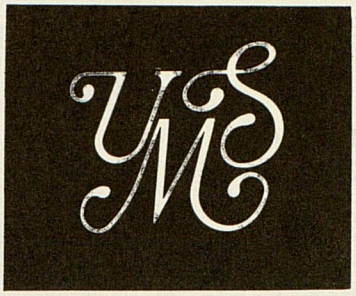

International Presentations of Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Gewandhaus Orchestra of Leipzig

KURT MASUR
Music Director and Conductor

THURSDAY EVENING, NOVEMBER 8, 1984, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 1 in C major, Op. 21 ..... BEETHOVEN
Adagio molto, allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Adagio, allegro molto e vivace

INTERMISSION

Symphony No. 7 in E major ..... BRUCKNER
Allegro moderato (sehr feierlich, sehr ruhig)
Adagio (sehr feierlich und sehr langsam)
Scherzo (sehr schnell), Trio (etwas langsamer)
Finale (bewegt, doch nicht schnell)

Philips, Angel, and Vanguard Records.

PROGRAM NOTES

by Leonard Burkat

Symphony No. 1 in C major, Op. 21 ..... Ludwig van Beethoven (1770-1827)

Beethoven sometimes seems to have sprung himself on the world as a complete finished master of his craft, a powerful creator of perfectly formed works that could not possibly have taken any other forms than those in which we now know and love them. We ignore his potboilers and his few utter failures, and we regret and forget the weaker works that we hear from time to time. What we must not forget is the enormous effort that the huge list of masterpieces he left us required. Even in the most fertile period of his life, the music did not flow effortlessly from mind to paper but was the result of long and concentrated labor at making the process of composition appear to be effortless.

Years of familiarity with the finale of this First Symphony, for example, make it seem the very model of "finale-ness." The wealth of ideas, and the speed with which they go by, typify a closing movement — but Beethoven originally conceived them for the first movement of a different symphony in C major that he had begun to sketch several years earlier. He abandoned that projected composition, but when working on this one in 1799, retrieved some of its material.

On April, 2, 1800, the thirty-year-old Beethoven gave a concert at the Court Theater, in Vienna, with a program that was made up of a Mozart symphony, two excerpts from Haydn's *The Creation,* one of his first two piano concertos (we don't know which), his new Septet (Op. 20) and this Symphony, in its first performance. The Viennese correspondent of a musical journal published in Leipzig described it as "truly the most interesting concert in a long time," and he found in the Symphony "art, novelty, and a wealth of ideas."

The young composer's new Symphony and Septet quickly became very popular, so popular, in fact, that they were an obstacle to acceptance of his later works — which disturbed Beethoven greatly. Public and critics alike asked over and over again why he did not write more music that gave such easy satisfaction, was so readily comprehensible, as these did. They presented Beethoven with attitudes, tastes and problems like those Stravinsky was to face more than a century later, when the popularity of his three early ballet scores almost excluded from the concert repertoire the great body of music he wrote later. The Leipzig Gewandhaus Orchestra played the Symphony within a year of its Vienna première.

Beethoven opens his First Symphony with a short, slow introduction, *Adagio molto,* that skillfully skirts the main key of C major, but then, with a mature sense of musical and dramatic contrast, the young composer roots the body of the movement, *Allegro con brio,* just as firmly in C as it possibly can be. The second movement, *Andante cantabile con moto,* starts out as though it is to be a pleasant counterpoint exercise, but Beethoven's powers of development, which had already made him famous as an improviser, elicit entirely new themes from simple fragments of melody that seemed to be only passing elements. The third movement is called a *Minuet* in the score, but the tempo indication, *Allegro molto e vivace,* tells us that this movement is no longer a dance, not even a highly stylized one, but a scherzo in the coming symphonic style.

The last movement, too, has a short, slow introduction, *Adagio,* one that puzzled musicians for a long time. Some early performers simply omitted it, either because it was too difficult to play or because they simply didn't like it. It uses a direct antecedent of Stravinsky's technique of stretching a melody: Beethoven gives us first a chord, and then a melodic fragment that turns out to be the beginning of a scale, and then the scale itself — each time in a different rhythm, each time going a little higher up the scale, and all in just five measures. From the rest of the movement, *Allegro molto e vivace,* we learn that the scale is not just passage-work or time-filling music, but an important thematic element in the sonata-form finale.

Symphony No. 7 in E major ..... Anton Bruckner (1824-1896)

Anton Bruckner was the son and grandson of poor teachers in the provincial Upper Austrian village where he was born. Orphaned in early childhood, he 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 all the while in the new musical language that Richard Wagner was presenting to the world in his operas. In 1868 Bruckner was at last ready for the capital and he moved to Vienna, where he became the Emperor's court organist, 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 the Austrian capital of Vienna, which was a Brahmsian stronghold ruled by the acid, conservative critic, Eduard Hanslick, he faced constant opposition. Hanslick poured such abuse on the shy, mild-mannered Bruckner and his symphonies that when the Emperor Franz Joseph once told the composer to make a wish and it would be granted, he half-jokingly asked the monach to prevent Hanslick from denouncing him in print.

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 and the scoring of the symphonies. Its composition occupied him for two full years, from September 1881 to September 1883, and it was played for the first time on December 30, 1884, at a concert of the Gewandhaus Orchestra in Leipzig, conducted by his former pupil, Arthur Nikisch. At the end of the performance there was a fifteen-minute ovation. Nikisch had gone over the score in advance with the critics 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," and that "the composer was called to the stage several times after every movement." 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, with only a single detail in the slow movement remaining for historians to puzzle over.

The character of the Symphony is set at its very beginning, *Allegro moderato,* by a long, soaring melody that dominates the first movement and is echoed in some of its other themes. Soon after starting to work on the second movement, *Adagio: Sehr feierlich und langsam* (very solemn and slow), Bruckner felt a premonition of Wagner's death. His idolized seventy-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. He introduced two themes from the *Te Deum* that he was working on at about the same time and added to the solemnity by using a quartet of the tubas that Wagner had invented for his *Ring* operas. 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, *Sehr schnell* (very fast). Its principal materials are 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 tempo indication for the last movement is *Bewegt, doch nicht schnell* (lively, but not fast). Its first theme is related to the one that opened the Symphony and its second is a hymn-like tune with a marching accompaniment.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas (played by horn players), three trumpets, three trombones, tuba, timpani, cymbals, triangle, and strings. Bruckner dedicated the Symphony to Wagner's patron, His Majesty King Ludwig II of Bavaria.

About the Artists

Throughout its extraordinary history, the **Gewandhaus Orchestra of Leipzig** has been an orchestra of unmatched innovation and brilliance, shaped by some of the most legendary musicians the world has known. In 1729 Johann Sebastian Bach became music director of Leipzig's Collegium Musicum (a forerunner of the Gewandhaus) — an orchestra founded 25 years earlier by Telemann. Nearly a century later, the 24-year-old Felix Mendelssohn became the fifth conductor of the Gewandhaus, championing works of his contemporaries, including Robert Schumann, and performances by Schumann's wife Clara, as well as by the young soloist, Franz Liszt. Subsequent music directors were to include Gustav Mahler, Bruno Walter, and Wilhelm Furtwängler, with Brahms, Berlioz, Wagner, Strauss, and Tchaikovsky as guest conductors.

Today it is **Kurt Masur,** born in Silesia in 1927, who creates another distinguished chapter in the history of this ensemble. Maestro Masur spends six to seven months each year leading the Gewandhaus at home in the orchestra's concert hall which opened in 1971, at Leipzig Opera, at the weekly Bach cantata performances in St. Thomas Church, and on tour. The remainder of his time is spent conducting prestigious European and American ensembles. He has participated in music festivals worldwide, including Salzburg, Tanglewood, Ravinia, Prague, and Warsaw. In 1967 Mr. Masur was appointed Chief Conductor of the Dresden Philharmonic, a post he resigned two years after being named the Gewandhaus Orchestra's music director in 1970. He has also served as a professor at the Leipzig Academy of Music since 1975.

Maestro Masur and the Gewandhaus Orchestra are currently on their fourth North American tour, and performed in Ann Arbor during each previous tour — in 1974, 1981, and 1982.

1984-85 Concert Season

Tomorrow evening, Friday, November 9, Kurt Masur and the Gewandhaus Orchestra of Leipzig perform another concert in this auditorium at 8:30. Program: Mendelssohn's Symphony No. 4, "Italian," and Beethoven's Symphony No. 3, "Eroica."

For your convenience in obtaining tickets to this second Leipzig concert, the **Hill Auditorium box office will be open this evening during intermission and following the concert. Note: Only Leipzig Gewandhaus tickets will be available tonight — prices range from $8 to $18.** Tickets for all events will be available tomorrow as usual in our Burton Tower office from 9:00 to 4:30.

Viktoria Mullova, *Violinist*	Sat. Nov. 10
Kuijken Quartet (early music)	Tues. Nov. 13
Judith Blegen, *Soprano,* and Håkan Hagegård, *Baritone*	Sat. Nov. 17
Romanian National Choir	(aft.) Sun. Nov. 18
American Ballet Theatre II	(eve.) Sun. Nov. 18
Handel's *Messiah* / Donald Bryant	Fri.-Sun. Nov. 30, Dec. 1, 2
*Vienna Choir Boys	Sun. Dec. 9
Pittsburgh Ballet, Tchaikovsky's *Nutcracker*	Fri.-Sun. Dec. 14-16
Vladimir Ashkenazy, *Pianist*	Tues. Jan. 15
Music from Marlboro	Wed. Jan. 23
Balletap USA	Sun. Jan. 27
Prague Symphony / Jiri Belohlavek	Sat. Feb. 2
Festival Chorus and soloists	
Feld Ballet	Fri., Sat. Feb. 8, 9
Guarneri String Quartet	Sun. Feb. 10
Katia & Marielle Labèque, *Duo-pianists*	Sun. Feb. 17
Royal Philharmonic / Yehudi Menuhin	Tues. Feb. 19
New York City Opera National Company	Tues. Mar. 5
Verdi's *Rigoletto*	
*Kodo	Thurs. Mar. 7
†St. Luke's Chamber Ensemble	Fri. Mar. 8
Paul Badura-Skoda, *Pianist*	Sun. Mar. 10
*Academy of Ancient Music	Thurs. Mar. 14
National Symphony / Mstislav Rostropovich	Wed. Mar. 20
*Faculty Artists Concert	Sun. Mar. 24
Sherrill Milnes, *Baritone*	Fri. Mar. 29
Polish Chamber Orchestra	Thurs. Apr. 18
May Festival	Wed.-Sat. May 1-4

*Concerts added since first announcement last spring.

†Replacing I Fiamminghi in the Chamber Arts Series — same date, time, and place.

For free brochure with complete information, contact the Musical Society (see below).

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

GEWANDHAUS ORCHESTRA OF LEIPZIG

of the German Democratic Republic

KURT MASUR, *Music Director*

First Violins

Prof. Gerhard Bosse
Leader
Christian Funke
Leader
Gunar Kaltofen
Conrad Suske
Günter Glass
Fred Roth
Hiltrud Ilg
Wolfram Fischer
Christoph Spörl
Heinz-Harald Fleischhauer
Ralf Heise
Otto-Georg Moosdorf
Wolfgang Gräntzel
Eberhard Oettel
Rolf Harzer
Johannes Fritzsch
Dietrich Brauer
Uwe Boge
Heinz-Peter Püschel

Second Violins

Roald Reinecke
Horst Baumann
Eduard Zettl
Jürgen Weise
Reinhard Zellner
Werner Keim
Karl-Heinz Leidiger
Herbert Schmalz
Kasimir Jachimowicz
Lothar Gumprecht
Jürgen Hetzer
Beate Hundt
Gudrun Schwanebeck
Udo Hannewald
Rudolf Conrad

Violas

Wolfgang Espig
Bernd Jaecklin
Hans-Christian Bartel
Klaus Schwenke
Wolfgang Gränitz
Günter Donath
Heinz Salamanek
Werner Scheiter
Hermann Schicketanz
Heiner Stolle
Henry Schneider
Konrad Lepetit
Ruth Bernewitz

Cellos

Jurnjakob Timm
Günther Stephan
Hartmut Brauer
Siegfried Jäger
Uwe Stahlbaum
Ulrike Pfeuffer
Adolf Heinrich
Jürgen Schroeder
Siegfried Hunger
Hans-Peter Linde
Matthias Schreiber

Basses

Heinz Morawietz
Rainer Hucke
Wilhelm Neumann
Felix Ludwig
Rolf Füssel
Peter Strauch
Achim Busch
Thomas Strauch
Andreas Rauch

Clarinets

Kurt Hiltawsky
Klaus Stöckel
Wolfgang Bilfinger
Werner Wunder

Flutes

Heinz Hörtasch
Wolfgang Loebner
Heinz Maier
Fritz Brittall

French Horns

Waldemar Schieber
Rolf Sehring
Ralf Götz
Christian Kretschmar
Wilhelm Fuchs
Hermann Märker
Manfred John
Werner Pilz
Amand Schwantge

Tuba

Dieter Meschke

Oboes

Peter Fischer
Günter Heidrich
Holger Landmann
Roland Messinger

Bassoons

Prof. Werner Seltmann
Gerd Schulze
Klaus Martinec
Gerwin Baasch

Trumpets

Armin Männel
Gunter Rössler
Hartmut Thieme
Gunter Navratil

Trombones

Karl Jacob
Georg Fleischer
Karl Semsch
Rolf Handrow

Percussion

Karl Mehlig
Ulrich Grunert

DR. KARL ZUMPE, *General Manager*