



*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.

*Songue 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



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| 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*

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Stefan Platt

*First Violins*

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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

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Prof. Ferdinand Svatek  
Mag. Wolfgang Trauner

*Violas*

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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*

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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*

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Peter Schreiber  
Alfred Dutka  
Mag. Ernst Kobau

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Reinhard Wieser  
Gottfried Mayer  
Wilfried Gottwald  
Siegfried Küblböck

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Richard Galler  
Gottfried Pokorny  
Peter Spitzl  
Wolfgang Kühn  
Wolfgang Kuttner

*Horns*

Eric Kushner  
Alois Schlör  
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

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*Percussion*

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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.

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