



Wiener Staatsoper

Sabbatical Report Fall 2010

**Vienna Musical Scene:
University for Music
and
Performing Arts in Vienna**

**Hisao Watanabe
Music, Dance and Theater
Lane Community College**

Time: July 7, 2010 to March 25, 2011

Locations:

- University for Music and Performing Arts in Vienna (MDW), Austria
- Salzburg, Austria
- Eisenstadt, Austria (Haydn Festival)
- Prague, Czech Republic (Prague State Opera and Czech National Symphony)

Address in Vienna:

Wagramer Straße 135/15
1220 Wien, Austria

Report Format (Index):

Introduction

Part I: July 2010 to September 2010 (p. 5):

1. Documentation
2. Preparation and Orientation
3. Summer Concert, Salzburg, and Eisenstadt

**Part II: October 2010 to January 2011 (p. 10):
Winter Semester at University for Music and
Performing Arts in Vienna**

1. The University
2. Instruction Matters
3. Orchestra Conducting Program and Seminar
4. Conducting Workshop With Guest Conductor
5. Orchestra/Sectional Reading Sessions
6. Schenker Analysis
7. Instrumentation Class

**Part III: January 2010 to March 25, 2011 (p. 29):
Rehearsals, Concerts, Operas, Paintings, Museums,
Composers' Apartments and Prague Visit**

1. Focus
2. Concerts/Rehearsal Experience in Vienna

Part IV: Musical Observations and Evaluation (p. 37):

1. Vibrato
2. Vienna Horn and Trumpet
3. Direct and Indirect Sound
4. Ensemble Issues
5. Conducting Matters
6. Musical Reflection of “Wiener Grant”
7. Acoustics of Concert Hall
8. Composers’ Birthplaces/Apartments
9. Reexamining and Redefining Music Through Paintings

Part V: Viennese Mentality (p. 50):

1. Experiences
2. Viennese Classic: Dichotomy in Symbiotic Relationship

Part VI: Review of Sabbatical Objectives (p. 56):

1. Goals of Proposed Sabbatical
2. Specific Immediate Objectives

Part VII: Outcome and Conclusion (p. 60):

Part VIII: Picture Collection,*22 pictures (p. 64):

***Due to memory limit for electronic communication.**

Introduction:

Originally, the purpose of my sabbatical in Vienna was to participate in a one-year postgraduate program, Orchestra Conducting Program (October 2010 to June 2011), at the University for Music and Performing Arts in Vienna (MDW) by combining a paid sabbatical for fall quarter and unpaid sabbaticals for winter and spring quarters. At the beginning of December, I made a decision to cut my sabbatical short and return to the U.S. during the spring of 2011 to alleviate emotional strain and pressure on my family caused by the untimely relocation of my parent to Eugene as mandated by U.S. Citizenship and Immigration Services.

Upon the advice and recommendation of Maestro Lucio Galino (resident conductor/Maestro Suggestore of Vienna State Opera and choir director for both Volks Oper and Vienna Boy’s Choir), Kentaro

Yoshii (co-principal cello, Wiener Symphoniker) and Dr. Ertugrul Sevsay (instrumentation) at the University, I tailored the format of my sabbatical into three parts with the interpolation of a Prague visit to attend concerts of the Czech National Symphony Orchestra and Prague State Opera in the middle of March.

My schedule for conducting seminars and classes at the university was so packed that it was very difficult to have time to experience other musical activities outside of the university such as attending concerts, rehearsals and visiting museum/galleries.

This arrangement of a sabbatical format in three parts (see below) allowed me to successfully fully cover all spectrums of musical experience offered in Vienna within 8 months instead of 12 months.

Part I (July to September):

The focus was documentation, preparation and orientation.

Part II (October 2010 to January 2011):

Winter semester at the University for Music and Performing Arts in Vienna. The focus was to attend as many conducting seminars, workshops and classes as possible at the university.

Part III (January to March 25):

The focus was:

- 1. To attend as many concerts and rehearsals at Musicverein, Vienna State Opera, Theater an der Wien and Volks Oper, Wien as possible.**
- 2. To visit as many museums and art galleries as possible between concerts and rehearsals.**
- 3. To collect musical information in such places as Schönberg Center and establish as many music contacts as possible for future visits.**
- 4. A trip to Prague, Czech Republic (March 14-17).**

Part I (July 7-Sep 30)

1. Documentation (Austrian Immigration, City of Vienna and US Embassy).

a) Immigration:

As an American citizen, I was automatically given a three-month stay in Austria without a visa. Since my stay was to extend beyond this three-month allowance (one-year stay), I had to apply for a temporary resident permit called an Aufenthaltsbewilligung. (Ironically, Japanese citizens receive the privilege of a six-month stay without a visa or resident permit.)

From the get-go, I faced the difficulty of obtaining accurate information for the required documents and a location for the documentation process. Making several trips to L.A. for the purpose of documentation was logistically impractical for me. Although a little riskier, I made the decision to process documentation at the immigration office (MA 35) in Vienna.

Helpfulness, courtesy, patience and competence varied widely from person to person in the immigration office. One agent informed me that my health insurance from the U.S. and travel insurance with repatriation agreement were not enough and requested that I obtain Austrian national health insurance at a district office, for which I was not eligible. I applied and paid for it anyway, only to be rejected. Nevertheless, the fact that I applied for Austrian health insurance seemed to satisfy the immigration agent!

I finally received a temporary resident permit after three months and seven visits to immigration. At the time I picked up the permit, another immigration agent pointed out that my health insurance documents were enough to begin with and wondered

why I was told to apply for Austrian national health insurance. By this time, only three days remained before class officially began.

I was told that frequent disagreements between the Austrian Foreign Ministry and the immigration office (MA 35) are very common. It seems that no clearly acknowledged interpretation of the requirements and regulations for a student visa and temporary resident permit exists between them. I heard from the student union about the case of a Canadian cello student who was caught in the middle and eventually had to go home without being able to complete the program.

The following is the summary of required documentation that I had to prepare for a temporary resident permit:

All documents had to be original and accompanied by a certified translation in German with an apostille*.

Apostille:

Internationally recognized form of authentication certificate. For a state issued document, It must be obtained from the Secretary of State. Certificates of authentication for federal documents must be obtained from the U.S. Department of State prior to submission to a foreign country.

- **Passport.**
- **Copies of ALL previously used passports.**
- **Application form in German.**
- **Two passport pictures.**
- **Original or notarized birth certificate.**
- **Original Certificate of Good Conduct/Criminal Record from all countries where I lived for more than six months along with a fingerprint record ordered by the FBI. In my case, I also had to contact the headquarters of the police in Tokyo, Japan.**
- **Proof of health/travel/accident insurance with repatriation of body (original letter from insurance company confirming coverage in Austria).**
- **Proof of sufficient financial means (two recent bank statements of and proof of income).**
- **Proof of lodging in Austria (lease contract). In my opinion, this is an unreasonable request for people who have to apply for a visa/resident permit at the Austrian Consulate General in the**

U.S. Nobody wants to commit to a down payment and realtor fees for an unseen apartment, particularly without knowing the outcome of the visa application! Of note, an Austrian real estate agent will charge a minimum of three months' rent for finding an apartment.

- **Marriage certificate, divorce certificate, death certificate, certificate giving evidence of relationship to another individual.**
- **Original letter of admission to Austrian university.**

My experience with the Austrian Consulate General in L.A. on the phone was unfortunately extremely unpleasant. They were not only rude but also impatient, condescending, and not helpful at all. They hung up on my wife before she could even ask a question!

Recently, a telephone-based system for making inquiries pertaining to visa/permit information was implemented at a cost of 12.73 Euro by credit card. Though the representative was helpful and patient, I was disconnected three times during the process. I had to request reimbursement to my credit card company.

b) District office: Bezirksamt (U.S. equivalent for town hall):

It is mandatory for all residents to register (Meldezettel) at one's local district office and to report their whereabouts within three days of arrival at a new residence. Even moving to a different apartment in the same building must be reported.

c) U.S. Embassy:

Though I had successfully obtained my fingerprint record from the FBI, I did not have time to request an apostille from the U.S. Department of States. I had to swear in person at the embassy that I did not have any history of a criminal background so that I would have an additional supporting document to submit with my fingerprint record to Austrian immigration.

2. Preparation and Orientation.

a) Settling down (setting up apartment, bank account and internet service):

The apartment was arranged by Pastor Stan Shelton and his assembly at Kagranner Platz. I was given use of the large one-bedroom apartment that the assembly used as a church for their small congregation. I exclusively used a wireless Internet connection. It was a very secure and reliable system that used a memory stick wireless device into a USB port. This allowed me to be connected anywhere in the city, i.e., concert halls, museums, churches or cafés.

b) German private lessons for six weeks, concentrating on conversation and rehearsal phrases with Dr. Theo Pfarr of the Internationales Kulturinstitut (IKI):

Twice a week for six weeks, I had two-hour private lessons.

c) Orientation:

- Learning how to use subway, bus and tram system.
I purchased a one-year comprehensive transportation pass that covered all city transportation systems (450 Euro).
- Location of shopping (music scores, groceries, etc.).
- Location of concert halls/operas.
- Location of museums/galleries.

3. Summer Concert, Salzburg, and Eisenstadt.

a) Summer concert: Mozart Requiem at Karlskirche in Vienna (chorus and orchestra of Salzburger Konzertgesellschaft):

- A small choir and orchestra with the use of period instruments.

- Reverberation of the sound of period instruments which produces less overtones. The acoustics of the cathedral created a pure voice like sonority that blended with the choir very well. Surprisingly, the overall sound was not muddy at all.
- Due to a deposition of the choir and soloist* (placed behind the orchestra instead of in front of the orchestra), the balance between the choir and orchestra was not ideal. It was difficult to hear the choir and soloists.
- General pause in the cathedral acoustics was musically very powerful due to the echo that in turn determined the duration of the pause.

***Soloists were also members of the choir.**

b) Visiting Salzburg:

- St. Peter Monastery (Première Mozart C minor Mass).
- Mozart Geburtshaus.
- Festsung Hohensalzburg.

c) Haydn Saal and Haydn Festival at Esterhazy in Eisenstadt, Austria:

The Haydn Festival takes place annually at Esterhazy in September. The works of Joseph Haydn are always at the center of the festival. The musical focus is framed by the works of other composers to show relationship and contrast. Furthermore, through the comparison of period instrument ensembles and “modern” orchestras, the public is given the opportunity to experience and examine various performing styles. The Austro-Hungarian Haydn Orchestra was founded by Adam Fischer in corporation with the Haydn Festival, is the “orchestra-in-residence” at the Haydn Festival.

Haydn worked as Music Director for almost 40 years for the Esterhazy family from 1761. The hall, called "Haydn Saal," is located in the castle Esterhazy in Eisenstadt, 25 miles southeast of Vienna. Its acoustics are phenomenal. It boasts of the second best acoustics in Austria after Musikverein. Most of Haydn's 107 symphonies were composed with these acoustics in mind (see Acoustics of Concert Hall in Part IV).

I attended a concert of Haydn Sym. 99 and Mahler #4, conducted by Adam Fischer, as a part of the Haydn Festival in Haydn Saal. I was very impressed with his interpretation and convincing performance. It was full of musical character and phrase making with subtlety of nuance. Though the hall acoustics were excellent, it was unfortunate that the voice of the soprano in the fourth movement did not have any projection in her voice or the quality/range required for the music.

Part II (October 7- January 25): Winter Semester at University for Music and Performing Arts in Vienna

1. The University.

a) General information:

Though the university is fully funded by the Austrian government, it exercises full autonomy and independence. It is comprised of 24 institutes, 15 for the Performance Division and 10 for the Music Education Division. Each represents a specific discipline in the field of music. Though an "institute" is the U.S. equivalent to a department, each Viennese institute is much more financially and administratively independent. The university occupies multiple city blocks, and each institute has its own floor, wing or building.

b) Confusion and controversy:

Almost ten years ago, the Music Education Division in the university was rather a small entity compared to the Performance Division that had been operating in 15 institutes for quite some time and did not have much voice within the university circle. As soon as the president of the university was elected from the Music Education Division, the Music Education Division immediately restructured itself to reflect an institution style of its own to enhance and assert its importance. The university confusingly ended up having two institutes for each subject, and the field of music and the number of faculty within the Music Education Division tripled. It also insisted that the faculty of the Performance Division provide education students with private lessons. Since the performance standard of education students is traditionally lower, the request infuriated the faculty of the Performance Division, some of whom threatened to resign.

Recently, a newspaper reported statistics of professional placement of music education graduates for the past five years and discovered that less than five graduates were successfully employed. As a result, the public became so upset that a scandal ensued which led the government to cut the university budget severely, effective this year. This drastically affected availability of the seminar orchestra for conducting students.

c) Registration:

Considering the size of the student body (over 3,000) and a large number of international students (more than 50%), the registration process is not clearly communicated. Academic advisers do not exist. After taking a “placement test,” a student has to figure out by himself how much of which class he needs to take for the degree requirement. The idea behind this is that the student is responsible for his own success. A student can override the order of sequential courses, pre-requisites or co-requisites. This is loosely regulated. It is common for a student

to end up spending a few extra years due to overlooking credits or being misinformed by administration. There was an article on the Vienna newspaper about the increase in the number of German students. More German students are coming to Austria due to its loose educational structure and regulation.

One needs to quickly adapt to Austrian social/cultural mores. An American student once said, “Nobody tells you anything.” The information for a class or the profile of the teacher is not easy to find. Necessary information can be obtained from the Student Union or other students instead of from the university office. Students quickly learn the phenomenon of the most important thing being what people DON’T say. One faculty proudly admitted that people in Austria prefer to be vague so they can gain “flexibility” on their own behalf.

d) Communication between institutes:

Each institute is so independent that they do not usually communicate for coordinating class schedules. In addition, professors in one institute not only do not know what is going on in other institutes but also are rather ignorant regarding who is teaching what and how in other institutes.

The completely independent nature of institutes prevents any necessary coordination between institutes such as for making a class/event schedule. Unfortunately, it becomes the job of each student to negotiate class schedule conflicts with each professor so that they can attend classes. Students usually end up leaving for the next class while still in the middle of a class.

e) Student union:

Its roll is to fill the communication gap between students and university administration/faculty. University academic customer (i.e. student) service for a 16 Euro fee per semester is mandatory at registration.

f) Orchestra Buro (office) and university orchestra:

The Buro is managed by faculty who are players of the Vienna Philharmonic. The Buro schedules and arranges orchestra study and the university concert. The schedule for orchestra study and university orchestra rehearsals is often unpredictable and lengthy due to the fact that the schedule for university activities is dictated by the Vienna Philharmonic and Wiener Staatsopera schedule.

- **Orchestra study:**

Basically an orchestra reading session taught/rehearsed by players of the Vienna Philharmonic. The format is either sectional or tutti. The study is designed to provide students opportunities to experience orchestral solos, exposed section soli or difficult orchestral passages in a full ensemble setting. Prof. Zehetner, director of the Buro and a violinist from the Vienna Philharmonic, is responsible for all tutti reading sessions. Unfortunately, some players from the Vienna Philharmonic are not competent in conducting, and students who are in a class experience serious musical inconvenience.

- **University orchestra:**

Unlike the North American university/conservatory orchestras that have regularly scheduled weekly rehearsals and concert cycles (four to five concerts per year), the university orchestra (MDW) in Vienna is rather a student pick-up orchestra of loosely selected players. They only meet and rehearse a few weeks before a concert. One of the three university orchestra concerts will be directed by a conductor from the international arena. Since the university orchestra does not have a regular rehearsal schedule and regular orchestra members, building and nurturing a cohesive ensemble with a unified style or sound is a very difficult task.

g) Climate between Conducting Institute and Orchestra Buro:

No mutual professional trust and respect between these two entities exists (Conducting Institute and Orchestra Buro). It is very unfortunate that faculty in the Orchestra Buro, members of the Vienna Philharmonic, and the Staatsoper do not professionally or musically trust the faculty in the Conducting Institute. As a result, no coordinated effort is made to make the schedule more accommodating so that conducting students are able to attend orchestra reading sessions or rehearsals of the university orchestra. *It is sad that the Orchestra Buro hardly ever invites conducting faculty to direct the university orchestra for a public concert. It is also an undeniable fact that clearly exhibited pride/egoism prevents faculty from creating a conducive, constructive learning environment. It is an educational disgrace and disservice to students in my opinion.

*In the North American university/conservatory, a conducting department exists within the orchestra department, and an orchestra conducting faculty is almost always director of the orchestra department and music director of the university/conservatory orchestra that rehearses regularly two to three times per week. It is mandatory for conducting students to attend orchestra rehearsals and learn concert repertory. No orchestral conducting seminars will be scheduled during university orchestra rehearsals.

2. Instruction Matters.

a) Office hours:

Since there are no official office hours, it is difficult for students to meet with a professor outside of class hours. Usually a professor will not go out of his way to make himself available. One can make a few-minute appointment, but that is not easy either. Even the institute secretary often does not know exactly when the professors will be available for an appointment. The director of the Orchestra Buro was available for only three sessions of one-hour office hours for an entire semester. Congestion and chaos created by a long line of students outside of his office was unavoidable.

b) Lecture schedule:

The length of a lecture is usually between 1½ and 2 hours, and class meets once a week. Though the university is a semester system (15 weeks), students will not receive the U.S. equivalent of 15 weeks of class instruction. A lecture class meeting only nine to eleven times in a semester is very common, and professors are often out of town giving lectures elsewhere as guest lecturers.

c) General lecture style:

A class schedule is distributed in class but not a syllabus. Use of the text book/course packet is not common. If needed, students need to purchase them through regular retail stores such as Amazon but not through the university bookstore.

Attendance is not strictly enforced and is somewhat considered to be arbitrary as long as students don't miss a mandatory or crucial class such as exam day.

Due to fewer numbers of class meetings, the style of the lecture clearly reflects a "time is of the essence" approach, that is to say almost "drive-by" lecturing or teaching. A professor appears out of nowhere and gets out as quickly as he can. Rather than generously sharing his knowledge or information, he seems to throw information at students by talking as fast as he can and avoid questions from students. It is one-way communication. Asking a question can be easily interpreted by a professor as an interruption of a lecture and stealing his time. A professor can be explicitly upset and agitated without much reservation.

Even at the graduate level, the class rarely provides an opportunity for an indepth and insightful discussion. It is also true that the university's surprisingly loose prerequisites or requirements for registering for classes affects the standards of entire classes, making class discussions often unproductive

anyway. Here again, any effort to make a coordinated schedule or unify the class standard or cohesiveness in class instruction is virtually absent.

3. Orchestra Conducting Program and Seminar: Prof. Uros Lajovic and Simeon Pironkoff, assistant.

a) Conducting program format is well defined:

Unlike a U.S. orchestral conducting program that is only available at a graduate level, a five-year Viennese conducting program is available to anybody who is qualified. Though it cannot be classified exactly in terms of undergraduate or graduate, the Viennese conducting program is almost equivalent to the level of the upper division of undergraduate up to graduate level in the U.S.

By looking at how the required courses were put together, I was able to tell immediately that the university had a strong tradition in the Conducting Program. In these requirements, each and every subject of music was categorized as “.... for conductor,” for example, “piano for conductor” or “ear training (Gehörbildung) for conductor” and so forth. The ear training class was small (5-7 students) and very effective.

b) Conducting seminar:

The class size was approximately 30 students of varying status. Ordinary program students from the performance division, education program, postgraduate students and auditors are all given group instruction called a seminar. No private instruction is provided in the program. The format of the seminar is very similar to what I have experienced in the universities and conservatories of North America:

- Lecture/discussion of the music.
- Conducting two piano played by conducting students.
- Periodic use of a paid seminar orchestra (Pro-Arte) for student conductor (about eight usages of the orchestra).

It was explained that due to the budget cut, the seminar orchestra unfortunately was not readily available any more for conducting students to present concerts every semester. *An opportunity for conducting a public concert would be provided to students as a graduation concert only after the completion of a five-year conducting program.

***Quite a few universities and conservatories in North America provide conducting students an opportunity to present a short public concert either every semester or each year, and the final concert for completion of the conducting program is usually with a larger orchestra.**

It was a little odd to see Prinkov, an assistant, sitting side by side with Maestro Lajovic on the other side of the desk from the students. Prinkov's roll was more like a music caretaker for both Lajovic and students, answering questions and taking care of errands such as scheduling.

Maestro Lajovic's large explicit conducting style immediately reminded me of Zubin Mehta. His pedagogical approach for conducting is exclusively from the external/mechanical point of view. His conducting does not imply or exhibit much musical substance. The concept behind it is:

Conducting is not a visualization of the musical substance and character. Conducting is only a tool for controlling ensemble issues. Musical interpretation and expression are directed by internally thinking clearly and feeling strongly. Conducting movements or motions should not be affected by musical substance and cannot be a result of musical interpretation or expression.

According to him, musical substance can be expressed by internalization only (thinking clearly and feeling strongly). Therefore, complete separation of the external, mechanical or technical elements from the internal musical substance is almost required in conducting. Even the rhythmic aspects can be delivered objectively without being physically involved. It was surprising for me to hear him say, "Don't show it but feel strongly in your head!," with regard to a cross rhythm section in the music.

The level of students widely varies. Most students have not been taught the concept of how hand motion affects sound and its relationship. Maestro Lajovic's conducting demonstrations are often so fast and quick that students cannot visually catch or confirm them. One of the most unfortunate things that I witnessed was that he intentionally or unintentionally omits crucial information and makes his instruction incomplete.

For example, he should provide an explanation of why he needs to conduct at Rehearsal #14 and one before Rehearsal #31 in Petrouchka in the division of 3+2 instead of 2+3 as written. The students eventually have to be able to pass this information to the orchestra at the rehearsal to help their playing be less confusing.

Hans Swarowsky's conducting pedagogy might be outdated, and its logic or its effectiveness could be a subject of further debate, but as far as I was concerned, those were not issues in Lajovic's conducting seminar. What I was most concerned about was Maestro Lajovic's esoteric way of presenting Swarowsky's conducting concepts and his lack of pedagogical wisdom to discern musical and technical needs of each student according to their experience. He basically taught the students according to his need.

I would like to say a few words on the seminar orchestra (Pro-Arte). When I stood in front of the orchestra, I could not sense their spirit or soul. It was as if I were witnessing a group of crime victims or prisoners who were broken emotionally and mentally. To be honest, it felt a little eerie.

What happened here was that Maestro Lajovic created in the seminar an exclusive environment by completely alienating the orchestra from any learning opportunity in the name of a conducting seminar. The orchestra was there but were not part of the seminar. The orchestra was dehumanized and became just a tool for the student conductor.

I have attended many conducting seminars with orchestra participation in the past. Usually, a guest music director/conductor always makes a special effort for the orchestra to feel like seminar participants along with the student conductors so that everybody is on the same page and contributing to create a conducive learning environment and positive ensemble energy.

We have here a fundamental difference in the conducting philosophy (See also Part II 4-c)), e.g., “an orchestra cannot play without a conductor” in Vienna versus “an orchestra can play without a conductor” in North America.

Acknowledging that an orchestra can play without a conductor will lead to musical trust in an orchestra and, in turn, allow freedom and spontaneity for the orchestra to play at their best. I remember Krajan often said not to disturb an orchestra. My long-term belief of “inviting an orchestra to make music and drawing the sound out of the orchestra” has proven to be right. I am strongly convinced that magic is going to happen when we let it happen instead of making it happen.

A small thing to mention: The disposition of the brass section is the opposite of the disposition we use in a North American orchestra. They position the brass section from the left to right in order of trombones, horns and trumpets. This is quite confusing to me.

Following are the schedules of the conducting seminar and seminar repertory for study:

Dirigentenklasse Lajovic

Arbeitsplan Winter semester 2010/2011

Tag	Stunde	Zimmer	Lehrer	Programm
Mo. 11. X.	10 – 13	C 0101	UL	Stravinsky: Petruschka
Di. 12. X.	10 – 13	C 0101		Stravinsky (mit Klavier)
	13 ³⁰ -15	C 0101 1. Jg.		Schlagtechnik
Mi. 13. X.	10 – 13	C 0101		Stravinsky (mit Klavier)
Do. 14. X.	10 – 13	C 0101		1. Diplom Chordirigieren
Mo. 18. X.	10 – 13	C 0101		Stravinsky: Petruschka (mit Klavier)
Di. 19. X.	9.30 – 12	DmO		Stravinsky: Petruschka
	13 ³⁰ -15	C 0101 1. Jg.		Schlagtechnik
	19 – 21 ³⁰	C 0101 DmO		Stravinsky: Petruschka
Mi. 20. X.	10 – 13	C 0101	SP	Mozart: Symphonie KV 200
Mi. 27. X.	10 – 13	C 0101	UL	Mahler: Symphonie Nr. 4
Do. 28. X.	19 – 21 ³⁰	D 0163		Mahler (mit Klavier)
Fr. 29. X.	19 – 21 ³⁰	D 0163		” ”
Mi. 3. XI.	10 – 13	C 0101	SP	Mozart: Symphonie KV 200 (mit Klavier)
	13 ³⁰ -15	C 0101 1. Jg.		Mozart: Divertimento KV 137
Do. 4. XI.	19 – 21 ³⁰	D 0163		Haydn: Symphonie Nr. 92 „Oxford“
Mo. 8. XI.	10 – 13	C 0101	UL	Beethoven: Symphonie Nr. 3 „Eroica“
Di. 9. XI.	10 – 13	C 0101		Gastseminar Bertrand de Billy
	13 ³⁰ -16	C 0101 1. Jg. Ens.	SP	Programm wird später bekanntgegeben
Mi. 10. XI.	9 ³⁰ -12	C 0101 DmO		Mozart: Divertimento KV 137
				Mozart: Symphonie KV 200
Di. 16. XI.	10 – 13	C 0101	UL	Mahler: Symphonie Nr. 4 (mit Klavier)
	19 – 21 ³⁰	C 0101 DmO		Mahler : Symphonie Nr. 4
Mi. 17. XI.	19 – 21 ³⁰	C 0101 DmO		” ”
Fr. 19. XI.	16 – 19	D 0163		Beethoven: Symphonie Nr. 3 (mit Klavier)
Sa. 20. XI.	10 – 13	D 0163		Beethoven (mit Klavier)
Mo. 22. XI.	9 ³⁰ -12	C 0101 DmO		Beethoven: Symphonie Nr. 3
	19 – 21 ³⁰	C 0101 DmO		“ “
Di. 23. XI.	13 ³⁰ -15	C 0101 1. Jg.	SP	Rossini: 2 Sonate per archi
Mo. 29. XI.	10 – 13	C 0101		Brahms: Klavierkonzert Nr. 1
Di. 30. XI.	10 – 13	C 0101		” ”
	13 ³⁰ -16	C 0101 1. Jg. Ens.		Rossini: 2 Sonate per archi
Mi. 1. XII.	9 ³⁰ -12	C 0101 DmO		Brahms: Klavierkonzert Nr. 1

Dirigentenklasse Lajovic

Arbeitsplan Winter semester 2010/2011

Fortsetzung

Tag	Stunde	Zimmer	Lehrer	Programm
Mo.	6. XII. 10 – 13	C 0101	UL	Bach: Suite Nr.2
Di.	7. XII. 13 ³⁰ -15	C 0101 1. Jg.	SP	Respighi: Antiche danze ed arie III
	19 – 21 ³⁰	C 0101 DmO	UL	Bach: Suite Nr. 2
	danach			Weintrinken
Fr.	10. XII. 16 – 19	D 0163	SP	Berg: Kammerkonzert – Seminar I
Mo.	13. XII. 10 – 13	C 0101		Berg. Kammerkonzert – Seminar II
Di.	14. XII. 13 ³⁰ -16	C 0101 1. Jg. Ens.		Respighi: Antiche danze ed arie III
	die Zeit nach Angabe	C 0101 DmO		Berg: Kammerkonzert

Weihnachtsferien

Fr.	7. I. 10 – 13	D 0163UL		Beethoven: Egmont, Leonore III.
Sa.	8. I. 10 – 13	D 0163		Beethoven (mit Klavier)
Mo.	10. I. 10 – 13	C 0101	SP	Haydn: Symphonie Nr. 92 (mit Klavier)
Di.	11. I. 10 – 13	C 0101		„ „
	13 ³⁰ -15	C 0101 1. Jg.		Strauss: Serenade Op. 7
Mi.	12. I. 9 ³⁰ -12	C 0101	DmO	Haydn: Symphonie Nr. 92
Mo.	17. I. 10 – 13	C 0101	UL	Schubert: Symphonie Nr. 5
Di.	18. I. 19 – 21 ³⁰	C 0101	DmO	“ “
Mi.	19. I. 10 – 13	C 0101		1. Diplom
	19 – 21 ³⁰	C 0101	DmO	Beethoven: Egmont, Leonore III
Fr.	21. I. 10 – 13	C 0101		2. Diplom intern
Mo.	24. I. 10 – 13	C 0101	SP	Wagner: Siegfried-Idyll
Di.	25. I. 9 ³⁰ -12	C 0101	DmO	„ „
	13 ³⁰ -16	C 0101 1. Jg. Ens.		Strauss: Serenade Op. 7

Semesterferien

PS: Es ist Pflicht aller Studierenden (inclusive 1. Jahrgang), am Orchesterunterricht teilzunehmen.

Prof. Uroš Lajovic

Wien, am 30. September 2010

Dirigentenklasse Lajovic STUDIENPLAN 2010/11

Für das Studienjahr 2010/11 sind unter anderem folgende symphonische Werke vorgesehen:

BAROCK:

J. S. Bach: Suite Nr. 2

KLASSIK:

J. Haydn: Symphonien Nr. 92 (Oxford), 101 (Die Uhr), 103

W. A. Mozart: Symphonie KV 200, 318, 385 (Haffner)

L. v. Beethoven: Symphonien Nr 3, 5, Klavierkonzert Nr. 5

ROMANTIK:

J. Brahms: Symphonie Nr. 2, Konzert für Klavier. Nr. 1, Violinkonzert

C. Franck: Symphonie d- Moll

F. Mendelssohn: Sommernachtstraum

N. Rimski-Korsakov: Scheherezade

20. JAHRHUNDERT:

G. Mahler: Symphonie Nr. 4, 5

O. Respighi: Fontane di Roma

Z. Kodaly: Tänze aus Galanta

I. Stravinski: Petruschka

B. Bartok: Konzert für Orchester

Die Studenten werden aufgefordert, die genannten Werke während der Sommerferien gründlich vorzustudieren. Für den 1. Jahrgang kommen in erster Linie die klassischen Symphonien in Betracht.

Prof. Uroš Lajovic

Wien, am 13. Juni 2010

c) Maestro Uros Lajovic:

My first meeting with Maestro Lajovic took place Sept. 30 at the university cafeteria. Judging from the unusual reception of the department chairman* (see under Part IV 2-a: People and Their Mentality), as well as Maestro Lajovic's vague description of seminar/course structure, conducting concepts and musical approach, I became somewhat skeptical about how much Maestro Lajovic or professors in general would willingly share their own musical insight and experience with students. What caught me off guard in this 20-minute meeting was his strong bias toward American people and musicians.

Not more than three minutes into our conversation when I was telling how exciting it was for me to directly experience in Vienna the relationship between the painting style of Gustav Klimt and the music of Mahler, his responses was, “You Americans don’t think. Americans think only money. Here in Vienna and Europe, we (the people in Vienna) think!” Well, Gustav Mahler often said that money had to roll in first to make him interested! Needless to say, I was not prepared for such an inappropriate comment at the first meeting. His conducting seminars were no different.

The first repertory for the conducting seminar was Petrouchka. Maestro Lajovic stopped me before I even took my first breath on the podium, saying that he did not like the length of my baton and my way of holding it. He continued by saying that the palm-down American style is too aggressive in Vienna, so we spent more than five minutes going over how to hold a baton and how to beat. He gave me many negative comments such as, “You are too much American!” or “In Vienna, we don’t do that!”

Eventually, I came to the point where I had had enough and signaled him by closing my score that I did not want to stop the ensemble any more. I asked the ensemble to start from the beginning and conducted straight through the first part by memory. Meanwhile, every time he requested any change in my conducting, I adjusted myself without stopping the ensemble and responded to him verbally while I was conducting.

Afterward, he came up to me and said privately that he could tell I had a lot of experience and he respected my technique, but he did not comment on anything of musical substance or details such as musical architecture, character or even the quality of sound!” I said to myself, “Is this all?”

By observing his instruction of other students throughout the conducting seminars, it was obvious that he was deliberately or inadvertently leaving out much crucial musical information. I was very disappointed.

There is another conducting faculty in the university who was trained in the U.S. Later I learned that due to a significant difference in opinion and an issue with each other's pride, Lajovic and this faculty do not get along one another. What I did not realize was the degree of animosity and disagreement between them. It was taboo for students to cross-attend or audit a seminar done by the other. It is no wonder that when Lajovic discovered my frame of mind was more American than Japanese, my existence somewhat irritated him.

When we had a workshop with a guest conductor, Bertrand de Billy, an issue arose over how many of whose students would conduct for de Billy in the workshop. Both Lajovic and the other faculty argued and fiercely quarreled over it, even involving students, and it almost developed into a commotion. As a result of this, Lajovic left the workshop, and his students were left alone. They were only accompanied by Lajovic's assistant, Pironkov.

Two months later, I had a short but heated conversation with Lajovic when I gave him a questionnaire for the purpose of my sabbatical report. He said, "I do not teach musical insight or interpretation because they are personal matters to me. I teach only analysis and how to conduct "clearly." That is what Swarowsky, a legendary conducting teacher, taught him. Lajovic stated, "We all should conduct like Chaplin! Do you know the movie in which he conducts like this?" (He demonstrated.) At this point, I was absolutely speechless and flabbergasted.

Basically, what Maestro Lajovic was saying was that he teaches mainly analysis and does not teach interpretation. According to him, the analysis-only approach was how Swarowsky taught, a teacher of Abbado, Barenboim, Mehta and Lajovic himself.

I would like to put this into context. I had several opportunities to converse with a nice, brilliant German Schenker theorist at the University for Music and Performing Arts in Vienna. He explained that the fields of music theory and analysis in Europe, including Germany, Austria and France, are about 15-20 years behind that of the U.S. He further explained that music theory in Europe is basically musicology and that European music theorists are intently watching what theorists in the U.S. are doing.

I briefly recall a comment made by a Schenker analysis specialist who was my theory advisor 25 years ago at the University of Michigan regarding Europe lagging behind in music theory education. Back then I did not know the extent and reason. I have now witnessed this firsthand by attending several upper-class theory and analytical classes at the university. (See Part II - 6: Schenker Class.)

What Maestro Lajovic calls analysis is basically nothing more than “data collection” or “motive identification” at the surface level. For U.S. standards, it is too rudimentary to call it analysis. Two crucial elements are absent, WHY and THEREFORE, linking the application of music theory/analysis to performance, subsequently becoming interpretation.

I came to see Maestro Lajovic specifically for the WHY and THEREFORE, the relationship of conducting approach to insight, in other words for his musical insight in performance as a conductor. Personally, it is hard to believe that Swarowsky taught more or less “data collection” without touching on any interpretive insight and connection with and relation to the way we conduct to achieve the maximum musical effect.

Speaking of musical insight/interpretation, I really do not know whether Maestro Lajovic does not want to share or simply cannot. Most likely to him, sharing his musical insight and interpretation is so personal and secret that he might be afraid of disclosing them to others, let alone to a concert audience, and keeps them to himself like a fisherman guards a favorite fishing spot. Therefore, his teaching philosophy is limiting himself to a subject that can be evaluated in terms of right or wrong, clear or unclear in order to avoid musical controversy and criticism from others.

I conclude with a comment by resident conductor, Maestro Galino, in Wiener Staatsoper: “It is very sad that in the past

20 years there are so many students whom he (Lajovic) failed to musically inspire and encourage.” Maestro Galino was a student of Maestro Lajovic more than twenty years ago. I only wish that I had known more about him before I came to Vienna.

4. Conducting Workshop with Guest Conductor: Bertrand de Billy (Artistic Director of the Vienna Radio Symphony Orchestra).

Workshop Repertory:

Debussy: Prelude to “The Afternoon of a Faun”

Beethoven: The first movement from Symphony no.7

It was very interesting to note that the things I exactly predicted were challenged and discussed by Maestro de Billy:

a) What do you want and how do you want it?

Since Maestro Lajovic’s conducting concept emphasizes mainly the physical/mechanical aspect of directing an orchestra rather than regarding “conducting” as visual realization of the musical shape, character, quality and structure, projecting a clear musical idea through conducting in his teaching is largely neglected. When a student was asked by Maestro de Billy, “What do you hear?” or “What do you want?,” the student was puzzled by the question. The student was expecting the maestro’s response to be in terms of how good he was or how clear his conducting was. The student was absolutely not prepared for this type of question and was not aware of true clearness in conducting as a result of clear acknowledgement of musical substance and inner musical conviction, e.g., “What have you really wanted musically?”

On one hand, Maestro Lajovic feels that “interpretive conducting” is too personal to teach/share, and it is not fair for students to be told what to do musically. On the other hand, he is really expecting his students to follow/copy exactly what he does (an external format of how to beat.) This is not fair to the students either on multiple counts.

It is my strong conviction that teaching the concept that the external aspect and mechanical form of conducting must derive from the internal musical aspect and WILL nurture insight into musical logic and ability to look into conductor's mind through his/her gestures to unlock the conductor's musical intension, not vice versa.

b) Could you do it differently?

One of Lajovic's students was asked to conduct the opening of the first movement of Beethoven's 7th symphony in five different ways. He was not listening to his own conducting result or able to discern a difference in the sound. He lacked understanding of the fundamental concept of how a physical motion/movement will affect and induce sound and how the quality and the character of the music will determine a conducting physical motion or movement. One really needs to know which tool (technique) is to be used for which type of sonority and character. This judgment that comes with experience will lead to flexibility, a real technique.

c) How to get the best out of the orchestra (establishing musical trust):

It was sad to witness that conducting students who are supposedly very experienced decided to conduct the opening flute solo (Debussy: Prelude to "The Afternoon of a Faun").

As soon as the student finished conducting a section of the music, Maestro de Billy immediately pointed out that one should not conduct an exposed solo like one in the "Prelude."

Conducting a solo is not only a musical insult to a solo player but also distracting to the player at the same time.

This clearly indicates that nobody is teaching the significance of musical trust. Trusting players musically is a basic technique of communication in orchestra conducting. Discerning where to conduct and where to let go is the true art of conducting that allows musical freedom for the optimum musical result.

Recently, I have learned from my colleagues in the Houston Symphony how unhappy the orchestra is with their Austrian music director who does not musically trust the orchestra and tries to control all musical freedom.

5. Orchestra/Sectional Reading Sessions: Prof. Zehetner and Prof. Koblitz (see also Part I: 1-f).

The idea of providing an orchestral experience in the form of a reading session for the sake of repertory is good, but it is not productive as a true musical experience. It is difficult to motivate and involve students for music making without having a scheduled concert as a short-term goal.

I felt a clear indifference from the students toward making music because they did not have any musical commitment to participate in learning something new together. They were thinking instead that it was just “another” inconvenient reading session. The students need more technical and musical ensemble directions from a conductor, and at the same time, a conductor needs to come up with a creative way to make students realize short-term musical accomplishments within the framework of the reading session.

6. Schenker Analysis (See also Part II, 3-c): Maestro Uros Ljovic): Dr. Patrick Bonke, 11:00-1:00 on Thursdays.

There were seven students in the lecture. Most of them did not have a solid foundation of harmony, voice leading or counterpoint. Though Dr. Bonke beautifully explained and communicated the concept of prolongation with the students, the concept was unfortunately a little too abstract for students with limited harmonic knowledge to clearly grasp. The lecture began with creating a reduction of excerpts from Bach’s “The Well-Tempered Clavier.” It gave me a nice opportunity for a good pedagogical review of Schenker Analysis. I will always remember him (Schenker) as a brilliant German theorist.

Regarding Set Theory (20th century music theory): Up to the late 90's in the United States, Set Theory was mostly reserved for graduate students. Nowadays, it has been incorporated into part of the undergraduate music theory curriculum. According to Dr. Bonke, Set Theory has not been taught in Europe.

7. Instrumentation Class: Dr. Ertugrul Sevsay, 3:30-5:15 and 6:00-9:00, Friday.

Dr. Sevsay is one of the most amazing musicians I have met in my life. He himself is a composer, a conductor, a pianist and a medical doctor (gastroenterologist). He deeply inspired me with his passion and his insightful but original point of view regarding instrumentation. He constantly reminded me how important the relationship between harmony and instrumentation is through numerous musical examples. Since it is a known fact that ensemble and musical problems often stem out of instrumentation, his class gave me an opportunity to re-examine orchestral repertory from the aspect of instrumentation or orchestration. Dr. Sevsay truly unveiled the secret of orchestral color and compositional style.

I needed to have a better command of the German language to fully comprehend the lecture. The degree of concentration required for this class truly exhausted me.

Part III (January to March 25)

1. Focus.

The focus of Part III in the sabbatical was to experience the Viennese musical and art scene on a full scale. My strategy was to visit as many composers' apartments, museums and art galleries as many times as possible during the day between rehearsals, concerts and operas. (Also See Part IV-8 and 9). I signed up and became a member of Konzerthaus, Albertina (archive museum and gallery), Kunsthistorisches Museum, Scahtskammer, Neue Burg and Sammlung Alter Musikinstrumente.

2. Concerts/Rehearsal Experience in Vienna.

I am very grateful for the guidance and invitation of Maestro Lucio Golino of Wiener Staatsoper and Mr. Kentaro Yoshi of Wiener Symphoniker to participate in a musical experience with them. I have attended a total of 65 concerts during my Vienna stay. A concert schedule and a repertory list that I have attended and heard are as follows:

- **Concert Schedule**
2010: 18 Concerts

July

24 (Sat) Mozart Requiem 20:15 (Karlskirche)
Orchester 1756 and Chor der Salzburger
Konzertgesellschaft

September

9 (Fr) Gewandhaus Orchestra, Leipzig 19:30 (MVE)
11 (Sun) Tannhäuser 18:00 (Wiener Staatsoper)
19 (Sun) Haydn Festival 11:00 (Haydn Saal)
Öster-Ungar Haydn Philharmonie
28 (Wed) Budapest Festival Orchestra 19:30 (KH)

October

3 (Sun) Tonhalle-Orchester Zurich 19:30 (MVE)
10 (Sun) Wiener Symphoniker 19:30 (MVE)
16 (Sat) Salome 20:00 (Wiener Staatsoper)
19 (Tue) Wiener Philharmoniker 19:30 (MVE)
21 (Th) ORF RSO Wien 19:30 (MVE)
28 (Th) BBC Scottish Symphony Orchestra 19:30 (KH)
29 (Fr) Orchestre National de France 19:30 (MVE)

November

7 (Sun)	Royal Concertgebouw Orchestra	19:30 (MVE)
21 (Sun)	Wiener Symphoniker	19:30 (MVE)
25 (Th)	Regoletto	19:30 (Wiener Staatsoper)
29 (Mo)	Gewandhaus orchestra Leipzig	19:30 (MVE)

December

2 (Th)	Manon Lescaut	19:30 (Wiener Staatsoper)
--------	---------------	---------------------------

2011: 47 Concerts

January----- 15 conerts

7 (Fr)	Tosca	20:00	(Wiener Staatsoper)
9 (Sun)	Wiener Symphoniker	19:30	(MVE)
10 (Mo)	Tosca	19:30	(Wiener Staatsoper)
13 (Th)	Tosca	19:30	(Wiener Staatsoper)
14 (Fr)	Wiener Symphoniker	19:30	(KH)
15 (Sat)	Carmen	19:00	(Volks Oper)
16 (Sun)	Wiener Symphoniker	19:30	(KH)
17 (Mo)	Werther	19:30	(Wiener Staatsoper)
18 (Tu)	Der Graf von Luxemburg	19:00	(Volks Oper)
19 (Wed)	Die Lustigen Weiber Von Windsor	19:00	(Volks Oper)
23 (Sun)	Die Zauberflöte	19:00	(Wiener Staatsoper)
26 (Wed)	Carmen	19:00	(Volks Oper)
28 (Fr)	ORF RSO	19:30	(KH)
29 (Sat)	Cosi Fan Tutti	19:00	(Wiener Staatsoper)
31 (Mo)	La Boheme	19:30	(Wiener Staatsoper)

February----- 15 Concerts

2 (Wed)	Salome	20:00	(Wiener Staatsoper)
3 (Th)	Staats Kapelle Berlin	19:30	(MVE)
7 (Mo)	La Cenerentola	19:00	(Volks Oper)

8 (Tu)	Romeo et Juliette	19:30	(Wiener Staatsoper)
9 (Wed)	Billy Bud	19:00	(Wiener Staatsoper)
14 (Mo)	Romeo et Juliette	19:30	(Wiener Staatsoper)
16 (Wed)	Le Nozze Di Figaro	19:00	(Wiener Staatsoper)
17 (Tu)	Wiener Kammer Orchestra	19:30	(KH)
18 (Fr)	Wiener Sym. (Blomstedt)	19:30	(MVE)
19 (Sa)	The rape of Lucretia	19:30	(Theater an der Wien)
21 (Mo)	Le Nozze Di Figaro	19:00	(Wiener Staatsoper)
22 (Tu)	Der Fliegende Hollander	19:30	(Wiener Staatsoper)
24 (Th)	Die Fledermaus	19:00	(Volks Oper)
25 (Fr)	Der Fliegende Hollander	19:30	(Wiener Staatsoper)
27 (Sun)	Butterfly	19:30	(Wiener Staatsoper)

March-----17 Concerts

1 (Tue)	Mantel/ Gianni Schicchi	19:30	(Volksoper)
4 (Fr)	ORF (Dance of Galanta)	19:30	(MVE)
5 (Sa)	Wiener Symphoniker	19:30	(MVE)
6 (Sun)	Wiener Symphoniker	19:30	(MVE)
7 (Mo)	Ariadne Auf Naxos	19:30	(Wiener Staatsoper)
9 (Wed)	Ariadne Auf Naxos	19:30	(Wiener Staatsoper)
10 (Th)	Aida	19:00	(Wiener Staatsoper)
13 (Sun)	Aida	19:00	(Wiener Staatsoper)

14 (Mo) Vienna(8:00)-Prague(12:00)

15 (Tue) La Traviata 19:00 (Prague State Opera)

16 (Wed) Dvorak: Stabat Mater 19:30 (Czech National Sym.Orch)

17 (Th) Prague(18:00)-Vienna(22:00)

18 (Fri)	Arabella	19:00	(Wiener Staatsoper)
19 (Sat)	Die Zauberflöte	18:30	(Volks Oper)
20 (Sun)	Bayerischer Rundfunk	19:30	(MVE)
21 (Mo)	Schönberg and Berg	19:30	(Theater an der Wien)
23 (Wed)	Mantel/Gianni Schicchi	19:30	(Volksoper)
24 (Th)	Electra	20:00	(Wiener Staatsoper)
25 (Fr)	GOING HOME☺ (Getting up at 2:30 A.M.)		

• List of Repertory That I Heard (Concerts and Opera):

Bartok:	Concerto for Orchestra (2) Piano Concerto #1 Miraculous Mandarin
Beethoven:	Violin Concerto Piano Concerto #3 Leonore Overture #3 Symphony #3 Symphony #6 Symphony #7
Berg:	Chamber Concerto for Piano and Strings with 13 wind instruments
Bizet:	Carmen (2)
Brahms:	Piano Concerto #1 (2) Symphony #1 (4) Symphony #2 Violin Concerto Symphony #4 (2)
Bruckner:	Symphony #9
Britten:	Four Sea Interlude Billy Budd The Rape of Lucretia
Dvorak:	Stabat Mater
Elgar:	Symphony #1
Gounod:	Romeo and Juliet (2)
Haydn:	Symphony #99
Hoffmeister:	Viola Concerto in D
Janacek:	Tara Bulba
Kodaly:	Dance of Galanta (2)
Lehar:	Der Graf von Luxemburg
Listz:	Piano Concerto
Mahler:	Symphony #4 Lieder eines fahrenden Gessellen

Mozart:	Requiem Magic Flute (2) Cosi fan Tutti Marriage of Figaro (2) Divertiment in F
Masnet:	Werther
Mendelssohn:	Overture to Ruy Blas
Nicolai:	Die Lustigen Weiber Von Windsor
Schonberg:	Chamber Symphony OP 9
Schubert:	Symphony #5
Schumann:	Konzertstück for four horns Overture, Scherzo and Finale Symphony #3
J. Strauss:	Die Fledermaus
R. Strauss:	Arabella Ariadne Auf Naxos (2) Electra Ein Heldenleben (3) Metamorphosen Salome (2)
Shostakovich:	Violin Concerto #1
Stravinsky:	Right of Spring Firebird Suite
Tchaikovsky:	Piano Concerto Symphony #4 Symphony #6
Poulenc:	Les Animaux Modeles Concerto for two pianos and orchestra
Respighi:	Fontane di Roma Pini di Roma Birds
Puccini:	La Boheme Gianni Schicchi (2) Tosca (3) Manon Lescaut Madam Butterfly Mantel (2)
Rachmaninoff:	Piano Concerto #2 (2) Piano Concerto #3

Rossini:	La Cenerentola
Verdi:	Aida Regoletto La traviata
Wagner:	Tannhäuser Flying Dutchman (2) Prelude to Tristan and Isolde Liebestod

Vienna is the market for classical music. I could name the whole city the “Vienna Concert Exchange.” It deals with a large number of concerts instead of stocks. It is big business, a really big one. Every evening, all performance venues present either a concert or an opera, and they are almost always sold out. The subscription concert series of the Vienna Philharmonic is “permanently” sold out. The waiting period for a subscription is generally 13 years, for a Soirée subscription about 6 years.

The level of musical energy, enthusiasm and receptiveness of the audience are comparable to a football game in the U.S. What is amazing to comprehend is the logistics of the opera houses that perform different productions every evening very much for 365 days.

The list below represents major performance venues in Vienna in addition to the universities, museums and churches. Four out of the list, the State Opera, Musicverein, Konzerthaus and Theatre an der Wien, are located in close proximity to Vienna and within walking distance.

Vienna State Opera (*1709+567 standing)

Volksoper (*1261+72 standing)

Theatre an der Wien (*1359)

Musicverein (Großer Saal:*1744 seats+300 standing)

Konzerthaus (*1865)

Haydnsaal at Esterhazy (*600) in Eisenstadt (30 miles southeast of Vienna)

*** Seat capacity of the hall.**

Though the university music students are given some limited privileges and encouraged to attend rehearsals at Musicverein or the Vienna State Opera, the truth of matter is that the Vienna Philharmonic and Vienna State Opera hardly ever have an orchestra rehearsal as a rule. Exceptions include a new composition, a new production*, music that has not been played for more than perhaps 20 years, or a very large symphonic work. It is the prerogative of the music director* of the Vienna State Opera to demand orchestra rehearsals as many times as he thinks appropriate.

Since new singers and a new conductor are scheduled for every season, there will be always working rehearsals for a week to go over the movement (not on stage). These are not rehearsals for a musical purpose. They are strictly meant for the purpose of singers to rehearse stage movements with the conductor. The conductor, orchestra, and singers are expected to already know the music perfectly so that they do not need any rehearsals.

A rehearsal accompanist (Korepetitor) will assist with these rehearsals. A resident conductor/prompter will be right beside a main conductor to learn the idiosyncrasy of his/her conducting and assist singers with cues for intricate entrances. It is absolutely remarkable that such complicated operas of Richard Strauss and Wagner, as well as the tempo rubato laden operas of Puccini, are basic standard repertory and can be played with no rehearsals.

When there are orchestra rehearsals for an orchestra concert, they tend to be more or less straight through in dress-rehearsal fashion, particularly for touring orchestras. Sadly, even at this level, it is not uncommon for a conductor to show up at orchestra rehearsals (not opera) unprepared in order to take advantage of rehearsals to refresh his/her memory.

I quickly learned that at this high musical level, more action is taking place in the concert than in the rehearsal. Thanks to Mr. Kentaro Yoshi who is co-principal cello, I had precious opportunities to attend more working rehearsals with Wiener Symphoniker.

***A “new production” specifically refers to a new stage direction and new stage sets but not to the music. There will be no orchestra rehearsal unless stage direction or stage set changes. The program will indicate how many of the same production has been performed. This being said, the opera house will retain the production set for 50 years on average.**

Part IV: *Musical Observation and Evaluation

***Please note that Part III itself (winter semester at University for Music and Performing Arts in Vienna) also contains substantial musical observations.**

1. Vibrato:

The orchestras in Vienna generally use much less vibrato than in the U.S. Particularly, in Viennese classic repertory, the strings use vibrato so sparingly that they often end up playing with no vibrato. The quality of the sound is lighter, clearer and non-aggressive. Vibrato in Vienna is rather a result of stylistic consideration instead of a ubiquitous element of sound. Playing with almost no vibrato could bring an optimum satisfactory result only with the type of the acoustics that has been available in Viennese halls. The acoustics of a hall itself must be considered an integral part of the characteristic sound of Viennese classic.

2. Vienna Horn:

The quality of legato and tone color that a Viennese horn can produce absolutely surpassed my expectations. The sound of the horn is very rich (more overtone) without being brassy or edgy. All of this is attributed to its construction, a longer lead pipe, a narrow diameter (bore) and slide piston valves.

3. Direct (On Beat) and Indirect (Delayed) Sound:

This is rather an ensemble matter. The response of Austro-German orchestras is quite late, and they often play behind the conductor's beats as if an orchestra is deliberately avoiding placing the sound on the beat. The delay of its entrance or sound can be as much as a half beat. We do not experience this

delay with North American Orchestras which are right on beat, and ensembles are impeccably precise. To me, it is quite a mystery why and how Austro-German orchestras can play so musically with that much of a delay. One faculty jokingly said that this is why the orchestras do not play Stravinsky!

When I asked the players, they themselves did not have an answer. Interestingly, quite a lot of players do not particularly like a delay due to involvement of some guess work. I know for a fact that a delay will make an orchestra listen to each other harder, but for some strange reason, the sound is always much richer and better with indirect sound.

Conductors in Vienna (Europe) tend to conduct ahead of an orchestra and look like they are rushing away from the beat with a quicker rebound. Is the conductor really rushing? Is the orchestra really behind? Two possibilities include: 1) The way a conductor conducts is causing the delay of the orchestra sound. 2) The delayed way a European orchestra customarily plays is influencing the way a conductor conducts.

It is purely my conjecture, and I cannot help but speculate after tasting life for eight months in Vienna, that the delayed response of an orchestra could be the musical manifestation of the difference in philosophical and musical approaches between Europe and North America. The dictative approach (imposing music to happen) of Austria/Germany, e.g., “I will tell you what to do and how to do it,” is in stark contrast to the democratic approach (allowing music to happen) of North America, e.g., “Let’s make music together.” The latter will subsequently lead to communication, synchronization, and unification (togetherness).

Ideally, a conductor needs to help orchestra players to be able to anticipate the conductor’s musical intention from conducting gestures. On the other hand, a “do what I command” style of conducting would condition orchestra players to just “follow”

and discourage any effort for further communication by reading a conductor's mind. This idea of "following" without motivation to communicate could subsequently cause a delay in the orchestra's response, and this could have become the norm or tradition (style) for the German/Austrian orchestras over time during the course of their history.

4. Ensemble Issues:

I noticed that the Staatsoper orchestra was often too loud and overwhelmed singers. The instrumental ensemble was understandably not together for the first performance of the cycle such as "Salome." It was also quite surprising that I hardly ever saw a conducting gesture indicating adjustment. At the same time, when a conductor did try to adjust the balance, the orchestra completely ignored his gesture and drove through the music. This can be definitely attributed to having no orchestra rehearsal. Also, this can be the result of indifference, complacency and pride.

- **Wiener Staats Oper:**

The conductor imposed the orchestra accompaniment on the singers. The orchestra led the singers by always being slightly ahead of them. I often felt that the tempo was a little too hasty and the music was restless.

- **Volksoper:**

The singers were slightly ahead. The singers often led the orchestra. This psychological chess game between the orchestra and singers was always intriguing and educational. Watching the conductor while listening to where to push, where to hold, where to lead, and where to let the singers lead enabled me to perceive and discern the conductor's musical intention and mind.

Whether the issue was unified bowing, style or expression, the fundamental elements of ensemble communication were

somewhat neglected. I experienced quite a few occasions when the same solo melody was played in several different styles and characters by several different solo instruments.

5. Conducting Matters:

- **The Conducting Style of *Hans Swarowsky:
Use of Right Hand**

*Hans Swarowsky was professor of conducting at Vienna's Academy of Music and the Performing Arts from 1946 to 1975.

The technical concept of the “right hand says all” is the trademark of Swarowsky’s teaching. Swarowsky school conductors develop a very distinct style of use of the right hand, and their conducting style comes from the right hand alone:

1. A powerfully clear and efficient, yet aesthetically attractive use of the right hand. Use the left hand sparingly.
2. Musical substance and expressive elements of the music are incorporated into the framework of the right hand conducting pattern. One can show them not much; yet they are convincing.
3. Since the majority of movement is the result of rather exclusive use of the larger muscles, simulating subtle improvements is harder. Consequently, the impressionistic works are not the strength of this conducting style.
4. Swarowsky school conductors have a tendency to beat too hard and too heavy. Also, their rebound of a beat is often too quick.

- **Opera:**

The principle here is a real business-like approach to conducting. It must be as clear and big as possible. One needs to remember that the pit is dark and singers are easily 100 feet

away. The orchestra has not rehearsed with a conductor because they are meeting him/her for the first time at the concert. It is assumed that the musician will handle musical issues by musical trust. After all, the orchestra most likely has more experience with the opera than a conductor does.

Use the right hand more and the left hand less. The primary responsibility for an opera conductor is to keep everybody together. Too much use of the left hand can blur the field of the player's vision. The player and singers will make music by themselves.

- **Orchestral Concerts:**

Conductors who conducted with less gestures and beating had the best musical result. Establishing musical trust with players by less conducting would encourage spontaneity and allow music to happen.

6. Musical Reflection of “Wiener Grant” (See Part V: Mentality of People in Vienna):

The “Wiener Grant” is the characteristic general attitude of the common people in Vienna. That is to say they are generally grumbling, discontented, bluntly sarcastic and disagreeable. This attitude is accompanied by a caustic nasal expression in Wienerish (Austrian dialect of German).

Musical Examples:

- Beethoven: C-sharp in the Cello at m.7 in the first movement from Symphony no. 3 (Eroica).
- J. Haydn: B-flat unison with *fz* at m.69 in the first movement from Symphony no. 92 (Oxford).
D-sharp unison with a trill at m.91 in the first movement from Symphony no. 104 (London).

The above are just a few musical examples of “Wiener Grant” that are characterized by unexpected chromatic upper or lower neighbor notes with a dynamic or rhythmic articulation.

7. Acoustics of Concert Hall:

- **Vienna State Opera (semi-circular)**
- **Volks Oper (semi-circular)**

My initial acoustical impression of these two opera houses was that they were rather dry but still allowed the sound to blend and project well without getting too raw. I have experienced concerts from many different seat locations but generally speaking, the higher the floor, the more live the sound becomes. In my opinion, the best inexpensive seats in the Staatsoper are in the Galere Midsection (either left or right): seats 36 and 37 of row 2. Also, in the Galere Half-middle section: seats 30 and 31 of row 1.

- **Theatre an der Wien (semi-circular)**

Though much of Beethoven’s work premiered at this theatre, it is not acoustically the best hall. The sound projects but is still quite dry. However, it is a very beautiful and intimate hall.

- **Musicverein (shoebox shape)**
- **Konzerthaus (shoebox shape)**

Though the capacity of the halls is similar, Musicverein is more contained and tight, both in seating and onstage. Both are also similar in acoustics and project a very clear orchestral sound. The stage of Musicverein uses a very tight formation of wooden risers. The fact that the wooden stage below is rather thin plywood and there is hollowness below the stage makes the entire stage function as a soundboard. With the presence of a full audience, the acoustics are just right. The concert house’s spacious interior contributes to a little more resonant acoustics than Musicverein, but I was always surprised by how transparent and less overwhelming the orchestra sound was. As I mentioned

earlier in the chapter, the higher and farther back one goes, the fuller and livelier the sound gets. The Musicverein has an overhang for the last two rows of the orchestra. Percussion is usually placed in one of the corner alcoves.

- **Haydn Saal (shoebox shape)**

To me, Haydn Saal in Esterhazy was an acoustical wonder. Surely the size of the hall was much smaller, but no matter where I sat, the sound was very clear and transparent. I could hear even a pin drop from the back of the hall as if it were amplified. I was looking around to locate speakers and thinking that I could be hallucinating. It seemed that the front half of the hall was functioning as an acoustic shell to project the sound toward the back of the hall.

8. Composers' Birthplaces/Apartments:

When I read the names in the visitor's log, many of whom are most likely musicians or music students, I found quite a few personal notes wishing for a blessing from Beethoven's spirit for their performances of his compositions. Some visit composers' apartments out of sheer curiosity or superstition, regarding their visit as a pilgrimage. Some surely have a musicological reason and/or study of historical instrument in mind.

I was interested in how the living environment or surroundings may have contributed to a composer's frame of mind and emotional state that, in turn, influenced the musical character of his work or the work itself. By no means am I a psychologist, and I would not go so far as to establish a "theory." Therefore, any speculation is purely for my own enjoyment. I just wanted to imagine how a composer must have felt while contemplating in their favorite room or chair or sitting in the backyard savoring the leftover autumn sun instead of focusing on personal objects. This being said, I paid more attention to "space" matters such as the location of a building or apartment, which floor an apartment was on, the size and layout of rooms, proximity to neighbors, the presence of a courtyard or backyard, and even trees or a well.

The European apartment building usually has a dark/depressive arcade-like entryway leading into a courtyard. It feels like going through a cellar. A building contains multiple apartments. The courtyard leads to the backyard or a field on the other side of the building through a back gate.

Comparisons between “Wohnung” (apartments or dwellings) where composers were musically most productive interestingly reveal personality traits and the musical character of compositions. The following are my personal observations:

- **Mozarthaus** (1010 Vienna, Domgasse 5):

General Character of Mozart’s Music:

A contrast between spontaneous, fun loving, lighthearted, with witty sarcasm versus seriousness. His dramatic music character which can be traced to a religious root, is always waiting for a perfect moment to be unleashed. To him, a struggle between “secular” and “sacred.” itself is a drama

The Apartment:

Mozart and his family occupied a flat on the first floor of the building from 1784 to 1787. Out of his 11 Viennese apartments, this was where he was happiest and most productive (Marriage of Figaro, many piano concerti and string quartets). The apartment is found in the busiest part of the city, Stephansplatz, the center of Vienna. Spacious Stephansplatz must have been Mozart’s backyard and playground. It must have been the energy and people that really fascinated Mozart. As if to prove a subconscious and emotional attachment to religion and the cathedrals, Stephansdom is just around the corner from his apartment. Mozart’s apartment was conveniently located on the first floor for easy access to the street where the action was. No wonder Mozart loved this apartment.

- **Schubert's Birth Place** (1090 Vienna, Nußdorfer Straße 54):

General Character of Schubert's Music:

A very approachable romanticism and sensitivity in simplicity. "Depicting" and "poetic" for common people was his signature.

The Apartment:

Schubert was born at the apartment and lived there for almost five years. Though he did not spend his adulthood in the apartment, I feel compelled to mention his birth house since that is where he spent the most important part of his life for the development of character and personality. The arrangement of apartments speaks of a friendly, welcoming, and inclusive space. Sixteen families lived in this apartment complex, creating a community-like neighborhood. The courtyard leads to beautiful woods through the back gate. The well located in the courtyard most likely also served as a place to gather for daily conversation.

- **Beethoven's Pasqualati Haus** (1010 Vienna, Mölker Bastei 8):
- **Heiligenstadt Testament House** (1190 Vienna, Probusgasse 6):

General Character of Beethoven's Music:

Intensity, chronic discontentment, unpredictably temperamental, eccentricity with no self-control, mean sarcasm, philosophical, frustrating romanticism, always laboring. His music is always trying to flee from something toward unattainable freedom.

The Apartments:

Beethoven moved a total of 65 times in his lifetime because he did not want to be stared at or listened to. Psqualati Haus, named after its original owner, was Beethoven's home between 1804 and 1808 and again between 1810 and 1815. This was the most productive time in his life (Symphony no. 4, 5, 7, and 8, Piano Concerto no. 4, Fidelio and string quartets).

The apartment is located on the fourth floor, from where Beethoven enjoyed a spectacular view of the city. He loved the Pasqualati Haus and the undeveloped quiet area. It is not a coincidence that he was most productive in this place. The apartment is accessible by a narrow spiral staircase that I am sure must have made it challenging to move his piano up and down. Here again the seclusive nature of the apartment assured Beethoven some privacy and kept people away. The rooms are spacious and bright due to large windows. I personally liked the apartment and its location too.

The somewhat intricate layout of the Heiligenstadt apartments in the building must have provided Beethoven a false sense of security for privacy. Unwelcoming, defensive space and the apartment arrangement push people away. The backyard is only visible from a few apartments. Beethoven's apartment was the closest to the backyard. The well in the backyard does not have the same easy access as Schubert's birth house.

Beethoven's rooms at Heiligenstadt are small and depressing. Though the rooms face south, the sunlight does not penetrate as much due to a narrow width of the window. I took time to walk around his rooms and property, but the more I walked around and tried to imagine how Beethoven felt, the more confined and claustrophobic I felt. I do not know whether the fact that the area has a high concentration of wine bars (Heuriger) was somewhat of a consolation to Beethoven or not. Incidentally, the name of the street on which one can find these wine bars is Himmelstrasse (Heaven street).

- **A List of Composers' Apartments I have visited:**

Mozart Geburthaus (Salzburg)

Haydn House (Eisenstadt)

Eroica Haus-Beethoven

Heiligenstadt Testament House-Beethoven (Heiligenstadt)

Pasqualati Haus-Beethoven

Schubert Geburthaus

Schumann's apartment

9. Re-examining and Re-defining Music Through Paintings:

Besides going to concerts, visiting galleries or museums is one of the most educationally valuable experiences that musicians can engage in for their own artistic refinement and mutuality.

I have to admit that I neglected this experience for quite a long time. Sure, I grew up in big cities, but back then, I was always chased for time after concert/rehearsal cycles in such that by the time I finally had time to go, an art exhibition was over. Besides, how often does one have an opportunity to experience an exhibit exclusively of Picasso or Klimt or even baroque or renaissance paintings of the great masters?

In my life, I have been never exposed to the sheer volume of masterpieces to digest day after day, along with concerts and operas every night. It is an inconceivable artistic luxury to say that my favorite activity to kill time before an opera or concert was to go to Arberina, an archive museum located right in front of the Staatsoper, and hang around the paintings of Picasso or go to the Leopold Museum and sit among the paintings of Monet with an orchestral score.

That is how I re-experienced and re-discovered, for example, the music and style of Stravinsky, the stratification, the poly-chord and the shifted metric cycle of Stravinsky though the cubism and the dualism of Picasso, even though Picasso embedded some political statements in his works. It was in my own terms and not by some theory or what a book says, e.g., “It has been said...”

It was absolutely fascinating to cross-examine the stylistic, coloristic, or structural relation between the works of the composers and the works of the artists, i.e., Klimt Versus Mahler, Mahler versus Monet, Monet versus Stravinsky, Stravinsky versus Picasso, and even Monet versus Klimt and so on.

From a conducting point of view, I always had trouble with what to make of Mahler's fragmented musical motives or how to comment on his symphonies. Particularly when the music reached the development section, I often felt that it was a mess with fragments, almost like *goulash. Though I knew the fact that Klimt came to know Mahler around 1902 when Mahler married Alma, Klimt's childhood friend, and also that Klimt was a Mahler enthusiast, I did not even bother to fully examine, not just glance at, Klimt's paintings for possible clues.

** A Hungarian stew seasoned with paprika. Yes, I tasted goulash in Vienna! In the case of Klimt's paintings, I would say they are "seasoned with gold leaves."*

In the paintings of Klimt, against the backdrop of gold leaf, the focal subject apologetically surfaces like a relief from the veil of a collage of motifs. The focal subject is small and partial, but this is only given three-dimensional expression for its articulation.

In the music of Mahler, the melody is broken into bits of fragments or segments played by different instrumental groups. (This eventually developed into the Klangfarbenmelodie concept by Schönberg.) These melody-forming fragments are well concealed by other nonessential melodic fragments that are just for coloristic ornamental purpose. At a glance, the visual impression of his scoring is like, "Where is Waldo?" The task here is to identify the melody-forming fragments out of the "goulash" or other nonessential ones. Just as Klimt gave his focal subject a three-dimensional expression, Mahler often assigned somewhat more structural harmony with more sophisticated dynamic nuances, not just in the sense of loud or soft.

Motivic crescendo, my own terminology, is also analogous to how Klimt treated his two-dimensional background. There is a gradual increase of prominence rather than in the dynamic sense. A fragment in the background will be gradually led into the foreground melodically, harmonically and dynamically. These are well concealed by motivic activities of other melodic fragments.

Sorry for being a little technical here. Conclusion? I now have a better conducting strategy for Mahler's symphonies. For more information, I encourage readers to contact me in person.

All told, the intensity and magnitude of the musical impact on me (enlightenment) through overwhelming exposure to paintings of the great masters was stupendous, not to mention the numerous opportunities to visit other museums like the Historical Instrument Museum or the Arnold Schönberg Center (Research Center and Museum).

A List of Visited Museums, Galleries, and Research Centers:

**Albertina
Belvedere
Heeregeschichtes Museum (Army History)
Hohensalzburg (Salzburg)
Kunsthistorisches Museum (Art History Museum)
Leopold Museum
Lichtenstein Museum
Lobkowitz Palace (Prague)
Neue Burg
Prunk Saal
Residenz (Salzburg)
Schönberg Center
Sammlung Alter Musikinstrumente (Museum for Musical Instruments)
Schatzkammer
Schloß Esterhazy (Eisenstadt)
Schloß Schönbrunn
Secession
Dvorak cemetery (Prague)
Smetana cemetery (Prague)**

Part V: Viennese Mentality.

On the surface, talking about the Viennese people and their mentality might be regarded as rather irrelevant to a sabbatical report, but I feel that this section is important in order to fully understand what my sabbatical was really like in relation to Viennese music, art, orchestra conducting and educational philosophy. I was very fortunate to be able to experience the full spectrum of the Viennese musical scene in the context of “life in Vienna,” not from a tourist point of view but from a Viennese-resident-for-eight-months” point of view.

By no means will I attempt to evaluate my experience with the Viennese people in terms of good or bad with a judgmental or biased mindset. Their mentality and behavior themselves are an integral part of their culture and have strongly contributed to the process of formulating the Viennese Classic musical genre. Philosophical concepts behind the Viennese educational system, conducting approach, and even manner of orchestral ensemble are a direct/indirect result of their mentality.

1. Experiences:

- **Title Issue:**

I visited the Conducting Institute at the University for Music and Performing Arts to introduce myself to the chairman and get some information on the professors, their classes, and possible prerequisites. (Remember there are no academic advisers who can assist and provide such information.) Somehow the chairman mistook me for another person he was expecting that same day. By realizing the situation after a few minutes into our conversation, the secretary intervened to re-introduce me to him. He literally became quite angry and shouted, “In Vienna, you don’t tell your name but what you are. We don’t care about your name. We will find it out later.” After all this, he still had not yet greeted me or introduced himself!

I was reminded that Viennese society is highly hierarchical, and a title is more important than who you really are.

- In a very reputable konditorei (pastry store), I ordered a coffee without whipped crème and a pastry containing no lactose due to my lactose intolerance. A waitress brought a coffee with a huge amount of whipped crème with a crème-filled pastry and quickly left!**
- The owner of a café near Volksoper did not want his waitress to deal with money so he took orders himself from clients and took care of the check or bill. He did not like the amount of the tip I left on the table and threw the change at me! I told the waitress who witnessed the incident that in my country, nobody throws money at a customer!**

It was explained by one of the faculty in the university that employees of a store or office would not be nice due to the traditional Hapsburg mentality. As a matter of fact, customers should not expect a polite welcome at a store, because employees think that they are doing customers a favor by serving them, and customers are simply taking their time.

The general attitude of Viennese people encompassing irritability, discontent, grumbling and blunt sarcasm is traditionally referred to as “Vienna Grant.”

- One of the presidents of the Parent-Teacher Association in Vienna commented that he couldn't believe what the people say to each other in meetings, likening it to “murdering” each other in public! He continued by saying that people unfortunately do not have a concept of working together.**

The reader may remember that any institute in the university does not have to coordinate with other institutes at the university.

It is interesting to hear what Viennese people have to say about themselves. An employee at the Musikverein commented, “The people in New York are much friendlier!”

As soon as my wife and I walked into the information office/store of the Vienna Philharmonic, a person at the desk immediately greeted us, saying in a condescending manner, “We don’t have tickets for you. They are very expensive.” We had not yet asked for anything!

A friend who works at Musikverein said that the rudeness of the people at the Vienna Philharmonic office has been a serious problem in Vienna. The degree of the rudeness has been a widely known fact, and the general public is vehemently complaining about it. She also explained that the opera and Vienna Philharmonic have been part of a government organization, and the people who work for the government are lifetime employees. Therefore, they feel invincible and over time abuse their privilege by being rude. Now, apparently privatization of performing organizations like the Staatsoper is taking place.

- An elderly woman from my church in Vienna wanted to apply for the first floor of a city-owned apartment or one with an elevator due to difficulty climbing up stairs. A town official demanded a letter from a doctor explaining her difficulty. Her doctor subsequently rejected her request of such a letter, stating that he was a doctor and not a social worker!**
- My friend’s family and I went to a family restaurant known for wiener schnitzel. In general, waiters do not usually come back to the table to make sure everything is okay after serving food. My friend’s children wanted more water after the meal. Since none of the waiters were in sight for a long time, I took matters into my own hands and went to the kitchen which was next to our table. It was an open kitchen, and I could see that the kitchen workers were idling over the counter. Therefore, I politely asked one of them for a glass of water in German. She immediately snapped and started yelling at me that she was not a waiter, was very busy, and did not have time to get me water. She told me to go to a toilet and get water there! The water faucet in the kitchen was right in front of her. I went back to my table and grabbed a few glasses. Then I went back to her and said, “No, you are not busy so get me water please.” I put the glasses on the counter and stared into her eyes.**

I was determined to get water one way or the other. She got the message and gave me water with a smile.

Again and again I was reminded of the “Hapsburg mentality” by a friend of mine, “Nobody will serve you and go out of their way to help you. You have to be persistent enough to get what you want. You are responsible for your own success after all.”

What people don’t tell you in Vienna is often the most crucial information. Some American students call this Austrian mental culture “people-tell-you-nothing.” When dealing with either immigration or the university, the culture of “incomplete information” was pervasively felt throughout my Vienna stay. I was expected to know everything from the start, and if I wanted something badly enough, it became my personal responsibility to find out everything in one way or another.

- **Two stories from the Staatsoper:**

Due to its historical fame and high standard of performances, the Wiener Staatsoper is visited by many international visitors. I accordingly had a higher expectation for the behavior of the audiences.

Oct. 17 (Sat): “Salome” at Wiener Staatsoper:

My ticket happened to be for a box seat in the evening for “Salome” in the Staatsoper. As I entered the box, an elderly woman immediately followed right after me. When I was about to sit down, I noticed that she was tapping my shoulder to get my attention. She said, “This is a mistake. I think you are in the wrong place. I want to see your ticket!” She snatched it out of my hand and scrutinized it through the light as if it were counterfeit money until she was reluctantly satisfied. She got even more upset when she discovered that my seat was in front of hers. I found out later that she was a regular to that particular box. She felt an unreasonable sense of ownership and entitlement.

Feb.16 (Wed): “The Marriage of Figaro” at Wiener Staatsoper: I sat in the side section of the balcony. A middle-aged couple sat next to my right. Due to a partially blocked view from their seats, they decided to stand by leaning against the upright position of their chairs. They completely blocked not only my view but also the view of people on my left and in back of me as well. Everybody protested and complained. During an intermission, a young usher in her 20s approached them and requested that they sit down during the performance. A verbal commotion immediately ensued between the couple and the usher plus others in the audience. The unruly couple accused everyone else, insisting that since quite a few people were sleeping during the performance anyway, who would care whether they stood or not? (The male pointed his finger at a lady who sat on my left.)

It was explained to me that there is a clear difference in the type of clientele between Wiener Staatsoper and Musikverein where most concerts are instrumental.

2. Viennese Classic: Dichotomy in Symbiotic Relationship.

Viennese Classic, of course, reflects the Viennese mentality which has been formulating for 640 years throughout the reign of the Hapsburgs.

Due to this “Hapsburg mentality” (Hapsburgs versus common people), it seems that I encountered more unusual situations in just a few months in Vienna than I experienced in several major U.S. cities in 10 years! I felt that Vienna defied the concept of courtesy and common sense widely accepted in North America and elsewhere. Without having had these real people experiences, I would not have come to realize the existence of the principal force behind Viennese Classicism, namely dichotomy: the balancing act of two contradictory forces.

The balancing act here signifies a symbiotic relationship rather than one marked solely by contrast. It is like the first theme and the second theme in classical sonata form or a symbiotic relationship of regularity vs. rhythmic displacement in Beethoven's music. (They are locally in contrast but structurally symbiotic.)

Below are examples of the dichotomy of Viennese traits that I experienced, somehow complementing one another through their symbiotic existence:

Hierarchy/title vs. casual

Façade/pride vs. reality

Sophisticated vs. crude

Complicated/intricate vs. simple

Subtle vs. drastic/explicit

Sarcasm vs. seriousness

Pretentious vs. raw

Order vs. chaos, rebellion and freedom

Form/mannerism vs. ambiguity, flexibility and freedom

Regularity vs. irregularity

Stability vs. movable/shifting

Something vs. nothing

A lot vs. a little

Light vs. heavy

Contentment vs. discontent

“An overly ornamented passage played with subtle expression and spontaneity” is the quintessential expression for a Viennese Classic performance. Intricacy and simplicity co-exist simultaneously. This is dichotomy in a symbiotic relationship.

On one hand, the Viennese people love so-called “form in style.” On the other hand, they don't mind chaos either. It is sheer madness and utter chaos to try to retrieve a coat at a concert hall or opera house in Vienna compared to some place like Prague where people actually form a line and wait their turn. It is Viennese Classic, not Prague Classic. It is dichotomy in a symbiotic relationship that makes Viennese Classic interesting.

Part VI: Review of the Sabbatical Objectives

1. Goals of Proposed Sabbatical:

- Participate in and complete one-year postgraduate program in orchestral conducting at the University for Music and Performing Arts in Vienna and summer music festivals in Austria.

Due to shortening my sabbatical to eight months, I was only able to attend winter semester at the university (October-January). I was in Vienna from July 7, 2010, through March 25, 2011. My Prague visit was from March 14 through March 17. (See Introduction.)

2. Specific Immediate Objectives:

- Exercise orchestral conducting skills at the highest level of musical performance possible.

In the format of a conducting seminar, I had opportunities to conduct a seminar ensemble and orchestra. (See seminar schedule in Part II-3b).)

- Obtain new musical ideas, inspiration, and enlightenment from internationally highly regarded conductors, instrumentalists, vocalists, and composers in workshops, seminars, and lessons.
- Enhance musical and compositional insight of orchestral repertoire of a wide range.
- Refine and redefine understanding for performance style of compositions of:
 - 1) Classical Viennese school (Mozart, Haydn, Beethoven, and Schubert).
 - 2) Austrian/German romantic composers (Mahler, Bruckner, etc.).
 - 3) Second Viennese school (Schoenberg, Webern, and Berg).
 - 4) Eastern European composers (Bartok, Kodaly, etc.).
- Develop and expand my conducting skills to produce the traditional Austrian/German orchestral sound from an orchestra for the compositions of Austrian/German composers.

I accomplished the above through:

- a) Attending rehearsals and concerts outside of the university (Wiener Staatsoper, Volksoper, Wiener Philharmoniker, Wiener Symphoniker, numerous international orchestras in Musicverein, Konzerthus, etc.).***
- b) Regular discussion with Maestro Golino, Mr. kentaro Yoshi and Dr. Sevsay.***
- c) A brief conversation with international conductors such as Adam Fischer and Gerege Pretre.***
- d) Re-examining the musical composition and re-defining its style from the point of relationship to painting and architectural point of view.***
- e) Attending seminar with Maestro Lajovic and Bertrand de Billy.***

I have studied some representative compositions of the above-mentioned composers in the seminars with Maestro Lajovic, but the idea of the seminar was just to go through the music without much depth or examination of the substance. (See Part II-3b))

- Observe rehearsals of Vienna Philharmonic and Vienna State Opera for professional efficiency and tradition.

Vienna Philharmony hardly ever rehearses. There is absolutely no orchestral rehearsal for the Staatsoper except at the request of the music director. Everybody is expected to know everything perfectly from the start, even a new player who has not played the repertory with them yet. (See Part III.) Everything is done with business-like efficiency and precision.

- Deepen understanding of the tradition and style of Viennese waltz.

Local musical cliché: The second beat is a reflex of the first beat. Interestingly, this variation of the waltz rhythm accompaniment sounds like a quasi “Swing.” It usually happens at tutti with the brass section.

- Study and observe degree of Schenkerian theory influence on Austrian music education and its application for performance. Separation between performance and theory.

They have not reached a point of application of the Schenkerian theory (even theory in general) to performance. The Schenkerian concept that is now the mainstream of tonal theory in North American undergraduate music programs is not widely accepted in Europe. Generally speaking, the field of music theory in Europe is almost a quarter century behind North America due to a difference in concepts. (See Part II, the second half of 3c), and Part II-6.)

- Acquaint myself with Austrian musical training program and music educational system/style and curriculum in academic institutions.

Though our U.S. music history is short and not as significant as that of Europe which boasts of historical music figures of the caliber of Beethoven or Brahms, due to the immigration and residency of great European music masters during and throughout the 1900s, American music educational programs gradually have taken shape and surpassed those of European counterparts in quality some time ago.

Judging from the experience that I had at the University for Music and Performing Arts, our music programs in higher education in the U.S. are significantly well structured across the board, and the overall quality of music educational experiences that universities and conservatories in the United States can provide is more substantial than in Europe. I also had an opportunity to examine some theory courses in the University.

- Observe how core music courses are taught such as theory, sight-reading/ear-training, and keyboard skills classes.

Instrumentation and Shenkerian Theory courses had no restriction for pre-requisites.

- Deepen understanding and knowledge of Austrian/German composers and their works by backtracking their lives and visiting their places of birth, where they worked, where they performed, and where their work was composed.

By visiting a composer's birthplace and apartment, I had some moments to explore how the living environment or surroundings might have contributed to the composer's frame of mind and then, in turn, influenced the musical character of the work or the work itself.

- Gain appreciation of cultural/ethnic traditions of various countries in the region through their music and witnessing their life in real time. (Vienna is strategically located and functions as a gateway for easy access to both western and eastern European countries.)

a) Adjusting to a German-speaking culture itself was quite educational.

b) More than 50% of the student body in the University for Music and Performing Arts in Vienna is international students.

c) I had lectures and seminars from teachers of various nationalities: Slovenia, Italy, France, German and Japan.

d) I visited Prague in Czech Republic for four days. For the entire trip, I was assisted by a Czech tutor-guide for the language, history, and culture.

e) In the heart of Vienna, there is a place called Judenplatz that was once a vibrant Jewish quarter. There stands a memorial in the shape of a large concrete box. It represents stacks of Jewish books that were burned on the Kristal Nacht and commemorates the 65,000 Austrian-Jews who were killed by the Nazis. It is very ironic that on a corner of the platz, one of the apartments where Mozart lived is quietly standing as if his later-composed Requiem was meant for the victims and the events that took place

150 years later in the same exact place. To the innocent 7-year-old Mozart, it would have been an event beyond his genius imagination and comprehension. My wife and I silently stood there and wept.

- Acquaint myself with acoustics of Austrian concert halls.

The acoustics of a concert hall (clear and transparent) are an important part of the characteristic sound of Viennese classical. (See Part IV-7)

- Improve proficiency of German language.

I had two-hour private German lessons twice a week during the course of five to six weeks. All lecture classes and seminars were in German.

Part VII: Outcome and Conclusion

After spending most of my life in big cities like Chicago, Boston, and Houston attending rehearsals and performances of operas and symphony orchestras, I was a little skeptical as to how my ear was going to perceive “music” in Europe.

My musical experience in Vienna took more or less the course of confirming my musical beliefs and what I already knew, as well as moments for reflection. Opportunities to develop new insight came in the form of unexpected advice from Maestro Lucio Galino (resident conductor/Maestro Suggestore of Vienna State Opera and choir director for both Volks Oper and Vienna Boy’s Choir), Kentaro Yoshii (co-principal cello, Wiener Symphoniker) and Dr. Ertugrul Sevsay (instrumentation) at the University.

Unfortunately, Maestro Lajovic’s conducting seminar as the primary source of information could not totally satisfy my quest for finding a new approach to conducting or gaining fresh compositional insight due to his musical approach and pedagogical philosophy (see Part II-3a), b) and c) and Part II-4).

After seeing my conducting, Dr. Sevsay (see Part II -7), one of the most well-respected professors in the university, gave me practical yet profound advice by saying, “For you, the place to learn something new is not in the university but outside the university. Go to all of the rehearsals and concerts that you can find in Vienna. Attend all of them. You will discover something new consciously or subconsciously from both good and poor performances. At your level, you can learn more by yourself.” This was my wake-up call in Vienna!

Though the ultimate goals of all arts are “sharing” and “communication” by projecting one’s thoughts, ideas, and feelings through the web of sound, color, or shape in time and space, for someone at the professional level to automatically assume people’s

willingness to share their own compositional musical insight that took many years to develop is in a way an insult to them. It is almost like expecting a fly fisherman to disclose his secret place. In the esoteric field of conducting, people can be more reserved and unwilling. It was naive on my part to place an unreasonable expectation on people. Dr. Sevsay knew it.

Observing rehearsals during the day and attending concerts almost every night (see Part III) provided me opportunities to witness the psychological musical chess game between conductors and orchestra players/singers and to fully digest and absorb the traditional “Viennese sound” with which Brahms Symphonies No. 2 and 3 were premiered. Even attending repeat performances of the same program gave me precious opportunities to discover new musical content and substance that I was not aware of before.

Attempts to indelibly imprint in myself the orchestral sound and performance style by musical saturation became the key to developing new insight. I attended a total of 65 concerts and some of their rehearsals.

Numerous musical discussions and evaluations after rehearsals and concerts with Maestro Golino, resident conductor at the Vienna Staatsoper, and Mr. Kentaro Yoshi, co-principal cello of the Wiener Symphoniker, often took place over meals as a form of debriefing. Discussing what took place in rehearsals and concerts was very inspiring and, at the same time, educationally beneficial.

Re-examining musical compositions and redefining musical style in relation to paintings, architecture, and people gave me different opportunities to develop new musical insight. Countless visits to art galleries and museums and spending quality time with master works by Klimt, Schiele, Monet, Picasso, Van Gogh, Rembrandt, Waltmüller, Brueghel, Michelangelo and many others between rehearsals and concerts added another dimension for interpreting music from the inside out.

The intensity and magnitude of my exposure to the total experience of human art form through music, opera, painting, and architecture was truly overwhelming and surpassed my initial expectations. This experience was four dimensional. No words can express the surreal degree of artistic impact I experienced by being oblivious for a few hours while surrounded by paintings of Picasso until right before a performance of Rite of Springs by the French National Orchestra or spending an entire day with the work of Gustav Klimt before heading out to a concert of the Mahler Symphony.

The initial skepticism I had at the beginning of my sabbatical proved to be unnecessary speculation on my part. I simply disregarded many years of my own musical experience and transformation as a musician and conductor. My musical ears and perception, as well as all other aesthetic senses, are at a different level in all aspects than they were 35 years ago when I was in Chicago. My musical discernment now can sense, hear, and perceive things I did not know were even there in the music.

Though my experience with Maestro Lajovic at the university did not turn out to be as productive as I originally expected, thanks to the

generous advice of Dr. Sevsay and the musical guidance of Maestro Golino and Mr. Yoshii, I was able to fully experience all aspects of the Viennese musical scene and gain new musical/conducting insight by synthesizing and assimilating all information from numerous concerts and rehearsal opportunities, gallery/museum visits, and contacts I made both inside and outside of the university in such places as the Arnold Schönberg Center in Vienna.

My sabbatical in Vienna truly became the most inspiring and productive once-in-a-life-time musical learning experience that I could ever have. When I went to see Dr. Sevsay to say good-bye, he said to me, “Remember this! I guarantee that you would be surprised yourself how much you learned in Vienna and brought back to the states when you finally have time to reflect back.” Again, Dr. Sevsay was absolutely right.

Afterthought:

In the University for Music and Performing Arts, not many people really understood the meaning and significance of an academic sabbatical. Even if they knew, nobody would have even cared about it according to an Austrian friend and the American missionaries. Dr. Sevsay was one of few faculties in the university who was truly aware of the educational benefit and contribution that an academic sabbatical can bring to my students and the college, not to mention my own professional growth. Incidentally, he was also one of few faculties and people who regarded me as a colleague.

Part VIII: Photographs (22 pictures)

1.



The University for Music and Performing Arts in Vienna.

2.



Conducting Seminar (Two-piano session): Conducting students are required to play a piano in the class. Maestro Lajovic with Assistant Pironkoff sit together on the right. Here we are studying Petrouchka by Stravinsky.

3.



The Seminar Orchestra.

4.



Here students play Vienna Horn. The extended lead pipe is visible. Its richer and warmer sound quality blends very well and contributes to the characteristic Viennese orchestral sound. The quality of Legato that the horn can produce is absolutely exquisite.

5.



Dr. Ertugrul Sevsay, Instrumentation.

6.



Maestro Lajovic

7.



Maestro Lucio Golino, Resident Conductor and Prompter at the Vienna State Opera.

8.



Mr. Kentaro Yoshii, Co-principal cello, Wiener Symphoniker.

9.



Maestro Golino's prompter box at Vienna State Opera.

10.



Vienna State Opera. Eisenmenger designed the iron curtain. It shows a scene from Gluck's opera "Orpheus and Eurydice".

11.



Facing at Wiener Staatsoper. Albertina on the right, where I enjoyed hanging around a painting like Picasso's until an opera started.

12.



"The Flying Dutchman" by Wagner at Wiener Staatsoper.

13.



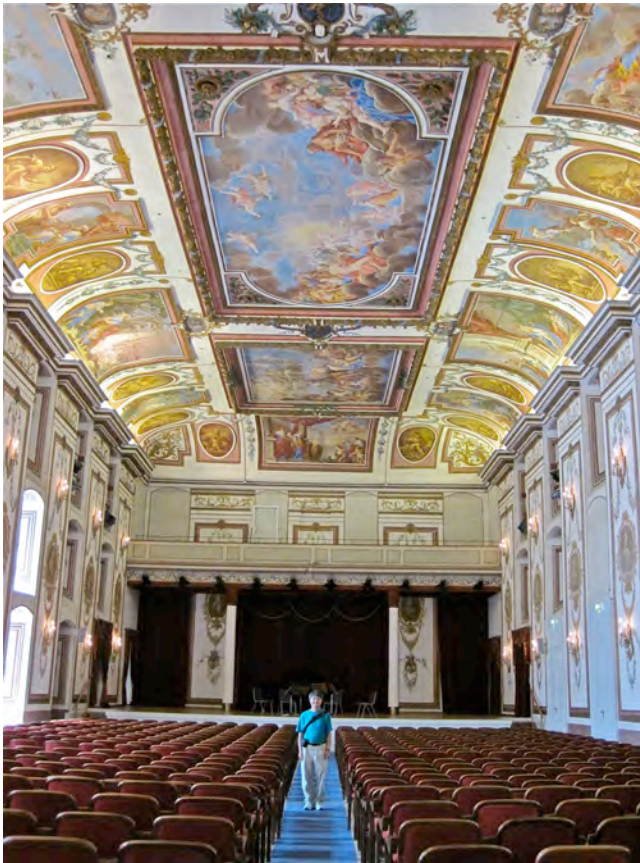
A typical evening at Wiener Staatsoper

14.



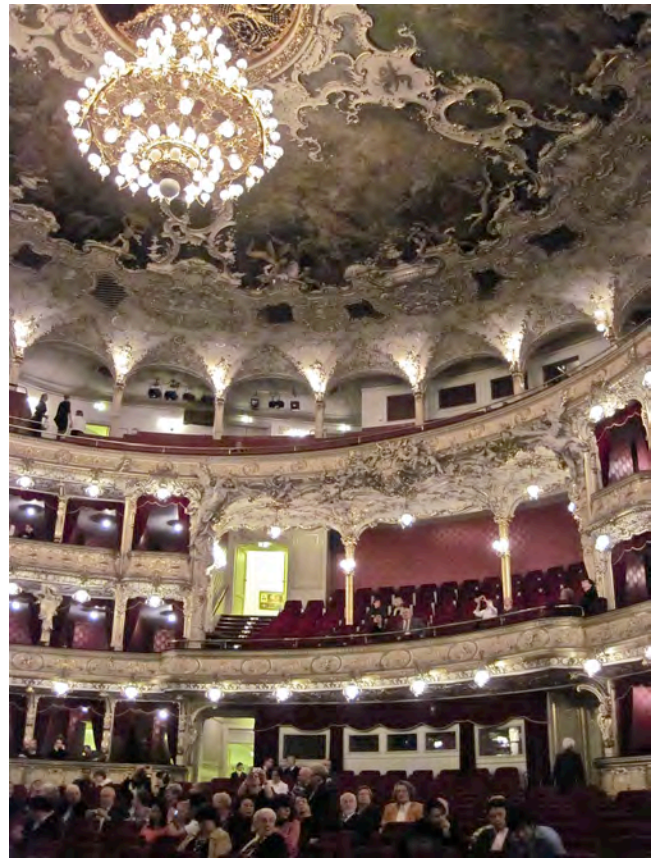
Musikverein Großer Saal

15.



Haydn Saal in Esterhazy boasts one of the best acoustics in Europe. Haydn composed many symphonies with this acoustics in mind.

16.



Prague State Opera Czech Republic.

17.



Konzerthaus

18.



Theater an der Wien, Betthoven's opera Fidelio, Symphony No. 2,3,5,6, Violin Concerto and Piano Concerto No. 4 were Premiered.

19.



Schubert's Birth Place: He lived here on the second floor at farther left until almost 5 years old. The well is at the lower left corner.

20.



Beethoven's Heligenstadt Testament House. He wrote two wills in 1802 to his two brothers which he never sent and in which he expressed his despair over his advancing deafness. His apartment is on the left side with the door barely visible. The maze-like layout of stairs creates an unwelcome atmosphere.

21.



Beethoven's Pasqualati House. The place is named after the owner whose painting is on the wall. It is a spacious apartment with large windows on the fourth floor. Here he composed symphonies No.4,5,7 and 8, and Fidelio. Notice the lowest note of his piano is "C", not "F". He was happy and loved the apartment and the area.

22.



Jewish Memorial at Judenplatz.