



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Vienna Philharmonic Orchestra

LEONARD BERNSTEIN

*Conductor*

WEDNESDAY EVENING, FEBRUARY 15, 1984, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

Symphony No. 41 in C major, K. 551 ("Jupiter") ..... MOZART  
Allegro vivace  
Andante cantabile  
Menuetto  
Allegro molto

### INTERMISSION

Symphony No. 2 in D major, Op. 73 ..... BRAHMS  
Allegro non troppo  
Adagio non troppo  
Allegretto grazioso (quasi andantino)  
Allegro con spirito

*London, Deutsche Grammophon, Vox, Angel, Arabesque, and Vanguard Records.*

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The Vienna Philharmonic Orchestra also gratefully acknowledges the generous financial support of Creditanstalt — Bankverein, Vienna.

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## PROGRAM NOTES

### Symphony No. 41 in C major, K. 551 ("Jupiter") . . . WOLFGANG AMADEUS MOZART (1756-1791)

The year 1788 meant for Mozart a period of bitter distress. Neither the triumphs obtained in Prague one year before with his *Marriage of Figaro* and the world première of *Don Giovanni* nor the fact of finally having been appointed Imperial Royal Chamber Composer could improve his financial situation permanently.

"Lord, I am in a situation which I would not wish on my worst enemy. If you, dear friend and brother, leave me I shall be completely lost, through no fault of my own, with my dear sick wife and child. The last time I visited with you I wanted to open my heart, but I did not have the courage and I would not have done it now if I were not certain that you know me, my circumstances, and are convinced that my unfortunate, very sad situation is not my fault. Good Lord, instead of expressing my gratitude, I come with new entreaties. . . ."

This excerpt from a letter to the merchant and lodge brother Michael Puchberg in Vienna gives a better idea than could any description of the situation Mozart was in at the time. In this distress Mozart decided to revitalize his diminishing reputation in Vienna through a series of subscription concerts for which he wrote a number of new works. Here is proof of the incomprehensible working of a genius. From deepest depression he rises to greatest heights. During the summer of 1788 Mozart composed three symphonies, each after one month's interval. These belong to the most admired works in this field: Symphony in E flat major (his so-called "Swan Song"), Symphony in G minor, and the *Jupiter* Symphony.

The *Jupiter* Symphony is the last of the three and is rich in musical as well as human values. In every movement the thematic treatment is masterful and in every movement one finds a development section; even the *Minuet* can be said to have one. The whole work is actually built on the little motif of its opening two measures.

Mozart's genius reaches its peak, however, in the last movement. Some authorities attribute the derivation of the title *Jupiter* (not named by Mozart but so christened at a later date) to the almost superhuman qualities of the finale, *Allegro molto*. "Only the last movement may be regarded as being Jovial, if one accepts the adjective in its original sense of godlike," writes Eric Blom. "What Mozart gives us is an awareness of the wonders of divine creation. Jove, if he appears to us at all in this crowning finale, does not do so as the thunderer, but as the maker of a world. There is a mystery in this music not to be solved by analysis or criticism, and perhaps only just to be apprehended by the imagination."

### Symphony No. 2 in D major, Op. 73 . . . . . JOHANNES BRAHMS (1833-1897)

Brahms's Symphony No. 2 was composed in 1877 and first performed in Vienna on December 30 of that year by the Vienna Philharmonic Orchestra under Hans Richter. Brahms himself conducted the second performance on January 10, 1878, at a Gewandhaus concert at Leipzig. Although Brahms labored for fifteen years to complete his First Symphony, the Second was completed only one year after the First.

Often called the *Pastoral Symphony*, the work has a lyrical, song-like quality. It was a favorite of Brahms who wrote to Hanslick, the noted Viennese critic, before its completion: "In the course of the winter I will let you hear a symphony which sounds so cheerful and delightful that you will think I wrote it especially for you, or rather for your young wife."

The tranquil opening of basses, horns, and woodwinds reveals the emotional as well as the musical keynote of the composition. Cellos introduce the tender second subject and cast a shade of melancholy on the previously sunny surroundings. Intermingling melodies and vigorous contrasting phrases of the development subside into the quiet passage which leads to the recapitulation. An ethereal horn solo is heard in the coda which brings the movement to a close.

The second movement is deeply contemplative in character with long phrases and rich chromaticism. The cellos introduce the first theme based on a descending line, which leads to an accompanying counterpoint, basically ascending, played by the bassoons. A transition passage introduces a new key and a second theme, making way for the third theme to introduce the development section. The recapitulation brings back the second theme, this time richly ornamented, before closing with a restatement of the first theme.

The third movement is more like a song than a scherzo, or perhaps closer in style to some of Brahms's piano pieces which he called *Intermezzi*. The oboe presents the theme with pizzicato cello accompaniment which comes back in the manner of a refrain after faster variation episodes. The principal theme closes the movement.

The last movement is built in the sonata-allegro form. The principal theme begins mysteriously in the strings, extends to the woodwinds, and at last is expounded by the full orchestra. Violins introduce the second subject which, proclaimed later by the trumpets, brings the work to a brilliant conclusion.

## About the Artists

Ann Arbor is the beginning of a three-week, eight-city American tour by the legendary Vienna Philharmonic Orchestra and world-renowned conductor Leonard Bernstein. Their other concerts will be in Los Angeles, San Francisco, Salt Lake City, Chicago, Pittsburgh, Washington, D.C., and New York. It is the Philharmonic's second visit to our city (the first was in 1956 under André Cluytens); Maestro Bernstein has previously appeared here in concert with the New York Philharmonic in 1963 and 1967. In September 1964 he took part in a special honors convocation program at the dedication of the University's new School of Music building on North Campus. At that time, he received an honorary Doctor of Music degree from the University of Michigan.

**The Vienna Philharmonic** was founded in 1842 and, at first, concerts of the new group were intermittent. Then, in 1860, a regular season of eight concerts was launched, and in 1877 the Philharmonic's first tour took place — to neighboring Salzburg, the city which has since become the orchestra's second home.

Over the years, the Vienna Philharmonic has had three permanent conductors: Otto Dessoff (1860-1875), Hans Richter (1875-1898), and Gustav Mahler (1898-1901), who led the orchestra on its first tour abroad — to the Paris Exposition of 1900. Since then it has toured extensively throughout the world under musicians such as Sir Georg Solti, Claudio Abbado, Lorin Maazel, and Karl Böhm. Leonard Bernstein first conducted it in 1968, leading it on a 1979 tour to the United States with the Vienna State Opera.

Since its inception, the Philharmonic has grown from a group of 64 musicians to 140 today. From the beginning it has been known for the unique nature of its administration. It is one of the world's few orchestral collectives: all the administrative tasks — from press releases and ticket distribution, to answering office phones and decorating for the annual New Year's Ball — are performed by orchestral musicians elected by their colleagues. All decisions concerning repertoire and conductors (it currently has no resident conductor) are made by plebiscite, and all performance fees are divided evenly among the musicians.

The Vienna Philharmonic is the principal orchestra of the famous Vienna Staatsoper from September 1 to June 20 each year, and gives ten subscription concerts a year. Since 1920 it has been the principal orchestra at the Salzburg Music Festival, and its annual New Year's Eve concert is broadcast to 700 million people throughout the world. Its recordings with Leonard Bernstein include Beethoven's nine symphonies and his opera, *Fidelio*, and the four symphonies of Johannes Brahms.

**Leonard Bernstein's** achievements and resultant world-wide reputation are unparalleled by any other American musician. He is known everywhere, as conductor, composer, pianist, author, and teacher. As composer, Bernstein has created works over a very wide range of forms and styles: three symphonies and other orchestral works, ballets, operas, choral works, a film score, and Broadway scores which established a new level of excellence and daring for the American musical theater. The first retrospective of his compositions was presented in Israel in April 1977, others following in August 1977 at the Carinthian Summer Festival in Austria, in 1978 at the University of Massachusetts at Amherst, in 1979 in Kansas City, Missouri, and in 1982 with Lorin Maazel and the Cleveland Orchestra.

As conductor, Bernstein made his remarkable, now historic, debut with the New York Philharmonic in 1943, at age 25, replacing Bruno Walter. In the years following he was Music Director of the New York City Symphony, head of the conducting faculty at the Berkshire Music Center, Professor of Music at Brandeis University, and made regular appearances as guest conductor with the New York and Israel Philharmonics and most of the world's major orchestras. In 1958 he became Music Director of the New York Philharmonic, the first American-born and -trained musician to hold a position of such importance. He has conducted opera at such houses as the Metropolitan, La Scala (the first American to ever conduct there), and the Vienna Staatsoper.

As author and educator, he has written a number of books and was named Charles Eliot Norton Professor of Poetry at Harvard University. He delivered six lectures at Harvard, collectively entitled *The Unanswered Question*, which were recorded, televised, and later published in book form. Several of his books have been translated and published in ten different languages. His latest book, *Findings*, was published in November 1982.

A ten-time Emmy Award winner, Bernstein's "Young People's Concerts" extended over fourteen seasons; he introduced great music to television audiences with his "Omnibus" programs; and he has been seen regularly on PBS's "Great Performances" series. His 11-part series, "Bernstein/Beethoven," was shown on both network and cable television and repeated the following season.

Leonard Bernstein was born in 1918 and grew up in Boston, where he attended Boston Latin School and studied piano with Heinrich Gebhard and Helen Coates. After earning a degree from Harvard in 1939, he studied conducting with Fritz Reiner and piano with Isabella Vengerova at The Curtis Institute, and spent summers at Tanglewood as a student of, and assistant to, Serge Koussevitzky. He was made Assistant Conductor of the New York Philharmonic in 1943 and named Musical Director in 1958. Of his many honors and awards, the most recent came in 1983 when he was named an honorary member of the Vienna Philharmonic, the only living musician to be so honored.

## Remaining Concerts

- TAKÁCS STRING QUARTET . . . . . Tues. Feb. 28  
Haydn: Quartet in F, Op. 77, No. 2; Bartók: Quartet No. 3; Beethoven: Quartet  
in E minor, Op. 59, No. 2
- PETER ZAZOFSKY, *Violinist* . . . . . Sun. Mar. 4
- OAKLAND BALLET . . . . . Mon.-Wed. Mar. 5-7
- ORCHESTRE NATIONAL DE FRANCE / LORIN MAAZEL . . . . . Thurs. Mar. 8  
Rachmaninoff: Symphony No. 3; Stravinsky: "Firebird" (complete)
- FACULTY ARTISTS CONCERT (free admission) . . . . . Sun. Mar. 11  
John Mohler, *clarinet*, and Lynne Bartholomew, *piano*; Stanley Cornett, *tenor*,  
and Martin Katz, *piano*; Jerome Jelinek, *cello*, and Benning Dexter, *piano*; and  
Joan Morris, *soprano*, and Bill Bolcom, *piano*
- JURY'S IRISH CABARET . . . . . Fri. Mar. 16
- CZECH PHILHARMONIC ORCHESTRA . . . . . Sun. Mar. 25  
Smetana: "Ma Vlast" (complete)
- HUNGARIAN NATIONAL FOLK ENSEMBLE . . . . . Wed. Mar. 28
- NORTHWOOD ORCHESTRA / DON JAEGER . . . . . Thurs. Mar. 29  
KAREN EMONS SMITH, *Soprano*  
Francaix: Serenade for Chamber Orchestra; Barber: Knoxville: Summer of 1915;  
Albinoni: Oboe Concerto, Op. 9, No. 2 (Jaeger); Rodrigo: Cuatro Madrigales  
Amatorios; Ibert: Divertissement
- THE CANADIAN BRASS . . . . . Fri. Mar. 30  
Music by Mozart, Vivaldi, Bach, "Fats" Waller, and "A Tribute to the Ballet"
- YO-YO MA, *Cellist* . . . . . Wed. Apr. 4
- ORPHEUS CHAMBER ENSEMBLE . . . . . Fri. Apr. 13  
J. C. Bach: Sinfonia in B-flat; Mozart: Bassoon Concerto, K. 191 (Frank  
Morelli); Schoenberg: Verklärte Nacht, Op. 4; Bartók: Rumanian Dances

## 1984 Ann Arbor May Festival

Four concerts in Hill Auditorium, Wednesday-Saturday, April 25-28  
ending the Philadelphians' long reign in Ann Arbor

### The Philadelphia Orchestra

EUGENE ORMANDY, *Conductor Laureate*

ALDO CECCATO, *Guest Conductor*

The Festival Chorus

EUGENE ISTOMIN, *Pianist*      LOUISE RUSSELL, *Soprano*

UTO UGHI, *Violinist*      LORNA MYERS, *Mezzo-soprano*

Wednesday — *Ormandy and Istomin, all Beethoven: Leonore Overture No. 3; Piano Concerto No. 5 ("Emperor"), Symphony No. 5 in C minor*

Thursday — *Ceccato and Ughi: Berlioz: Benvenuto Cellini Overture; Brahms: Violin Concerto in D major; Dvořák: Symphony No. 7*

Friday — *Ceccato, Festival Chorus, Russell, Myers: Mahler: Symphony No. 2 in C minor ("Resurrection")*

Saturday — *Ormandy, all orchestral: Prokofiev: Classical Symphony; Strauss: Don Juan; Respighi: The Pines of Rome; Ravel: La Valse; Tchaikovsky: "1812" Overture*

*May Festival single tickets, from \$9 to \$21, on sale March 1.*

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### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270    Phones: (313) 665-3717, 764-2538