier, Schleswig-Holstein, Gstaad and Kissinger festivals, the Mehta Chamber Music Festival and the Colorado, Seattle and Brevard music festivals.

In 2014 Johannes was announced as recipient of the prestigious 2014 Brahms prize, along with his brother, pianist Benjamin Moser. Johannes has received two ECHO Klassik awards and the Preis der Deutschen Schallplattenkritik for his recordings on Hänssler

Classics. His concerto debut disc, which features the complete works of Saint-Saëns for cello and orchestra with the Stuttgart Radio Symphony Orchestra, was honoured as one of Classics Today's Top 10 CDs of 2008. Following an album of works by Britten, Bridge and Bax, a disc of Martinu, Hindemith and Honegger concerti received great acclaim and was listed for the prestigious "Preis der Deutschen Schallplattenkritik." The latest concerto album of the Britten Cello Symphony and the Shostakovich Cello Concerto No. 1 with WDR Cologne and Pietari Inkinen was released in January 2012.

Born into a musical family in 1979 as a dual citizen of Germany and Canada, Johannes began studying the cello at the age of 8 and became a student of Professor David Geringas in 1997. He was the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the Rococo Variations.

A voracious reader of everything from Kafka to Collins, and an avid outdoorsman, Johannes Moser is a keen hiker and mountain biker in what little spare time he has.

Michael Sanderling, Conductor

Born and educated in Berlin, Michael Sanderling is one of the most highly sought-after conductors of his generation. Many engagements with leading orchestras and a highly successful artistic collaboration with the renowned Dresden Philharmonic have earned Sanderling an international reputation as a conductor. Sanderling opened his tenure as Principal Conductor of the Dresden Philharmonic at the beginning of the 2011-12 season and will continue in this capacity through the 2018-2019 season. He was previously Artistic Director and Principal Conductor of the Kammerakademie Potsdam from 2006 to 2010.

Sanderling has conducted many of the world's leading orchestras, among them Zurich's Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra Tokyo, the Konzerthausorchester Berlin, the Munich Philharmonic, the Staatskapelle Dresden, Bamberg Symphony, the Radio Symphony Orchestras of Stuttgart, Munich, Cologne, Hamburg, Leipzig and Hannover, the Strasbourg Philharmonic Orchestra and the Netherlands Philharmonic Orchestra. He conducted the highly praised new production of Sergei Prokofiev's monumental *War and Peace* at the Cologne Opera.

In addition to several return engagements, in 2015 and 2016 he will be making his conducting debuts with the Leipzig Gewandhaus Orchestra, the Vienna Symphony, the NHK Symphony Orchestra, the Toronto Symphony Orchestra and the Tokyo Metropolitan Symphony Orchestra.

Michael Sanderling is devoted to working with talented young musicians. He was Principal Conductor of the Deutsche Streicherphilharmonie for several years and most recently has worked with Germany's Bundesjugendorchester, the Jerusalem Weimar Youth Orchestra, the Junge Deutsche Philharmonie and the Schleswig-Holstein Festival Orchestra.

In addition to late-Romantic symphonic works, he also focuses on the works of Shostakovich and repertoire from the Classical period. As a champion of New Music, he has given many premiere performances of works by contemporary composers.



Photo by Marco Borggreve



Photo by Marco Borggreve

Dresden Philharmonic Orchestra

Upon being founded in 1870, the Dresden Philharmonic brought a new spirit to the city's public music culture with its performances at the Gewerbehaus-saal. The orchestra remains true to this tradition today. As the city's orchestra, the Dresden Philharmonic is conscious of its obligation to a diverse audience. In addition to its classical-romantic core repertoire, the Dresden Philharmonic has always been open to performing contemporary compositions. The orchestra continues this trend today with recently commissioned works from Sofia Gubaidulina, Rodion Schtschedrin, Gija Kancheli, and Michael Nyman. Noteworthy conductors and soloists regularly gave guest performances with the Dresden Philharmonic: Johannes Brahms, Peter Tchaikovsky, Antonín Dvorák and Richard Strauss came to conduct their own works. In later years this included artists like Hermann Abendroth, Eduard van Beinum, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny and Arthur Nikisch. In recent times the orchestra has worked with guest conductors such as Marc Albrecht, Dennis Russell Davies, Miguel Harth-Bedoya, Kristjan Järvi, Michail Jurowski, Dmitri Kitajenko, Yakov Kreizberg, Sir Neville Marriner, Wayne Marshall, Kurt Masur, Ingo Metzmacher, Andris Nelsons, Markus Poschner, André Previn, Karl-Heinz Steffens, Yuri Temirkanow, Yan Pascal Tortelier, Sebastian Weigle, Simone Young and Lothar Zagrosek. Regular guest appearances by soloists such as Rudolf Buchbinder, Julia Fischer, Kirill Gerstein, Matthias Goerne, Vadim Gluzman, Martin Grubinger, Håkan Hardenberger, Michaela Kaune, Anne-Sophie Mutter, Daniel Müller-Schott, Fazil Say, and Jean-Yves Thibaudet have also enriched the orchestra's repertoire. In 1909 the Dresden Philharmonic became one of the first German orchestras to perform a concert tour in the United States. Since then concert tours have taken the Dresden Philharmonic to the major music centers of Europe, the Americas and Asia. Michael Sanderling, Principal Conductor since 2011-2013, will lead the Dresden Philharmonic this season on tours to the United States, Japan and to the leading Central European music centers including Cologne, Munich and Vienna.

DRESDEN PHILHARMONIC ORCHESTRA

Prof. Michael Sanderling | Music Director
Bertrand de Billy | Principal Guest Conductor
Kurt Masur | Conductor Laureate
Frauke Roth | General Manager/Intendant

FIRST VIOLIN

Prof. Ralf-Carsten Brömsel*
Heike Janicke*
Dalia Schmalenberg
Anna Fritzsch
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Johannes Groth
Alexander Teichmann
Annegret Teichmann
Juliane Kettschau
Thomas Otto
Eunyoung Lee
Denise Nittel
Sophie Keiter
Elgita Polloka**

SECOND VIOLIN

Markus Gundermann*
Markus Hoba**
Reinhard Lohmann
Steffen Gaitzsch
Dr. phil. Matthias Bettin
Heiko Seifert
Andreas Hoene
Andrea Dittrich
Constanze Sandmann
Jörn Hettfleisch
Dorit Schwarz
Christiane Liskowsky
Signe Dietze
Angelika Feckl**

VIOLA

Christina Biwank*
Beate Müller
Steffen Seifert
Steffen Neumann
Hans-Burkart Henschke
Andreas Kuhlmann
Joanna Szumiel
Tilman Baubkus
Harald Hufnagel
Friederike Flemming
Eva Maria Knauer
Henriette Mittag

VIOLONCELLO

Ulf Prelle*
Charles-Antoine Duflot
Petra Willmann
Thomas Bätz
Rainer Promnitz
Karl Bernhard von Stumpff
Clemens Krieger
Daniel Thiele
Merlin Schirmer
Tilman Trüdinger**

DOUBLE BASS

Soo Hyun Ahn*
Tobias Glöckler
Olaf Kindel
Norbert Schuster
Bringfried Seifert
Donatus Bergemann
Matthias Bohrig
Ilie Cozmatchi

FLUTE

Karin Hofmann*
Mareike Thrun*
Birgit Bromberger
Claudia Rose

OBOE

Johannes Pfeiffer*
Undine Röhner-Stolle*
Prof. Guido Titze
Jens Prasse

CLARINET

Prof. Fabian Dirr*
Felix Löffler* **
Dittmar Trebeljahr
Klaus Jopp

BASSOON

Daniel Bätz*
Philipp Zeller*
Robert-Christian Schuster
Prof. Mario Hendel

HORN

Michael Schneider*
Tino Bölk* **
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Carsten Gießmann

TRUMPET

Andreas Jainz*
Christian Höcherl*
Nikolaus von Tippelskirch
Björn Kadenbach

TROMBONE

Matthias Franz*
Stefan Langbein*
Peter Conrad
Dietmar Pester

TUBA

Prof. Jörg Wachsmuth*

TIMPANI

Oliver Mills

PERCUSSION

Gido Maier
Alexej Bröse
Manuel Krötz**
Christian Stier**

CELESTA

Thomas Mahn**

* Principal
** Substitute

Executive Director
Martin Bülow

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Principal Conductor**
Alexandra MacDonald

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