



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Concertgebouw Orchestra of Amsterdam

BERNARD HAITINK
Music Director and Conductor

SATURDAY EVENING, SEPTEMBER 28, 1985 AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 1 in C major BIZET
Allegro vivo
Adagio
Allegro vivace
Allegro vivace

Jeux (Poème dansé) DEBUSSY

INTERMISSION

Symphony No. 7 in A major, Op. 92 BEETHOVEN
Poco sostenuto, vivace
Allegretto
Presto
Allegro con brio

*The Concertgebouw is available on Philips, London, Deutsche Grammophon, Telefunken,
Turnabout, Pro Arte, and CBS Records.
Mr. Haitink records for Philips, London, and EMI.*

PROGRAM NOTES

Symphony No. 1 in C major GEORGES BIZET (1838-1875)

Bizet began writing his Symphony in C major on October 29, 1855, four days after his seventeenth birthday, and completed the entire work within a month. It remained unperformed, however, for eighty years, when Felix Weingartner premièred it in Basel, Switzerland, on February 26, 1935. It was introduced in London later the same year and quickly became part of the standard orchestral repertoire.

Bizet never exerted effort to have the Symphony in C published or performed, most likely because he had become acutely aware of the influence Charles Gounod, one of his teachers at the Paris Conservatoire, had had upon him since he was fourteen. Many years later he wrote to Gounod: "You were the beginning of my life as an artist; I can now admit that I was afraid of being absorbed."

Bizet's approach to the Symphony in C is conservative. The four movements are cast in a straightforward classical mold and the orchestration is modest, using forces no larger than those employed by Beethoven.

The first movement, *Allegro vivo*, is in sonata form, beginning very much in the style of late Haydn with short motive fragments, but expanding to a lengthy subject which clearly establishes the work as that of a Romantic composer. In the *Adagio* which follows is found the first appearance of a characteristic Bizet melody, a plaintive oboe with an oriental flavor. In a minor key, it is modeled on the second movement of Beethoven's Symphony No. 7, but has a melodic contour which foreshadows the later Bizet.

The third movement, *Allegro vivace*, is a variant on the scherzo. The first melody becomes a counterpoint for the second theme, leading thematically to the Trio. Such a thematic relationship was uncommon, even at the time of this symphony. The finale is a kind of *perpetuum mobile*, exploring a variety of keys and clearly looking forward in flavor to some of the music found in *Carmen*.

Jeux (Poème dansé) CLAUDE DEBUSSY (1862-1918)

Jeux was written on commission from Diaghilev's Ballet Russe, based on a scenario suggested by Nijinsky. Although Debussy originally had misgivings about the plot of the ballet, he was persuaded to complete the project when Diaghilev offered him twice his usual fee and Nijinsky agreed to rewrite the final scene.

Debussy composed *Jeux* at great speed during the summer of 1912. The first performance took place in Paris on May 15, 1913. The program contained the following synopsis:

"The setting is a garden at twilight. A young man and two girls have lost their tennis ball and are searching for it. The dusk and the garish light from the huge electric lamps pique their senses, and their search turns into an amorous game of hide and seek. They try to catch one another, they sulk, they quarrel . . . they embrace. A ball thrown from the shadows by an unknown hand startles them. Realizing they are being spied upon, they vanish in alarm into the deepening darkness of the garden."

Debussy employed endless variation of the basic, undulating phrase, symbolic of the ball being hit over the net. What makes the game worthwhile, however, is the brilliant orchestral colors he achieved.

Symphony No. 7 in A major, Op. 92 LUDWIG VAN BEETHOVEN (1770-1827)

Beethoven's Seventh Symphony was written in 1812 and was premièred in Vienna the following year with the composer conducting. The occasion was a benefit concert for disabled Austrian and Bavarian soldiers who had tried to cut off Napoleon's retreat but were defeated at Hanau.

The introduction to the first movement is of striking beauty, yet based simply on the major scale, setting the stage for a movement of tremendous force and energy. The main theme is ushered in on the pitch of E, exchanged from one instrument to another 61 times before finally opening up to its full development. The movement concludes with an elaborate coda in which fragments of the main theme are heard with its characteristic rhythm, steadily growing from a *pianissimo* to a powerful *fortissimo* at the close.

The marchlike *Allegretto*, again with a steady rhythm, provides a major contrast. Originally, Beethoven had intended this movement for the third Rasumovsky String Quartet, but expanded it for this symphony. Following the development of several counter-melodies, the clarinet announces a new melody which dispels the somber mood preceding it. The opening subject returns as the movement concludes.

The third movement, in the nature of a scherzo, is a charming example of lightness and grace. The main theme is full of humor and buoyantly developed. In the Trio, the violins hold a high pitch against a pleasant melody said to be an old pilgrim chant of southern Austria. The first part of the scherzo is repeated, as is the hymn, leading to the coda and happy conclusion.

In the finale, the symphony reaches its peak with an unceasing pulse and sense of ecstatic joy. Both the first and second themes are truly frenzied and contagious, forcefully driving to a remarkable coda full of inimitable inventions. It is an exuberant climax to a work of great beauty and charm.

About the Artists

One of the truly great ensembles of the world, the **Concertgebouw Orchestra of Amsterdam** has been associated with internationally celebrated composers, conductors, and soloists since its inception in 1888. Under the leadership of Bernard Haitink, the Concertgebouw has made several triumphant tours of the United States and played to audiences in Japan, Austria, Great Britain, Switzerland, West Germany, Belgium, France, and the Soviet Union. It is currently making its eighth tour of North America with performances in Pasadena, Ann Arbor, Toronto, Boston, the Kennedy Center in Washington, D.C., and New York's Carnegie Hall.

Among the composers who have worked with the Concertgebouw are Stravinsky, Hindemith, Mahler, Richard Strauss, Schönberg, D'Indy, Debussy, Ravel, Grieg, and Joachim. The ensemble has inspired composers to dedicate compositions to it and its conductors, Richard Strauss's *Ein Heldenleben* one of the most significant.

Bernard Haitink continues the long line of renowned conductors who have guided the orchestra over the years, beginning with Willem Kes and followed by Willem Mengelberg and Eduard van Beinum. After van Beinum's death in 1959, Bernard Haitink and Eugen Jochum were appointed the orchestra's permanent conductors, and in 1963 artistic responsibility was placed totally in the hands of Haitink. He will be succeeded by Riccardo Chailly as chief conductor in September 1988.

Haitink and the Concertgebouw have recorded all the Mahler, Bruckner, Tchaikovsky, and Shostakovich symphonies, as well as works of Richard Strauss, Debussy, and Ravel. With Sir Colin Davis, a regular guest conductor, the orchestra has made recordings of Dvořák, Haydn, and Stravinsky. Kiril Kondrashin was permanent guest conductor from 1975 to 1979, when he became permanent conductor (until his premature death in 1981) along with Haitink. Nikolaus Harnoncourt has been a regular collaborator as well, and has introduced his ideas through authentic performances of baroque, pre-classical and classical music, producing well-received Mozart recordings with the Concertgebouw.

Bernard Haitink is the music director and permanent conductor of the Concertgebouw Orchestra of Amsterdam. Long recognized as one of the foremost orchestral and operatic conductors, he also serves as music director of the Glyndebourne Festival Opera and, in September 1987, will become music director of the Royal Opera, Covent Garden.

Mr. Haitink regularly tours throughout the world with the Concertgebouw Orchestra. A guest conductor with all the major international orchestras, including the London Philharmonic (of which he was principal conductor from 1967-1969 and artistic director from 1969-1979), he regularly leads the Berlin and Vienna Philharmonics, the Bayerischer Rundfunk (Munich), and the Orchestre de Paris. In the United States he has conducted the symphony orchestras of Chicago, Cleveland, and New York, among others. He is a popular figure at the London "Proms" as well as at the Edinburgh and other major music festivals.

Born in Amsterdam in 1929, Bernard Haitink started his career as violinist with the Radio Philharmonic Orchestra. In 1954 and 1955 he entered the annual competition for conductors organized by the then Netherlands Radio Union, which led to a position with that Union carrying co-responsibility for four radio orchestras. His first appearance with the Concertgebouw Orchestra in 1956 led to his conducting a series of subscription concerts with this ensemble and guest appearances with other major orchestras, including a 1958 United States debut with the Los Angeles Philharmonic.

In November 1977 Bernard Haitink was awarded the Honorary K.B.E. (Knight Commander of the Order of the British Empire) in recognition of his contribution to the artistic life of Great Britain. He has also received many other honors, including the Gold Medal of the International Gustav Mahler Society, the Medal of Honor of the Bruckner Society of America, and the Knight of the Netherlands Order of the Lion. He is a Chevalier de l'Ordre des Arts et des Lettres (France), an officer of the Order of the Crown (Belgium), and an Honorary Member of the Royal Academy of Music.

The Concertgebouw Orchestra has given concerts in Ann Arbor under van Beinum in 1954 and Jochum in 1961. Mr. Haitink appeared here in 1976, leading the London Philharmonic Orchestra.

The Concertgebouw Orchestra's current United States tour has been made possible by grants from the following: Netherlands Government, Municipality of Amsterdam, Heineken Breweries, Nederlandsche Middenstandsbank, Amsterdam Promotion Foundation/Netherlands Board of Tourism, Netherlands Chamber of Commerce in the United States.

A New (Old) Look

The restoration project to restore the splendor of the Frieze Memorial Organ's facade is now completed. Through research, meticulous paint scrapings and modern craftsmanship, the pipes have regained their original appearance and layout as when brought from the Columbian Exposition in Chicago in 1894 and installed in old University Hall (behind the present Angell Hall on the U-M campus). The project, under the supervision of the University School of Music, also includes a cleaning and renovation of the mechanism. The instrument will be fully operational next month.

Coming Concerts — 1985-86 Season

GUARNERI STRING QUARTET.....	Wed. Oct. 2
KALIDOSKOPIO OF GREECE.....	Sun. Oct. 6
FRANÇOIS-RENÉ DUCHABLE, <i>Pianist</i>	Thurs. Oct. 10
HANOVER BAND OF LONDON.....	Sat. Oct. 12
FINE ARTS STRING QUARTET.....	Tues. Oct. 15
with RAPHAEL HILLYER, <i>Violist</i>	
NATHAN MILSTEIN, <i>Violinist</i>	Thurs. Oct. 24
ATERBALLETO.....	Fri., Sat. Oct. 25, 26
WESTERN OPERA THEATER.....	Sun. Oct. 27
Mozart's <i>Don Giovanni</i>	
MUNICH PHILHARMONIC / LORIN MAAZEL.....	Tues. Oct. 29
FOLK BALLET OF YUGOSLAVIA.....	Thurs. Oct. 31
CLEVELAND OCTET.....	Sun. Nov. 3
CARLOS MONTOYA, <i>Flamenco Guitarist</i>	Sat. Nov. 9
VIENNA SYMPHONY / WOLFGANG SAWALLISCH.....	Wed. Nov. 13
NEW PHILADELPHIA STRING QUARTET.....	Sun. Nov. 24
with RICHARD WOODHAMS, <i>Oboist</i> ; YOHEVED KAPLINSKY, <i>Pianist</i>	
SHURA CHERKASSKY, <i>Pianist</i>	Tues. Nov. 26
Handel's <i>Messiah</i> / DONALD BRYANT.....	Fri.-Sun. Dec. 6-8
PITTSBURGH BALLET, Tchaikovsky's <i>Nutcracker</i>	Fri.-Sun. Dec. 13-15
JESSYE NORMAN, <i>Soprano</i>	Wed. Jan. 8
CRACOW PHILHARMONIC.....	Sat. Jan. 11
KRZYSZTOF PENDERECKI, <i>Conductor</i> ; YO-YO MA, <i>Cellist</i>	
THE ENGLISH CONCERT / TREVOR PINNOCK.....	Wed. Jan. 15
DETROIT SYMPHONY ORCHESTRA.....	Sun. Feb. 2
GUNTHER HERBIG, <i>Conductor</i> ; HEINRICH SCHIFF, <i>Cellist</i>	
MURRAY LOUIS DANCE COMPANY and	
DAVE BRUBECK JAZZ QUARTET.....	
ANDRÉ WATTS, <i>Pianist</i>	Wed. Feb. 5
THE SONGMAKERS' ALMANAC.....	Fri. Feb. 7
MICHALA PETRI, <i>Recorder</i>	Sun. Feb. 9
GUARNERI STRING QUARTET.....	Thurs. Feb. 13
SAN FRANCISCO SYMPHONY / HERBERT BLOMSTEDT.....	Tues. Feb. 18
BERLIN BALLET.....	Wed., Thurs. Mar. 12, 13
BEAUX ARTS TRIO.....	Sun. Mar. 16
FACULTY ARTISTS CONCERT (free admission).....	Sun. Mar. 23
LEWITZKY DANCE COMPANY.....	Mon., Tues. Mar. 24, 25
RUGGIERO RICCI, <i>Violinist</i>	Wed. Mar. 26
ST. PAUL CHAMBER ORCHESTRA.....	Tues. Apr. 1
PINCHAS ZUKERMAN, <i>Conductor/Violinist</i>	
BONN WOODWIND QUINTET.....	Sun. Apr. 6
with STEVEN MASI, <i>Pianist</i>	
PHILIP JONES BRASS ENSEMBLE.....	Sun. Apr. 13
JOHN WILLIAMS, <i>Guitarist</i>	Wed. Apr. 16
93rd ANNUAL MAY FESTIVAL.....	Wed.-Sat. Apr. 30-May 3

Complete Festival information available in December.

*Single tickets and most series available;
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UNIVERSITY MUSICAL SOCIETY

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