



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Vienna Philharmonic Orchestra

LEONARD BERNSTEIN
Conductor

CHRISTA LUDWIG, *Mezzo-soprano*

TUESDAY EVENING, SEPTEMBER 22, 1987, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 29 in A major, K. 201..... MOZART
Allegro moderato
Andante
Menuetto
Allegro con spirito

Symphony No. 1, "Jeremiah" BERNSTEIN
Part I Prophecy: largamente
Part II Profanation: vivace con brio
Part III Lamentation: lento

CHRISTA LUDWIG, *Soloist*

INTERMISSION

Symphony No. 5 in E-flat major, Op. 82 SIBELIUS
Molto moderato; allegro moderato ma poco a poco stretto
Andante mosso, quasi allegretto
Allegro molto

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

The University Musical Society expresses thanks to 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

Symphony No. 29 in A major, K. 201 WOLFGANG AMADEUS MOZART (1756-1791)

The Symphony in A major was written for the small court orchestra in Salzburg in the spring of 1774. The young Mozart, only eighteen, took as his model a symphony in the same key by Michael Haydn (1737-1806), Joseph Haydn's younger brother and Mozart's colleague on the musical staff of the Archbishop of Salzburg.

This symphony is universally regarded as Mozart's first truly great symphony. With its chamber music texture, the use of counterpoint, the great rhythmic vitality, and beauty of melody, it was a milestone in Mozart's development as a symphonist. The orchestral resources are modest: pairs of oboes and horns with the usual complement of strings.

This high-spirited yet serious symphony is in four movements: a delicate *Allegro moderato*; a sober *Andante* with muted strings; a *Menuetto* with an unusual dotted rhythm; and a final *Allegro con spirito* in a free-swinging meter. Throughout the symphony the strings are predominant; the other instruments simply fill in the harmony and reinforce the orchestral sound.

Symphony No. 1, "Jeremiah" LEONARD BERNSTEIN (b. 1918)

Program Note by Leonard Bernstein, from New York Philharmonic Notes, March 29, 1944.

In the summer of 1939 I made a sketch for a Lamentation for soprano and orchestra. This sketch lay forgotten for two years, until in the spring of 1942 when I began a first movement of a symphony. I then realized that this new movement, and the scherzo that I planned to follow it, made logical concomitants with the Lamentation. Thus the symphony came into being, with the Lamentation greatly changed, and the soprano supplanted by a mezzo-soprano. The work was finished on 31 December 1942, and is dedicated to my father.

The symphony does not make use to any great extent of actual Hebrew thematic material. . . . As for programmatic meanings, the intention is again not one of literalness, but of emotional quality. Thus the first movement, *Prophecy*, aims only to parallel in feeling the intensity of the prophet's pleas with his people; and the scherzo, *Profanation*, to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement, *Lamentation*, being a setting of poetic text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged, and dishonored after his desperate efforts to save it. The text is from the book of Lamentations.

The Lamentations of Jeremiah

Chapter I, 1-3:

How doth the city sit solitary, that was full of people!
How is she become a widow!
She that was great among the nations, and princess among the provinces,
How is she become tributary!
She weepeth sore in the night, and her tears are on her cheeks;
She hath none to comfort her among all her lovers;
All her friends have dealt treacherously with her.
They are become her enemies.
Judah is gone into exile because of affliction,
And because of great servitude;
She dwelleth among the nations, she findeth no rest.
All her pursuers overtook her within the narrow passes.

Chapter I, 8:

Jerusalem hath grievously sinned . . .
How doth the city sit solitary . . . a widow.

Chapter IV, 14-15:

They wander as blind men in the streets,
They are polluted with blood,
So that men cannot touch their garments.
Depart, ye unclean! they cried unto them,
Depart, depart! touch us not . . .

Chapter V, 20-21:

Wherefore dost Thou forget us forever,
And forsake us so long time? . . .
Turn Thou us into Thee, O Lord . . .

Symphony No. 5 in E-flat major, Op. 82 JEAN SIBELIUS
(1865-1957)

Sibelius began his Fifth Symphony during the First World War and revised it several times. The first version was played to celebrate the composer's fiftieth birthday; the following year a new version was performed at Helsingfors; and its third and final form was presented on November 24, 1919. Sibelius repeatedly objected to the assignment of stories to his symphonies, and when he conducted the first London performance of his Fifth Symphony, he had the following notice inserted in the program: "The composer desires his work to be regarded as absolute music, having no direct poetic basis."

Although this symphony is divided into three parts, the first is made up of two well-defined movements: an opening *Molto moderato* joined without pause to what is actually the scherzo of the work. Though they are different in mood and character, these two movements are linked by a common theme which is concise and simple. The motive is announced by the horn over a roll of the timpani. Its first four notes form the thematic material upon which most of the two connected movements is based. The principal theme of the scherzo section, presented in thirds by the woodwinds, is in dancelike rhythm. The tempo increases gradually throughout, and the movement ends in a brilliant climax for the full orchestra.

The slow movement consists of a rather naïve theme and a set of variations which are simple in character. Although there are occasional dissonances, the general atmosphere is quiet and gentle.

The finale is the crown of the work and is, in many ways, the most nobly imagined and nobly eloquent of all of Sibelius' compositions. The opening theme is quite overpowered by the second theme, based on a slow, oscillating motion which first appears in a very tentative form in the strings and horns. It is this second theme which is developed to a great climax near the triumphant ending.

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.

A singer of international renown, **Christa Ludwig** continues her long artistic association with Leonard Bernstein and the Vienna Philharmonic with this performance. Acclaimed for her artistry in the most demanding operatic roles and as a lieder singer "par excellence," Miss Ludwig appears regularly with the Vienna Philharmonic, as well as the Berlin Philharmonic and the orchestras of Chicago, Boston, Philadelphia, and Los Angeles. She is also a frequent guest at the world's great festivals.

In the United States last season, Miss Ludwig appeared in four performances of Mahler's Second Symphony with Leonard Bernstein and the New York Philharmonic and gave a sold-out recital at Avery Fisher Hall with pianist James Levine. Her current season in this country includes a return to the New York Philharmonic and Mr. Bernstein for Mahler's Third Symphony and the Boston Symphony Orchestra with Seiji Ozawa for Strauss's *Elektra* in concert, both in Boston and at New York's Carnegie Hall.

Born in Berlin to musical parents — both were singers at Vienna's Volksoper — Christa Ludwig made her own operatic debut at age nineteen as Prince Orlovsky in *Die Fledermaus* at the Frankfurt Opera and, after appearing in a number of major European houses, joined the Vienna State Opera in 1955. Her collaboration with Leonard Bernstein began in 1969 on the 100th anniversary of the Vienna State Opera House, when she appeared under his direction in Beethoven's *Missa Solemnis*. On the celebration of Maestro Bernstein's 60th birthday in 1978, she sang with the National Symphony in a gala program telecast by satellite throughout the world, and in a Brahms lieder recital shown nationally on PBS's "Great Performances" series with Mr. Bernstein at the piano.

Since her American operatic debut at New York's Metropolitan Opera in *The Marriage of Figaro*, Miss Ludwig has returned to that stage for a variety of roles — in *Elektra*, *Les Troyens*, *Der Rosenkavalier*, *Werther*, and *Die Frau ohne Schatten*, as well as several Wagnerian roles.

Her discography includes a large repertoire of operatic roles, lieder, and works for voice and orchestra on a number of labels including Angel, CBS Masterworks, Deutsche Grammophon, London, and RCA.

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 Panyavsky
Horst Münster
Burkhard Kräutler
Wolfram Görner
Reinhard Dürner
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 Falzl
Reinhard Ohlberger

Horns

Günter Högnér
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 Josel
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 seventh concert; Maestro Bernstein makes his sixth conducting appearance; and Christa Ludwig returns for a second time.

Coming Concerts — 1987-88 Season

ROYAL PHILHARMONIC ORCHESTRA/ANDRÉ PREVIN	Mon. Sept. 28
Berlioz: <i>Béatrice et Bénédicte</i> Overture; Debussy: <i>La Mer</i> ; Elgar: <i>Symphony No. 1</i>	
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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