



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Gewandhaus Orchestra
of Leipzig

KURT MASUR
Music Director and Conductor

FRIDAY EVENING, NOVEMBER 9, 1984, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 4 in A major, Op. 90, "Italian"..... MENDELSSOHN
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: presto

INTERMISSION

Symphony No. 3 in E-flat major, Op. 55, "Eroica"..... BEETHOVEN
Allegro con brio
Marcia funèbre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

Philips, Angel, and Vanguard Records.

PROGRAM NOTES

by LEONARD BURKAT

Symphony No. 4 in A major, Op. 90, "Italian" FELIX MENDELSSOHN
(1809-1847)

Mendelssohn was a great traveler, and his wanderings were often reflected in the music he wrote. A trip to the Highlands in 1829 inspired the "Scotch" Symphony and the "Hebrides" Overture. He spent a good part of the years 1830 and 1831 in Italy, and he wrote home from Rome in February 1831: "I am making great progress with my "Italian" Symphony. It will be the most mature thing I have ever done." He expected to finish it in Naples, he said, but in fact he did not.

It was perhaps an invitation in November 1832 from the London Philharmonic Society to compose "a symphony, an overture, and a vocal piece" that gave Mendelssohn reason to complete the score in March 1833 in Berlin. It was first performed by the Society, under the composer's direction, in May and made a great impression on the audience, but he was never satisfied with the score and even considered writing an entirely new first movement for it. He never did, however, and he never released the Symphony for publication during his lifetime. For that reason, the later "Scotch" Symphony was issued as No. 3, and the "Italian" Symphony, when posthumously published in 1851, was called No. 4. The first performance of the Symphony as we now know it was given on November 1, 1849, by the Leipzig Gewandhaus Orchestra, of which the composer had been director from 1835 until his death.

The Italian character of this Symphony appears principally in its vivacious first and last movements. The underlying rhythm of the first suggests an Italian dance, the *tarantella*, as the music beams its way brightly through the conventional first-movement form. The *tarantella* took its name either from the town of Taranto in Italy or from the tarantula spider whose poisonous bite the wild dance was thought to cure. The second movement is a solemn processional that may have been a pilgrims' march, and the third is a smooth-flowing minuet with an ingratiating middle section.

The finale, *Presto*, is the most characteristically Italian of the Symphony's four movements. It is in the style of a *saltarello*, a lively Roman or Neapolitan country dance that dates from the sixteenth century. It is a leaping dance performed by a man and a woman who holds her apron up in the air as she dances, and it is almost always in fast triple meter. Mendelssohn may have seen the *saltarello*, whose rhythm resembles the *tarantella's*, at Carnival time in Rome.

Symphony No. 3 in E-flat major, Op. 55, "Eroica" . . . LUDWIG VAN BEETHOVEN
(1770-1827)

Beethoven's heroic Third Symphony is the work with which he outgrew the eighteenth century and finally abandoned the limitations of form and style left from the time of Haydn and Mozart. It is a completely new kind of symphony, of and for the nineteenth century, a huge work, double the length of his First Symphony, so long that some early critics thought it could never become popular.

The "Eroica" Symphony was for the most part written in 1803, but its history goes back to 1798, when a minister of France's revolutionary government arrived in Vienna. The news he brought of a young general named Napoleon Bonaparte, whose democratic ideals matched his military genius, fired Beethoven's imagination. For five years he thought of ways in which music could reflect the new, republican Europe that might follow the Revolution in France. Then, between May 1803 and early in 1804, he composed his great new Symphony. By this time Napoleon had become head of the French government and Beethoven wrote his name at the head of the music — but it was not to remain there long.

In May 1804 Napoleon had himself named Emperor of France. When the news reached Vienna, Beethoven was enraged. "So he is just like all the rest, after all," the composer shouted. "He will stamp out human rights and become a greater tyrant than the others," and he ripped up the first page of his score. He had a new copy made, with the heading "Grand Symphony, entitled *Bonaparte*," but then he erased the last two words.

Some time later he decided on the title *Sinfonia Eroica*, which appeared (in Italian) on the cover of the first edition in 1806 as "Heroic Symphony, Composed in Memory of a Great Man." Napoleon still had fifteen more years on earth, but for Beethoven he was dead. In 1809, when Vienna was occupied by Napoleon, Beethoven conducted a performance of the "Eroica" as an act of defiance. Napoleon himself was out of the city on the day of the concert, and there seems to have been no reaction from the authorities.

This great Symphony puzzled many early listeners. One critic called it a "wild fantasy." Others found it strange and violent, and another critic wrote: "If Beethoven continues on his present path, his music could reach the point where one would derive no pleasure from it." Beethoven himself was unmoved by all the complaints and made no changes in his work. The nearest he came to admitting the possibility of anything problematic was a note in the first edition saying, "Since this Symphony lasts longer than usual, it should be played nearer the beginning than the end of a concert for, if heard later, the audience will be tired from listening to other works and the Symphony will not make its proper effect."

The first movement of the Symphony opens with two smashing chords, after which all the formal elements except that of size are familiar. The second movement is a solemn Funeral March with a contrasting central section. It may originally have been intended to honor Napoleon's soldiers who died in battle. When he heard of Napoleon's death in 1821, Beethoven said that he had already written the appropriate music. The third movement is a long and brilliant scherzo with a contrasting central Trio section that features the orchestra's three horns.

The great finale is a theme and variations movement. The theme is the tune of a light ballroom dance Beethoven had written sometime around 1801. He also used it as a subject for variations in the allegorical ballet he wrote that year, *The Creatures of Prometheus*, and in 1802 it reappeared in his Fifteen Piano Variations, Op. 35. The variations in the "Eroica" Symphony are the most original and the most profound. After a rushing introduction, a theme is played by the plucked strings. Later this turns out to be only the harmonic foundation of the main theme itself, which is not revealed until it is played by the woodwinds in the third variation. Thus, there are variations on both the theme and on its accompanying bass line. In addition to the variations that follow the form of the theme, there are two long sections devoted to contrapuntal developments of it. The last variations are slow and then, as the Symphony draws to a close, there is a sudden change to *Presto* for a brilliant ending.

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.

Coming Concerts

- VIKTORIA MULLOVA, *Violinist* Sat. Nov. 10
Mozart: Sonata in B-flat, K. 378; Brahms: Sonata No. 1, Op. 78; Tchaikovsky: Sérénade mélancolique; Prokofiev: Sonata No. 2; Paganini: "La Campanella"
- KUIJKEN QUARTET Tues. Nov. 13
Handel: Trio Sonata, Op. 2, No. 1[†]; Telemann: Paris Quartet No. 1; Bach: Trio Sonata in D minor, after BWV 527; Scarlatti: Two Sonatas; Leclair: Deuxième Récréation en Musique
- JUDITH BLEGEN, *Soprano*, and
HÅKAN HAGEGÅRD, *Baritone* Sat. Nov. 17
Music of Wolf, Fauré, Debussy, Saint-Saëns, Duparc, Gounod, Donizetti, and Lehár
- ROMANIAN NATIONAL CHOIR (aft.) Sun. Nov. 18
Part I: Renaissance and Elizabethan; Part II: Contemporary, Romantic, and Traditional;
Part III: Folk Arrangements, Old and New
- AMERICAN BALLET THEATRE II (eve.) Sun. Nov. 18
- Handel's *Messiah* / DONALD BRYANT Fri.-Sun. Nov. 30, Dec. 1, 2
University Choral Union and soloists, University Orchestra members
- *VIENNA CHOIR BOYS Sun. Dec. 9
Britten: Excerpts from *A Ceremony of Carols*; Offenbach: Operetta, *Monsieur and Madame Denis*; J. Strauss: Polkas and Waltzes; music of Eybler, Palestrina, Schubert, and Schumann; Folksongs
- PITTSBURGH BALLET, Tchaikovsky's *Nutcracker* Fri.-Sun. Dec. 14-16
- VLADIMIR ASHKENAZY, *Pianist* Tues. Jan. 15
Rachmaninoff: Variations on a Theme by Corelli, and Six Etudes-Tableaux, Op. 39;
Chopin: Ballade No. 4, Nocturnes Op. 48, Nos. 1 and 2, Impromptu No. 3, Op. 51, Scherzo No. 3
- MUSIC FROM MARLBORO Wed. Jan. 23
Mozart: Piano Trio in C, K. 548; Beethoven: String Trio in G, Op. 9, No. 1;
Dvořák: Piano Quartet in E-flat, Op. 87
- BALLETAP USA Sun. Jan. 27
- PRAGUE SYMPHONY / JIRI BELOHLAVEK Sat. Feb. 2
FESTIVAL CHORUS and soloists
Dvořák: Cantata, *The Spectre's Bride*
- FELD BALLET Fri., Sat. Feb. 8, 9
- GUARNERI STRING QUARTET Sun. Feb. 10
Beethoven: Quartets Op. 18, No. 3, Op. 95, and Op. 132
- KATIA & MARIELLE LABÈQUE, *Duo-pianists* Sun. Feb. 17
Brahms: Variations on a Theme by Haydn; Stravinsky: Concerto for Two Pianos;
Ravel: *Ma Mere l'Oye*; Gershwin: *An American in Paris*
- ROYAL PHILHARMONIC / YEHUDI MENUHIN Tues. Feb. 19
Rossini: *La Gazza Ladra* Overture; Delius: *On Hearing the First Cuckoo in Spring*;
Elgar: *Enigma Variations*; Tchaikovsky: Symphony No. 6, "Pathétique"
- 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
CHRISTOPHER HOGWOOD, *Conductor*; EMMA KIRKBY, *Soprano*; DAVID THOMAS, *Bass*
Handel: *Water Music*, and Cantata, *Daphnis et Chloe*
- NATIONAL SYMPHONY / MSTISLAV ROSTROPOVICH Wed. Mar. 20
Beethoven: Symphony No. 4; Shostakovich: Symphony No. 5

*Concerts added since first announcement last spring.

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

UNIVERSITY MUSICAL SOCIETY

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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*