

# The University Musical Society

of  
The University of Michigan



*Presents*

## THE HAGUE PHILHARMONIC

*(Het Residentie-Orkest)*

WILLEM VAN OTTERLOO, *Conductor*

*Under the gracious patronage of  
Her Majesty Queen Juliana of The Netherlands*

FRIDAY EVENING, JANUARY 24, 1969, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

Symphonic Study . . . . . HENDRIK ANDRIESEN

Symphony in D major, K. 504 ("Prague") . . . . . MOZART  
Adagio, allegro  
Andante  
Presto

### INTERMISSION

Symphony No. 6 in A major . . . . . BRUCKNER  
Maestoso  
Adagio: sehr feierlich  
Scherzo: nicht schnell  
Finale: bewegt, doch nicht zu schnell

*Records: Philips; Deutsche Grammophon; Gesellschaft; Fontana.*

## PROGRAM NOTES

### Symphonic Study . . . . . HENDRIK ANDRIESEN

The score of this work was completed on May 20, 1952. It bears the following inscription by the composer:

"This work consists of four developments of a melody which is played at the beginning of the work by the oboe. The four movements are played without a break. The tempi are Quasi-adagio, Allegro con spirito, Adagio, Allegro vivace. It lasts about eleven minutes."

The name *study* may well make one think of Czerny and Clementi. The listener should remember, however, that Chopin and Debussy have also written studies which offer not only technical problems but are at the same time works of art of a high level. In symphonic literature the title Study is rare; presumably Andriessen chose this title because of the challenge contained in the special type of composition. In this case the problem is to develop from one melody an orchestra piece of four movements which are strongly contrasting in character but which nevertheless form a unity. But of course the work is more than a study; the character of the composition may well be described as a passionate dramatization.

### Symphony in D major, K. 504 ("Prague") . . . WOLFGANG AMADEUS MOZART

The city of Prague was of great significance in the life of Mozart. After the première of his opera *Le Nozze di Figaro* in Vienna, performances at the National Theater in Prague followed soon after, during the winter of 1786/87, and the opera had such a tremendous success that it was repeated many times.

Mozart was enthusiastic about the lively reactions of the Prague public; everywhere arias from *Figaro* were sung, played and danced, arranged as German Dances or "Contredances." (Mozart did so himself: in 1791 he wrote a "Contredanse" on the aria, "Non più andrai.")

This success had two important consequences: the commission of a new opera, *Don Giovanni*, which had its first performance in Prague on October 29th, and the composition of a symphony in which Mozart expressed his gratitude to Prague, which became known as "The Prague Symphony."

This work takes a special place in Mozart's symphonic oeuvre. It was composed in a period in which Mozart wrote chambermusic and "concertante" works primarily: his last symphony was the Linz Symphony, written in 1783. Mozart, who in several symphonies had followed the example of the Mannheim composers who wrote four-movement symphonies by adding a Menuet, gave this symphony only three movements. The relation with the original Italian tripartite Sinfonia is no more than a formal one.

The long introduction, full of dramatic modulations, indicates that it is to be a symphony of great importance. This introduction became the immediate model for the introduction in Beethoven's Second Symphony. Though the character of this Symphony is powerful and selfconscious (similar to the great Trio, K. 502 and the Piano Concerto, K. 503), the numerous syncopations and chromaticisms give it an impression of dramatic emotion, of restlessness, also heard in the impressive Andante.

The Finale brings the necessary relief: a boisterous Presto, in the beginning of which Mozart quotes a duettino from his *Figaro* (2nd Act, No. 14) again paying homage to the Prague public who had justly appreciated his chef d'oeuvre.

The orchestration calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpany and strings.

### Symphony No. 6 in A major . . . . . ANTON BRUCKNER

Born September 4, 1824, at Ausfelden, Bruckner received his first organ and theory lessons from J. B. Weiss at Hönching in 1835. He sang in the boys choir at St. Florian, studied at a seminary in Linz and became an assistant teacher at Windhaag and Kronstorf. Anton Bruckner was the distinguished organist at the Linz cathedral from 1856 to 1868, when he was appointed teacher in harmony, counterpoint, and organ at the Conservatory in Vienna. The Vice-Chancellor of the Vienna Univer-

sity, upon honoring him with a doctor's degree said: "I, the Vice-Chancellor of the Vienna University, bow before the former assistant-teacher at Windhaag." In 1894 Bruckner retired and was given an apartment in the Belvedere Palace in Vienna by the Austrian Emperor. He died on October 11, 1896, and was buried at St. Florian.

Though Bruckner enjoyed success and was greatly appreciated during his later life, he nevertheless suffered violent attacks from the critics, particularly Hanslick and even Brahms. His total admiration for Wagner, in the city of Vienna which rejected him, created more misunderstanding and alienation for Bruckner. Two movements of the Sixth Symphony were played finally by the Vienna Philharmonic and this performance became one of the first great successes of the composer. Neglected a rather long time, though without apparent reason, the Sixth Symphony was published in 1935.

In the Sixth Symphony the typical ostinato of the strings, introducing the glorious principal theme, determines the character of the first movement, in which the constant triplets of the bass, as well as the imposing unison of the third theme, fit surprisingly well.

The *Adagio* opens in a resigned, melancholy mood, until the tender second theme in E is introduced slowly by the cellos. The third theme passes like a procession, sad and ponderous, followed by the coda—a fulfillment of peace and happiness. Several fantastic and playful effects are heard in the *Scherzo*; it has a certain relation with the *Scherzo* of the Ninth Symphony.

The *Finale* is full of contrasts: an exuberant marching theme is followed by lyric episodes; a chorale theme is preceded by a moment of meditative seriousness, and the symphony ends with the magnificent principal theme of the first movement.

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Het Residentie-Orkest was founded in 1904 by Dr. Henry Viotta, who also established the Wagner Society of The Netherlands. During its history, it has known four regular conductors: Dr. Peter van Anrooy (1917–1935), Frits Schuurman (1938–1949) and from 1949 to the present, Willem van Otterloo. The latter has led the orchestra in more than 1,750 concerts, and under his baton it has achieved international recognition for the highest standards of performance. In the Netherlands and on tours, during the sixty-five years of its existence, the orchestra has tallied more than 7,500 concerts under 275 conductors.

Het Residentie-Orkest toured the United States for the first time in 1963. In 1965 the ensemble came again for a coast-to-coast concert tour. Both tours were conducted by Willem van Otterloo.

The orchestra is subsidized by the government as well as by the municipality of The Hague, which is the seat of Dutch government, the official residence of Her Majesty Queen Juliana (hence its name Residentie-Orkest), and the seat of international embassy buildings which line its shaded streets.

Willem van Otterloo's distinguished career started in 1932 as assistant conductor of the Municipal Symphony Orchestra of Utrecht. In 1937 he succeeded to the post of conductor. He was appointed regular conductor of Het Residentie-Orkest in 1949. In 1967 Van Otterloo went with the Melbourne Symphony Orchestra, and since 1966 he has been its regular conductor. Previously he had conducted them in 40 concerts in Australia, the United States, and Canada (Expo '67 in Montreal). Orchestras which have performed under his baton include the Concertgebouw, the Berlin Philharmonic, the Vienna Symphony, the Milan Scala Orchestra, and the Lamoureux and Padeloup Orchestras of Paris.

Sharing the podium with Jean Fournet, Mr. van Otterloo is also first conductor of the Radio Philharmonic Orchestra which he leads three months of the year.

As a composer Willem van Otterloo ranks among the most outstanding in Holland and is esteemed in other parts of Europe.

Het Residentie-Orkest boasts two concert masters who are equal in their positions and functions in the orchestra. They are Theo Olof and Willem Noske, both pupils of the renowned pedagogue Oskar Back.

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# 1968—INTERNATIONAL PRESENTATIONS—1969

## *Rackham Auditorium*

MUSIC FROM MARLBORO . . . . . Saturday, February 1  
*Program:* Sonata No. 2 for Violin and Piano . . . . . BARTÓK  
Five Songs . . . . . SCHUBERT  
Songs and Dances of Death . . . . . MOUSSORGSKY  
Trio in E-flat for Horn, Violin and Piano, Op. 40 . . . . . BRAHMS

ISRAEL CHAMBER ORCHESTRA . . . . . Monday, February 10  
*Program:* Chaconne in G minor for Strings . . . . . PURCELL  
"Dumbarton Oaks" Concerto in E-flat major . . . . . STRAVINSKY  
Concerto in C major for Cello . . . . . HAYDN  
"Songs of an Early Morning" . . . . . BEN-ZION ORGAD  
Divertimento No. 11 in D major . . . . . MOZART

Tickets: \$5.00—\$4.00—\$3.00

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## *Hill Auditorium*

ALVIN AILEY DANCERS . . . . . Saturday, February 8  
"CARMEN" (Goldovsky Opera Co.) . . . . . 8:00, Saturday, February 15  
BALLET FOLKLORICO OF MEXICO . . . . . Wednesday, February 26

Tickets: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

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## ANN ARBOR MAY FESTIVAL — April 24, 25, 26, 27, 1969

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

### PROGRAMS

THURSDAY, APRIL 24, 8:30

EUGENE ORMANDY, *Conductor*.

RICHARD TUCKER, *Tenor*, will sing arias by Mozart, Handel, Meyerbeer, and Puccini. "Classical" Symphony (Prokofieff); "Iberia" (Debussy) and the Symphonic Poem "Pines of Rome" (Respighi).

FRIDAY, APRIL 25, 8:30

THOR JOHNSON, *Conductor*.

JOANNA SIMON, *Mezzo-soprano*, will sing Pantasileas's aria from *Bomarzo* (Ginastera). HANS RICHTER-HAASER, *Pianist*, will perform Concerto No. 1 in E minor, Op. 11 (Chopin). UNIVERSITY CHORAL UNION performs *Psalm 150*, Op. 5 (Ginastera) and the choral work "Fern Hill" by John Corigliano, with Joanna Simon.

SATURDAY, APRIL 26, 8:30

EUGENE ORMANDY, *Conductor*.

All orchestral program: Overture to *Die Meistersinger* (Wagner); Symphony No. 3 (Charles Ives); and Symphony No. 1 (Mahler).

SUNDAY, APRIL 27, 2:30

THOR JOHNSON, *Conductor*.

UNIVERSITY CHORAL UNION performs Schubert's *Mass* in A-flat, with soloists: MARIA STADER, *Soprano*; JOANNA SIMON, *Mezzo-soprano*; JOHN McCOLLUM, *Tenor*; WILLIS PATTERSON, *Bass*.

ZARA NELSOVA, *Cellist*, performs the Elgar Concerto for Violoncello and Orchestra.

SUNDAY, APRIL 27, 8:30

EUGENE ORMANDY, *Conductor*.

REGINE CRESPIN, *Soprano*, will sing "Scheherazade" (Ravel); and the aria, "Ah Perfido," Op. 65 (Beethoven). Symphony No. 31 in D major—"Paris" (Mozart), and "La Mer" (Debussy).

*Series Tickets:* \$30.00—\$25.00—\$20.00—\$15.00—\$10.00

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The gift program initiated by the Board of Directors at the annual meeting, November 5, established contributor categories as follows: *Sustaining Members*—Gifts of \$25; *Patrons*—Gifts of \$100; *Sponsors*—Gifts of \$500; *Guarantors*—Gifts of \$1,000 or more. Detailed information on the commensurate privileges provided contributors is now available. Gifts will be deposited in a reserve fund to ensure the future of the Society's presentations. Gifts are tax deductible.

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