



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Vienna Symphony Orchestra

GEORGES PRÊTRE
Principal Guest Conductor

FRIDAY EVENING, NOVEMBER 11, 1988, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to *Die Zauberflöte*, K. 620 MOZART
Der Rosenkavalier Suite, Op. 59 STRAUSS

INTERMISSION

Symphonie fantastique, Op. 14 BERLIOZ
Rêveries. Passions
Largo, Allegro agitato e appassionata assai
Un bal
Waltz: allegro non troppo
Scène aux champs
Adagio
Marche au supplice
Allegretto non troppo
Songe d'une nuit du sabbat
Larghetto, Allegro

Decca, Deutsche Grammophon, Orfeo, Philips, and Teldec Records.

*Georges Prêtre and the Vienna Symphony Orchestra appear
by arrangement with Columbia Artists Management Inc., New York.*

Cameras and recording devices are not allowed in the auditorium.

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

PROGRAM NOTES

Overture to *Die Zauberflöte*, K. 620 WOLFGANG AMADEUS MOZART
(1756-1791)

During the last months of his life, Mozart composed two operas: *Die Zauberflöte* (The Magic Flute), known as a singspiel because of the spoken dialogue, and *La clemenza di Tito* (The Clemency of Titus), an *opera seria* for the coronation of the Emperor Leopold II as King of Bohemia. He also composed several sacred choral works, including the unfinished Requiem. *The Magic Flute* was first performed in Vienna on September 30, 1791.

Die Zauberflöte begins with an overture that from the start makes clear that this is to be an opera that deals with profoundly significant matters. The overture defines the two conflicting aspects of the plot: the call to virtuous life, for which Sarastro and his priests stand, and the clowning of Papageno the bird catcher, intent on daily delights with no thought for tomorrow. An introduction opens with resounding chords played by the full orchestra. These chords, heard in Act II of the opera where they appear between the Priests' March and Sarastro's aria "O Isis and Osiris," help to unify the overture, in that they return at several points in the score. The main portion of the piece is in the form of a sonata with two principal themes, a development, and a return. The principal theme is realized as a fugal exposition, the development section is fairly brief, and the restatement presents the themes in a somewhat varied manner.

The overture is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, the timpani, and strings.

Der Rosenkavalier Suite, Op. 59 RICHARD STRAUSS
(1864-1949)

The first two operas of Richard Strauss — *Guntram* (1892) and *Feuersnot* (1901) attracted little attention. By contrast, his next two operas shocked and antagonized the public: *Salome*, after Oscar Wilde's French play, was produced in 1905, with its erotic subject and sensuous music; and *Elektra* was produced in 1909, in which the horrors of matricide were pictured with extraordinary strength and crushing dissonance. Then, as if to make a graceful concession to public taste, Strauss produced *Der Rosenkavalier* in January 1911, a comedy of manners with its gentility and engaging intrigue and its appealing blend of wit, pathos, buffoonery, and nostalgia, restoring to the late Victorians their faith in decency and good taste. With *Elektra* and *Der Rosenkavalier*, Strauss established his fruitful collaboration with the poet Hugo von Hofmannsthal, who wrote the librettos for these works and also for the subsequent operas *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Die ägyptische Helena*, and *Arabella*.

Der Rosenkavalier is a comedy of eighteenth-century Vienna that tells the story of a charming woman's reconciliation to her advancing years and her noble renunciation of a love that has turned from her to a younger woman. The story, relieved by scenes of humor that verge on the bawdy, is so permeated with the spirit of human understanding, humility, and wisdom that it never fails to leave the spectator with a renewed faith in the goodness of living.

The Suite was compiled for Fürstner, Strauss's publisher. It begins with the orchestral introduction to the opera and includes the outstanding ensemble music as well as that associated with the entrance of the Rosebearer. It ends with the waltzes that occur throughout the opera, particularly at the end of Act II, which are mostly associated with the capers of the fat and lecherous, but impoverished, Baron von Lerchenau as he dances around the room delighted with the outcome of his immediate amorous plans.

Symphonie fantastique, Op. 14 HECTOR BERLIOZ
(1803-1869)

The *Symphonie fantastique* was composed in 1830 and first performed on December 5 of that year at the Paris Conservatory. Berlioz referred to the symphony in his memoirs as "the history of my love for Miss Smithson, my anguish and my distressing dreams." It also says: "It was while I was still strongly under the influence of Goethe's poem *Faust* that I wrote my *Symphonie fantastique*."

The central character in this instrumental drama is a young artist disappointed in love. He takes an overdose of opium and suffers nightmarish dreams. In his dreams, his fantasy is fixed upon his beloved. She is represented by a leading theme that recurs throughout the five

movements in varying shapes. Berlioz called this theme *idée fixe*. In contrast to the principle of variation, the “fixed idea” undergoes little development except for an occasional dramatic effect. This device, ingeniously introduced by Berlioz in this symphony, attained great significance in the evolution of program music and is the obvious predecessor of Wagner’s *leit-motif*.

Berlioz prefaced his score with the following synopsis of the five movements:

Rêveries. Passions: “He first thinks of the uneasy and nervous condition of his mind, of somber longings, of depression, and joyous elation without any recognizable cause, which he experienced before the beloved one had appeared to him. Then he remembers the ardent love to which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.” The theme is stated in full in this movement.

Un bal: “In the ballroom, amidst the confusion of a brilliant festival, he finds the beloved one again.” Two strains of the theme are quoted by the clarinet.

Scène au champs: “It is summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the *ranz des vaches* (the tune used by the Swiss shepherds to call their flocks). This pastoral duet, the quiet scene, the soft whisperings of the trees stirred by the zephyr-wind, some prospects of hope recently made known to him — all these sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. She appears once more. His heart stops beating, painful foreboding fills his soul. ‘Should she prove false to him?’ Sunset . . . distant rolling thunder . . . loneliness . . . silence.” The *idée fixe* appears in the oboe and flute while the lyrical thought is interrupted by the tempestuous strings.

Marche au supplice: “He dreams that he has murdered his beloved, that he has been condemned to death and is led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession . . . The tumultuous outbursts are followed without modulation by measured steps. The ‘fixed idea’ returns, and for a moment a last thought of love is revived — which is cut short by the death-blow.” The solo clarinet sings four bars of the theme. His last thought belongs to his beloved.

Songe d’une nuit du sabbat: “He dreams he is at a witches’ revel, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come together for his funeral. Strange sounds, groans, shrill laughter, yells, which other cries seem to answer. The beloved melody is heard again, but it has lost its shy and noble character; it has become a vulgar, trivial, grotesque dance tune . . . she joins the orgy . . . bells toll for the dead . . . a burlesque parody of the *Dies Irae* . . . the witches’ round dance . . . the dance and the *Dies Irae* are heard together.” In this final movement, the “fixed idea” loses its original shape and grace. In its vulgarity, disillusionment replaces the love ideal.

About the Artists

Founded in 1900 by the legendary conductor Ferdinand Lowe, the **Vienna Symphony Orchestra** has performed in the Vienna Konzerthaus since 1913 and is the city’s only full-time concert orchestra. Through the years the orchestra has been led by conductors such as Wilhelm Furtwängler, Richard Strauss, Bruno Walter, Karl Böhm, Otto Klemperer, Herbert von Karajan, Josef Krips, and Claudio Abbado. Lorin Maazel, Christoph von Dohnányi, Seiji Ozawa, Wolfgang Sawallisch, Carlo Maria Giulini, and Gennady Rozhdestvensky made their Vienna debuts with this orchestra, and the last three have become principal conductors as well. Georges Prêtre is the most recent conductor to assume this position. More than 900 works have received their world or Vienna premières with this orchestra, among them Bruckner’s Ninth Symphony, Schoenberg’s *Gurrelieder*, and Ravel’s *Concerto for the Left Hand*.

The Vienna Symphony Orchestra is the official orchestra of the famous Bregenz Festival. In addition, the ensemble maintains a regular concert season in Vienna and makes frequent international tours. The orchestra now returns to North America for its sixth tour, the first to feature appearances conducted by Georges Prêtre.

The orchestra that would eventually become known as the Vienna Symphony Orchestra gave its first concert in 1900 under the name of Wiener Konzertverein, the Orchestra of the Vienna Concert Society. Its founder/conductor, Ferdinand Lowe, a pupil of Bruckner and a friend of Hugo Wolf, was a composer of note in his own right and already a popular and esteemed figure in Vienna’s musical life. For a quarter of a century, until his death in 1925, Lowe guided the destiny of the new orchestra and firmly established it as a vital addition to the cultural life of the city.

Under Lowe, the orchestra undertook its first tours, at first through the Austrian provinces, then extending its range to include Germany, Italy, and the rest of Europe. After more than a decade of growth and prosperity, the orchestra was beset with difficulties following the

outbreak of World War I and into the period of inflation that followed. A solution was found in 1921 with the amalgamation of the orchestra with the Wiener Tonkünstlerorchester, an organization that had been founded in 1907 by Oscar Nedbal. The combined orchestras were then christened the Wiener Sinfonieorchester. With the assistance of important organizations and figures in Viennese public life, the new orchestra regained its prestigious position at home and soon won an international reputation through its increasingly extensive tours abroad. A climax came in 1936 with the orchestra's highly successful appearances in England under the direction of Oswald Kabasta, the orchestra's conductor, and Felix von Weingartner.

The Vienna Symphony Orchestra's prosperous career was again disrupted during World War II, but was revived in 1945 with two public performances of Mahler's *Das Lied von der Erde*, conducted by Josef Krips. Today, the Vienna Symphony Orchestra enjoys distinction as one of the world's great orchestras, bringing its artistry to millions of people through its tours and recordings. With nearly 100 albums on every major label, the orchestra's recordings span masterpieces of the Baroque, Classical, Romantic, and twentieth century repertoire, many of them with legendary soloists such as Richter, Oistrakh, Michelangeli, Brendel, and Weissenberg.

The Vienna Symphony Orchestra has made four previous appearances in Ann Arbor: three under Wolfgang Sawallisch in 1964, 1967, and 1985, and one with Josef Krips in 1972.

Georges Prêtre, appointed principal guest conductor of the Vienna Symphony Orchestra in 1986, was born in 1924 in Douai in northern France. He first studied music at the Douai Conservatory before attending courses at the Paris Conservatory and taking lessons in conducting from André Cluytens. He made his debut as conductor at the Marseilles Opera in 1946, with subsequent guest engagements in Lille, Toulouse, and other provincial French cities. In 1955 he was engaged as conductor of the Opéra-Comique in Paris and four years later was appointed to the staff of the Paris Opéra. Prêtre made his American debut with the Chicago Lyric Opera in 1959, followed by a first appearance at New York's Metropolitan Opera in 1964, conducting *Samson et Dalila*. In Europe, his other engagements include those at Covent Garden in London, La Scala in Milan, the Vienna State Opera, and the Salzburg Festivals. Prêtre was the conductor at Covent Garden for Maria Callas' *Tosca* in 1965 and often conducted for her in the theater and recording studio as well. That same year he made an American tour that included an appearance with The Philadelphia Orchestra.

In subsequent years, Maestro Prêtre has been invited to conduct most of the major symphony orchestras of the world. He also lays claim to a large discography, including the large symphonic works and many operas with the leading orchestras of France and others including the Boston and Chicago Symphony Orchestras and the Philharmonic Orchestra of London, all with leading vocalists and instrumental soloists.

This evening's concert marks Georges Prêtre's first visit to Ann Arbor.

Coming Concerts

- Messiaen Birthday Salute: "Quartet for the End of Time" Tues. Nov. 29
 ROBERT McDUFFIE, *violinist*; GERVAISE DE PEYER, *clarinetist*;
 SANTIAGO RODRIGUEZ, *pianist*; NATHANIEL ROSEN, *cellist*
- Handel's "Messiah" / DONALD BRYANT, *conductor* Fri.-Sun. Dec. 2-4
 ASHLEY PUTNAM, *soprano*; KATHLEEN SEGAR, *alto*; RICHARD FRACKER, *tenor*;
 STEPHEN BRYANT, *bass*; members of the Ann Arbor Symphony Orchestra
- YO-YO MA, *cellist* Mon. Dec. 5
- I SOLISTI VENETI / CLAUDIO SCIMONE Tues. Dec. 6
- VIENNA CHOIR BOYS Sat. Dec. 10
- KATHLEEN BATTLE, *soprano* Mon. Jan. 9
- KLEZMER CONSERVATORY BAND Sat. Jan. 14
- MONTREAL SYMPHONY ORCHESTRA / CHARLES DUTOIT Wed. Jan. 25
 RADU LUPU, *pianist*
- MAZOWSZE, Polish Folk Company Mon. Jan. 30
- CANADIAN BRASS Thurs. Feb. 2
- BEAUX ARTS TRIO Sat. Feb. 4

OSIPOV BALALAIKA ORCHESTRA	Thurs. Feb. 9
with stars of the Bolshoi Opera	
MUMMENSCHANZ	Sat., Sun. Feb. 11, 12
NEW YORK CITY OPERA NATIONAL COMPANY	Sat., Sun. Feb. 18, 19
Verdi's "La Traviata"	
RICHARD STOLTZMAN AND FRIENDS	Wed. Feb. 22
"New York Counterpoint"	
FOLGER CONSORT & WESTERN WIND	Mon. Mar. 6
PAUL TAYLOR DANCE COMPANY	Tues., Wed. Mar. 7, 8
ISRAEL PHILHARMONIC / ZUBIN MEHTA	Tues. Mar. 14
FACULTY ARTISTS CONCERT (free admission)	Sun. Mar. 19
THE CHIEFTAINS	Wed. Mar. 22
EMERSON STRING QUARTET	Wed. Mar. 29
ALICIA DE LARROCHA, <i>pianist</i>	Thurs. Mar. 30
STUTTGART WIND QUINTET	Wed. Apr. 5
DENNIS RUSSELL DAVIES, <i>pianist</i>	
MUNICH PHILHARMONIC / SERGIU CELIBIDACHE	Thurs. Apr. 13
ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN	Thurs. Apr. 20
96TH ANNUAL MAY FESTIVAL	Wed.-Sat. Apr. 26-29
LEIPZIG GEWANDHAUS ORCHESTRA and KURT MASUR	
Artists and programs to be announced in December.	

Complete information in free color brochure, available upon request.

Pre-concert Presentations

Make new discoveries and enjoy nuances in the performing arts with this season's series of presentations by authoritative speakers. All are free and open to the public, held in the Rackham Amphitheater one hour before the concert.

Monday, Dec. 5 at 7:00, preceding Yo-Yo Ma, cellist

Speaker: Bert Hornback, Professor of English, U-M

Topic: *Oh, To Be a Cello!*

Monday, Jan. 9 at 7:00, preceding Kathleen Battle, soprano

Speaker: Richard LeSueur, Head of Technical Services, Ann Arbor Public Library;

President of a consulting service for singers and accompanists

Topic: *The Song Recital: A Musical Society Tradition*

Wednesday, Feb. 22 at 7:00, preceding "New York Counterpoint," Richard Stoltzman & Friends

Speaker: David Gregory, Associate Professor, and Director, Center for Performing Arts and Technology, U-M School of Music

Topic: *The New Age of Multimedia Performance*

Wednesday, Mar. 22 at 7:00, preceding The Chieftains

Speaker: Marie McCarthy, Authority on Irish Music;

Doctoral Candidate, U-M School of Music

Topic: *The Chieftains: An Image of Ireland*

Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet

Speakers: John Madison, Violist, and Marla Smith, Violinist

Co-founders of the Cassini Ensemble

Topic: *Player/Instrument Chemistry: Making It Work*

Wednesday, Apr. 5 at 7:00, preceding Stuttgart Wind Quintet

Speaker: William Bolcom, Professor of Composition, U-M School of Music;

1988 Pulitzer Prize Winner

Topic: *Live Program Notes on "FiveFoldFive"*

Thursday, Apr. 20 at 7:00, preceding St. Louis Symphony Orchestra

Speakers: Robert Alexander and Judy Dow Alexander, Producers and Arts Consultants

Topic: *Performing With and Managing American Orchestras*

VIENNA SYMPHONY ORCHESTRA

GEORGES PRÊTRE
Principal Guest Conductor

Concertmasters

Franz Fischer
Jan Pospichal
Stefan Platt

First Violins

Prof. Laszlo Barki
Gerhard Breuer
Iwan Dimitrov
Maximilian Dobrovich
Peter Michael Grosch
Eugen Hodosi
Karl Höffinger
Christian Kallinger
Doris Köstenberger
Martin Lehnfeld
Friedrich Miksovsky
Helmut Mitter
Walter Pflüger
Edwin Prochart
Peter Schoberwalter
Nicolas Tramitz
Kurt Weidenholzer

Second Violins

Thorwald Almassy
Peter Katt
Rainer Hornek
Christian Birnbaum
Christian Blasl
Leopold Buchmann
Michael Dittrich
Heinz Grünberg
Manfred Heinel
Timon Hornig
Gottfried Justh
Helmut Kinateder
Helmut Lackinger
Richard Motz
Wolfgang Schuchbauer
Erwin Spuller

Prof. Herbert Stiglitz
Prof. Ferdinand Svatek
Mag. Wolfgang Trauner

Violas

Johannes Flieder
Herbert Müller
Wolfgang Klos
Prof. Vladimir Haklik
Georg Haselböck
Heinrich Kottbauer
Prof. Kurt Letofsky
Friedrich Letz
Franz Moschner
Martin Ortner
Prof. Dieter Ostheim
Ulrich Schönauer
Prof. Tomislav Sestak
Richard Strabl
Prof. Kurt Theiner
Peter John Waite

Cellos

Wilfried Rehm
Walther Schulz
Herwig Tachezi
Kentaro Yoschi
Wolfgang Aichinger
Friedrich Geyerhofer
Fritz Hiller
Karl Krumpöck
Werner Lill
Andreas Pokorny
Peter Roczek
Peter Siakala
Günter Thomasberger
Eberhard Zwölfer

Basses

Firmin Pirker
Peter Stepanek
Eduard Hruza

Andrew Ackerman
Werner Buchmann
Werner Fleischmann
Oskar Moser
Jaroslav Oboda
Christian Roschek
Andreas Sohm
Ernst Weissensteiner

Flutes

Herbert Weissberg
Mag. Robert Wolf
Rudolf Huber
Raphael Leone
Alexandra Schlenck

Oboes

Klaus Lienbacher
Peter Schreiber
Alfred Dutka
Mag. Ernst Kobau

Clarinets

Gerald Pachinger
Reinhard Wieser
Gottfried Mayer
Wilfried Gottwald
Siegfried Küblböck

Bassoons

Richard Galler
Gottfried Pokorny
Peter Spitzl
Wolfgang Kühn
Wolfgang Kuttner

Horns

Eric Kushner
Alois Schlor
Kurt Schwertsik
Elmar Eisner
Steven Hayworth

Prof. Ernst Mühlbacher
Othmar Berger
Hermann Klug

Trumpets

Heinrich Bruckner
Karl Steininger
Karl Brugger
Richard Schwameis
Hermann Schober

Trombones

Prof. Ernst Hoffmann
Dietmar Küblböck
Johann Jettler
Helmut Ascherl
Horst Küblböck

Tuba

Klaus Schafferer

Percussion

Prof. Siegfried Bernstein
Martin Kerschbaum
Walter Seitinger
Erhard Wetzler
Prof. Karl Wirthler

Harp

Volker Kempf

Orchestra Inspector

Prof. Bruno
Dörrschmidt

Librarian

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Technicians

Herbert Engel
Josef Giffinger
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This tour of the Vienna Symphony is facilitated by the Ministry of Culture of the City of Vienna. Columbia Artists Management Inc. acknowledges with thanks the cooperation of the American Federation of Musicians in making possible the appearance of the Vienna Symphony in the United States.

New Group Ticket Sales Policy

The Musical Society is pleased to offer a new group discount policy for tickets to all concerts in the Choral Union, Chamber Arts, and Choice Series, and for "Messiah" concerts, subject to availability depending upon prior sale.

Group discounts as follows:

Minimum of 20 to 49 tickets — 10 percent discount
50 tickets and above — 15 percent discount

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