



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

# Philharmonia Orchestra

GIUSEPPE SINOPOLI

*Conductor*

THURSDAY EVENING, SEPTEMBER 11, 1986, AT 8:00  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

## PROGRAM

Symphony No. 8 in B minor, D. 759 ("Unfinished")..... SCHUBERT  
Allegro moderato  
Andante con moto

## INTERMISSION

Symphony No. 7 in E major..... BRUCKNER  
Allegro moderato  
Adagio  
Scherzo  
Finale

*Angel/EMI, London, Arabesque, CBS, RCA, ProArte, Hyperion, Deutsche Grammophon, and  
Philips Records.*

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## PROGRAM NOTES

### Symphony No. 8 in B minor, D. 759 ("Unfinished") . . . . . FRANZ SCHUBERT (1797-1828)

Franz Schubert belongs to that galaxy of youthful romantic prodigies who died at the height of their careers, having reached a state of perfection in their art but before their greatest potential had been realized. Every major work Schubert left us is, in a sense, an early work. He died at the age of 31, having produced in the incredibly short creative period of 18 years over 1,000 works. Who knows what perfection he might have achieved had he lived to his full artistic maturity!

Schubert's life was filled with poverty, humiliation, and disappointment. His application for a position of Vice-Capellmeister at the Court of Emperor Francis I, made two-and-a-half years before his death, was ignored as had been every previous application he ever made. He was never associated with the great publishing houses of Germany — Breitkopf and Härtel, Schott, or Peters — and, unlike Mozart, he was not a virtuoso performer on any instrument, thus eliminating that source as a means of earning money. He was unduly shy and retiring, and, with the exception of a small close group of friends, he shunned society.

Schubert gave his whole heart and soul to composition, and to this great and noble art he dedicated 10 symphonies and other orchestral works; 17 operas, mostly fragmentary; 14 string quartets and other chamber music; 22 sonatas and many incidental pieces for the piano; and over 600 songs! His gift for spontaneous melody and his insatiable desire and capacity to compose has never been surpassed. Art for him was an escape from the grim realities of his life, and his immortal melodies his only fulfillment.

From the end of 1822, Schubert's rapidly declining health, his increasing poverty, and his continuing failure to interest publishers and the public in his compositions left him deeply discouraged and full of despair. Yet nothing could stop the flow of his music. From this period of intense physical suffering and mental distress came some of the richest products of his genius — *Rosamund*, the *Schöne Mullerin* cycle, such immortal songs as "Du bist die Ruh" and "Der Zweig," and the "Unfinished" Symphony.

Why Schubert failed to complete the B-minor Symphony will always remain one of the major unsolved mysteries in the history of music. These facts we do know, however. He composed the symphony as a gift for the town of Graz in Styria, Austria, which had elected him an honorary member of its *Musikverein*. He began the symphony in September of 1822 at the age of 25, and after completing two movements and sketches for a third, he gave it (August 1824) to his friend and champion Josef Hüthenbrenner to present in the Graz Musical Society. Josef delivered the manuscript to his brother Anselm in Graz with Schubert's request. For some unknown reason, it never reached its destination, and for 40 years no trace of it was found. In 1860 Josef contacted Johann Herbeck, then conductor of the *Vienna Gesellschaft der Musikfreunde*, ostensibly urging him to perform a work of his brother Anselm, remarking incidentally that Anselm had in his possession a number of unperformed Schubert manuscripts, among them a symphony he considered "equal to any one of the symphonies of Beethoven." Five years later Herbeck visited Anselm and found among the piles of yellow manuscripts the symphony inscribed in Schubert's own handwriting. With Anselm's permission, Herbeck took the symphony with him and two months later, on December 17, 1865, conducted its first performance at a *Gesellschaft* concert in Vienna. Thus, 43 years after its creation and 37 years after the death of its creator, one of the world's most cherished and beloved works was given to the world.

— Glenn McGeoch

### Symphony No. 7 in E major . . . . . ANTON BRUCKNER (1824-1896)

The son and grandson of teachers in the provincial Upper Austrian village where he was born, Anton Bruckner was orphaned in early childhood and turned away from his destined career as schoolmaster and became a musician. As an organist and teacher of music, he worked his way up to larger villages and towns and then to big cities, immersing himself in the new musical language that Richard Wagner was presenting to the world in his operas. In 1868 Bruckner moved to Vienna where he became the Emperor's court organist and taught counterpoint and organ at the Conservatory and theory at the University.

Throughout his lifetime, Bruckner had great difficulty in gaining recognition for his music. He and his compositions belonged to the Wagner camp, which was always at war with the advocates of the music of Johannes Brahms. If Bruckner had worked in a German Wagnerian center, his career would have developed with less difficulty, but in Vienna, a Brahmsian stronghold ruled by the acid, conservative critic Eduard Hanslick, he faced constant opposition. Success finally came to Bruckner when he was in his sixties, with his Seventh Symphony. He protected this score from his disciples and friends who, under the mistaken impression that they were improving his music or somehow making it more acceptable, often tampered with his works, changing the form, content, or scoring. Its composition occupied him for two full years, from September 1881 to September 1883, and it was played for the first

time in December 1884 at a concert of the Gewandhaus Orchestra in Leipzig, conducted by his former pupil Arthur Nikisch. At the end there was a fifteen-minute ovation, and the reviews were raves of delight. Soon the Symphony was widely performed, even in hostile Vienna, where Hanslick was obliged to admit, while calling the music "sick and perverted," that it "contains ingenious inspirations, interesting, and even pleasant details." This unaccustomed success gave Bruckner new confidence in his creative powers. He made no revisions but had the score published immediately, exactly as it was.

A long, soaring melody dominates the first movement and is echoed in some of its other themes. Soon after starting to work on the second movement, Bruckner felt a premonition of Wagner's death. His idealized 70-year-old master was then living in Venice, frail with age, but not ill. Three weeks later, Wagner died of a sudden heart attack, and Bruckner made the movement into an elegy for him. The news of Wagner's death reached Bruckner just as he was writing the movement's great climactic measures, which his pupils or Nikisch persuaded him to intensify with a crash of cymbals and the ring of a triangle. Later he wanted to eliminate them, but Nikisch insisted that they added greatly to the effect, and they remain in the published score. Modern conductors, however, sometimes delete them.

A huge, restless scherzo follows, its principal materials the little, rolling figure in the strings, the trumpet call, and the clarinet's answer; there is a contrasting central trio section at a somewhat slower tempo. The first theme of the Finale is related to the one that opened the Symphony, and its second is a hymn-like tune with a marching accompaniment.

Bruckner dedicated the Symphony to Wagner's patron, His Majesty King Ludwig II of Bavaria.

— Leonard Burkat

### About the Artists

The **Philharmonia Orchestra** gave its first concert at London's Kingsway Hall under Sir Thomas Beecham in October 1945. Its founder, Walter Legge, achieved his great ambition to form a world class orchestra in London, for in a very short time the Philharmonia was widely recognized as one of the world's truly great orchestras. It was able to attract such legendary conductors as Furtwängler, Toscanini, Cantelli, Richard Strauss, and principally, Herbert von Karajan. Otto Klemperer succeeded Karajan until his retirement in 1971, when Lorin Maazel became associate principal conductor. In 1973 Riccardo Muti was appointed principal conductor, then became the Philharmonia's first music director in 1979, and in 1982 was appointed Conductor Laureate. In 1980 His Royal Highness The Prince of Wales became the orchestra's first Patron.

Giuseppe Sinopoli gave his first concert with the Philharmonia in February 1983 and was immediately offered the position of principal conductor, which he accepted effective from January 1984. One year later Esa-Pekka Salonen, the talented young Finnish maestro, took up his position as principal guest conductor.

The Philharmonia continues to be the world's most recorded orchestra and also one of the most widely traveled. Its schedule at home includes the regular London concert series at the Royal Festival Hall and concerts throughout the United Kingdom, including appearances at the Edinburgh Festival.

**Giuseppe Sinopoli** — "the hottest new conductor on the international music scene" (*Opera News*) — was born in Venice in 1946 and educated at the University of Padua. He studied music and medicine simultaneously, and after becoming a full-fledged psychiatrist in 1971 (but never practicing that discipline), he headed for Vienna to indulge his passion for German culture and philosophy from the turn of the century. He studied conducting with Hans Swarowsky and in 1975 conducted in public for the first time. What followed has been a meteoric rise in the music world as a conductor of opera and orchestra, and as a composer as well. Today he holds the position of principal conductor with two orchestras: the Philharmonia and the Accademia di Santa Cecilia in Rome.

During the seventies Sinopoli received a number of commissions to compose — for festivals in Royan and Holland, the Donaueschingen Festival of Contemporary Music, and several broadcasting companies — and in May 1981 the first performance of his opera *Lou Salome* took place at the Bavarian State Opera in Munich. He did not neglect conducting during this period: his conducting of *Aida* in Venice attracted worldwide attention in 1977, quickly followed by other successes including a spectacular new production for *Macbeth* at the Deutsche Oper in Berlin in February 1980. Other new productions of Puccini and Verdi operas then took place at the Hamburg State Opera, the Vienna State Opera, and at Covent Garden. March 1985 saw the maestro's highly successful debut at New York's Metropolitan Opera in *Tosca*, and in July 1985 he made his debut at the Bayreuth Festival in a new production of *Tannhäuser*.

In addition to his orchestral posts in London and Rome, Sinopoli appears as guest conductor with several of the world's leading orchestras including the Berlin Philharmonic, Chicago Symphony, Israel Philharmonic, and the New York Philharmonic.

A Deutsche Grammophon recording artist, the maestro has recorded works by Brahms, Mendelssohn, Puccini, Schoenberg, Schubert, Schumann, and Verdi. He has also recorded works by Verdi for the Philips label.

The Philharmonia Orchestra makes its second Ann Arbor appearance this evening; Giuseppe Sinopoli is making his Ann Arbor debut.

## Philharmonia Orchestra

Patron: HRH The Prince of Wales

Principal Conductor: Giuseppe Sinopoli      Leader: Peter Thomas

Principal Guest Conductor: Esa-Pekka Salonen      President: Vincent Meyer

Composer-in-Residence: Oliver Knussen      Chairman: Martin Jones

Managing Director: Christopher Bishop

The Philharmonia Orchestra is grateful to Vincent Meyer  
for raising private sponsorship to help the expenses of this tour.

### Coming Concerts — 1986-87 Season

- DETROIT SYMPHONY ORCHESTRA . . . . . Sun. Sept. 28  
GUNTHER HERBIG, *Conductor*; HENRYK SZERYNG, *Violinist*
- WOODY HERMAN AND THE THUNDERING HERD . . . . . Fri. Oct. 3  
with RICHARD STOLTZMAN, *Clarinetist*
- CHAMBER MUSIC SOCIETY OF LINCOLN CENTER . . . . . Sun. Oct. 5
- FESTIVAL OF INDIA . . . . . Sat. Oct. 11
- GUARNERI STRING QUARTET . . . . . Tues. Oct. 14
- MOSCOW STATE SYMPHONY/YEVGENY SVETLANOV . . . . . Thurs. Oct. 16  
OLEG KAGAN, *Violinist*; NATALIA GUTMAN, *Cellist*
- ANDREA LUCCHESINI, *Pianist* . . . . . Wed. Oct. 22
- VLADIMIR ASHKENAZY, *Pianist* . . . . . Sun. Nov. 2
- THE KING'S SINGERS . . . . . Sat. Nov. 8
- L'ORCHESTRE NATIONAL DE LYON . . . . . Tues. Nov. 11  
SERGE BAUDO, *Conductor*; GERARD POULET, *Violinist*
- NEW ARTS TRIO (piano, violin, cello) . . . . . Tues. Nov. 18
- Handel's *Messiah*/DONALD BRYANT . . . . . Fri.-Sun. Dec. 5-7
- PITTSBURGH BALLET, Tchaikovsky's *Nutcracker* . . . . . Fri.-Sun. Dec. 12-14
- THE CANADIAN BRASS . . . . . Sat. Dec. 13
- MURRAY PERAHIA, *Pianist* . . . . . Sun. Dec. 14
- PETER NERO, *Jazz Pianist* . . . . . Sat. Jan. 17
- RIDGE STRING QUARTET . . . . . Sun. Jan. 25
- MUMMENSCHANZ . . . . . Mon., Tues. Jan. 26, 27
- WARSAW SINFONIA/YEHUDI MENUHIN . . . . . Tues. Feb. 3
- MARTHA GRAHAM DANCE COMPANY . . . . . Fri.-Sun. Feb. 6-8
- KIRI TE KANAWA, *Soprano* . . . . . Tues. Feb. 10
- GUARNERI STRING QUARTET . . . . . Fri. Feb. 13
- \*VIENNA PHILHARMONIC/CLAUDIO ABBADO . . . . . Tues., Wed., Mar. 3, 4
- VIENNA SYMPHONY VIRTUOSI . . . . . Fri. Mar. 6
- MAURICE ANDRÉ, *Trumpet* . . . . . Sat. Mar. 14
- HUNGARIAN STATE FOLK ENSEMBLE . . . . . Tues. Mar. 17
- NEW YORK CITY OPERA NATIONAL COMPANY . . . . . Thurs. Mar. 19  
Puccini's *Madama Butterfly*
- FACULTY ARTISTS CONCERT (free admission) . . . . . Sun. Mar. 22
- JAMES GALWAY, *Flutist* . . . . . Fri. Mar. 27
- THE CAMBRIDGE BUSKERS . . . . . Sun. Mar. 29
- CHAMBER ORCHESTRA OF EUROPE . . . . . Fri. Apr. 3  
LORIN MAAZEL, *Conductor*; FRANK PETER ZIMMERMANN, *Violinist*
- GARY KARR, *Double Bass*/ELIOT FISK, *Guitar* . . . . . Sun. Apr. 5
- JEAN GUILLOU, *Organist* . . . . . Sun. Apr. 12
- 94th ANNUAL MAY FESTIVAL . . . . . Tues.-Fri. Apr. 28-May 1  
Complete Festival information available in December.

\*A second Vienna Philharmonic concert, on March 4, has been added since the spring announcement.

Write or call for free brochure with all details and ticket information.

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