



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Vienna Philharmonic Orchestra

LEONARD BERNSTEIN

*Conductor*

PETER SCHMIDL, *Clarinetist*

MONDAY EVENING, SEPTEMBER 21, 1987, AT 8:00

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

Concerto in A major for Clarinet and Orchestra, K. 622 ..... MOZART

Allegro

Adagio

Rondo: allegro

PETER SCHMIDL, *Soloist*

### I N T E R M I S S I O N

Symphony No. 5 in C-sharp minor ..... MAHLER

Part I Trauermarsch

Stürmisch bewegt, mit grosser Vehemenz

Part II Scherzo: kräftig, nicht zu schnell

Part III Adagietto: sehr langsam

Rondo finale: allegro

*Angel, Arabesque, CBS, Desto, Deutsche Grammophon, London, Pathe, Philips, Seraphim, Vanguard, and Vox/Turnabout Records.*

The University Musical Society wishes to thank Ford Motor Company Fund for its generosity in underwriting the production and printing costs of this program.

Cameras and recording devices are not allowed in the auditorium.

Hall's Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.



## PROGRAM NOTES

### Concerto in A major for

Clarinet and Orchestra, K. 622 . . . . . WOLFGANG AMADEUS MOZART  
(1756-1791)

Mozart wrote this, his last instrumental composition, for his good friend Stadler in 1791. At this point, Mozart must have been aware that he did not have long to live, and in this return to the instrument he loved so much he seems to express the very deepest of his personal feelings. In writing the work he made use of a previous draft for a concerto for basset horn (transposed into a more convenient key), and in the re-working of the material produced some of the most ravishing melodies that he had ever written.

The solo clarinet is both melodist and accompanist, at times guiding and gently dominating the course of the music, and at other times quietly accompanying orchestral melodies. Yet in spite of the great demands upon the player, made even more difficult on the eighteenth-century clarinet which had only six keys, there is never at any point any superfluous technical display, and not even a single cadenza. The orchestra contains neither other clarinets nor oboes, and the resulting texture is soft and clear, completely free from opaque passages which might demand some tension or aggressiveness on the part of the players.

Of the three movements, the slow movement contains the soul of the work. It is serene and unbearably sad, with the soloist singing a melody so simple in its gentle perfection. The first and last movements are both dances, as is customary in the eighteenth century. Yet they are dances for those who have known tragedy; even in the 6/8 rondo, where one might expect some relaxation after such seriousness, the harmonies and modulations suddenly display depths of sadness, reminding us that Mozart was within a few weeks of his death.

### Symphony No. 5 in C sharp minor (1902) . . . . . GUSTAV MAHLER (1860-1911)

The giant Fifth Symphony, scored for an immense orchestra, is divided into three parts. Throughout the whole work the principal themes are interrelated and interwoven.

Mahler, in his endless search for perfection, re-orchestrated this symphony almost each time it was performed. In her book on the life of Mahler, his wife describes her experience when hearing its first reading with the Vienna Philharmonic: "I had heard each theme in my head while copying the score, but now I could not hear them at all! Mahler had overscored the percussion instruments and kettledrums so madly and persistently that little beyond the rhythm was recognizable . . ." Mahler himself experienced a similar reaction, but his wife's passionate pleas turned the scale. Half the percussion and all the kettledrums were eliminated.

Mahler's spiritual need, his love of life, his dread of ultimate meaninglessness, are all strongly expressed in this music. The mood changes come with whirlwind swiftness. The opening is mournful, introspective. Suddenly the music lashes out in demonic fury. The drums beat the tempo of death, yet the other instruments surge with the pulse of life. In the *Scherzo*, a huge waltzlike movement, the mood is genial and playful. The exquisite poignancy and sweetness of the *Adagietto* is in complete contrast to the *Rondo*, which is jubilant and triumphant.

*Trauermarsch* — This awesome work opens with a lonely trumpet fanfare in triplet rhythm. The opening sequence is quickly built to a climax by the whole orchestra. The second theme follows in sharp, sudden contrast: a soulful melody under which the measured tread of the percussion persists. These two themes form the main body of the Funeral March except for an astonishing and unexpected outburst of demonic fury. The storm dies as suddenly as it rises, and there is a return to the principal themes and to the initial trumpet fanfare.

*Sturmisch bewegt, mit grosser Vehemenz* — The second section of Part I opens with a theme very closely related to the stormy passage of the *Trauermarsch*. In the development and recapitulation there are references to the principal themes of both sections, and echoes of the military bands Mahler heard in his youth in the martial flourishes, trumpet calls, and throbbing drums.

*Scherzo* — The long scherzo is a dancelike movement which changes the mood and pace completely. The principal material takes the form of a joyful *ländler* (an Austrian country dance), relaxing at times into a slow waltz, though there are contrasting passages of irony, tenderness, and solitude in the various trio sections.



*Adagietto; Rondo finale* — Leonard Bernstein chose the poignant *Adagietto* for the funeral mass for Robert F. Kennedy. Scored only for strings and harps, its long sweeping phrases of exquisite lyric beauty convey a feeling of serenity and quiet faith. The mood again swiftly changes in the opening of the *Rondo* which follows without pause. A solo horn announces a pastoral theme. This pastoral call sets the mood for the whole finale, which is exuberant with folk themes tumbling over one another in quick succession. Each instrument is utilized to the fullest. The excitement builds to a huge climax and culminates jubilantly in the final pages when one of the main themes is transformed into a stately hymn of triumph.

### About the Artists

The **Vienna Philharmonic Orchestra** was founded 145 years ago when the “Personnel of the Imperial Court Theatre” gave their first concert on March 28, 1842, under the direction of Otto Nicolai. Prior to that time, the orchestras of Vienna were either amateur groups or private orchestras to the aristocracy. At first, concerts of the new group were intermittent, but in 1860 a regular season of eight concerts was launched, and in 1877 the Vienna Philharmonic’s first tour took place — to neighboring Salzburg, the city which has since become the orchestra’s second home. In 1898 Gustav Mahler became principal conductor of the orchestra, and two years later he led it on its first tour abroad — to the Paris Exposition of 1900. Since then, the Vienna Philharmonic has toured throughout the world, performing under the batons of such distinguished conductors as Richard Strauss, Paul Hindemith, Sir Georg Solti, Karl Böhm, Herbert von Karajan, Claudio Abbado, and Lorin Maazel.

Leonard Bernstein, who first conducted the orchestra in 1968, has developed a special relationship with the Vienna Philharmonic players and is distinguished as the only living conductor to be named an honorary member of their ranks. With them he has recorded a number of albums, as well as the celebrated “Bernstein’s Beethoven” television series. He led the Vienna Philharmonic on tours to the United States in 1979 and 1984, the latter year including two concerts in Ann Arbor. Bernstein is leading the players during the September 14 to 26 segment of the current tour, after conducting them in several concerts in the European cities of Salzburg, Vienna, Frankfurt, and Lucerne.

The Vienna Philharmonic is the orchestra of the Vienna State Opera and is annually in residence at the Salzburg Festival, in addition to extensive concert engagements in Vienna and around the world. It has had only three permanent conductors: Otto Dessoff (1860-1874), Hans Richter (1874-1898), and Gustav Mahler (1898-1901). Richard Wagner, Anton Bruckner, Arturo Toscanini, Bruno Walter, and Wilhelm Furtwängler have all guest-conducted.

The orchestra has always been known as one of the world’s few orchestral collectives. All the administrative tasks of the group are performed by the musicians, elected to their posts by their colleagues. All decisions concerning repertoire and conductors (there is currently no resident conductor) are made by plebiscite, and all performance fees are divided evenly among the musicians.

On the occasion of conductor Bruno Walter’s reunion with the Vienna Philharmonic after World War II, he described the special sound of the orchestra: “This Philharmonic tone, which for me dates from 1897, is still the same today, even though not a single player from those days is still in the orchestra. What is it? One might call it tradition. Musical culture is expressed there in a particular form. Thus sounds Vienna.”

**Leonard Bernstein** is the only American musician ever to achieve worldwide recognition as conductor, composer, pianist, author, and teacher. As a composer, he has created works over a wide range of forms and styles. Among them are three symphonies (*Jeremiah*, *Age of Anxiety*, *Kaddish*), three ballets (*Fancy Free*, *Facsimile*, *The Dybbuk*), *Chichester Psalms* for chorus and orchestra, the score for the film *On the Waterfront*, the operas *Trouble in Tahiti* and *A Quiet Place*, and for the Broadway theater *On the Town*, *Wonderful Town*, *Candide*, and, of course, *West Side Story*. His *Mass*, a Theater Piece for Singers, Players, and Dancers, opened the Kennedy Center in Washington, D.C. in 1971 and ten years later became the first work by an American-born composer to be produced at the Vienna State Opera. His *Jubilee Games* received its world première last fall with the Israel Philharmonic Orchestra under the composer’s baton, in celebration of the orchestra’s fiftieth anniversary. Festivals of Mr. Bernstein’s compositions have been presented in Israel and Austria, at Amherst, Kansas City, Cleveland, Orange County (California), Milwaukee, and in London, the latter presented by the London Symphony



Orchestra in cooperation with the Barbican Centre, the largest of its kind honoring a living musician. Moreover, Bernstein was named honorary president of the London Symphony Orchestra. Last year Paris saluted him, when François Mitterand named him *Commandeur de la Legion d'Honneur*.

October 1982 saw the première at the New York City Opera of the new opera house version of *Candide*. In June 1983 the Houston Grand Opera presented the world première of *A Quiet Place*; a revised version had its European première at Milan's La Scala in June 1984 and its American première at the Kennedy Center in Washington the following month. *A Quiet Place* was performed in April 1986 at the Vienna State Opera, where it was recorded by Deutsche Grammophon and televised. New productions of the opera followed in Germany and the Netherlands.

Mr. Bernstein is the author of the best-selling books *The Joy of Music*, *Leonard Bernstein's Young People's Concerts*, *The Infinite Variety of Music*, and *Findings*. In 1972-73 he was Charles Elliot Norton Professor of Poetry at Harvard; the six lectures he gave there were televised in the United States and Europe, published in book form by Harvard University Press and translated into seventeen foreign languages. He is the subject of a recently published biography, *Bernstein*, by Joan Peyser.

In February 1985, Mr. Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Recording Arts and Sciences. A ten-time Emmy Award winner, his "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons. In recent years he has been seen regularly on PBS's "Great Performances" series and, with the Vienna Philharmonic, appeared on PBS and cable television in the eleven-part series "Bernstein's Beethoven." Bernstein and the New York Philharmonic have received a number of Gold Records, as well as the CBS International Crystal Globe Award.

His many other awards include the National Fellowship Award in 1958 for his life-long support of human rights and, also in 1958, the Gold Medal of the American Academy of Arts and Letters, the nation's highest cultural organization to which he was elected in 1981. Last April he received the Albert Schweitzer Music Award "for a life's work dedicated to music and devoted to humanity."

Born in Lawrence, Massachusetts, on August 25, 1918, Leonard Bernstein grew up in Boston, graduated from Harvard University in 1939, and continued his studies at the Curtis Institute of Music with Fritz Reiner, Randall Thompson, and Isabella Vengerova. Summers were spent at Tanglewood, as student and assistant to Serge Koussevitzky. Engaged by Arthur Rodzinski as assistant conductor of the New York Philharmonic in 1943, he made his remarkable, now historic, debut with that orchestra on November 14 of that year, replacing Bruno Walter in a nationally broadcast concert. In the years following, Mr. Bernstein served as music director of the New York City Symphony, was head of the conducting faculty at the Berkshire Music Center and professor of music at Brandeis University, and guest-conducted most of the world's major orchestras. In addition, he has conducted at the Metropolitan, the Vienna State Opera, and was the first American to conduct at La Scala.

Mr. Bernstein became music director of the New York Philharmonic in 1958 and has been an honorary member and its conductor laureate since 1969. During this long and distinguished association they made over 200 recordings for CBS Masterworks and Deutsche Grammophon. Last December Bernstein and the New York Philharmonic were reunited for a performance of his new work *Opening Prayer* at the gala re-opening of Carnegie Hall.

**Peter Schmidl**, first solo clarinetist of the Vienna Philharmonic, is the embodiment of the orchestra's renowned musical tradition. A third generation musician, he follows in the footsteps of his father and grandfather, both first clarinetists in the Philharmonic. His grandfather, Alois Schmidl, was invited by Gustav Mahler to become a member of the Vienna Philharmonic and the Vienna State Opera.

In addition to performances at home and abroad as soloist with the Philharmonic, Mr. Schmidl has made many solo appearances at the Salzburg Festival. He is also a proponent of chamber music, having toured as a member of both the New Vienna Octet and the Vienna Wind Soloists. He has recorded works from the chamber music repertoire on the Deutsche Grammophon and London Decca labels.

Born in Olmütz, Peter Schmidl studied clarinet with Rudolf Jettel at the Academy of Music in Vienna. He joined the Vienna State Opera in 1965 and has been solo clarinetist of the Vienna Philharmonic since 1968. He has been on the faculty of the Academy of Music since 1967 and is now a tenured professor of this prestigious institution. Three of his former students are members of the Vienna Philharmonic, and many other former students belong to leading orchestras in Austria and abroad.



## VIENNA PHILHARMONIC ORCHESTRA

### *Concertmasters*

Gerhart Hetzel  
Rainer Küchl  
Erich Binder  
Werner Hink

### *First Violins*

Rainer Honeck  
Anton Straka  
Eckhard Seifert  
Hubert Kroisamer  
Josef Hell  
Georg Bedry  
Alfred Staar  
Alfred Welt  
Herbert Schmid  
Helmuth Puffler  
Herbert Frühauf  
Peter Götzl  
Paul Guggenberger  
Gerhard Libensky  
Herbert Linke  
Manfred Kuhn  
Alfred Altenburger  
Günter Seifert  
Wolfgang Brand  
Clemens Hellsberg  
Erich Schagerl

### *Second Violins*

Peter Wächter  
Hans Wolfgang Weihs  
Mario Beyer  
Gerald Schubert  
Claus Riedl  
Josef Kondor  
Ernst Bartolomey  
Ortwin Ottmaier  
Edwin Werner  
Heinz Hanke  
Alfons Egger  
Christian Zalodek  
Helmut Skalar  
Gerhard David  
Helmut Zehetner  
George Fritthum

### *Violas*

Josef Staar  
Heinrich Koll  
Helmut Weis  
Klaus Peisteiner  
Peter Pecha  
Hans P. Ochsenhofer  
Georg Patay  
Paul Fürst

Walter Blovsky  
Kurt Anders  
Erhard Litschauer  
Günter Szkokan  
Gottfried Martin  
Erich Kaufmann  
Edward Kudlak  
Mario Karwan  
Manfred Honeck

### *Cellos*

Robert Scheiwein  
Wolfgang Herzer  
Franz Bartolomey  
Dieter Gürtler  
Friedrich Dolezal  
Reinhard Repp  
Ewald Winkler  
Ludwig Beinl  
Werner Resel  
Franz Kreuzer  
Reinhold Siegl  
Gerhard Kaufmann  
Jörgen Fog

### *Basses*

Herbert Manhart  
Alois Posch  
Martin Unger  
Wolfgang Gürtler  
Alfred Planyavsky  
Horst Münster  
Burkhard Kräutler  
Wolfram Görner  
Reinhard Dürrer  
Gerhard Formanek  
Milan Sagat  
Rudolf Degen  
Richard Heintzinger

### *Harp*

Harald Kautzky

### *Flutes*

Wolfgang Schulz  
Meinhart Niedermayr  
Dieter Flury  
Louis Riviere  
Herbert Reznicek  
Rudolf Nekvasil

### *Oboes*

Gerhard Turetschek  
Walter Lehmayr  
Gottfried Boisits  
Günter Lorenz  
Alexander Ohlberger

### *Clarinets*

Peter Schmidl  
Horst Hajek  
Ernest Ottensamer  
Alfred Prinz  
Johann Hindler  
Norbert Täubl

### *Bassoons*

Dietmar Zeman  
Michael Werba  
Stepan Turnovsky  
Fritz Faltl  
Reinhard Ohlberger

### *Horns*

Günter Högner  
Wolfgang Tomböck, Jr.  
Friedrich Pfeiffer  
Volker Altman  
Willibald Janezic  
Roland Horvath  
Roland Berger  
Franz Söllner  
Wolfgang Tomböck  
Johann Fischer

### *Trumpets*

Walter Singer  
Josef Pomberger  
Hans Gansch  
Josef Hell  
Adolf Holler  
Hans Peter Schub

### *Trombones*

Rudolf Josef  
Gabriel Madas  
Wolfgang Singer  
William McElheney  
Karl Jeitler

### *Tubas*

Josef Hummel  
Ronald Pisarkiewicz

### *Percussion*

Horst Berger  
Roland Altmann  
Wolfgang Schuster  
Kurt Prihoda  
Franz Zamazal  
Rudolf Schmidinger

In Ann Arbor, the Vienna Philharmonic now performs its sixth concert; Maestro Bernstein makes his fifth conducting appearance; and Peter Schmidl is heard in his first solo performance.



## Coming Concerts — 1987-88 Season

VIENNA PHILHARMONIC/LEONARD BERNSTEIN	Tues. Sept. 22
CHRISTA LUDWIG, <i>Mezzo-soprano</i>	
Mozart: Symphony No. 29; Bernstein: "Jeremiah" Symphony; Sibelius: Symphony No. 5	
ROYAL PHILHARMONIC ORCHESTRA/ANDRÉ PREVIN	Mon. Sept. 28
NORWEGIAN CHAMBER ORCHESTRA/IONA BROWN	Thurs. Oct. 8
CHINESE CHILDREN'S PALACE OF HANGZHOU	Fri. Oct. 9
LENINGRAD STATE SYMPHONY OF THE U.S.S.R.	Sun. Oct. 11
ALEXANDER DMITRIEV, <i>Conductor</i> ; PAVEL KOGAN, <i>Violinist</i>	
ERICK HAWKINS DANCE COMPANY	Fri., Sat. Oct. 16, 17
ZURICH CHAMBER ORCHESTRA/EDMOND DE STOUTZ	Sun. Oct. 18
THE WARSAW BALLET, "Giselle"	Wed. Oct. 28
WESTERN OPERA THEATER, "Don Pasquale"	Thurs. Oct. 29
OSLO PHILHARMONIC ORCHESTRA/MARISS JANSONS	Sun. Nov. 8
VIENNA STRING TRIO	Wed. Nov. 11
*ELENA OBRAZTSOVA, <i>Mezzo-soprano</i>	Fri. Nov. 20
VIENNA CHOIR BOYS	Sun. Nov. 22
Handel's "Messiah"/DONALD BRYANT, <i>Conductor</i>	Fri.-Sun. Dec. 4-6
THE SWINGLE SINGERS	Thurs. Dec. 10
PITTSBURGH BALLET, Tchaikovsky's "Nutcracker"	Fri.-Sun. Dec. 11-13
HORACIO GUTIÉRREZ, <i>Pianist</i>	Wed. Jan. 13
KODO (Japanese "taiko" drummers)	Fri. Jan. 15
EMPIRE BRASS QUINTET	Mon. Jan. 25
EMPIRE BRASS & DOUGLAS MAJOR, <i>Organist</i>	Tues. Jan. 26
NEW YORK CITY OPERA NATIONAL COMPANY	Thurs. Feb. 4
Rossini's "The Barber of Seville"	
CAMERATA MUSICA	Mon. Feb. 8
LYNN HARRELL, <i>Cellist</i> ; IGOR KIPNIS, <i>Harpsichordist</i>	Sun. Feb. 14
BAYANIHAN PHILIPPINE DANCE COMPANY	Mon. Feb. 29
ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE	Mon. Mar. 7
FRANK PETER ZIMMERMANN, <i>Violinist</i>	
HUBBARD STREET DANCE COMPANY	Sat., Sun. Mar. 12, 13
*BELGRADE STATE FOLK ENSEMBLE	Sun. Mar. 13
*CHRISTOPHER PARKENING, <i>Guitarist</i>	Fri. Mar. 18
FACULTY ARTISTS CONCERT (free admission)	Sun. Mar. 20
ANDRÉ WATTS, <i>Pianist</i>	Sat. Apr. 2
BONN WOODWIND QUINTET	Fri. Apr. 8
STEVEN MASI, <i>Pianist</i>	
MONTE CARLO PHILHARMONIC/LAWRENCE FOSTER	Fri. Apr. 22
KATIA & MARIELLE LABÈQUE, <i>Duo-pianists</i>	
95th ANNUAL MAY FESTIVAL	Wed.-Sat. Apr. 27-30
Complete Festival information available in December.	

\*Please note change of date since last spring's announcement.

*Write or call for free brochure with all details and ticket information.*

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