

The University Musical Society

of
The University of Michigan

Presents

The Gewandhaus Orchestra from Leipzig

KURT MASUR, *Music Director and Conductor*

SIEGFRIED LORENZ, *Baritone*

WEDNESDAY EVENING, OCTOBER 23, 1974, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Variations on a theme by Mozart, Op. 132 REGER

Thema: Andante grazioso

- Variation 1 Listesso tempo
- 2 Poco agitato
- 3 Con moto
- 4 Vivace
- 5 Quasi presto
- 6 Sostenuto
- 7 Andante grazioso
- 8 Moto sostenuto

Fuge: Allegretto grazioso

Leider eines fahrenden Gesellen MAHLER

Songs of a Wayfarer

- Wenn mein Schatz Hochzeit macht (On my Love's Wedding Day)
- Ging heut' Morgen über's Feld (This Morning I Went Across the Field)
- Ich hab' ein glühend Messer (I Have a Glowing Dagger)
- Die zwei blauen Augen (My Love's Blue Eyes)

SIEGFRIED LORENZ

INTERMISSION

Symphony No. 7 in E major BRUCKNER

- Allegro moderato
- Adagio: sehr feierlich und langsam
- Scherzo: allegro; trio; etwas langsamer
- Finale: bewegt, doch nicht schnell

Angel and Eurodisc Records

PROGRAM NOTES

by

JOHANNES FORNER

Mozart Variations, Op. 132 MAX REGER

Max Reger, who was fighting in vain for recognition as an artist in Munich, was only too pleased to take up an invitation to Leipzig in 1907. He held the affection of the town until his untimely death in 1916, not least as the most eminent teacher of composition at the Leipzig Conservatory. This did not stop him from following a call to become Court Director of Music in the Thuringian town of Meiningen in the autumn of 1911. But by the beginning of 1914 he had already handed in his notice, a result of his growing dissatisfaction with affairs at the court and his sudden physical breakdown.

That same year he produced his *Mozart Variations*. In eight variations and a powerfully written fugue, he transforms the well-known Mozart theme from the piano sonata in A major and weaves it into an intricate transparent web of musical notes. The theme is introduced cautiously and with the delicacy of chamber music: first on the woodwind and then on the strings. Reger keeps strictly to the formal outline of the theme except in the fifth and eighth variations, but on the other hand gradually reduces the melodic contours of the tune, while creating more possibilities of harmonic interpretation. This process reaches its climax in the fifth variation, which flits away in an almost ghostly fashion. The theme then consolidates until in the seventh variation, complemented by rich counterpoint, the original form of the theme is presented again. The eighth variation represents the slow movement in a symphonic work. In the expansively laid out fantasia Reger explores every possibility in the Mozart model and combines harmonic boldness with orchestral brilliance. After developing new powerful ideas, he leads the voluptuous music back to the utmost tenderness. Dynamic energy also dominates the construction of the closing fugue. The winds follow the strings, and step by step the dimensions of the work increase. After a lyrical intermezzo, led by the flute, the music starts to move again and is brought to a new height. The work reaches its climax on the broad, grandiose sound of the brass and Mozart's theme has now fused with Reger's scheme.

Lieder eines fahrenden Gesellen GUSTAV MAHLER

Gustav Mahler, the greatest Austrian composer of symphonies after Bruckner, is closely connected with the more recent musical history of Leipzig. From 1886–1888 he worked with Arthur Nikisch as conductor at the opera. Mahler's "Lieder eines fahrenden Gesellen" was composed earlier in 1883/84. The composer was at that time Director of Music in Cassel and had an unhappy love affair there. The original cycle of six and later four songs refers to this.

The twenty-four-year-old Mahler carries on the thought, and musical tradition, behind Franz Schubert's theme of wandering and world-weariness but from a literary point of view he is more indebted to the naive lyric tune of the collection of poems "Des Knaben Wunderhorn."

Resignation and doubt more and more dominated Mahler's later life—a deep-rooted conflict with the world around him, in which the composer felt he had been placed to strive towards artistic truth for human dignity. This early cycle of *Lieder* shows traces of this conflict. The characteristic features of Mahler's musical idiom are already discernible: the typical modulation from major to minor, his versification

and turn of phrase, with the progression of the tune following all the nuances of rhythm, and a strong tendency towards the folk song and simplicity. Pain, personal tragedy, and sadness resolve at the end of the cycle in reconciliation. Everything is forgiven here: "Da wusst' ich nicht, wie das Leben tut—war alles, alles wieder gut!"

Symphony No. 7, in E major ANTON BRUCKNER

Of the nine symphonies composed by Anton Bruckner between 1865 and 1896, the Seventh in E major has been more favourably received than the others, probably because of the unassuming but magnificently vaulting bright initial theme. Bruckner is an architect who "builds" his themes, movements, and symphonies on secure foundations. The vast dimensions, powerful climaxes, and the fusion of contrapuntal accompaniments are built upon the somber C-sharp minor adagio, full of festive majesty, and concise, re-occurring rhythmical patterns, especially in the scherzo, which are created from basic intervals to form the introductory themes of structurally important passages. By exploring the very elementary components of music, Bruckner sets out his ideas and emotions like giant freestones. Tirelessly he creates compact thematic and orchestral arrangements which are clearly distinct from each other. The important movements result not from a dialectical struggle of Beethovenian dimensions but much more from the development of contrasting concepts. Introduced into the scheme of these movements, two worlds collide in the form of the adagio and the scherzo—the solemn elegy and the jovial dance, a mixture of joy and defiance. It is well known that the adagio movement was originally inspired by the death of Wagner, and it is here that Bruckner uses the sombre "Wagner tubas" for the first time. At another point he quotes the "Non confundar in aeternum" from the *Te Deum*, written at the same time. The outside movements are closely related to each other, as are some of their themes. The finale is probably the best example of Bruckner's desire for a synthesis of religious belief and of confident worldliness. The reprise omits the conventional chorale theme, and the coda combines the principal themes from the outer movements. Thus the composition comes full circle, and Bruckner's finale does not simply die away but is an expression of fulfillment.

Announcing!

Mstislav Rostropovich

world-renowned Soviet cellist

in recital

SUNDAY AFTERNOON, JANUARY 19, 1975, AT 2:30

HILL AUDITORIUM

Tickets at Burton Tower, or by mail:

Main floor: \$8.50 and \$7.50

First balcony: \$7.50 and \$7.00

Second balcony: \$6, \$5, and \$3.50

INTERNATIONAL PRESENTATIONS—1974—75

ESTERHAZY STRING QUARTET	Thursday, October 24
PENNSYLVANIA BALLET	Saturday and Sunday, October 26 & 27
SLASK, FOLK COMPANY, FROM POLAND	Wednesday, October 30
JACQUES LOUSSIER TRIO, JAZZMEN "PLAY BACH"	Saturday, November 2
ANDRE WATTS, <i>Pianist</i>	Wednesday, November 6 (Rescheduled from October 16)
NATIONAL CHINESE OPERA THEATRE	Sunday, November 10
CLEVELAND STRING QUARTET	Wednesday, November 13
CARLOS MONTOYA, <i>Guitarist</i>	Tuesday, November 19
SOVIET GEORGIAN DANCERS AND TBILISI POLYPHONIC CHOIR	Sunday, November 24
JUILLIARD STRING QUARTET	Tuesday, December 3
HANDEL'S <i>Messiah</i>	Friday, Saturday, Sunday, December 6, 7 & 8
GUARNERI STRING QUARTET AND GARY GRAFFMAN, <i>Pianist</i>	Wednesday, January 8
MARCEL MARCEAU, <i>Pantomimist</i>	Friday, Saturday, Sunday, January 10, 11 & 12
DETROIT SYMPHONY ORCHESTRA	Saturday, January 11
SYNTAGMA MUSICUM FROM AMSTERDAM	Thursday, January 23
TOKYO STRING QUARTET	Sunday, February 2
AMERICAN SYMPHONY ORCHESTRA	Sunday, February 9
MOSCOW CHAMBER ORCHESTRA	Tuesday, February 11
GOLDOVSKY GRAND OPERA THEATER	Thursday, February 13
JEAN-PIERRE RAMPAL, <i>Flutist</i> , AND ROBERT VEYRON-LA CROIX, <i>Keyboard</i>	Tuesday, February 18
HARKNESS BALLET	Thursday, February 20
CHHAU, MASKED DANCE OF BENGAL	Saturday, February 22
MOSCOW BALALAIKA ENSEMBLE AND LUDMILA ZYKINA	Monday, February 24
PAUL TAYLOR DANCE COMPANY	Wednesday, March 12
STRASBOURG PHILHARMONIC ORCHESTRA	Saturday, March 15
QAWWALI MUSIC FROM PAKISTAN	Sunday, March 16
VLADIMIR ASHKENAZY, <i>Pianist</i>	Wednesday, March 19
ARS ANTIQUA DE PARIS	Saturday, March 29
BOSTON SYMPHONY ORCHESTRA	Saturday, April 5
PRESERVATION HALL JAZZ BAND	Wednesday, April 9
SPANISH RTV SYMPHONY ORCHESTRA OF MADRID	Friday, April 11
EMIL GILELS, <i>Pianist</i>	Sunday, April 13

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

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