



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Vienna Symphony Orchestra

WOLFGANG SAWALLISCH
Conductor

WEDNESDAY EVENING, NOVEMBER 13, 1985, at 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Overture to *Die Fledermaus* JOHANN STRAUSS
Die Libelle (The Dragonfly) JOSEF STRAUSS
Jockey Polka JOSEF STRAUSS
Frühlingsstimmenwalzer (Voices of Spring) JOHANN STRAUSS
Annen Polka JOHANN STRAUSS
Ägyptischer Marsch (Egyptian March) JOHANN STRAUSS
G'schichten aus dem Wienerwald
(Tales from the Vienna Woods) JOHANN STRAUSS
Radetzkmarsch JOHANN STRAUSS, SR.

INTERMISSION

- Ein Heldenleben, Op. 40 RICHARD STRAUSS
Der Held (The Hero)
Des Helden Widersacher (The Hero's Adversaries)
Des Helden Gefährtin (The Hero's Helpmate)
Des Helden Walstatt (The Hero's Battlefield)
Des Helden Friedenswerke (The Hero's Works of Peace)
Des Helden Weltflucht und Vollendung (The Hero's Release from the World)

Violin solo: JAN POPSICAL

Angel, Deutsche Grammophon, Eurodisc, EMI, RCA, and Vox Records.

This tour of the Vienna Symphony is facilitated by the City of Vienna.

PROGRAM NOTES

Strauss Waltzes and Polkas

The Strausses were a large family of dance musicians and composers who gave the Viennese waltz its particular expression. Johann Baptist Strauss the elder (1804-1849) was the son of Franz Strauss, innkeeper of a tavern in Vienna near the Danube. From this humble origin, Johann raised himself by learning to play the violin. By 1825 he led his own orchestra playing his own waltzes, which have become ubiquitous by now. (Chopin remarked, "Strauss and his waltzes obscure everything else.") The young Richard Wagner called him "the magic fiddler, the genius of Vienna's innate musical spirit.")

Johann Strauss (1825-1899), Johann's eldest, was to be the most eminent family member. He penned his first bars of waltz music at age six. Just as his musician father had been expected to follow a different career — that of a bookkeeper — Johann, Jr. was intended for a banker. Encouraged by his mother, however, the boy took violin lessons secretly. Following in his father's footsteps, he made his debut leading an orchestra in his own works in 1844. Five years later, he merged his deceased father's orchestra with his own and took it on tour, also as his father had done. The younger Johann invented sweeping melodies, combined with careful orchestral detail and rhythmic patterns which added up to music that symbolized imperial Vienna.

Josef Strauss (1827-1870) was the second son of Johann, Sr., who urged him to pursue a career as a soldier. All his life, Josef suffered from a brain disease which affected his spinal cord, causing severe headaches and fainting spells. After a brief stint in engineering and architecture, he followed his brother's advice and concentrated on music. The two of them directed the Strauss orchestra until 1862. Josef's ill health hindered his career, and he died at the end of a Warsaw tour, on April 17, 1870.

Tone Poem: *Ein Heldenleben*, Op. 40 RICHARD STRAUSS
(1864-1949)

Ein Heldenleben was both acclaimed and attacked after its first performance on March 3, 1899: word went out to concert managers that the work should be scheduled last on the program to afford the audience the chance to leave the hall before it began, and it was celebrated by the young as an audacious testimony to modern music. It was soon relegated to the list of "classics" with the result that it became no rarity to find *Ein Heldenleben* and the Beethoven *Eroica* Symphony on the same program. Then, a little later, as happened with many other works of the masters, it was gradually pushed back into the shadows and smiled upon because of its all too pompous pathos, or because of its all too naïve identification of the "Hero" with the creator of the music. Thus reads the history of Richard Strauss's *Ein Heldenleben* over a span of years which many of us can share. Today, conductors and orchestras would not give up performing the work, for it gives them the opportunity to unfold the greatest possible tonal splendor. Nor does today's listener avoid the intoxication these sounds bring, and should he happen to have a rather exact knowledge of music, so much the better, for then he can follow with interest the ingenious development of the themes, their transformations, and combinations.

Strauss conducted the first performance of his work and, on that occasion, provided certain headings to the various sections.

The Hero: His theme, of 21 measures, has a spaciousness which seems peculiar to themes of tone poems and during its course gives way to several magnificent episodes. The theme hides within itself a plentitude of small motifs, all of which are used later. After a pause this section is followed by:

The Hero's Adversaries: This was the section which troubled our forefathers the most. Its motifs are of various kinds and are assigned to the various tonal registers — jagged flute chromatics, rattled triplets in the oboes, and the dull grumbling of the tuba. The Hero's theme sounds tired and morose.

The Hero's Helpmate: This is the great lyric intermezzo of the work, terminating in the famous love scene in G-flat major with the solo violin as protagonist and with a combination of the themes of the Hero and the woman of his choice.

The Hero's Battlefield: Here the themes of the first and second parts meet each other. The theme of the woman has a word to say, inciting the man's strength in battle. The section ends with a mighty statement of the Hero's theme.

The Hero's Works of Peace: This section, closely connected with the preceding, makes the Strauss lover perk up his ears. Here it is possible to find quotations from *Don Juan* and from *Tod und Verklärung*, *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and from the much-loved song *Traum durch die Dämmerung*. For the highly accomplished Strauss fan, themes from *Macbeth* and the opera *Guntram* are also to be discovered.

The Hero's Release from the World and Conclusion: The English horn gives forth pastoral sounds. They prepare the way for a lovely, spacious 6/8 passage for strings in which the sounds of the enemy are heard from afar. All is joined in calm and peace. The solo violin calls to mind the figure of the woman. The final measures are magnificent — a brass fanfare built out of a greatly extended motif of the Hero theme.

Under the last line of the score, which was completed by Strauss with his usual painstaking exactitude, there is the date of its completion: Berlin-Charlottenburg, December 27, 1898.

About the Artists

The **Vienna Symphony Orchestra** was founded in 1900 by the legendary conductor Ferdinand Löwe, who was a pupil of Bruckner, a friend of Hugo Wolf, a composer of note in his own right, and a popular and esteemed figure in Vienna's musical life. For the first quarter of a century, until his death in 1925, Löwe guided the destiny of the new orchestra and firmly established it as a vital addition to the cultural life of the city.

Since 1913 the Vienna Symphony has performed in the Vienna Konzerthaus and is the city's only full-time concert orchestra. Through the years it 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, Christopher von Dohnányi, Seiji Ozawa, Carlo Maria Giulini, Gennady Rozhdestvensky, and Wolfgang Sawallisch made their Vienna debuts with the orchestra, and the last three have become principal conductors as well. More than 900 works have received their world or Vienna premières with this orchestra, among them Bruckner's Ninth Symphony, Schoenberg's *Gurre-Lieder*, and Ravel's *Concerto for the Left Hand*. The Vienna Symphony Orchestra is the official orchestra of the famous Bregenz Festival; in addition, it presents a regular concert season in Vienna and makes frequent international tours. Today the Vienna Symphony Orchestra enjoys distinction as one of the world's great symphonic ensembles, and nearly 100 albums on every major label have brought its artistry to millions of people.

Wolfgang Sawallisch, Music Director and General Director of the Bavarian State Opera in Munich, is one of the most sought-after conductors in the world, in demand with orchestras such as the Vienna Philharmonic, Concertgebouw Orchestra of Amsterdam, London Symphony Orchestra, Philharmonia Orchestra, and the Orchestre National de France. He is Conductor Laureate of Tokyo's NHK Orchestra and Accademico Onorario of Rome's Santa Cecilia, and also a regular guest at the Bayreuth and Salzburg Festivals, and at La Scala, Milan.

Maestro Sawallisch conducted The Philadelphia Orchestra in 1968 and has returned regularly since 1981 to conduct The Philadelphia Orchestra and the San Francisco Symphony. He appeared most recently in both cities in the spring of 1985.

Born in Munich in 1923, Wolfgang Sawallisch studied at the Munich Hochschule für Musik. He began his conducting career in the opera theatre of Augsburg and later was music director in Wiesbaden and Cologne and music adviser for Deutsche Oper, Berlin. His reputation grew quickly, and in 1953 he became the youngest conductor ever invited to lead the Berlin Philharmonic. In 1957 he was the youngest conductor ever engaged by the Bayreuth Festival and was re-engaged for six consecutive seasons. His debut with the Vienna Symphony Orchestra came in 1957, and he became the orchestra's Chief Conductor in 1960, retaining that position for ten years. Concurrently he served as music director of the Hamburg Philharmonic. From 1973 to 1980 Maestro Sawallisch was Chief Conductor of the Orchestre de la Suisse Romande. In addition, he became Music Director of the Bavarian State Opera in 1971 and in 1982 was made General Director.

Tonight's concert marks the Vienna Symphony Orchestra's fourth Ann Arbor appearance (previous concerts were in 1964, 1967, and 1972); Maestro Sawallisch was on the podium for two of those concerts, in 1964 and 1967.

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November Concerts

New Philadelphia String Quartet

Philadelphia Orchestra members assisted by:
Richard Woodhams, *oboist*, and Yoheved Kaplinsky, *pianist*
Sunday, November 24 at 4:00, Rackham Auditorium
Mozart: Oboe Quartet in F major, K. 370
Frank Proto: String Quartet No. 1
Brahms: Piano Quintet in F minor

Shura Cherkassky, Pianist

Tuesday, November 26 at 8:00, Rackham Auditorium
Bach/Liszt: Organ Fantasy and Fugue in G minor
Beethoven: Sonata in C major, Op. 53 ("Waldstein")
Chopin: Fantasie in F minor; Nocturne, Op. 62, No. 2;
Two Mazurkas; Andante spianato et Grand polonaise
brillante in E-flat major, Op. 22

December Concerts

Handel's "Messiah"

December 6, 7, & 8, in Hill Auditorium
Friday & Saturday at 8:00; and, new this year:
complete performance on Sunday at 2:00 (approx. three hours)

Donald Bryant, *Conductor*

The University Choral Union and University Symphony members

Kathryn Bouleyn, *Soprano* Carroll Freeman, *Tenor*
Mary Wescott, *Contralto* William Parker, *Bass*

Tickets from \$3 to \$8

Tchaikovsky's "Nutcracker" Ballet

December 13, 14, & 15, in Power Center
Friday & Saturday at 8:00; Saturday & Sunday at 2:00

The Pittsburgh Ballet Theatre
with over 60 local children participating

Tickets from \$8 to \$12

Watch For:

May Festival '86 announcement in December

The Pittsburgh Symphony Orchestra and Festival Chorus
with eminent conductors and soloists
Verdi's Requiem on opening night

Series ticket sales begin December 9

UNIVERSITY MUSICAL SOCIETY

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