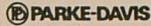


# UNIVERSITY MUSICAL SOCIETY

and Parke-Davis Pharmaceutical Division of Warner Lambert



## THE LEIPZIG GEWANDHAUS ORCHESTRA Kurt Masur, Music Director

Friday Evening, October 29, 1993, 8:00  
Hill Auditorium, Ann Arbor, Michigan

### PROGRAM

- Overture to *Ruy Blas*, Op. 95 . . . . . Mendelssohn
- Symphony No. 2 in C Major, Op. 61 . . . . . Schumann  
Sostenuto assai – Allegro ma non troppo  
Scherzo: Allegro vivace  
Adagio espressivo  
Allegro molto vivace

### INTERMISSION

- Pictures at an Exhibition* . . . . . Mussorgsky  
Promenade (Orchestrated by Gorchakov)
- Gnomus  
Promenade  
Il vecchio castello  
Promenade  
Tuileries  
Bydlo  
Promenade  
Ballet of Chicks in Their Shells  
Samuel Goldenberg and Schmuel  
Promenade  
The Marketplace at Limoges  
Catacombae, Sepulchrum Romanum;  
Cum mortuis in lingua mortua  
Baba Yaga  
The Great Gate in the Capitol City of Kiev

**BASF** is The Official Sponsor Of The Leipzig Gewandhaus Orchestra's 250th Anniversary Tour.

▲**DELTA AIR LINES** is the official airline of the Leipzig Gewandhaus Orchestra

The UMS extends warm thanks to Kurt Masur for this evening's Phillips Educational Presentation.  
Maestro Masur will greet well-wishers in the main floor lobby following the concert.

The Leipzig Gewandhaus Orchestra can be heard on the Teldec Classics and the Philips Classics labels.

The Leipzig Gewandhaus Orchestra appears by arrangement with IMG Artists.

## PROGRAM NOTES

### Overture to *Ruy Blas*, Op. 95

Felix Mendelssohn (Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig)

In February, 1839, the directors of the theatrical pension fund in Leipzig asked the city's foremost musician, Felix Mendelssohn, to compose an overture and a choral piece for a charity performance of Victor Hugo's drama *Ruy Blas*, which was to be given only a month later. When Mendelssohn read the play, he disliked the indescribably complex romantic extravagance of the plot, which told a tale of rascality, banditry, deception and misdirected love, all on a moral level with which he did not really wish to be associated. He told the theater directors that he would write only the brief choral number. They thanked him for his consideration and apologized for not having given him enough time to compose the overture. Taking this as a challenge, within six days Mendelssohn composed the Overture, orchestrated it, had the parts copied, rehearsed it and on March 11, conducted the first performance. "Few of my works have given me more pleasure and excitement," he wrote to his mother a week later.

The Overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

### Symphony No. 2, in C Major, Op. 61

Robert Schumann (Born June 8, 1810, in Zwickau; died July 29, 1856, in Eendenrich)

In order of composition, this is the third of Schumann's four symphonies, but because he put the D-minor Symphony aside for later revision, the C-major Symphony was the second published. In 1844, Schumann moved from busy, burdensome Leipzig to Dresden, where his wife Clara, who was one of the greatest pianists of the time and a gifted composer too, hoped to rescue him from mental collapse. His emotions and his nerves were at the breaking point, and "as soon as he took up any intellectual occupation," his doctor said, "he was seized with trembling, fatigue and chill, and mental distress at fear of death, heights, metal and medicine."

For a while Schumann tried to find refuge in music, but any attempt at concentrated creative effort usually aggravated his condition. He wrote to one of his doctors, "For some time, I have not been able to listen to music. It cuts into my nerves like a knife." Looking back, two years later, he said, "I lost every melody as soon as I conceived it." Happily for us, there were remissions. "I still suffer a great deal," he wrote, "and my courage often fails me." Nevertheless by the spring of 1845 he knew that he was getting better and began to work again. He refreshed himself by studying Bach and writing fugues, good ones, Clara said, and he found himself diverted rather than strained by the mental exercise. In the summer he wrote to Mendelssohn, "Sometimes a rosy glow seems to foretell the return of my old strength and a fresh hold on my art," and he mentioned that new ideas in C major had been running through his mind.

In mid-December, he worked for days and nights in order to present the sketches of this Symphony to Clara for Christmas. "I am often astonished by my Robert," she wrote. "Where does he get his fire, his imagination, his freshness, his originality?" Alas the work had drained him of his little strength, and he could not finish it until the following autumn, on October 19, 1846. Only a few weeks later, on November 5, in Leipzig, Mendelssohn conducted the first performance of the Symphony, and he repeated it on November 16. Clara did not appreciate the work full until she heard a performance that her husband conducted in July, 1847, when she wrote, "It has a bold sweep, a depth of passions that are not found anywhere in Robert's other music."

This is the longest of Schumann's symphonies, a powerful, majestic and apparently untroubled work. It opens with a noble introduction, *Sostenuto assai*, based on a trumpet

without reason that Germany's *Die Welt* newspaper referred to him as the "Maestro of two worlds".

Maestro Masur has appeared in Hill Auditorium with the Gewandhaus Orchestra of Leipzig many times under UMS auspices. Kurt Masur and the Gewandhaus have served in residence for three May Festivals, 1987, '89, and '91. They have appeared in four Choral Union Series concerts prior to this evening, the first of which was in 1974, and one special concert. This long association is continued with this evening's concert, marking Maestro Masur's 18th in Ann Arbor.



Maestro Masur and Midori at 1991 May Festival

**The Leipzig Gewandhaus Orchestra** is the oldest civic orchestra in Germany and celebrates its 250th anniversary in 1993.

The orchestra grew out of the Musicians' Guilds in Leipzig and gave its first performance on March 11, 1743 under the name "Grand Concert." At first it met in private venues and from 1744 in the Three Swans Tavern. When the space there became too small for rehearsals the city authorities gave permission for the Drapers' Guild (the Gewandhaus) hall to be rebuilt as a concert hall. The first concert in the Gewandhaus took place on November 25, 1781.

During the end of the 18th century and the beginning of the 19th century the Orchestra was led by Johann Adam Hiller and August Matthaei. However, it was the composer Felix Mendelssohn who was primarily responsible for establishing the Orchestra's European reputation. His appointment as the Orchestra's "Kapellmeister" in 1835 led to an enormous upsurge in Leipzig's musical life.

In later years, Arthur Nikisch (who led the Orchestra from 1895 to 1922) helped establish the high profile of the Gewandhaus concerts. Subsequent conductors of international reputation were Wilhelm Furtwängler, Bruno Walter and Hermann Abendrot, and it was with them that the orchestra began foreign touring.

call that becomes a kind of motto for the entire Symphony, and the body of the movement, *Allegro ma non troppo*, is vigorous and bright. The second movement is the Symphony's Scherzo, *Allegro vivace*, a brilliant, perpetual-motion kind of movement with two contrasting Trio sections. The slow third movement, *Adagio espressivo*, is one of the most beautiful in the entire orchestral repertoire of the Romantic era, music of unmatched spontaneous lyricism, yet supremely crafted to make maximum emotional effect. The finale, *Allegro molto vivace*, brings the Symphony to an exuberant, high-spirited close.

Schumann scored the Second Symphony for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani and strings.

### *Pictures at an Exhibition*

Modest Mussorgsky (Born March 21, 1839, in Karevo; died March 28, 1881, in Saint Petersburg)

In the spring of 1874, Mussorgsky and the music critic Vladimir Stassov organized an exhibition of drawings and paintings by their friend Victor Hartman, who had suddenly died, less than a year before. Hartman's works were architectural drawings and pictures of scenes that interested Russians at home and abroad, and while walking through the gallery, Mussorgsky had a bold and brilliant inspiration; to compose a set of piano pieces that would be musical reflections of Hartman's art. He worked with a speed and certainty that were unusual for him, and on June 22, the work was done.

The idea of rendering visual images in music was a modern one, at the time, but it was no longer really new. The truly original feature of the work is the *Promenade* music that opens it and then recurs, appropriately altered in character, as the visitor ambles about the gallery and stops to look at the works of art. After the first *Promenade*, there are ten pictures:

1. *Gnomus* (Gnome). A grotesque, little, bow-legged creature, its jaw open, is in fact a nutcracker.

2. *Il vecchio castello* (The Old Castle). Outside a medieval castle, a troubadour sings a serenade and accompanies himself on the lute.

3. *Tuileries*. On a path in the Gardens of the Tuileries, in Paris, children play and quarrel.

4. *Bydlo*. A Polish ox-cart with enormous wheels, seen by Hartman in the town of Sandomir, on his way home from Western Europe.

5. *Ballet of the Chicks in Their Shells*. A costume design for a ballet, *Trilby*, with choreography by Marius Petipa, produced in 1870.

6. *Samuel Goldenberg and Schmuël*. A drawing of a Sandomir ghetto scene that Mussorgsky described as picturing "two Polish Jews, one rich and the other poor."

7. *The Marketplace at Limoges*. Mussorgsky originally suggested that this was intended to represent two market women exchanging neighborhood gossip, but when the music was first published, after the composer's death, Stassov said that the women were quarreling angrily.

8. *Catacombae, Sepulchrum Romanum* (The Catacombs, Roman Graves.) A view of the artist, lantern in hand, examining the ancient Roman catacombs in Paris. In his manuscript, Mussorgsky wrote the title in faulty Latin, which he tried to explain (in even worse Latin) in the heading of the gloomy version the *Promenade* that follows. A footnote (in Russian) explained what he was trying to say, "With the dead, in a dead language."

9. *Baba Yaga (The Hut on Hens Legs)*. In Russian folklore, Baba Yaga is a witch who lives in a hut that stands on hen's legs so that she can turn it in any direction. Hartman's drawing was a design for a clock in the form of Baba Yaga's hut.

10. *The Great Gate in the Capitol City of Kiev*. An architectural sketch for submission in a competition that was cancelled for political reasons. The massive gate was intended to commemorate the Czar's escape from the Kiev Nihilists' plot to assassinate him, and the design is rich in Imperial symbols.

For a variety of reason, Mussorgsky's *Pictures* were very slow to achieve the popularity they deserved, and they were not published until five years after his death, in an edition

prepared by Rimsky-Korsakov. Pianists found the keyboard writing unidiomatic and changed it freely. More than a dozen musicians made orchestral versions of *Pictures at an Exhibition*, of which the most widely known is the one that the conductor Serge Koussevitzky commissioned of Maurice Ravel and first performed in 1922.

The version heard at this concert is the work of Sergei Gorchakov (1905-1976), a Russian composer and conductor who wrote the Soviet equivalent of a doctoral dissertation on the art of transcribing piano music for orchestra. His version of *Pictures at an Exhibition* was first performed in 1955, since when it has been widely performed by the many conductors who believe it to reflect Mussorgsky's original intentions much more closely than do the other orchestrations in circulation.

The instruments required are piccolo and three flutes, three oboes and English horn, three clarinets and bass clarinet, soprano saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, two tubas, timpani, percussion, celesta, harp and strings.



**Kurt Masur** has been Kapellmeister of the Leipzig Gewandhaus Orchestra for the last 22 years. At the beginning of the 1991-92 season he also became Music Director of the New York Philharmonic Orchestra.

Kurt Masur was born in 1927 in Brieg, Silesia. After completing his studies at the Leipzig Music Academy he worked first as Repetiteur and then as Music Director at the Halle Theatre, followed by appointments as Kapellmeister at the Opera Houses in Erfurt and Leipzig. In 1955 he became Assistant Conductor to his teacher Heinz Bongartz with the Dresden Philharmonic Orchestra. 1958 marked his return to opera, when he was appointed General Music Director at the Mecklenburg State Theatre in Schwerin.

From 1960 to 1964 he was Principal Conductor at the Komische Oper in Berlin and in 1967 he was appointed Principal Conductor of

the Dresden Philharmonic Orchestra, a post he held until 1972.

In 1975 he was appointed Professor at the Leipzig Music Academy. He received an honorary doctorate from Leipzig University. He has also received similar honors from the University of Michigan, the Cleveland Institute of Music and the Westminster Choir College (Princeton).

Kurt Masur has worked with virtually every orchestra of international renown. In 1974 he made his U.S. debut with the Cleveland Orchestra and led the Gewandhaus Orchestra's first American tour.

To date, he has made more than one hundred recordings. Teldec has issued recordings of the complete Mendelssohn and Tchaikovsky symphonies with the Gewandhaus Orchestra under Kurt Masur. He has also recorded a complete edition of the Schumann Symphonies and the Prokofiev Symphony No. 1 and Mussorgsky's *Pictures at an Exhibition* with the London Philharmonic Orchestra. Recent recordings for the Teldec label include Tchaikovsky's Piano Concerto No. 2 and the *Manfred* Symphony with the Gewandhaus Orchestra as well as Cesar Franck's Symphony in d-minor and *Les Eolides*, Dvořák's Symphony No. 9 and Mahler's Symphony No. 1 with the New York Philharmonic Orchestra.

Kurt Masur has taken up his activities in New York with great enthusiasm. He is proud to be celebrating with both of his orchestras: the 150th anniversary of the New York Philharmonic and the 250th anniversary of the Leipzig Gewandhaus Orchestra. It is not

At the end of World War II the Gewandhaus was burnt to the ground and the Orchestra had to be accommodated at the Congress Hall at the zoo. Vaclav Neumann was among those who helped the Orchestra gain renewed fame in the post-war years.

In 1970 Kurt Masur was appointed Gewandhaus "Kapellmeister". During his tenure the Orchestra has continued the tradition on which it was founded while also becoming an active exponent of contemporary music. It is as a result of Mr. Masur's appointment that the Gewandhaus, with an acoustically excellent concert hall, was recreated in 1981. The gala opening was celebrated with the commissioning of ten new works.

Today, the Gewandhaus Orchestra's 200 musicians also continue the tradition of performances at St. Thomas' Church and at the Opera House in Leipzig. They are deeply committed to the performance of chamber music, as well as the orchestral literature. When on tour, they can be heard in the world's leading music centers. The Orchestra's numerous recordings range in repertoire from Bach to contemporary music.

## LEIPZIG GEWANDHAUS ORCHESTRA

Kurt Masur, Music Director

<b>Violins</b>	Udo Hannewald	Rainhard Leuscher	Eckhard Runge
Prof. Karl Suske	Rudolf Conrad	Kilian Forster	Christian Kretschmar
Prof. Christian Funke	Dietrich Reinhold	Felix Ludwig	Jörg Brückner
Gunar Kaltofen	Edwin Ilg	Erwin Nerling	Amand Schwantge
Günter Gläß	<b>Violas</b>	Peter Strauch	<b>Trumpets</b>
Fred Roth	Eberhard Freiberger	Werner Müller	John Roderick McDonald
Henrik Hochschild	Hans Christian Bartel	Eberhard Spree	Sven Wunder
Hiltrud Ilg	Bernd Jäcklin	Thomas Stahr	Gunter Navratil
Ralf Heise	Peter-Michael Borck	<b>Flutes</b>	Ulf Lehmann
Wolfgang Gräntzel	Peter Baake	Wolfgang Loebner	<b>Trombones</b>
Günter Fiehring	Hermann Schicketanz	Cornelia Grohmann	Jörg Richter
Christian Geidel	Friedemann Starke	Heinz Maier	Klaus Schießer
Klaus Stein	Henry Schneider	Ulrich Other	Jürgen Schubert
Eberhard Oettel	Konrad Lepetit	<b>Oboes</b>	Rolf Handrow
Jürgen Dase	Ruth Bernewitz	Uwe Kleinsorge	<b>Tubas</b>
Heinz-Peter Püschel	Norbert Tunze	Thomas Hipper	Dieter Meschke
Susanne Hallmann	Katharine Dargel	Holger Landmann	Jürgen Bednarz
Liane Unger	Dorothea Neumann	Roland Messinger	<b>Harp</b>
Katrin Stoschek	<b>Cellos</b>	<b>Clarinets</b>	Cornelia Seehafer
Dorothea Vogel	Christian Giger	Thomas Ziesch	<b>Timpani</b>
	Günther Stephan	Peter Schurrock	Prof. Karl Mehlig
	Lothar Max	Klaus Stöckel	<b>Percussion</b>
	Siegfried Jäger	Matthias Kreher	Dieter Wegerich
	Ulrike Strauch	Volker Hemken	Steffen Cotta
	Adolf Heinrich	<b>Bassoons</b>	Philipp Schroeder
	Jürgen Schroeder	Hans Schlag	Johann-Georg Baumgärtel
	Siegfried Hunger	David Petersen	<b>Celeste</b>
	Hans-Peter Linde	Albert Kegel	Ulrich Urban
	Matthias Schreiber	Gerwin Baasch	
	Christoph Vietz	<b>Horns</b>	
	<b>Basses</b>	Clemens Röger	
	Christian Ockert	Ralf Goetz	

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