

The University Musical Society

of
The University of Michigan



Presents

The London Philharmonic Orchestra

BERNARD HAITINK, *Conductor*

Sunday Evening, November 14, 1976, at 8:30
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

- The Philharmonic Concerto, Op. 120 MALCOLM ARNOLD
 Intrada
 Aria
 Chacony
- Introduction and Allegro for Strings EDWARD ELGAR

INTERMISSION

- Symphony No. 5 in C-sharp minor GUSTAV MAHLER
 I. Trauermarsch
 Stürmisch bewegt, mit grosser Vehemenz
 II. Scherzo: Kräftig, nicht zu schnell
 Adagietto: sehr langsam
 III. Rondo Finale: allegro

Mr. Haitink and the London Philharmonic available on Philips Records;

The London Philharmonic available on London, Everest, CRI, Angel, RCA, Columbia, Westminster, Deutsche Grammophon, Monitor, ABC, Desto, Vox, and Connoisseur Society Records.

PROGRAM NOTES

The Philharmonic Concerto, Op. 120 MALCOLM ARNOLD (b. 1921)

The Philharmonic Concerto, commissioned by the Commercial Union Assurance Company for the London Philharmonic Orchestra on the occasion of the Bicentennial Celebrations of the U.S.A., was completed on May 23, 1976, at the composer's home in County Dublin, Ireland. It is scored for double woodwind (with the addition of piccolo, cor anglais and contra-bassoon), full brass, timpani, percussion, harp and strings. The three movements are entitled Intrada, Aria, and Chacony.

Malcolm Arnold writes: "The middle of the 18th century seems to me to have been one of the most stimulating and interesting times in human history. The music, literature, and the arts in general, particularly that of architecture, flourished with unsurpassed splendour.

"What, however, has such great significance for us in the present day are the great 18th-century struggles for freedom amongst subject peoples. These of course found their peak with the American War of Independence in 1776.

"This piece has no quotations from war songs. It celebrates this great event, with as much brilliance as I am able to muster, in what to me is the glorious sound of a symphony orchestra."

Introduction and Allegro for Strings EDWARD ELGAR (1857-1934)

The *Introduction and Allegro* had its genesis while Elgar was on holiday in Wales and happened to hear, in the distance, the sound of voices raised in song. The memory of this moment of enchantment, revived by a later and similar occurrence in the Wye Valley, inspired him to start working on "a string thing—Intro and Allegro—no working-out part, but a devil of a fugue instead, G major and the 2nd divvel in G minor," as he described it in a note to his friend Jaeger in January, 1905. Within a month the work was finished, and the "string thing" has for long been recognized as one of the finest works in the literature of the string orchestra.

Elgar's scoring, for solo quartet and orchestra of strings, all divided, gave him scope, not only for variety of tone colour, but for subtlety of contrast and antiphonal effect. He presents three themes in the Introduction; the first a forceful descending figure in full orchestra, answered by the solo quartet with the hint of a gentler theme which is to form the main subject of the *Allegro*. The third is a lyrical melody, first heard on solo viola. These themes, together with a throbbing *staccato* motive, provide the material for the first part of the *Allegro*. In place of a development section comes "The divvel of a fugue" on a *staccato* leaping subject. There is a full recapitulation, with the lyrical theme now given *molto sostenuto* to the full orchestra, and the work ends with some sidelong glances at the first *Allegro* subject.

—ROBIN GREGORY

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

The Fifth Symphony marked the beginning of a new period in Mahler's creative work. Its four predecessors had drawn their inspiration in part from folk poetry, had incorporated themes from songs and had had more or less explicit programmes. With the Fifth, Mahler took a more realistic course, reverted to orchestra alone and disclosed no extra-musical programme.

The composer offered no guide to the content of the Fifth Symphony, but he was not the man to write symphonies that signified nothing beyond the notes themselves. All his symphonies reflect in their varying ways the complex personality of an egocentric artist who suffered much personal tragedy but dearly loved the world. The symphony follows Mahler's principle of "progressive tonality," beginning darkly in C-sharp minor and progressing to a jubilant D major at the end. The first and second movements, which comprise Part I of the symphony, are musically and emotionally related. A grim trumpet call opens the Funeral March and recurs from time to time during its course. The main theme is a long, poignant melody closely related to Mahler's song *Der Tambours'g'sell* about a drummer-boy facing execution. It is followed by the first of two trio sections, a wild outburst of grief in B-flat minor, amid which a hopeful violin theme arises briefly but is soon swallowed up. The A minor second trio section (after a reprise of the march) is quieter but no less anguished. Again the march resumes, rising to a big climax of lament then dying away to leave us with the last desolate echoes of the opening trumpet call.

"Stormy, with great vehemence" is the marking of the second movement, an A-minor *Allegro* which alternates between material developed from the first movement's B-flat minor outburst and sad, march-like episodes. Thus the moods of the first movement and to some extent its thematic material appear in the reverse order. The key of D major, which is to dominate the later parts of the symphony, asserts itself twice, first in a jaunty march which is abruptly interrupted by the main A minor theme and later in a longer episode that becomes a brass chorale anticipating the end of the symphony. But the dark feelings are not yet banished; the main material resumes and the movement ends in a ghostly whisper.

Anguish and despair are now thrust aside, Part II being a brilliant and exhilarating *Scherzo* in D major, full of invention and displaying Mahler's contrapuntal skill. The principal material takes the form of a joyful *Ländler* (an Austrian country dance), relaxing at times into a slow waltz, though there are contrasting passages of irony, tenderness and solitude in the various trio sections. In one of these the principal horn has a brilliant *obbligato* part.

Part III comprises the remaining two movements of the work. First comes the celebrated *Adagietto* for harp and strings, an F-major interlude of bitter-sweet, contemplative lyricism between the extrovert *Scherzo* and *Finale*. The exuberant Rondo *Finale*, one of Mahler's most remarkable and successful symphonic structures, incorporates elements of fugue and sonata form. It begins with an assortment of folklike motives on solo wind instruments. The horns adopt one of these as the Rondo theme, which leads to a busy fugal passage with the original motives as counter subjects. New ideas are added and, eventually, elements of the *Adagietto*, now galvanised into energetic motion. All this material is worked out extensively, moving towards the triumphant D-major brass chorale in which Mahler affirms his joy in life.

—ERIC MASON

The London Philharmonic Orchestra has been one of the world's great orchestras for over forty years. Founded by Sir Thomas Beecham in 1932 with the best British players of the time, the orchestra dominated London music through the 1930s, playing for the international opera seasons at Covent Garden and the capital's most important concerts. After the Second World War, the Philharmonic again resumed its position as an international music center by engaging such great conductors as Koussevitzky, Munch, and Walter, and giving early opportunities to young conductors such as Bernstein and Solti. Eduard van Beinum, Principal Conductor for two seasons, was followed by Sir Adrian Boult, William Steinberg, John Pritchard, and, in 1967, by Bernard Haitink, with whom the orchestra has achieved some of its greatest successes.

Besides many European tours, including two in the Soviet Union, The London Philharmonic has made three tours of the Far East. In 1973 it became the first Western orchestra ever to tour China, giving concerts in Peking, Shanghai, and Canton. The LPO first visited the United States in 1970, and is now in the midst of its third U.S. tour, designated as a Bicentennial Tour presented in association with the British Bicentennial Arts Committee.

Long considered one of Europe's most distinguished musicians, **Bernard Haitink** has been the LPO's principal conductor since 1967 and its artistic director since 1970. Born in Amsterdam in 1929, he started his career as a violinist with the Netherlands Radio Philharmonic, and in 1956 became its principal conductor. He was appointed principal conductor of the Amsterdam Concertgebouw in 1964, a position he continues to hold. His tours with his two orchestras have taken him to Russia, Latin America, Europe, Japan, and the United States, where he has conducted the LPO on both of its previous American trips. He has also made guest appearances with the symphony orchestras of Boston, Chicago, Cleveland, Los Angeles, and New York.

Tonight's concert marks the first appearance in Ann Arbor of both Mr. Haitink and The London Philharmonic.

COMING EVENTS

- ELLY AMELING, *Soprano* Tuesday, November 16
Mozart: Six Songs; Schubert: Five Songs; Martin: Drey Minnelieder; Fauré: Mandoline, Au bord de l'eau, Arpège, Les Roses d'Ispahan, La Rose; Satie: Ludions, La Diva de l'Empire.
- AEOLIAN CHAMBER PLAYERS Saturday, November 20
Haydn: Trio in G, No. 31; Bolcom: "Whisper Moon"; Bartók: "Contrasts"; Brahms: Trio in C minor, Op. 101.
- HANDEL'S "MESSIAH" Friday & Saturday, December 3 & 4,
(aft.) Sunday, December 5
University Choral Union, Interlochen Orchestra, Kathryn Bouleyn, *soprano*, Lili Chookasian, *contralto*, Vinson Cole, *tenor*, Simon Estes, *bass*, Donald Bryant, *conductor*.
- TCHAIKOVSKY'S *Nutcracker* Ballet . . . (sold out) Thursday, Friday, Saturday,
The Pittsburgh Ballet December 16, 17, 18
- VERDI'S *La Traviata*—Canadian Opera Company Sunday, January 9
- JEAN-PIERRE RAMPAL, *Flutist* (sold out) Friday, January 14
- PRAGUE CHAMBER ORCHESTRA Saturday, January 15
- MICHAEL PONTI, *Pianist* Tuesday, January 25
Beethoven: Eroica Variations, Op. 35; Chopin: Sonata in B-flat minor; Scriabin: Three Preludes, Op. 35, Satanic Poem, Op. 36; Rachmaninoff: Sonata in B-flat minor, Op. 36.
- ROYAL WINNIPEG BALLET Saturday & Sunday,
January 29 & 30
- DANZAS VENEZUELA Wednesday, February 2
- WARSAW QUINTET (piano and strings) Thursday, February 3
- JORGE BOLET, *Pianist* Saturday, February 5
Haydn: Sonata in E-flat major; Schumann: Carnaval, Op. 9; Brahms: Sonata in F minor, Op. 5.
- RAJKO—GYPSY ORCHESTRA AND DANCERS Sunday, February 6
- LENINGRAD SYMPHONY ORCHESTRA/TEMIRKANOV Thursday, February 10
- GUARNERI STRING QUARTET Saturday, February 19
Beethoven: Op. 18, No. 1 in F major; Op. 74 in E-flat major; Op. 131 in C-sharp minor.
- GUARNERI STRING QUARTET (sold out) Sunday, February 20
- ALVIN AILEY DANCE THEATER Monday, Tuesday, Wednesday,
February 21, 22, 23
- JEAN-PIERRE RAMPAL, *Flutist* (sold out) Friday, February 25
- YAMINI KRISHNAMURTI, South Indian Dancer Monday, February 28
- CZECH PHILHARMONIC ORCHESTRA/NEUMANN Thursday, March 3
Smetana: Overture to *The Bartered Bride*; Martinu: Symphony No. 6; Dvořák: Symphony No. 7.
- JANOS STARKER, *Cellist* Monday, March 14
- MASKED DANCE-DRAMA OF KOREA Wednesday, March 16
- DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS . . . Sunday, March 20
Ceccato conducts Beethoven's "Missa Solemnis"
- FRANS BRUEGGEN, *Flute & Recorder* (sold out) Tuesday, March 22
- YUGOSLAV NATIONAL FOLK BALLET Thursday, March 24
- OSIPOV BALALAIKA ORCHESTRA Saturday, March 26
- THIRD ANNUAL BENEFIT CONCERT Friday, April 15
- GUARNERI STRING QUARTET Saturday & Sunday,
April 16 & 17
- MAY FESTIVAL Wednesday through Saturday,
April 27, 28, 29, 30

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