



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Munich Philharmonic Orchestra

Lorin Maazel

Conductor

TUESDAY EVENING, OCTOBER 29, 1985, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to *Oberon* WEBER

Symphony: "Mathis der Maler" HINDEMITH
 Concert of the Angels
 The Entombment of Christ
 The Temptation of St. Anthony

INTERMISSION

Symphony No. 5 in E minor, Op. 64 TCHAIKOVSKY
 Andante, allegro con anima
 Andante cantabile con alcuna licenza
 Valse: allegro moderato
 Finale: andante maestoso, allegro vivace

Angel, CBS, and RCA Records.

PROGRAM NOTES

Overture to *Oberon* CARL MARIA VON WEBER (1786-1826)

Weber's opera *Oberon* was written for performance in England in 1826. In the introduction of the overture, Oberon's magic horn summons his elfin subjects who come tripping to fluttering passages in the woodwinds. The wistful, melancholy mood of this fairy prelude gives way to the main part of the overture, in which the first theme, representing the scene in Charlemagne's court, soars upward in the violins in two measures, from *piano* to *fortissimo*. Weber scored this regal march in the then popular "Turkish" style, using the big drum, the cymbals, and triangle, in addition to the customary woodwind and brass instruments. In the extensive exposition, the *fortissimo* strings in unison reach a stormy climax, and again, Oberon is heard softly blowing his poetic horn. The solo clarinet plays a pensive second theme over sustained chords in the strings. Soon from the violins comes the raptuous song which Rezia sings ("Ocean, thou mighty monster") when, shipwrecked on the desert island, she beholds the sail of an approaching ship and hails it with her scarf.

In the bold and dramatic development section, Weber transforms the pensive theme by the clarinet into a march of great power, accompanied by the violins playing the soaring line of their first theme. The overture closes with a brilliant restatement (*fortissimo* in the strings) of Rezia's ecstatic theme, transformed now into joyful praise for the faithfulness of the human lovers, Huon and Rezia, and for the marital happiness of their fairy sponsors, Oberon and Titania.

Symphony: "Mathis der Maler" PAUL HINDEMITH (1895-1963)

In 1934 Hindemith drew three orchestral excerpts from his then unperformed opera *Mathis der Maler* and arranged them in the form of a symphony. This symphony received its first performance on March 12 of that year from the Berlin Philharmonic Orchestra under Wilhelm Furtwängler, and the first American performance was given seven months later by Otto Klemperer and the New York Philharmonic-Symphony Orchestra. The opera itself was belatedly performed in Zurich on May 28, 1938. Although the work had been in the repertoire of many European opera houses for some time, the first American performance was not given until 1956, when the Boston University Opera Department produced it under the direction of Sarah Caldwell.

Hindemith was long aware of the problem of the widening gulf between the composer and the public. In 1927 he wrote that "it is to be regretted that so little relationship exists today between the producers and the consumers of music. A composer should write today only if he knows for what purpose he is writing. The days of composing for the sake of composing are perhaps gone forever. On the other hand, the demand for music is so great that composer and consumer ought most emphatically to come to an understanding."

Preoccupied with this dilemma, Hindemith experimented with *Gebrauchsmusik*, or "music for use," with music for children, for school choirs, radio, films, and even for jazz combinations. In Matthias Grünewald (c. 1460-1528), the German religious painter, he found a subject who exemplified this creative problem, and he chose him as the principal character of an opera which he called *Mathis der Maler*.

Hindemith gave a clear indication of the idea behind his opera in a statement about his libretto. He wrote that Mathis "stands for the embodiment of problems, wishes, and doubts which have occupied the minds of all serious artists from remotest times. For whom are works of art created? What is their purpose? How can the artist make himself understood to his adversary? This man, who wants to delve into the most obscure motives for creative work, sinks into a fit of unfruitful brooding, despairs of his mission, and becomes absorbed in problems, the solution of which now seems to him more important for the well-being of his oppressed fellow man than the creation of works of art. He goes to war and fights on the side of the rebellious peasants against the nobles and the church, and thus against his own master, Cardinal Albrecht of Mainz. This is a gross contradiction between his imaginary ideal of a fair combat and just victory and the ugly reality of the Peasants' War.

"Mathis soon sees the wide gulf separating him from his companions in arms, and when the peasants suffer a decisive defeat, he is so completely engulfed in despair that not even death by his own hand or a stranger's has mercy upon him. In an allegorical scene he experiences the temptation of St. Anthony; all the promptings of conscience within his tortured soul rise to assail and plague him and call him to account for his actions. The knowledge of being condemned to utter uselessness overwhelms him. In the subsequent stage action there is a close resemblance to the visit of St. Anthony to St. Paul in Thebaïd, and it is depicted on Grünewald's Isenheim altarpiece. Paul, under whose allegorical disguise Cardinal Albrecht is to be recognized, enlightens Mathis, in the likeness of Anthony, about his mistakes and instructs him as to the right road he is to follow in the future. The conversion to conscious, supreme artistic endeavor is successful. Mathis devotes the remainder of his days to his art, which is henceforth rooted in his faith in the talent bestowed upon him by God and in his attachment to his native soil."

Symphony No. 5 in E minor, Op. 64 PETER ILYICH TCHAIKOVSKY
(1840-1893)

Tchaikovsky spent the summer of 1888 in his country house at Frolovskoe and, in this picturesque spot and ideal retreat, wrote the Fifth Symphony. On June 22nd he wrote to Madame von Meck, his patroness, "Now I shall work my hardest . . . Have I told you that I intend to write a symphony? The beginning was difficult, but now inspiration seems to have come." On August 6th he wrote to her again: "I have orchestrated half the symphony. My age — although I am not very old (he was forty-eight) — begins to tell on me. I become very tired, and I can no longer play the piano or read at night as I used to do." Twenty days later he mentioned that the symphony was finished, along with an account of his wretched health, which, however, had taken a turn for the better with the completion of the symphony. He did, in fact, conduct the first performance on November 17, 1888, in St. Petersburg.

The Fifth Symphony contains a motif which appears in all four movements. It is a theme of sadness and questioning and is first heard played by the clarinets. After the short *Andante* introduction, the movement proper begins. Its principal theme has a folk song origin, probably Polish. The clarinets and bassoon announce the theme, which is elaborately developed. The second theme is heard in the string section. The movement is in the regular sonata form with a development and full reprise of the material of the exposition. The beginnings of the recapitulation may be recognized by the main theme, which is heard in the bassoon. A lengthy coda ends the movement quietly.

The second movement is well constructed and tightly knit, yet there is a sense of enormous freedom in it. After a brief introduction in the lower strings, the beautiful chief melody of the movement is sung by the horn. The oboe then introduces a new theme which is, in turn, taken up by the violins and violas. Again, the haunting chief melody is heard in the cellos. There are several additional themes until the full orchestra thunders out the theme from the beginning of the work, which Philip Hale calls the "theme of bodement." This is heard twice during the movement.

The third movement, a waltz, is ingratiating and simple. Toward the very end, as the sounds of gaiety fade away, the original "bodement" theme is heard, but this time as if in the far distance.

The finale, like the first movement, begins with an introduction. Its theme is based upon the sad motto theme of the other three movements. The *Allegro vivace* begins with the principal theme in the strings, and later the woodwinds enter with another theme which is afterward given to the violins. In the development of the second theme there are allusions to the motto theme. The movement progresses ever faster to a stormy finish, with one last reminiscent hearing of the "bodement" theme.

About the Artists

The **Munich Philharmonic Orchestra** was founded in 1893 by Privy Councillor Dr. Franz Kaim, and since 1928 it has been the official orchestra of the Bavarian capital. Following its early days of setting the standard of high quality in orchestral performance, Felix Weingartner, Chief Conductor from 1898-1905, developed the international reputation of the orchestra through an extensive program of tours abroad and significant performances. In 1906 the 20-year-old Wilhelm Furtwängler, who grew up in Munich, made his conducting debut with his hometown orchestra, marking the beginning of a long and close association between Furtwängler and the Munich Philharmonic. Over the years, guest conductors such as Gustav Mahler, Richard Strauss, Max Reger, and Hans Pfitzner conducted performances of their own compositions as well as those of other composers.

Known in its early days as the Kaim Orchestra (after its founder) and then as the Concert-Society Orchestra, the orchestra was officially christened the Munich Philharmonic in 1928. During this period between the two world wars, various Bruckner symphonies were premiered, continuing a Bruckner tradition for the Munich Philharmonic which exists to this day. The first post-World War II concert on July 8, 1945, was conducted by Eugen Jochum, a concert that was notable for the first performance of Mendelssohn's Overture to *A Midsummer Night's Dream* since that composer's music had been banned in Germany by the Nazi regime. Hans Rosbaud took over in 1946, re-establishing the orchestra after the war and extending the range of its repertoire with a particular emphasis on the works of contemporary composers. Fritz Rieger further developed the orchestra from 1949 to 1966. Illustrious guest conductors during this period attest to the orchestra's caliber — Hans Knappertsbusch, Carl Schuricht, Erich Kleiber, Clemens Krauss, George Szell, Fritz Lehmann, André Cluytens, Joseph Keilberth, and Georg Solti.

Under Rudolf Kempe from 1967 until his tragic early death in 1976, the Munich Philharmonic made its first tours of Japan and the Soviet Union and recorded the complete Beethoven and Brahms symphonies. Since 1979 Sergiu Celibidache has been the artistic director as well as the music director of the City of Munich. Under his baton, the orchestra completed a series of successful tours of West Germany, Spain, and Italy, and also became a regular participant in the Berlin Festival. Lorin Maazel has conducted the orchestra regularly since 1979, and this season is leading concerts in Paris and Warsaw as well as tours of East Germany and North America. Their current North American debut tour includes performances in New York (Carnegie Hall and Avery Fisher Hall), Washington, D.C., Chicago, Philadelphia, Albany, Worcester, Ann Arbor, Toronto, Ottawa, and Waterloo.

Upon its return to Germany next month, the Munich Philharmonic will have its own concert hall again for the first time in forty years, with the opening of the new "Philharmonie" in the Gasteig Arts Centre. This event heralds the start of a new era in the orchestra's nearly 100-year history.

As one of the most distinguished conductors in the world, **Lorin Maazel** has conducted over 6,000 concerts with all of the major international orchestras and over 500 performances of operas at the world's leading opera houses. He conducted his first performance with the Munich Philharmonic in 1979 in a televised broadcast and since then has been featured on the orchestra's annual subscription series and summer festivals.

Mr. Maazel is currently principal guest conductor of the French National Orchestra in Paris. At the conclusion of the 1981-82 season, he assumed the title Conductor Emeritus of the Cleveland Orchestra, having served as its music director for ten years in over 700 performances. From September 1982 until June 1984, Mr. Maazel was general manager and artistic director of the Vienna State Opera, the first American to hold that post. From 1976 to 1980 he was principal guest conductor of the Philharmonia Orchestra.

The conductor's widely acclaimed and prize-winning recordings include an ongoing cycle of Puccini operas, as well as the symphonies of Beethoven with the Cleveland Orchestra. He has begun a cycle of the Mahler symphonies with the Vienna Philharmonic, marking the first recorded cycle of Mahler by that orchestra.

Increasingly, Mr. Maazel has become involved with television and film production: he conducted the film soundtrack and CBS Masterworks recording of Mozart's *Don Giovanni*; he completed the soundtrack for *Carmen*, which Francesco Rosi filmed for theatrical distribution; he has also made several television programs with the Cleveland Orchestra for the PBS and BBC networks. Mr. Maazel collaborated with French television in a production of Gustav Holst's *The Planets*, which interspersed spectacular footage from NASA satellites with dramatic shots of the French National Orchestra. His other television participations include Vivaldi's *The Seasons*, with footage from New York (summer), Venice (autumn), Moscow (winter), and Paris (spring); Debussy's *La Mer*, photographed underwater in the British Virgin Islands; and Debussy's *Nuages*, shot from a helicopter over Les Diablerets in Switzerland.

Among Mr. Maazel's many honors are the Commander's Cross of the Order of Merit of the Federal Republic of Germany, an honorary life membership in the Israel Philharmonic, and the Legion d'Honneur from the government of France.

Born on March 6, 1930 in Paris of American parents, Lorin Maazel was raised and educated in the United States. In 1939, at the age of nine, he conducted the Interlochen Orchestra at the New York World's Fair and the Los Angeles Philharmonic at the Hollywood Bowl, sharing a program with Leopold Stokowski. At eleven, he was invited by Toscanini to conduct the NBC Symphony, and he subsequently led the New York Philharmonic in summer concerts at Lewisohn Stadium. He made his Cleveland Orchestra debut in 1943 at a Pension Fund concert and three years later entered the University of Pittsburgh to study languages, mathematics, and philosophy. While a student, he was a violinist with the Pittsburgh Symphony, served as apprentice conductor during the 1949-50 season, and organized the Fine Arts Quartet. A Fulbright Fellowship took him to Italy in 1951 to study baroque music. In 1960 he became the youngest conductor and first American to conduct at Bayreuth. From 1965 to 1971 he served as artistic director of the West Berlin Opera and music director of the Berlin Radio Symphony Orchestra. Mr. Maazel dates his career as a mature artist from December 24, 1953, when he made his debut in Italy.

The maestro first appeared in Ann Arbor on March 2, 1953, when he conducted the Gershwin Concert Orchestra. Subsequent visits were in 1979 with the Cleveland Orchestra and in 1984 with the Orchestre National de France.

FOLK BALLET OF YUGOSLAVIA	Thurs. Oct. 31
CLEVELAND OCTET	Sun. Nov. 3
CARLOS MONTOYA, <i>Flamenco Guitarist</i>	Sat. Nov. 9
VIENNA SYMPHONY / WOLFGANG SAWALLISCH	Wed. Nov. 13
NEW PHILADELPHIA STRING QUARTET	Sun. Nov. 24
with RICHARD WOODHAMS, <i>Oboist</i> ; YOHEVED KAPLINSKY, <i>Pianist</i>	
SHURA CHERKASSKY, <i>Pianist</i>	Tues. Nov. 26
Handel's <i>Messiah</i> / DONALD BRYANT	Fri.-Sun. Dec. 6-8
PITTSBURGH BALLET, Tchaikovsky's <i>Nutcracker</i>	Fri.-Sun. Dec. 13-15
JESSYE NORMAN, <i>Soprano</i>	Wed. Jan. 8
CRACOW PHILHARMONIC	Sat. Jan. 11
KRZYSZTOF PENDERECKI, <i>Conductor</i> ; YO-YO MA, <i>Cellist</i>	
THE ENGLISH CONCERT / TREVOR PINNOCK	Wed. Jan. 15
DETROIT SYMPHONY ORCHESTRA	Sun. Feb. 2
GUNTHER HERBIG, <i>Conductor</i> ; HEINRICH SCHIFF, <i>Cellist</i>	

UNIVERSITY MUSICAL SOCIETY

MESSAGES OF GREETING

The name MUNICH PHILHARMONIC has a ring to it for lovers of classical music. I am therefore very pleased that this exceptionally talented orchestra from the capital of Bavaria has decided to tour the United States for the first time in its history and to give concerts under the direction of Lorin Maazel in seven American cities from October 17 to 31, 1985.

The language of music, like no other, brings people and nations together, uniting them in the bonds of friendship. With this in mind, the government of the Federal Republic of Germany has given its financial support to the tour of the MUNICH PHILHARMONIC as part of its close cultural cooperation with the United States. It views the tour as an expression of the close friendship which exists between the United States and the Federal Republic of Germany.

I sincerely hope that American audiences will delight in these encounters with the masterpieces of European musical tradition. I wish the orchestra and its conductor a successful tour of the United States.

Hans-Dietrich Genscher
Minister for Foreign Affairs
of the Federal Republic of Germany

The MUNICH PHILHARMONIC ORCHESTRA will visit the United States of America and Canada in October 1985. And, no doubt, its members will be welcome as ambassadors of the City of Munich. I am very happy indeed that this visit will provide yet another musical bridge between our countries, between Munich and the American and Canadian host cities. According to the words of author Karl Julius Weber, "Music is the true general language of mankind." I hope that the first American tour of the MUNICH PHILHARMONIC ORCHESTRA will make a valuable contribution even to deepen the mutual understanding between our nations, apart from promoting our cultural relations.

In this sense, I wish every success to the concert of the MUNICH PHILHARMONIC ORCHESTRA in the United States of America and in Canada, and an impressive musical highlight to its audiences.

Munich, September 10, 1985

George Kronawitter
Lord Mayor of Munich

First Violins

Concertmasters:

Werner Grobholz
Sreten Krstić
Thomas Wolf
Ingolf Turban

Deputy Concertmaster:

Karel Eberle

Mathias Freund

Josef Kahlscheuer
Erich Bieder
Hans Schuster
Günther Feldt
Max Fischer
Carla Moll
Manfred Hufnagel
Katharina Krüger
Masako Shinohe
Claudia Ruf
Philip Middleman
Nenad Daleore
Harald Orlovsky
Fritz Eickhoff

Second Violins

Principals:

Klaus Mynter
Alexander Uszkurat
Christian Gansch

Günter Klein
Julie Hessdörfer
Friedrich Eisler
Norbert Vichr
Alfred Brandlhuber
Wolfgang Prohaska
Karlheinz Wetzel
Herold Flintner
Jürgen Gottmann
Ilona Weninger
Berthold Götschel
Dietmar Forster
Gustav Kolbe
Josef Thoma
Martin Manz

Violas

Concertmasters:

Annemarie Binder
Helmut Nicolai
Martin Albrecht Rohde

Deinhart Goritzki
Tivadar Popa
Jürgen Schmidt
Peter Chr. Steinkrauss
Gero Rumpff
Rafael Wojsyk
Hans-Dietrich Rave
Jorge Sutil

THE MUNICH PHILHARMONIC

LORIN MAAZEL

Conductor

Max Spenger
Klaus Kosbahn
Herbert Stoiber
Wolfgang Stingl
Gunter Pretzel

Cellos

Concertmasters:

Heinrich Klug
Helmar Stiehler
Michael Hell
Franz Fischer
Ernst Faehndrich
Hermann Dirr
Willi Schmid
Paul Holzfurtner
Erich Bruckner
Jörg Eggebrecht
Johannes Fink
Erhard Dimpfl
Herbert Heim
Gerhard Pawlica

Double Basses

Solo:

Herbert Duft
Erwin Götz
Matthias Weber
Yoshinori Suzuki
Stephan Graf
Albert Stangl
Otto Bernhard
Franz Urbas
Frank Jörg Sirch
Wolfgang Nestle
Matthias Bernhard

Flutes

Solo:

Max Hecker
Michael Faust
Hans Billig
Albert Müller
Albrecht Hampe
Fritz-Peter Ruppert

Oboes

Solo:

Ulrich Becker
Michael Helmraath
Gerhard Hermann
Bernhard Berwanger
Susan Goetting

Clarinets

Solo:

Karlheinz Hahn
Herbert Gruber
Peter Flähmig
Wolfgang Schröder
Wilhelm Mehls

Bassoons

Solo:

Richard Popp
Friedrich Edelmann
Josef Peters
Jörg Urbach
Jürgen Popp

Horns

Solo:

Eric Terwilliger
Wolfgang Gaag
David Moltz
Hartmut Hubert
Robert Ross
Wieland Wagner
Karl Hammer
Alois Schlemmer
Gottfried Langenstein

Trumpets

Solo:

Jean-François Michel
Uwe Komischke
Erich Rinner
Hermann Goss
Franz Unterrainer

Trombones:

Solo:

Dankwart Schmidt
Dany Bonvin
Abbie Conant
Robert Meissner
Bernhard Weiss

Tuba

Thomas Walsh

Timpani

Solo:

Peter Sadlo
Stefan Gagelmann

Percussion

Arnold Riedhammer
Walter Schwarz
Manfred Trauner
Karlheinz Becker