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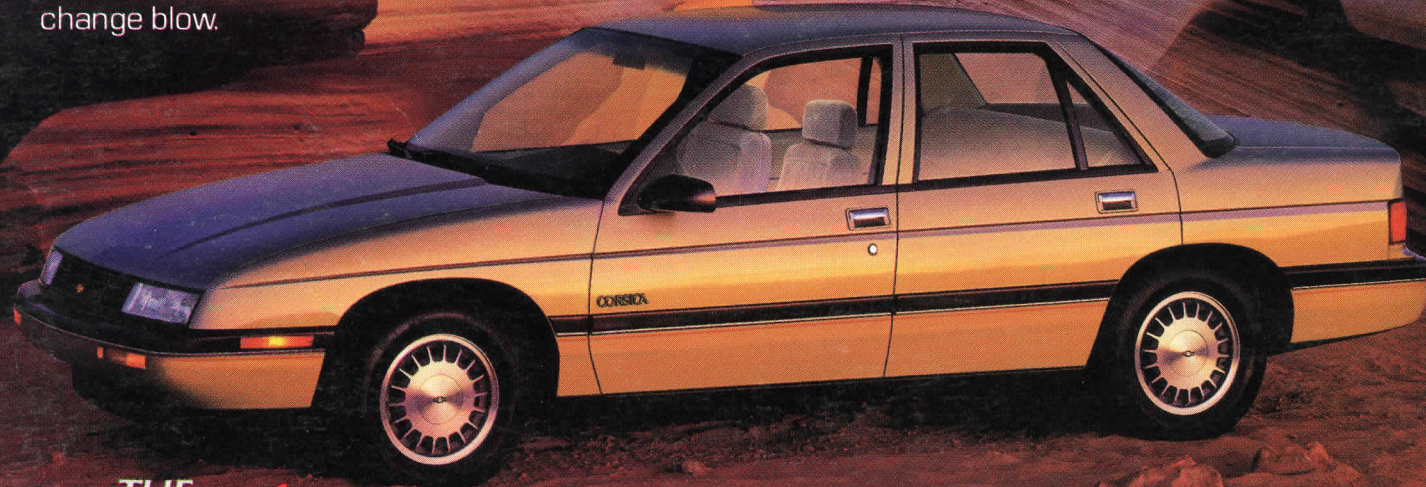
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WHERE STARS SHINE



Meadow Brook
MUSIC FESTIVAL 1987

A CULTURAL PROGRAM OF OAKLAND UNIVERSITY

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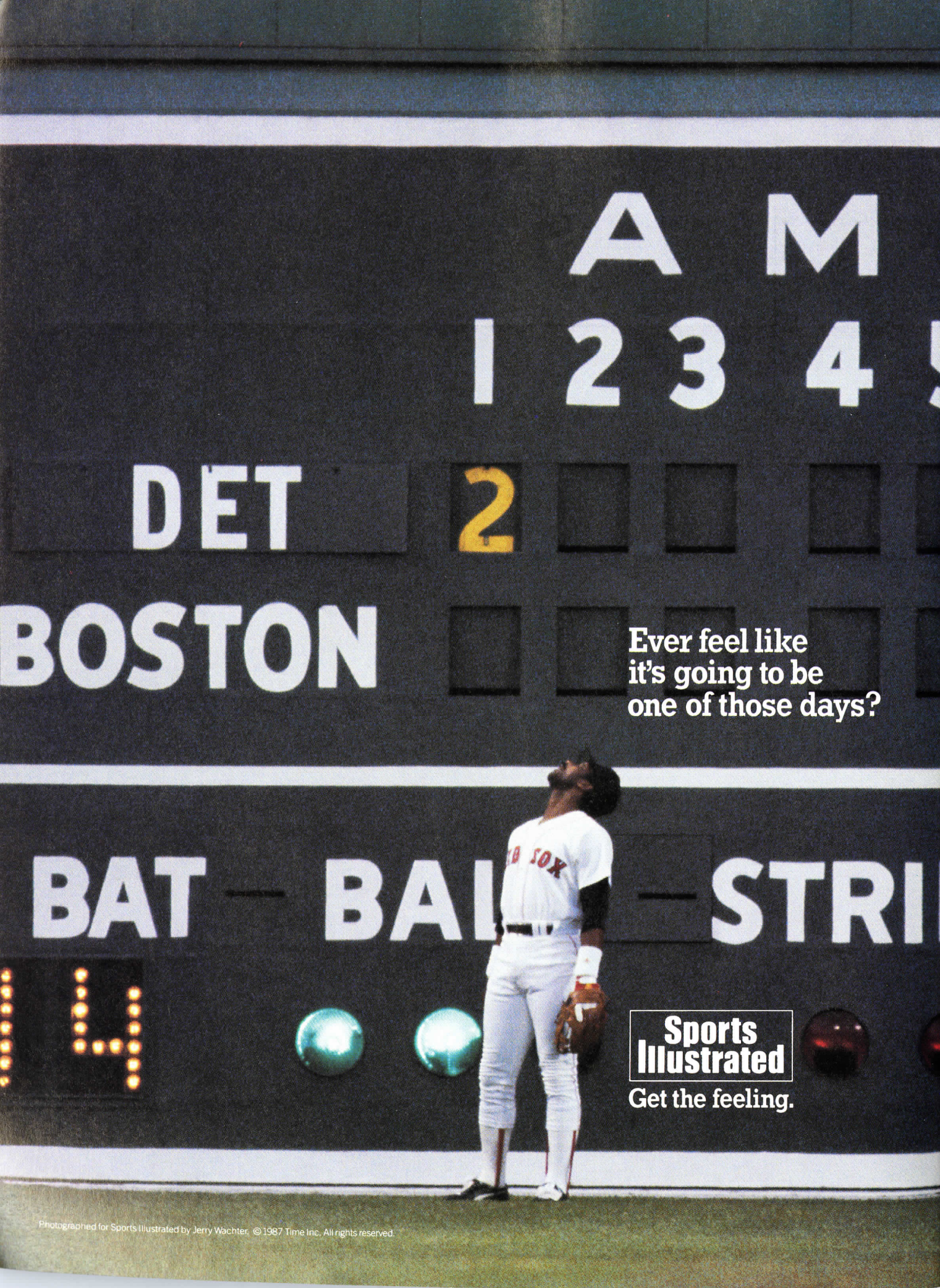
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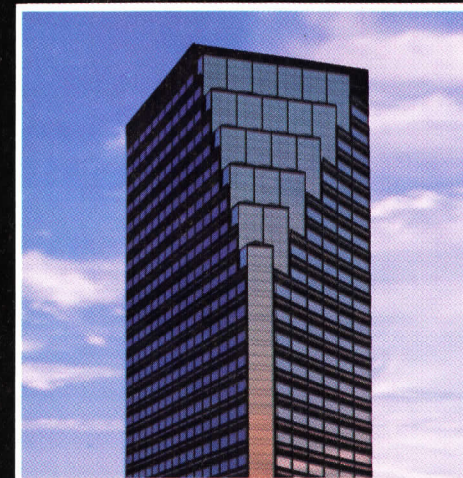
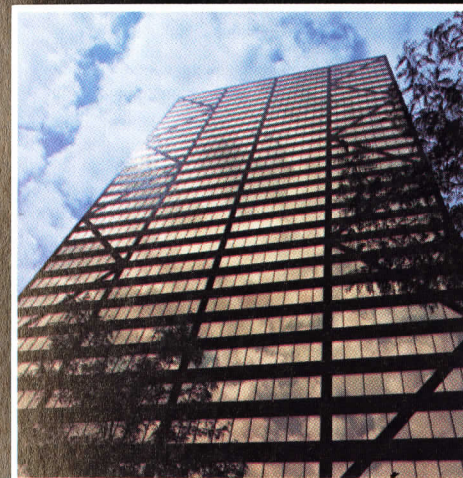
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1987 Meadow Brook Music Festival

Monday	Tuesday	Wednesday	Thursday
Meadow Brook Music Festival is a cultural program of Oakland University.	June 16 Paul Anka	June 17 America Three Dog Night	June 18 DSO Gunther Herbig, conductor
All concerts begin at 8 p.m. unless otherwise noted.		June 24 Gene Pitney Del Shannon	June 25 DSO Gunther Herbig, conductor Tania and Eric Heidsieck, duo-pianists
Special Children's Concerts are scheduled for 11 a.m. Saturdays on June 20, July 18 and August 8.		July 1 The Spinners Martha Reeves Jr. Walker & The All-Stars	July 2 DSO Leonard Slatkin, conductor Richard Stoltzman, clarinetist
All programs and artists are subject to change.			July 9 DSO Jiri Belohlavek, conductor Mischa Lefkowitz, violinist
July 13 Spyro Gyra		July 15 Boston Pops on Tour John Williams, conductor with the Boston Pops Esplanade Orchestra	
			July 23 DSO Jerzy Semkow, conductor Shura Cherkassy, pianist
July 27 Wayne Newton		July 29 Festival Women's Fashion Show Presented at Shotwell-Gustafson Pavilion	July 30 DSO Jerzy Semkow, conductor Jorge Bolet, pianist
August 3 David Sanborn	August 4 Perry Como 1987 Louis C. Goad Memorial Concert	August 5 The Platters The Drifters The Shirelles The Coasters	August 6 DSO Paavo Berglund, conductor Laurence Liberson, clarinetist
August 10 Gordon Lightfoot	August 11 London Symphony Michael Tilson Thomas, conductor Nadja Salerno-Sonnenberg, violinist 1987 V. Everett Kinsey Memorial Concert	August 12 Cleo Laine John Dankworth and the Dankworth Quartet	August 13 DSO Stephen Stein, conductor James Tocco, pianist
August 17 Pat Metheny			
August 24 Anne Murray			

Complete Performance Calendar

Friday	Saturday	Sunday
June 19 Frankie Valli & The Four Seasons The Four Tops	June 20 "Peter and the Wolf" Al Hirt Pete Fountain The Dukes of Dixieland	June 21 DSO Gunther Herbig, conductor
June 26 Marvin Hamlisch With Special Guest To Be Announced		June 28 DSO Gunther Herbig, conductor Tania and Eric Heidsieck, duo-pianists
July 3 Chuck Mangione	July 4 Canadian Brass William Bolcom & Joan Morris	July 5 DSO Leonard Slatkin, conductor Richard Stoltzman, clarinetist
July 10 James Galway with The Chieftains		July 12 DSO Jiri Belohlavek, conductor Mischa Lefkowitz, violinist
	July 18 "Rumpelstiltskin" Academy of St. Martin in the Fields Sir Neville Marriner, conductor Christopher Warren-Green, violinist 1987 West H. Gallogly Memorial Concert	July 19 Academy of St. Martin in the Fields Sir Neville Marriner, conductor Christopher Warren-Green, violinist 1987 George T. Trumbull Memorial Concert
July 24 Johnny Mathis & Henry Mancini	July 25 Detroit Symphony Pops John Addison, conductor "Music from the Great Motion Pictures"	July 26 DSO Jerzy Semkow, conductor Shura Cherkassy, pianist
July 31 Preservation Hall Jazz Band	August 1 Peter, Paul & Mary 1987 John S. Judd Memorial Concert	August 2 DSO Jerzy Semkow, conductor Jorge Bolet, pianist
August 7 Detroit Symphony Pops Erich Kunzel, conductor Lewis Dale von Schlanbusch, baritone	August 8 "Rags, Bags & Dragons" Detroit Symphony Pops Erich Kunzel, conductor Lewis Dale von Schlanbusch, baritone	August 9 DSO Paavo Berglund, conductor Laurence Liberson, clarinetist
August 14 Johnny Cash Larry Gatlin & The Gatlin Brothers	August 15 Michael Franks	August 16 DSO Stephen Stein, conductor James Tocco, pianist
August 21 Sheena Easton	August 22 Diahann Carroll Vic Damone	
August 28 Meadow Brook Festival Orchestra Charles Greenwell, conductor Laser Light Spectacular!	August 29 Meadow Brook Festival Orchestra Charles Greenwell, conductor Laser Light Spectacular!	August 30 Jean-Luc Ponty
September 4 Roger Whittaker	September 5 Roger Whittaker	September 6 The Pointer Sisters

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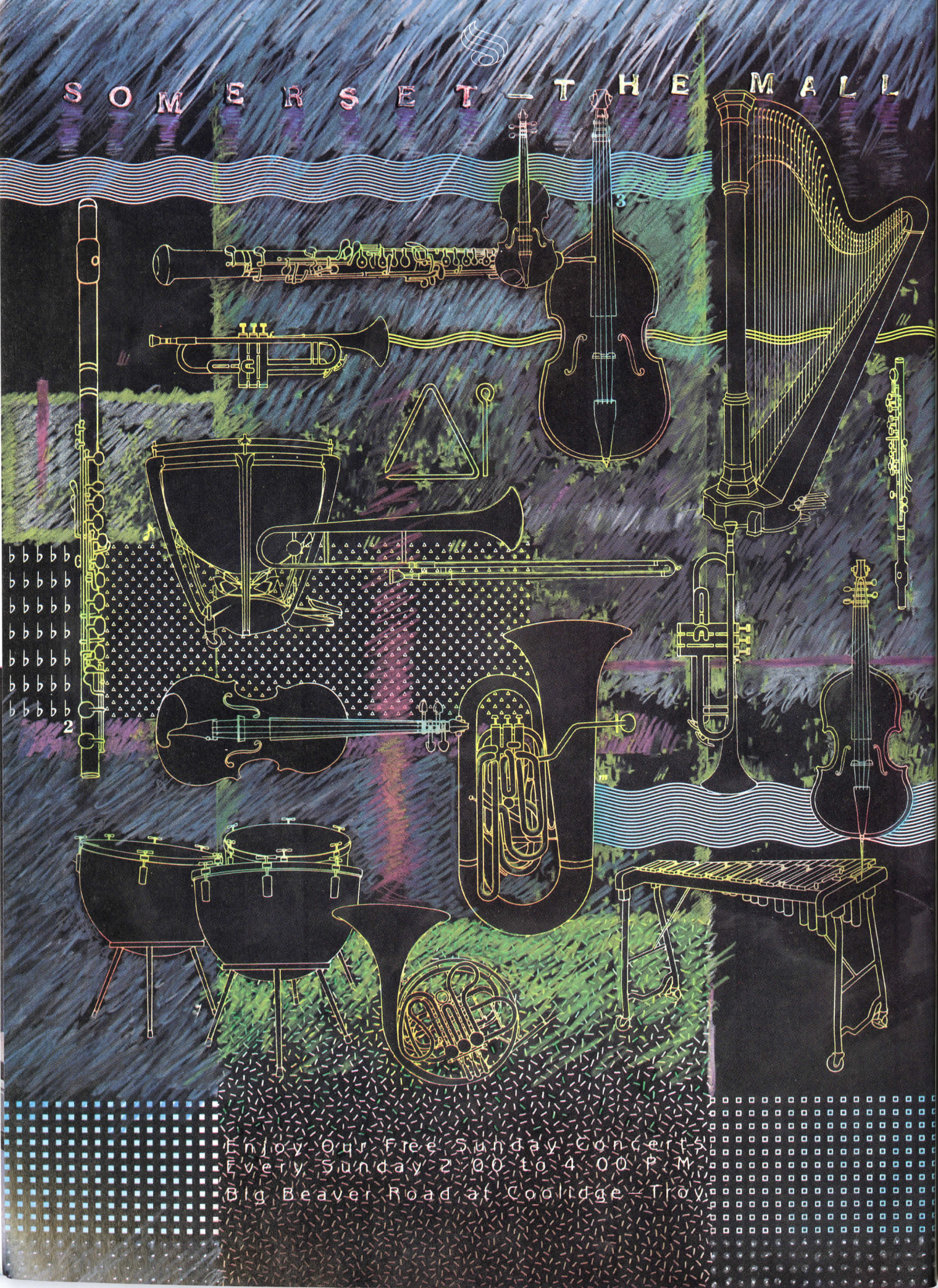
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Welcome



Welcome to the 1987 Meadow Brook Music Festival. The theme is "Where Stars Shine," and Emilie and I are truly excited about the array of artists engaged for this summer. We are confident that you will find programming to please almost any mood or taste. Offerings vary from the resident Detroit Symphony Orchestra to jazz and pop performers and outstanding guest symphony orchestras.

We feel a university should go beyond the provision of an excellent education and be responsive to community needs. Those needs may be filled by the aesthetics of Meadow Brook or the excitement of athletics, by adult work force retraining projects or early intervention programs for the youth of Pontiac and Detroit.

But while we share all those commitments, this is Meadow Brook's time. Emilie and I hope you will share that time with us and with the hundreds of volunteers who help make each festival season a success. Be with us "Where Stars Shine" in 1987.

Sincerely,

J. E. Champagne

President
Oakland University

Oakland University

A clear vision for the future



A biologist's study of sperm cell motility brings new hope for childless couples; an engineer's laser-camera is sought by NASA and the auto industry; a professor of Spanish researches what may have been the first novel published in the New World.

The projects are not unusual. They are representative of Oakland University research that benefits students, faculty and the community.

"Teaching and research go hand in hand, for unless faculty are leaders in discovering knowledge, they will not be on the cutting edge of teaching," states Joseph E. Champagne, president of Oakland University. "The world is changing so rapidly that the teacher must also be the discoverer."

Oakland's efforts have been cited by the Michigan Legislature, which in April released to the university \$500,000 from the state's Research Excellence Fund, and that recognition by the state has long been surpassed by units of the National Institutes of Health, the National Science Foundation and private industry.

Oakland University received a record \$5.8 million in

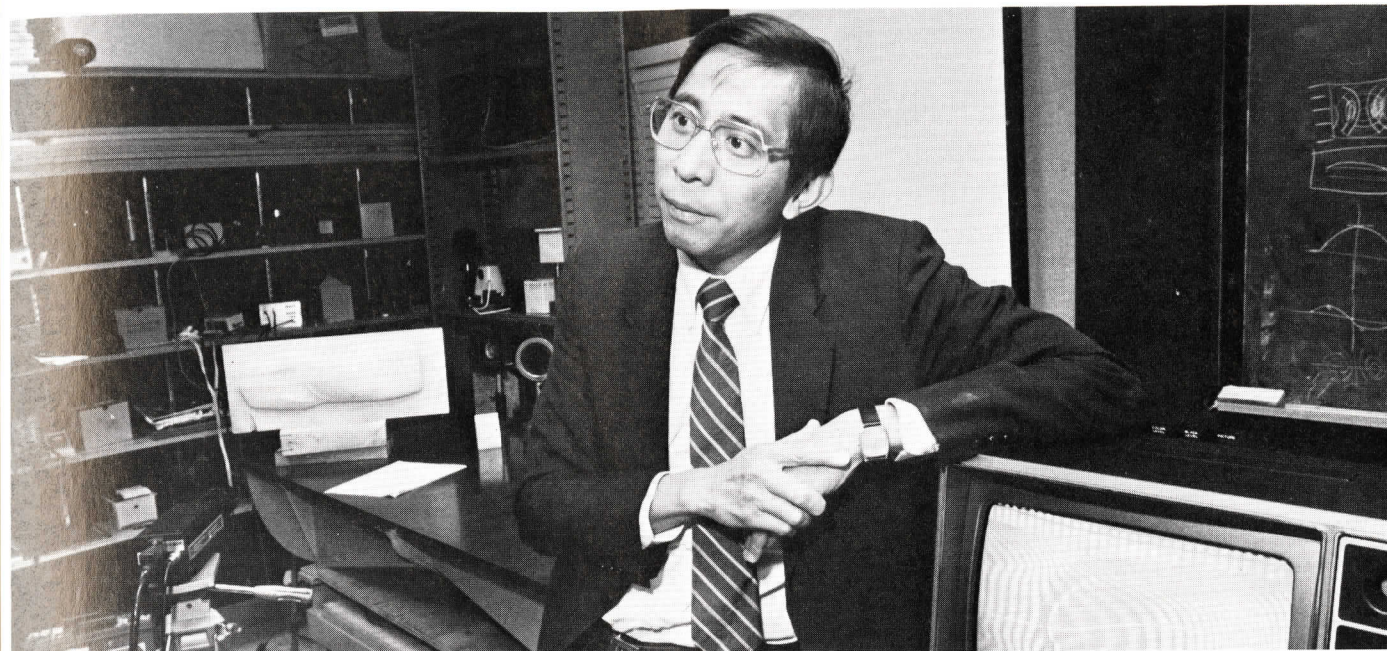
external funding support for fiscal 1985-86 for research and academic programs, according to reports from the university's Office of Research and Academic Development.

The funds are up 6.7 percent over the previous year and mark the fourth straight year in which Oakland funding support has shown an increase.

During the first half of the 1986-87 year, Oakland University received \$3.1 million in external funds. More than \$2.0 million was to support research projects. The remaining funds were for educational or service projects and student service or university programs.

The mid-point funding for 1986-87 compares favorably with last year's funding. University officials say such consistency demonstrates the continued respect of others for the work of the faculty and staff of Oakland University.

Grant support topics include robotics, cancer research, an Environmental Protection Agency award to try to create a super microbe that will degrade PCBs, measuring the effectiveness of the Feldenkrais method of physical therapy and working to improve the quality of life of elderly patients in nursing homes.



Inventor Michael Y.Y. Hung's pioneering work on Shearography is finding industrial application.

Vital research and scholarship

- Charles Lindemann, associate professor of biological sciences, has learned that calcium levels can make a sperm cell assume the curved "fish hook" shape that may be necessary for fertilization.

Dr. Lindemann has also learned that nickel or copper ions can block the change. His findings, along with his previous discoveries, may have profound long-term implications on fertility and contraception.

Dr. Lindemann has been studying sperm cell activity with continuing support from the National Science Foundation. He was the first to demonstrate that a cellular

protein and cyclic adenosine monophosphate are keys to control of sperm activity. This was first announced in 1983 in the journal *Cell Motility*.

- Inventor-engineer Michael Y. Y. Hung says the Federal Aviation Administration recommends his invention, Shearography, for testing airplane tires. Commercial machines using Shearography are commonly used in the rubber industry to evaluate the quality of tires, he adds.

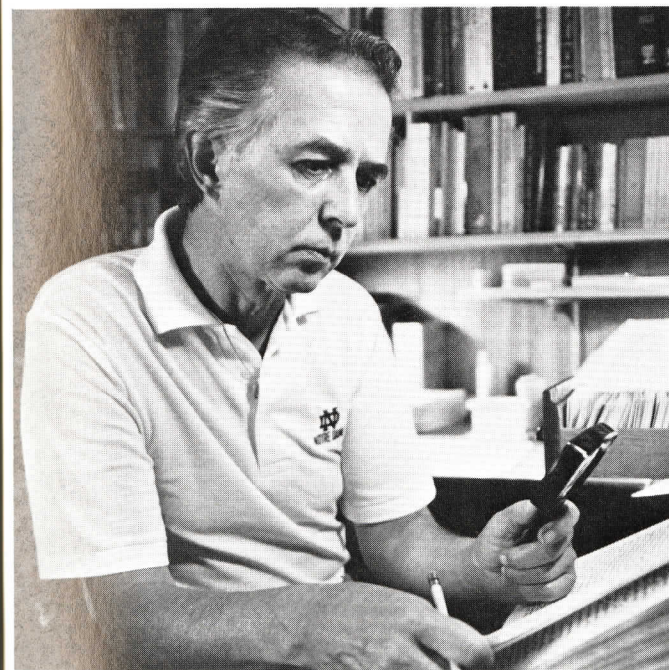
"This is not an academic toy," states Dr. Hung, professor of engineering. "It is a practical application of laser and optic technology that is attracting wide attention from government and private sources." Those sources include NASA, Chrysler Corporation and General Motors.

Dr. Hung says the device he patented is a laser, optical method combined with a computer. It is equivalent to a full-field strain gauge and provides quick, accurate, nondestructive testing for flaws such as cracks, voids, inclusions and debonding of materials, the latter a growing concern in the auto industry.

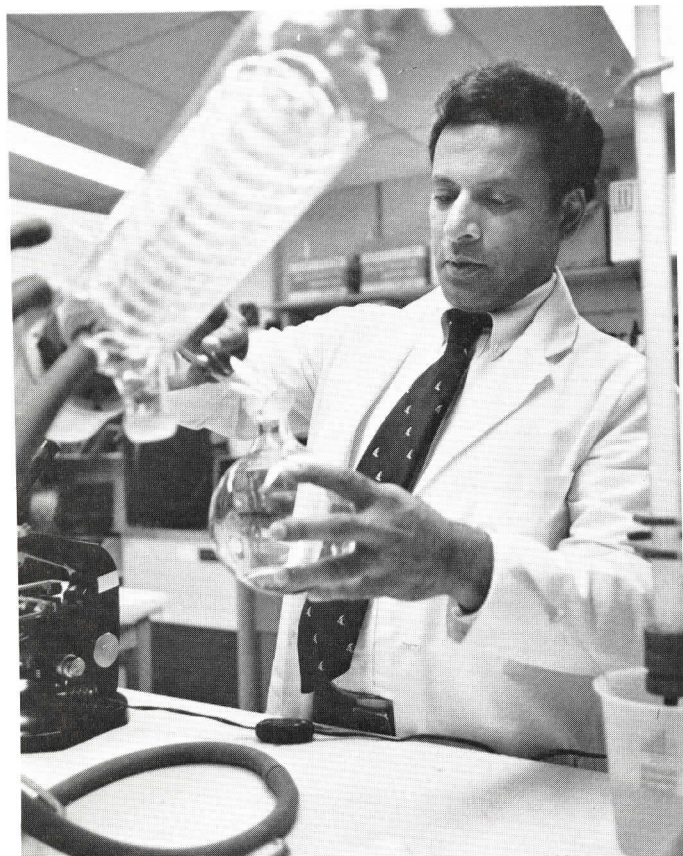
- William Bryant, associate professor of Spanish, is researching what he believes to be the first novel written in the New World.

The Orphan's Story was written by Martin de Leon before 1621, and the never-before-catalogued work disproves a prevailing theory dating the first novel in Spanish America around 1692, Dr. Bryant says. The story details life in the New World during the early 17th century. It also provides information on de Leon, whose successful career within the Roman Catholic Church eventually led him to become an influential bishop.

Dr. Bryant is preparing a critical edition of the work, which is owned by the Hispanic Society of America. After completing the edition, Dr. Bryant plans to present a popular, non-scholarly edition of *The Orphan's Story* in modern Spanish. He then hopes to begin an English translation of the story.



William Bryant is researching the first novel written in the New World.



Virinder K. Moudgil is testing the experimental drug RU-486 during his studies of steroid hormone action.

- Lizabeth A. Barclay, associate professor of management, has discovered that not all women support equal employment opportunity programs. Her results were obtained in researching women in organizations.

Dr. Barclay says one possible reason for this seemingly curious finding is that some women may discount any kind of external help because they feel they earned their jobs on their own merits, not because of EEO rules.

She is studying graduate students' perceptions of isolation within work organizations. With Floyd G. Willoughby, assistant professor of management, Dr. Barclay has studied the attitudes of Oakland University seniors toward unions.

- Ranald D. Hansen, professor of psychology, is studying involuntary facial movements that occur during the first few thousandths of a second following an emotional stimulus. His research, funded by the National Science Foundation, suggests that disguising emotions is more complicated than it sounds.

The recipient of the 1986 Oakland University Research Excellence Award, Dr. Hansen has developed a theory to explain why, when an audience is present, a subject's performance level increases while doing simple, well-practiced tasks but drops while doing complex or difficult tasks.

He credits the interplay of conscious information processing, which requires paying attention to the task, and automatic processing, which does not.

- Oakland University and Henry Ford Hospital of Detroit, Michigan, have teamed up on a research project

involving the removal of malignant tumors from dogs and cats and which may help doctors find new ways to treat human patients.

The program, which is unique in Michigan and one of three of its kind in the country, is under the direction of Fred W. Hetzel, associate professor of medical physics. Dr. Hetzel is also director of the Division of Radiation Biology at Ford Hospital.

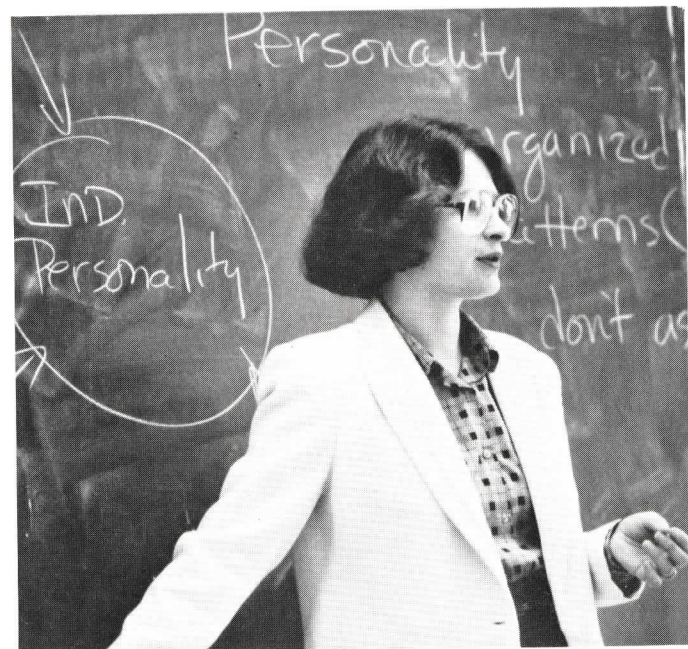
Dr. Hetzel is working with Oakland students and area veterinarians to treat pets that otherwise could not be saved. Each animal is injected with a photosensitive drug that is absorbed by cancerous cells but rejected by normal cells. Later, the animal is anesthetized, and a laser is aimed at the tumor. The laser causes the drug to react and release activated oxygen — killing only the cancerous cells.

- Virinder K. Moudgil, professor of biological sciences, knows hormones are responsible for changes in growth, differentiation, reproduction and many physiological processes, but he is tracking a remaining question — How do they work?

"If we can learn how they work, we'll have a handle on controlling what they do," Dr. Moudgil said.

In his laboratory, Dr. Moudgil and his team of researchers are studying the mechanism of steroid hormone action, especially in relation to progesterone, the hormone required for the initiation and maintenance of pregnancy. Changes in the levels of circulating progesterone also have been shown to be involved in the growth of breast and uterine cancers.

He is conducting basic research on RU-486, an experimental drug now being tested in Europe. The drug holds potential as a new method of birth control and/or as a chemical agent against breast cancer. He has discovered that the drug binds to receptors in the cell and stops the action of progesterone.



Lizabeth A. Barclay's research focuses on organizational life, especially in relation to women.

A great season depends on continuing excellence. The same is true in the automotive industry.

A successful musical season requires more than a single virtuoso performance or one popular program . . . it means creative scheduling, careful balancing, and lively interpretations.

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Research opportunities for students

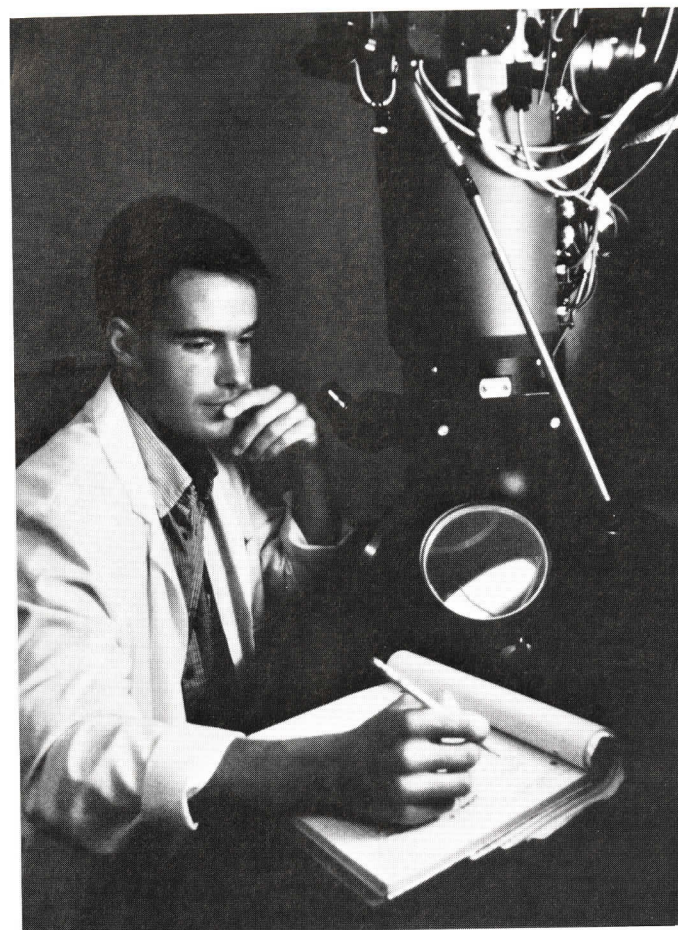
At Oakland University, undergraduate and graduate students have opportunities to work with senior faculty in the Eye Research Institute and other areas. They can compete for research awards offered through the Oakland University Alumni Association, and for the past few years Oakland students have been chosen to display their research at the annual meetings of the American Society for Microbiology and other conventions. Undergraduates have the opportunity to conduct meaningful research with senior professors. They often appear as second authors on papers presented at professional meetings. Biology undergraduates even appear at their own professional meeting each spring, offering papers to faculty and peers, just as they would at national meetings.



Students broaden their creative horizons through such cultural programs as Oakland's Center for the Arts.

An expanded mission

While proud of its research, Oakland University pursues a multi-faceted service role. Under the leadership of President Joseph E. Champagne, Oakland has approved a role and mission involving three charges: to offer instructional programs of high quality leading to degrees at the baccalaureate, master's and doctoral levels, as well as programs in continuing education; to advance knowledge and promote the arts through research, scholarship and creative activity; and to render significant public service. Educa-



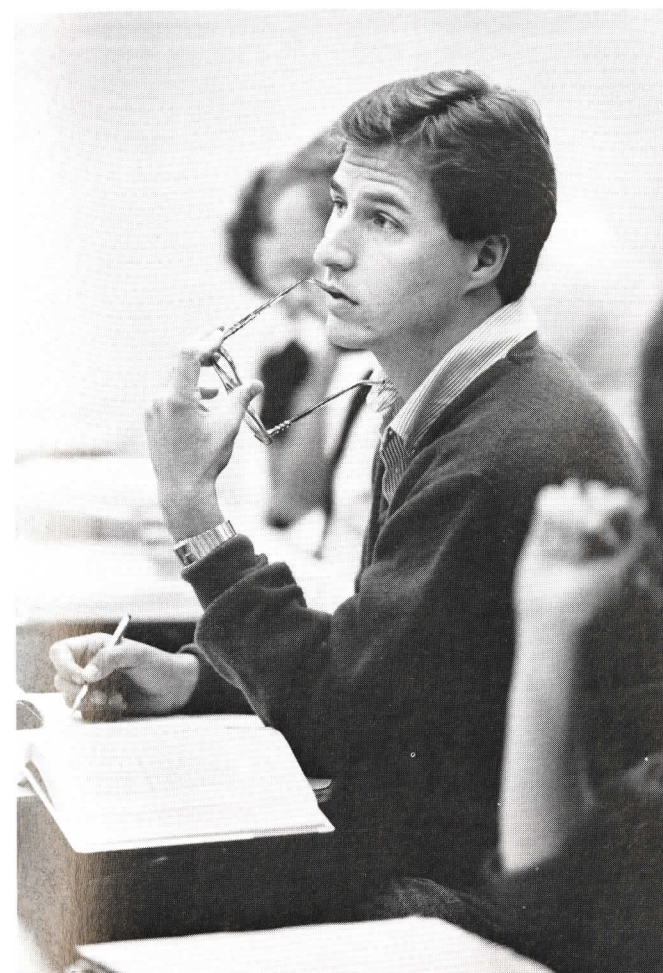
Oakland students find many opportunities to work on professors' research projects or conduct their own.

tional leadership is the quality common to all of those charges.

Public service cooperation includes School of Business Administration consulting agreements, mathematics- and continuing education-sponsored statistics and quality control programs with the auto industry, and free computer management aid for small-business owners. The university's liaison with firms in the Oakland Technology Park is strengthened and expanded through the efforts of Oakland's Center for Economic Development and Corporate Services.

Each year, more than 500,000 persons attend the cultural programs of Meadow Brook Music Festival, Theatre, Art Gallery and Hall, and the Center for the Arts, as well as sporting events of Lepley Sports Center. Wellness and fitness programs draw hundreds more to the Meadow Brook Health Enhancement Institute for stress testing, cardiac rehabilitation, health maintenance and diabetes or nutrition workshops.

The Ken Morris Labor Studies Center cooperates with the Continuum Center and the Division of Continuing Education in retraining programs supported by the auto industry and the UAW. Recent labor center programs include coordination of a state-wide program for retraining women and minorities for leadership roles and a labor-management forum. UAW Vice President Donald Ephlin was the first forum lecturer.



While carefully managing its enrollment, Oakland University remains committed to ensuring accessibility.

A commitment to enrollment management

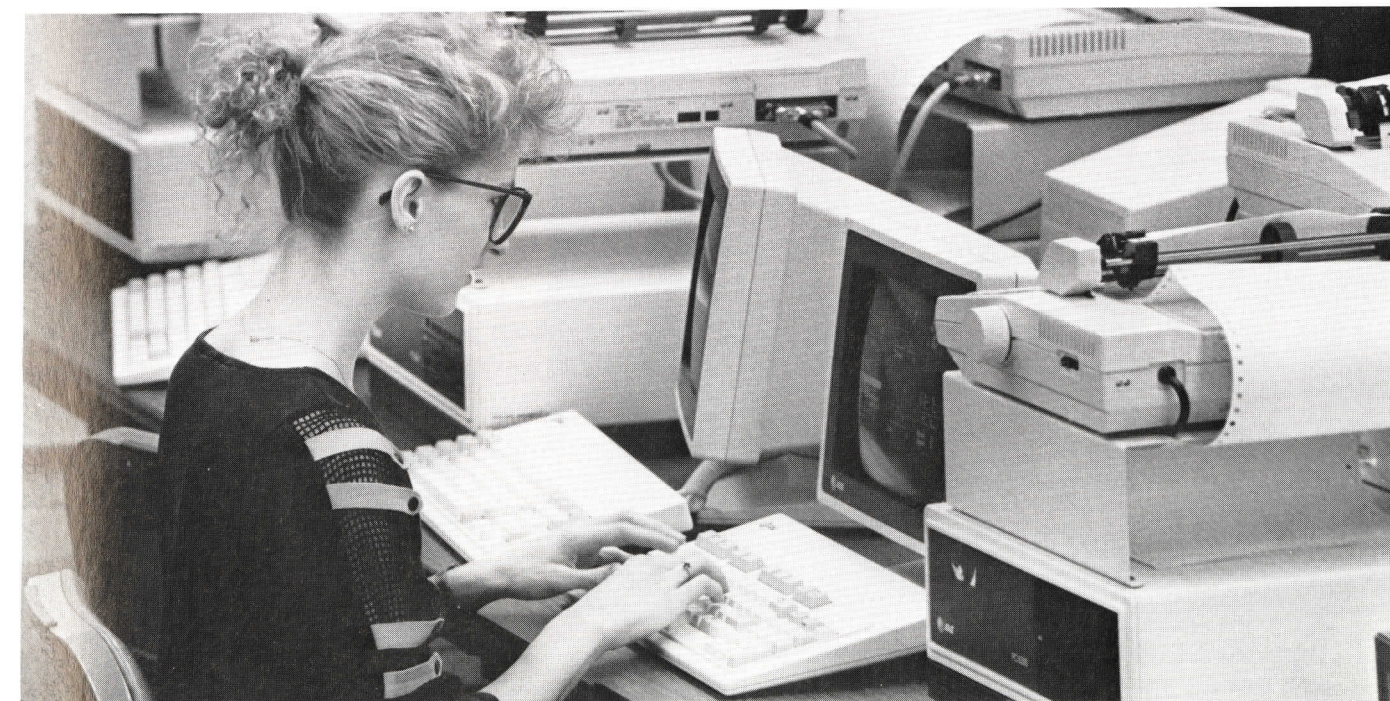
Oakland University enrollment was a record 12,707 in the fall 1986 semester, and the university is now engaged in an enrollment management program brought about, in part, by state support that has not kept track with the university's growth and needs. Oakland's challenge is to accomplish this while remaining accessible to those seeking higher education.

In addition to stepped-up high school recruiting, Oakland has begun early intervention programs with nearly 3,000 area seventh graders in Pontiac and Detroit as part of the Project Challenge and Martin Luther King, Jr./Rosa Parks programs. Their purpose is to help socio-economically disadvantaged youngsters realize that a college education is possible for them and that Oakland will work with them to explore such opportunities.

A Share in the Vision: The Campaign for Oakland University

In an effort to supplement insufficient state support, the university last fall launched its first capital campaign — an effort to raise \$15 million for special projects vital to the maintenance of academic excellence. Campaign goals include the expansion of Kresge Library, increased science and computer resources, a special fund to reflect specific donor interests, and an Opportunity Fund supporting the teaching, research and public service activities of the institution.

Oakland University is doing more than paying lip service to its role and mission. It has launched programs that will guarantee the success of those goals, President Champagne says.



Comerica Incorporated's gift of a computer lab for business students is an example of community support for the Campaign for Oakland University.

Meadow Brook stars are world-class

Twenty-one years ago Meadow Brook Theatre, the largest non-profit, fully professional theatre in Michigan, was born at Oakland University. The amphitheatre setting and excellent acoustics of the lecture hall in Matilda Wilson Hall proved to be ideal for play production and almost from the start, Meadow Brook has played to between 80 and 90 percent capacity audiences.

The first four seasons were presented under the leadership of John Fernald, former principal of the Royal Academy of Dramatic Art in London.

In 1970 Terence Kilburn became the theatre's artistic director and introduced a repertoire that included more contemporary and American plays. He casts the eight-play season with professional actors from all over North America.

Meadow Brook's annual production of "A Christmas Carol" by Charles Dickens is a holiday tradition for many families. Two performances this winter are going to be interpreted in American Sign Language for the hearing impaired.

Over the years Meadow Brook has headlined many notable performers . . . some with famous names, some with famous faces. A few unknowns later achieved stardom.

Academy Award-winning actor William Hurt signed his first big Hollywood contract within a year after appearing in "Man and Superman" at Meadow Brook.

"Moonlighting" actor Curtis Armstrong started his professional career at Meadow Brook and has been in five of the theatre's productions including the 1986-87 season's "Present Laughter." Curtis has a feature role in a movie being released this summer, "Revenge of the Nerds, II."

Booth Colman, who has performed Scrooge in "A Christmas Carol" at the theatre for five years, was in "Destination America," NBC's Movie of the Week, in March. He also played Dr. Burke in the television serial "The Young and the Restless" last year.

Another Meadow Brook favorite, television, movie and stage actor William LeMassena, opened in "Blithe Spirit" on Broadway in April. LeMassena has performed 22 roles at Meadow Brook, the most recent being in "The Miser" (1986-87).

And the list goes on.

The caliber of Meadow Brook's sets and costumes equals that of the performers . . . which means Meadow Brook Theatre offers its audiences a standard of production that compares favorably with any in the nation.

1987-1988

GUYS AND DOLLS

Music & lyrics by Frank Loesser
Book by Jo Swerling & Abe Burrows
October 8-November 1

BENEFACTORS

by Michael Frayn
November 5-29

A CHRISTMAS CAROL

by Charles Dickens
adapted by Charles Nolte
December 3-27

EDUCATING RITA

by Willy Russell
December 31-January 24

CAT ON A HOT TIN ROOF

by Tennessee Williams
January 28-February 21

DEAR LIAR

by Jerome Kilty
February 25-March 20

DEATHTRAP

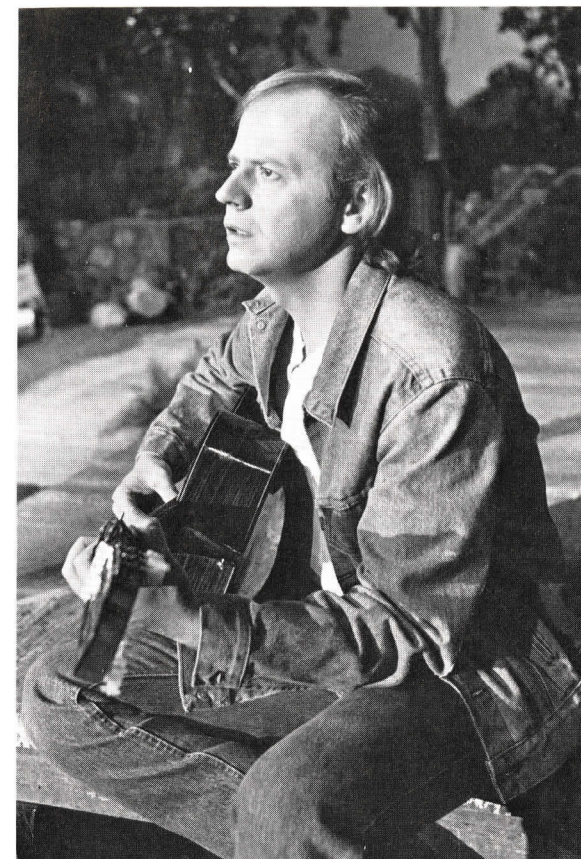
by Ira Levin
March 24-April 17

HARVEY

by Mary Chase
April 21-May 15



Booth Colman, Kevin Skiles and Thom Haneline in "A Christmas Carol"



Paul Hopper in "Foxfire"



Curtis Armstrong
"Present Laughter"



Tom Spackman and Gregg Almquist in "Richard III"

SPECIAL EVENTS

Picnic on the Grass

July 14, 1987

The 15th Annual Picnic on the Grass for the benefit of the Meadow Brook Art Gallery will be the auction/sale of Fabric Art created by Michigan artists, including sheets, kimonos, t-shirts, and colorful baskets.

It will be held on Tuesday, July 14, 1987 with cocktails and dinner at Sunset Terrace. Call (313) 370-3005 for more information.

Adolfo at Meadow Brook

July 29, 1987

On Wednesday, July 29, the Meadow Brook Music Festival Women's Committee and Saks Fifth Avenue will present an exciting afternoon of fashion from Adolfo's Fall Collection, at the Shotwell-Gustafson Pavilion on the east campus of Oakland University. All tickets include luncheon. Patron tickets are \$25.00; Benefactor tickets are \$50.00. Luncheon will be served at 12:15 p.m. and the fashion show will begin at 1:30 p.m. For further information please call (313) 370-3316.

Evening on the Aisle

October 7, 1987

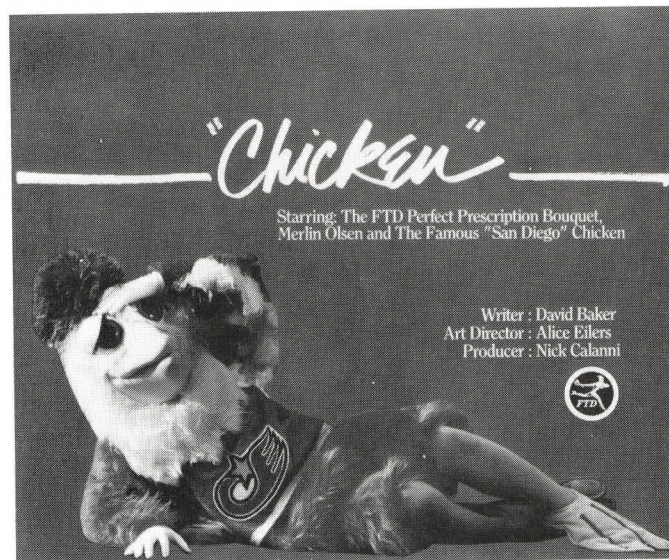
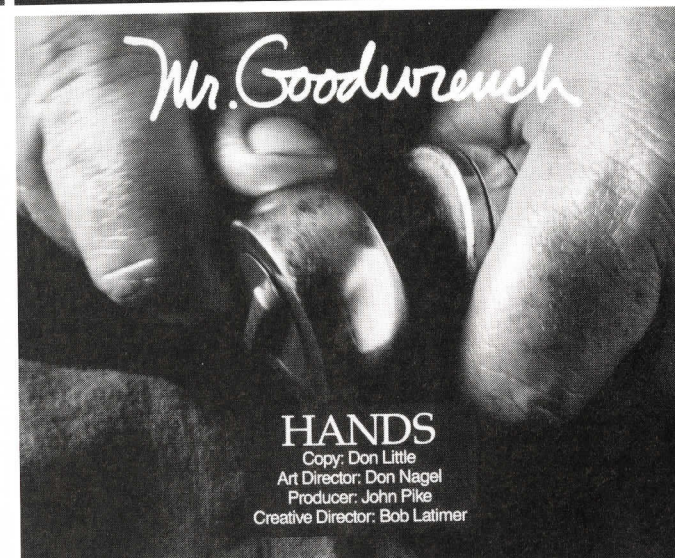
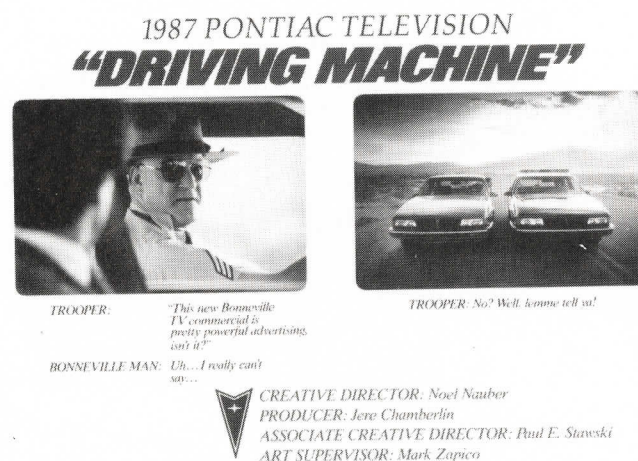
The Meadow Brook Theatre Guild will sponsor a gala benefit performance of "Guys and Dolls," Wednesday, October 7, 1987 at the Meadow Brook Theatre. There will be a cocktail buffet in the Meadow Brook Art Gallery from 6:30 - 8:00 p.m. with curtain time at 8:00 p.m. Black tie optional. For further information please call (313) 370-3316.



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As we open the 24th Season of the Meadow Brook Music Festival, it gives me great pleasure to express my appreciation to Mr. and Mrs. Harold Sperlich for their leadership of the 1987 Executive Committee.

We continue to be grateful to our dedicated Executive Committee volunteers whose enthusiasm and untiring efforts assure the financial support which is needed to maintain a position of excellence among major world festivals.

On behalf of the community we serve as well as the University, and the Theatre and Festival, we are deeply grateful to Polly and Hal for their guidance and commitment.

Joseph E. Champagne
President
Oakland University

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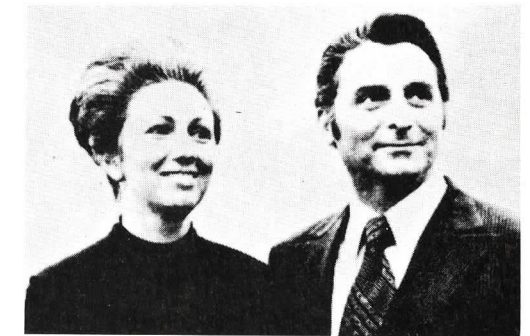
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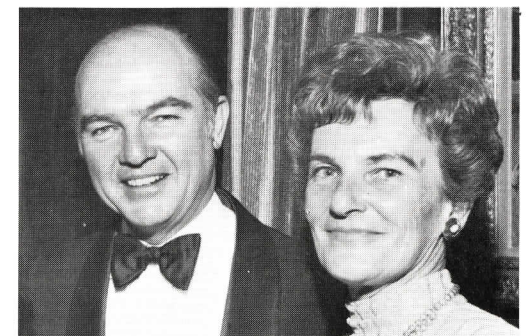
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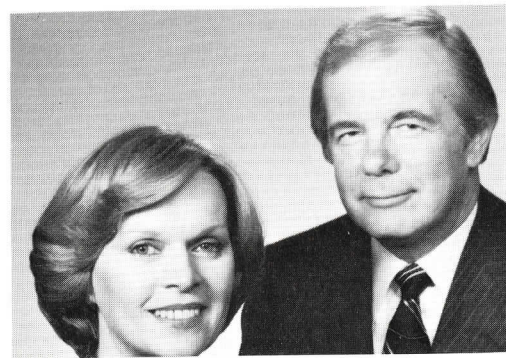


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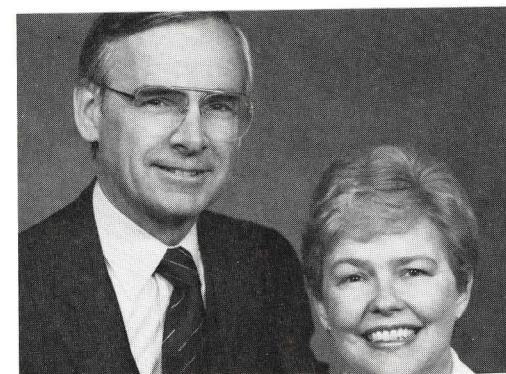
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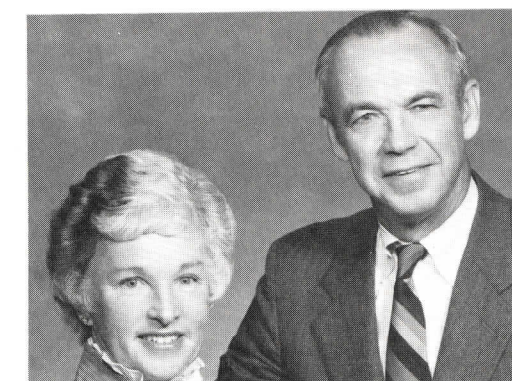
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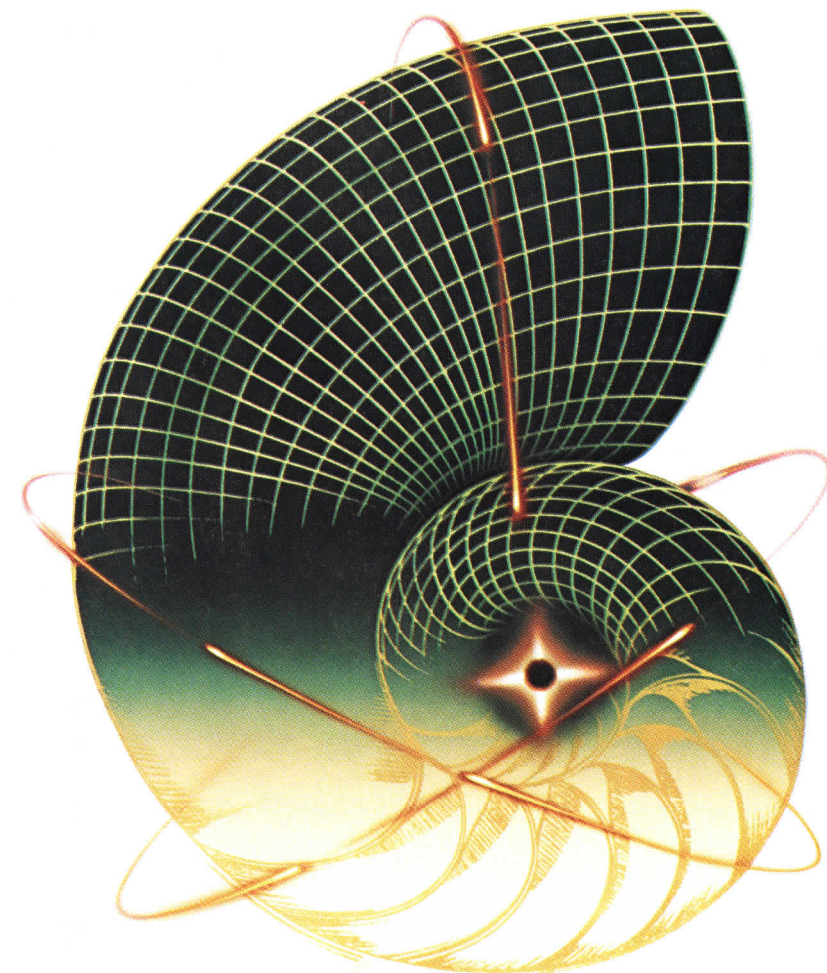


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- Something to strive for, such as unusual distinction in enriching public life.



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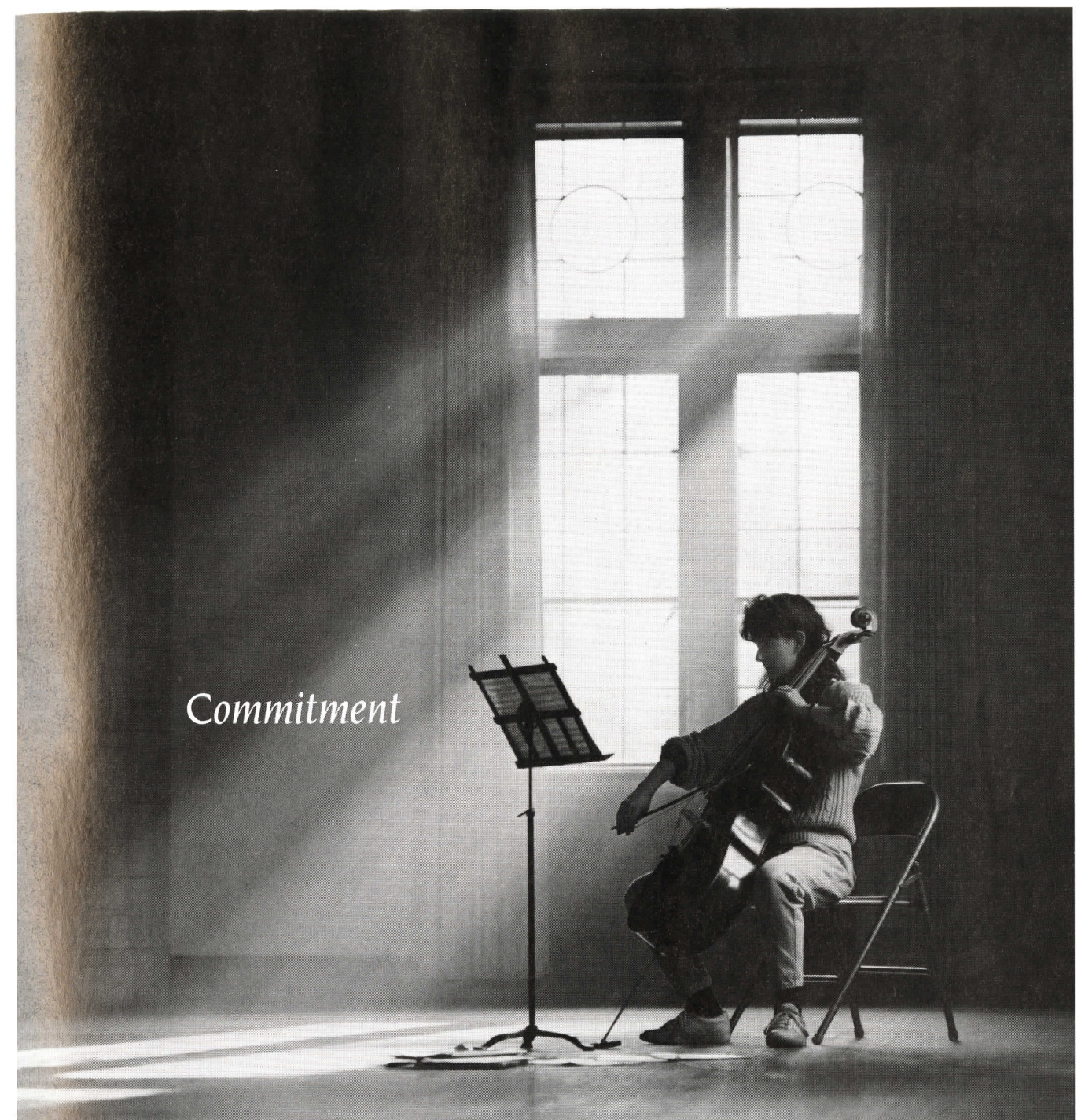
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THE KRESGE FOUNDATION

The Meadow Brook Music Festival expresses its appreciation to one of its most important benefactors — The Kresge Foundation.

In 1964 when the Festival was a dream, the Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and foundation trustee, Howard C. Baldwin, for whom the pavilion is named. A second gift a year later of \$50,000 made possible the permanent seating in the pavilion. Subsequently the Foundation provided an additional capital grant of \$33,000 which provided additional dressing rooms below stage, new electrical circuits, a sound reinforcement system and new restroom facilities. A grant of \$145,000 provided for the repair work in the pavilion and a box office addition in 1977. Most recently, a grant of \$100,000 has been used to upgrade the lighting system, structural improvements in and around the stage area, paving the service road and loading dock area, painting of the seats and girders, and general repair.

LULA C. WILSON TRUST

The original gifts of the Lula C. Wilson Trust provided the concert shell for the stage house of the Music Festival. The well-known excellent acoustics of Meadow Brook distinguishes the Music Festival as one of the front-rank concert and amphitheatres in North America.

The continuing support of the Lula C. Wilson Trust assists the Music Festival in providing the finest cultural programs to enrich the community as a whole.

MRS. GEORGE T. TRUMBULL

The original gift of Mr. and Mrs. George T. Trumbull made possible the construction of the Trumbull Terrace dining facility, and patrons of the Meadow Brook Music Festival continue to benefit from their generosity. Mrs. Trumbull has provided improvements to Trumbull Terrace, the magnificent flowers on the grounds, and the tables and chairs in the Cafe Promenade. We are grateful for her continued interest and support.

MEMORIAL CONCERTS

July 18 — Academy of St. Martin-in-the-Fields
The West H. Gallogly Memorial Concert

August 1 — Peter, Paul & Mary
The John S. Judd Memorial Concert

July 19 — Academy of St. Martin-in-the-Fields
The George T. Trumbull Memorial Concert

August 4 — Perry Como
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August 11 — The London Symphony
The V. Everett Kinsey Memorial Concert

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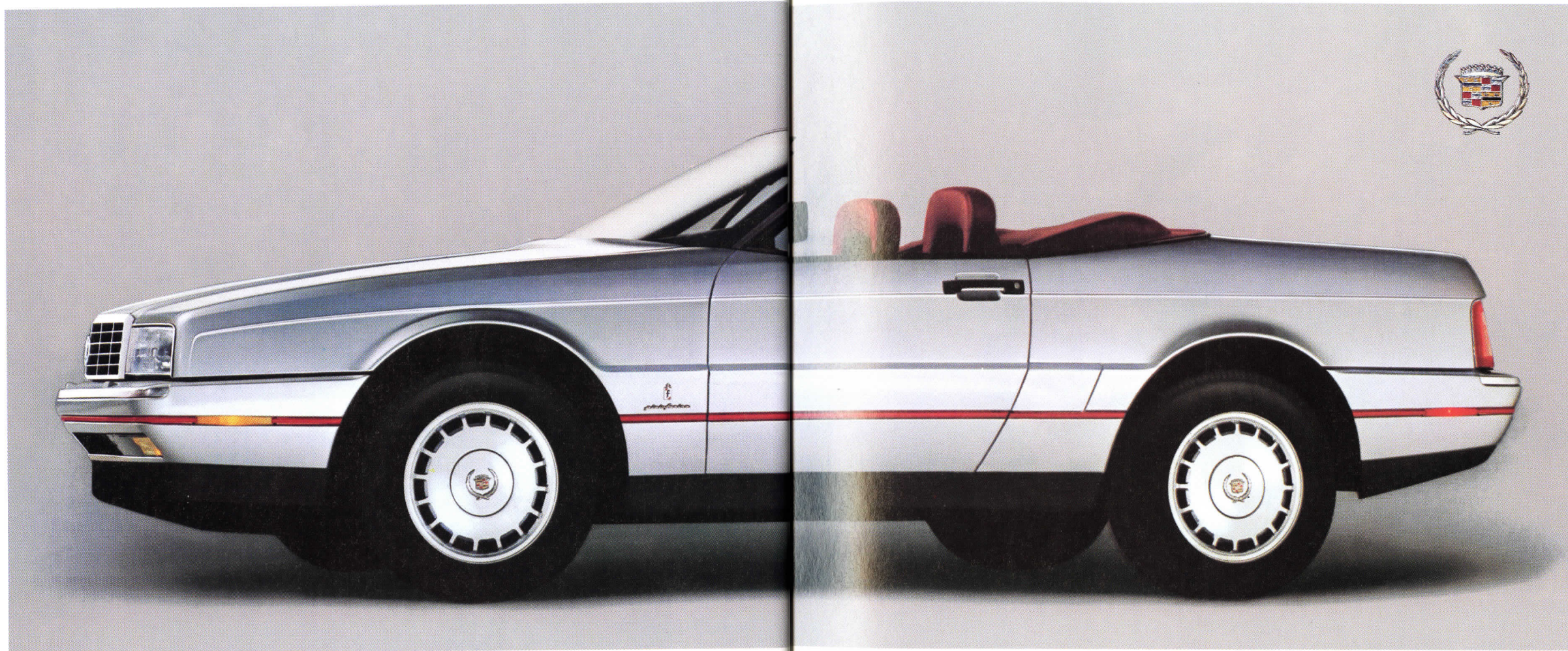
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"Time For Music And Books"

Charles Darwin, the great naturalist, was absorbed with scientific research throughout his career. Near the end of his life Darwin sent a letter to a friend. "If I had my life to live over again," he wrote, "I would make it a rule to read poetry and listen to great music at least once every week."

Any individual who is too busy to appreciate literature and music robs himself of values which enrich the human personality, values which enable one to function with greater effectiveness in his chosen occupation.

Read a great book, or listen to artists performing in an opera or a symphony. You will

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Listen to Beethoven's "Fifth Symphony," or read an outstanding biography or historical novel. As you listen to music composed centuries ago or read of the heroic events of years gone by, you will be reminded that the past has contributions to make to contemporary

society. There are dangers in extolling the past, but these are more than offset by the truths which the past teaches us.

Your thoughts may at times wander as you listen to great music—live or recorded, or as you read an outstanding book. You may find yourself dwelling on your problems or your hopes. That, too, is an invaluable contribution of music and literature. They activate our minds; they stir our emotions; they widen our horizons. They lift us above the competitive world and inspire us to live and work on a higher level.

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Dr. G. Ernest Thomas

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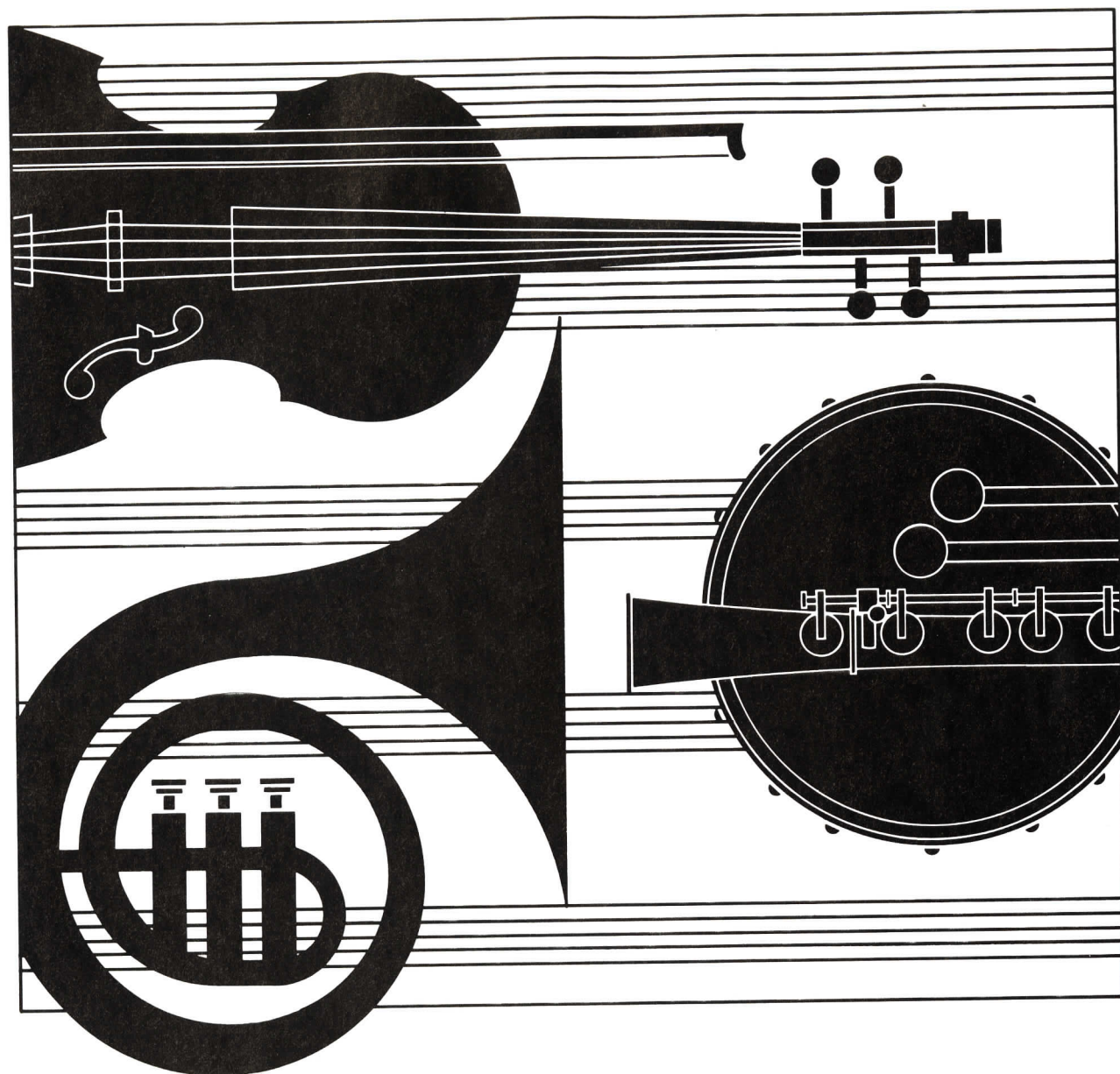
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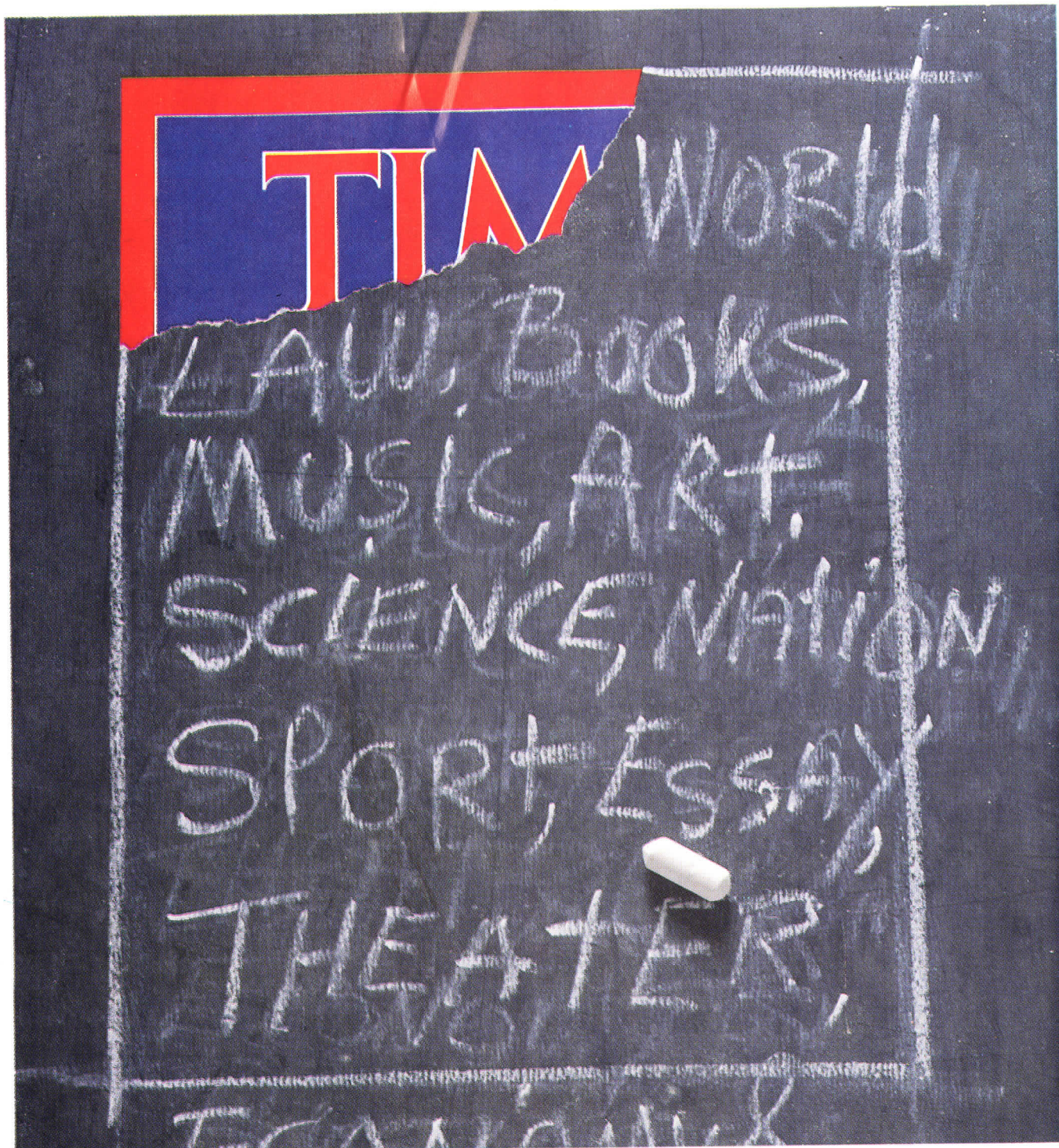
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Ideas at work

We regret the omission of those names received too late for publication



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A CBS Magazine

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DETROIT SYMPHONY ORCHESTRA

Gunther Herbig, Music Director



and the Orchestra took part in the first complete symphonic radio broadcast. At the 1934 Chicago Century of Progress Exposition, as the Ford Symphony, they played two concerts a day for 94 days with a total audience of over one million visitors. From this success sprang the Ford Symphony Hour radio broadcasts, which continued until 1942.

Following Gabilowitsch's death in 1936, the Detroit Symphony was led by a duo regime of American conductor Victor Kolar and Franco Chione of Italy. By 1942, labor and management difficulties forced suspension of the season. When it resumed concerts in 1944, German conductor Karl Krueger was at the helm. During his tenure Detroit's Music Hall became the Orchestra's new home. Krueger's resignation in 1949 again led the Orchestra to disband for two seasons.

John B. Ford, brought the Detroit Symphony back to life in 1951 with the consolidated support of unions, corporations, foundations, individuals and the public at large. French conductor Paul Paray was appointed Music Director, beginning a reign which lasted until his retirement in 1962. Under Paray's leadership the Orchestra made over 65 recordings, continued its radio broadcasts, and in 1956 moved to the newly built Ford Auditorium.

Swedish conductor Sixten Ehrling, who succeeded Paray from 1963 to 1973, introduced an era of adventuresome music making, including 24 world premieres. He also became the Music Director of the newly created Meadow Brook Music Festival, the permanent summer home of the Detroit Symphony. Aldo Ceccato served as principal conductor during the 1973-74 season, and as Music Director until 1977.

Antal Dorati became the ninth music director of the Detroit Symphony Orchestra in September 1977. During the four following years, the Orchestra flourished and gained international attention through festivals, opera productions, and tours to the east coast. Under Maestro Dorati's direction, the Orchestra made its first European tour in 1979, performing 24 concerts in eight countries.

In November 1980, Antal Dorati resigned as the Detroit Symphony's Music Director effective May 1981 and became the Orchestra's Conductor Laureate. Israeli conductor Gary Bertini served as the Symphony's music adviser for the next two seasons.

German conductor Gunther Herbig became the Detroit Symphony's tenth Music Director in September 1984. Under his direction, the Orchestra made its first Carnegie Hall appearance in four years, performed at the 1985 Casals Festival in Puerto Rico, played a special concert celebrating the 99th birthday of the Statue of Liberty, and jointly commissioned — along with Carnegie Hall and the American Symphony Orchestra League — a piano concerto from Pulitzer Prize-winning composer Ellen Taaffe Zwilich which had its world premiere in June 1986. The Orchestra returns regularly to Carnegie Hall under his direction. His first two years in Detroit also brought the formation of the Detroit Symphony Chorus and Chorale, as well as artistic direction of the Orchestra's 8-week summer concert season at the Meadow Brook Music Festival.

Since its founding 73 years ago, the Detroit Symphony Orchestra has played to thousands of audiences, received high acclaim at home and on tour, and earned a reputation as one of the country's leading symphonies.

Today's Orchestra is a testimony to the vision of a group of civic-minded women who sponsored the first Detroit Symphony concert. Through their efforts the Detroit Symphony Society gave a trial concert under the baton of Weston Gales, a 27-year-old church organist and conductor. He led the Symphony's first public concert on November 19, 1914, and remained as Music Director until 1917.

Following two seasons of guest conductors, in 1919 the Orchestra engaged internationally known pianist-conductor Ossip Gabilowitsch. Which resulted in a golden age which lasted until 1935.

Under Gabilowitsch, the Orchestra reached new levels of achievement. He oversaw the building of Orchestra Hall, the new home of the Detroit Symphony, and formed the Detroit Symphony Chorus. With Arthur Schnabel in 1922, Gabilowitsch

DETROIT SYMPHONY ORCHESTRA

Gunther Herbig
Music Director

Antal Dorati
Conductor Laureate

Stephen Stein
Exxon/Arts Endowment Conductor

Eric Freudigman
Director of Choruses

First Violins

Gordon Staples+
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Beatriz Budinsky*
Marguerite Deslippe-Andrews*
Derek Francis
Alan Gerstel
Nicholas Zonas
Elias Friedenzohn*
Malvern Kaufman*
Richard Margitza*
Linda Snedden-Smith*
Ann Ourada Strubler*
LeAnn Toth*
Margaret Tundo*
Stacey Woolley*

Second Violins

Geoffrey Applegate+
Felix Resnick++
Alvin Score
Lillian Fenstermacher
Ricardo Cyncynates
Ronald Fischer*
Lenore Sjoborg*
Walter Maddox
Roy Bengtsson
Thomas Downs
Yien Hung*
Robert Murphy*
Jacob Robbins*

Bruce Smith*
Joseph Striplin*
James Waring*
Violas
Alexander Mishnaevsky+
James VanValkenburg++
Philip Porbe
Vincent J. Lioni
LeRoy Fenstermacher
Hart Hollman
Walter Evich
Gary Schnerer
Catherine Compton
David Ireland
Glenn Mellow
Darryl Jeffers
Violoncellos
Italo Babini+
James C. Gordon Chair
Marcy Chanteaux++
John Thurman
Mario DiFiore
Debra Fayroian*
Barbara Hassan
David Saltzman
Carole Gatwood*
Haden McKay*
Dennis Parker*
Paul Wingert*

Basses

Robert Gladstone+
Stephen Molina++
Maxim Janowsky
Linton Bodwin
Stephen Edwards

Craig Rifel
Donald Pennington
Marshall Hutchinson
Raymond Benner

Harp

Elyse Ilku+

Flutes

Ervin Monroe+
Shaul Ben-Meir
Robert Patrick++
Clement Barone

Piccolo

Clement Barone

Oboes

Donald Baker+
Shelley Heron
Robert Sorton++
Trevia Womble

English Horn

Trevia Womble

Clarinets

Paul Schaller+
Douglas Cornelsen
Laurence Liberson++
Oliver Green

E-flat Clarinet

Laurence Liberson

Bass Clarinet

Oliver Green

Bassoons

Robert Williams+
Victoria King
Paul Ganson++
Lyell Lindsey

Contrabassoon

Lyell Lindsey

Horns

Eugene Wade+
Bryan Kennedy
Corbin Wagner
Willard Darling
Mark Abbott++
Keith Vernon

Trumpets

Ramon Parcells+
Kevin Good
Alvin Belknap++
Gordon Smith

Trombones

Raymond Turner+
Joseph Skrzynski
Nathaniel Gurin++
Randall Hawes

Tuba

Wesley Jacobs+

Timpani

Salvatore Rabbio+
Robert Pangborn++

Percussion

Robert Pangborn+
Norman Fickett++
Raymond Makowski
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++ Assistant Principal

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Ideas at work



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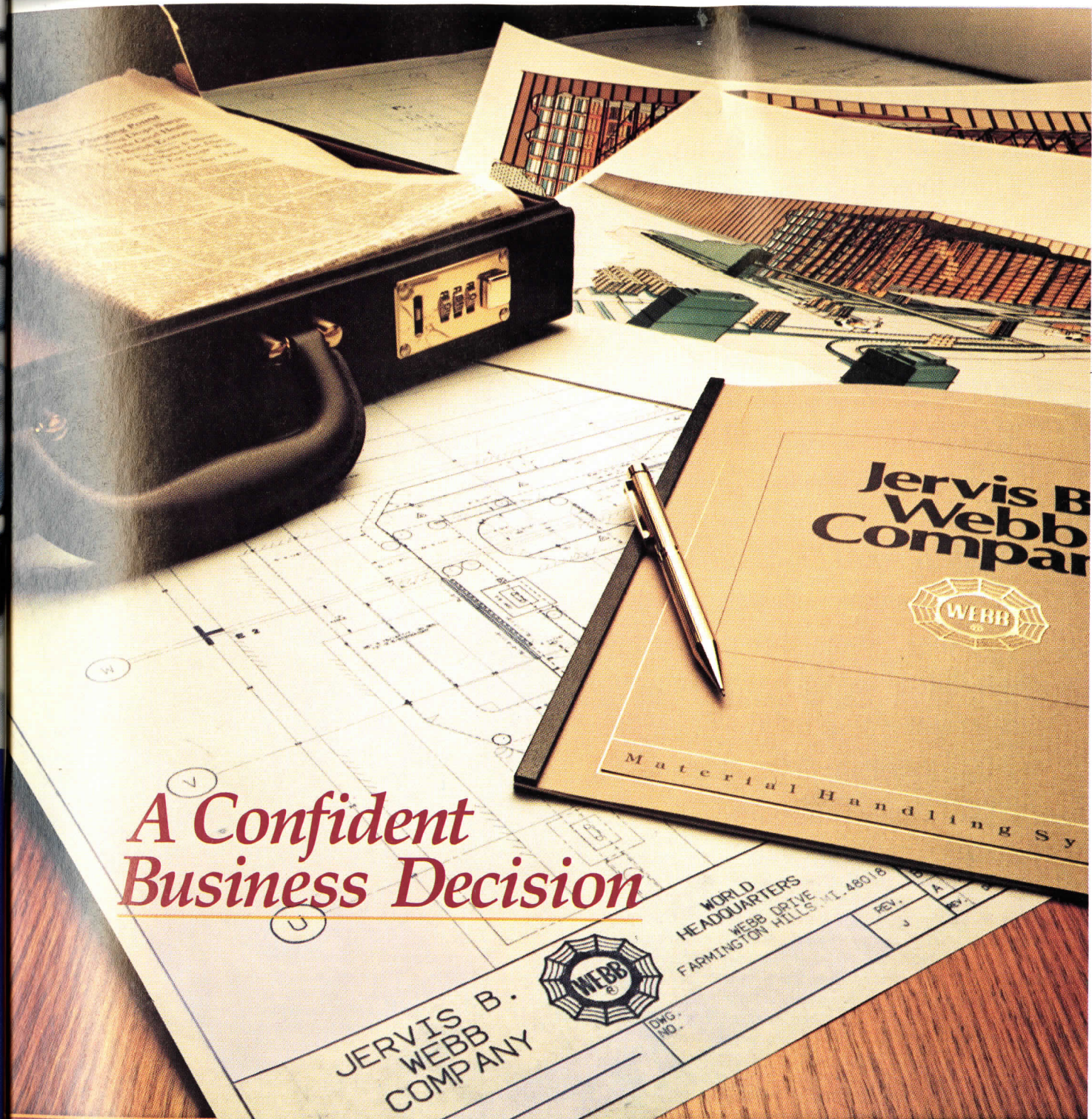
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THURSDAY, JUNE 18 SUNDAY, JUNE 21

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Gunther Herbig, conductor

Beethoven Symphony No. 6, F Major, Op. 68,
Pastorale
Allegro ma non troppo
Andante molto mosso
Allegro
Allegro
Allegretto

Intermission
Symphony No. 8, F Major, Op. 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

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The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival.



Gunther Herbig

Since moving to the USA in 1984 to become the Music Director of the Detroit Symphony Orchestra, Gunther Herbig has appeared with all the great American orchestras — the New York Philharmonic, Chicago Symphony, Boston Symphony, Philadelphia and Cleveland Orchestras and the Los Angeles Philharmonic. In 1986 he conducted more than 20 concerts with these orchestras. He has toured in America several times with his Detroit Symphony Orchestra and received high praise for the four performances he did in New York's Carnegie Hall.

Because of his many commitments in East Germany, Gunther Herbig's first opportunity in the West came late. He was invited to be Principal Guest Conductor of the Dallas Symphony Orchestra in 1979. In West Europe he started his career in 1982 when he was invited to become Principal Guest Conductor of the BBC Philharmonic Orchestra.

It was only in 1984 when he vacated his position in East Berlin that Gunther Herbig was able to find the time to conduct regularly in West Europe. He was very soon invited by major orchestras. For example, his London Symphony Orchestra debut of four concerts in early 1986 led to a rebooking in 1987. After playing with him in Washington, Daniel Barenboim invited him to the Orchestra de Paris in autumn 1986. He was immediately reinvented and will return there in June 1988. He has also toured Japan and is a regular visitor to the Israel Philharmonic Orchestra.

Gunther Herbig began his musical training with Hermann Abendroth at the Franz Liszt Academy in Weimar. He continued his studies with Hermann Scherchen, and was one of only a few students chosen for intensive study with Herbert von Karajan, with whom he worked for two years. In 1972 he became General Music Director of the Dresden Philharmonic Orchestra, and from 1977 held the same position with the Berlin Symphony Orchestra until autumn 1983.

Program Notes by Robert Markow

Symphony No. 6 in F Major, Op. 68 ("Pastorale")

- I. Allegro ma non troppo — Awakening of happy feelings on arriving in the country
- II. Andante molto mosso — By the brook
- III. Allegro — Merry gathering of country folk
- IV. Allegro — Thunderstorm
- V. Allegretto — Shepherd's song — Happy and thankful feeling after the storm

Ludwig Van Beethoven

Born Bonn, December 16, 1770; died Vienna, March 26, 1827

The dividing line between program music and absolute music is a thin one, but Beethoven proved himself a master of both in his Sixth Symphony. Although the work has been produced with scenery, with characters who move about on stage, and as part of the cinema classic *Fantasia*, Beethoven took care to advise that the symphony is "more an expression of feeling than painting." Each listener should let his imagination work its own spell. After all, wrote Beethoven, "composing is thinking in sounds." Hence, he continues, the *Pastorale* Symphony is "no picture, but something in which the emotions aroused by the pleasures of the country are expressed, or something in which some feelings of country life are set forth." Beethoven's own love for the pleasures of the country are well-known. In a life of almost constant turmoil, anxiety and stormy relationships, the periods he spent in the woods outside Vienna offered his tortured soul precious solace and peace of mind. To quote the composer again: "How glad I am to be able to roam in wood and thicket, among the trees and flowers and rocks. No one can love the country as I do . . . My bad hearing does not trouble me here . . . In the woods there is enchantment which expresses all things."

The idea of depicting nature in tone was not new with Beethoven, of course. Many composers both before and especially after him were inspired to create some of their best music in such fashion, Vivaldi's *The Four Seasons* being one of the most popular examples. The repertoire of *pastoral* Symphonies alone is rather impressive, including one by Vaughan Williams (No. 3), Wilfred Josephs (No. 5), Gretchaninov (No. 2), Glazunov (No. 7), and Don Freund. Although not a symphony in the true sense, one of the numbers in Handel's *Messiah* is entitled "Sinfonia pastorale."

Beethoven's *Pastorale* received its first performance in Vienna as part of that incredible marathon concert of December 22, 1808 at the Theater an der Wien, an all-Beethoven concert that also included the Fifth Symphony, Fourth Piano Concerto, *Choral Fantasy*, and some vocal and choral music. The Symphony is dedicated to two of Beethoven's most ardent patrons, Prince Lobkowitz and Count Rasumovsky.

The symphony's opening places us immediately in relaxed, beatific surroundings. The day is sunny, warm and abounding in nature's fragrances and gentle breezes. But aside from conjuring nature imagery, the music is remarkable for its motivic writing — virtually the entire movement is built from musical cells found in the first two bars. Entire phrases are often formed from tiny motivic ideas repeated again and again. "Fragments keep repeating themselves in a sort of naive joy at their own beauty and charm, with subtle variations of tonality and instrumental color, like the play of light and shade in nature itself," writes Edward Downes.

The second movement invites contemplation. To Tovey, this is "a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in doing so never loses flow or falls out of proportion. The brook goes on forever; the importance of that fact lies in its effect upon the poetic mind of the listener basking in the sun on its banks." Near the end of

the movement we hear instrumental effects simulating the calls of the nightingale (flute), quail (oboe) and cuckoo (clarinet).

The Sixth is the only symphony in which Beethoven departed from the four-movement format. The remaining three movements are played without interruption. Rough, peasant merry-making and dancing are portrayed, but the boisterous festivities suddenly stop when intimations of an approaching storm are heard. There is not much time to take cover; a few isolated raindrops fall, and then the heavens burst open. Storms have appeared frequently in musical compositions (in Verdi's *Otello* and *Rigoletto*, Wagner's *Flying Dutchman*, Berlioz' *Royal Hunt and Storm*, Strauss's *Alpine Symphony*, etc.), but few have surpassed Beethoven's in power and fury. Tympani, piccolo and trombones, hitherto silent in the symphony, now make their entrances. With the tempest over, a shepherd's pipe is heard in a song of thanksgiving for the renewed freshness and beauty of nature. Tympani and piccolo withdraw, but the trombones, whose sonority is traditionally associated with sacred music, are retained. The joyous hymn is taken up by the full orchestra, as if, to quote Edward Downes again, "in thanks to some pantheistic god, to Nature, to the sun, to whatever beneficent power one can perceive in a universe that seemed as dark and terrifyingly irrational in Beethoven's day as it can in ours. That a man of sorrows and self-centered miseries like Beethoven could glimpse such glory and, by the incomparable alchemy of his art, lift us to share his vision — even if only for a few moments — is a miracle that remains as fresh as tomorrow's sunrise."

Symphony No. 8 in F Major, Op. 93

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

Ludwig Van Beethoven

Born Bonn, December 16, 1770; died Vienna, March 26, 1827

The first public performance of Beethoven's Eighth Symphony took place under the composer's direction in the Grand Redoutensaal in Vienna on February 27, 1814. Probably because of poor programming, it met with a cool reception, sandwiched as it was between the powerful, highly-charged Seventh Symphony and the bombastic "Battle" Symphony (*Wellington's Victory*) complete with extra trumpets, drums, cannon and rifle fire.

The Eighth has earned a reputation as one of Beethoven's "lesser" symphonies, not to be compared with such unquestioned masterworks as the "Eroica" or the Ninth. Give or take a few minutes, it is also the shortest Beethoven symphony. Yet in its own way, the Eighth is as original and interesting a work as most other symphonies of Beethoven. Consider the generous amount of humor — surely more here than in any other Beethoven symphony. Humor abounds in all four movements. The spirit of good-natured fun and rambunctious gaiety are encountered on a regular basis. Think of the sudden outbursts in 2/4 time within the 3/4 first movement, the "tick-tock" effect in the second movement, the rhythmic ambiguity of the beginning of the third movement, the quick um-pah of the tympani in the Finale, and much more — unexpected pauses, unprepared gestures, surprise intrusions of loud and soft notes. Beethoven himself referred to the symphony as "aufgeknopft" (unbuttoned). One should, however, avoid the temptation to read into the work a reflection of the composer's personal life at the time of writing, for he was going through one of the most tortured periods of his existence. A persistent stomach ailment; the deepest love affair of his life (with Antoine Brentano), which was doomed, like all the rest, to failure; and personal interference in the love life of his brother Johann all made for anything but the happy, joyous mood evinced in the Eighth Symphony.

In a burst of energy, the symphony begins immediately with

the first theme — a bright, well-balanced classical-style theme consisting of "question and answer" phrases. The second theme is a graceful, lilting phrase in the violins. Further melodic material is heard as the closing theme.

Beethoven omits the usual slow movement from this symphony, using in its place a fairly animated *Allegretto scherzando*. Legend has it that this movement was written as a humorous tribute to Beethoven's friend Maelzel, inventor of the metronome. Scholars have not agreed on the matter, but this detracts not a whit from the unavoidable feeling that there is some kind of tick-tock mechanism at work. One is tempted to think back also to Haydn's "Clock" Symphony (No. 101) with its ticking second movement.

For the third movement, Beethoven returned to the 18th-century world of the minuet, but this "minuet" is unusually robust and heavy-footed, almost like the scherzos found in all his previous symphonies except the First. A typical Beethoven joke is seen in the designation of the movement as "Tempo di menuetto" — not a *real* minuet, apparently, just the *tempo* of a minuet. The central section is a gracious and elegant Trio for two horns and clarinet, plus cello accompaniment.

The boisterous Finale is chock full of jollity and musical jokes which include surprise pauses, violent harmonic shifts, a false recapitulation and an overly grandiose ending.

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Gunther Herbig, conductor

Tania and Eric Heidsieck, duo-pianists

Edith Diggory, soprano

Kathleen Segar, mezzo-soprano

Gordon Reinhart, tenor

Yolanda Fleischer, actress

The Women of the Detroit Symphony Chorus

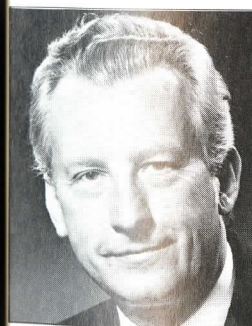
Eric Freudigman, director

Mendelssohn Concerto for Two Pianos in A-Flat Major
Allegro vivace
Andante
Allegro vivace
Intermission
A Midsummer Night's Dream, Op. 61
Overture — Allegro di molto
Scherzo — Allegro vivace
March of the Elves — Allegro vivace
Song with Fairies' Chorus ("You spotted snakes" — Allegro ma non troppo
Intermezzo Nocturne
Wedding March — Allegro vivace
Dance of the Clowns — Allegro di molto
Finale — Allegro di molto

London, RCA, Mercury Records

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The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival.

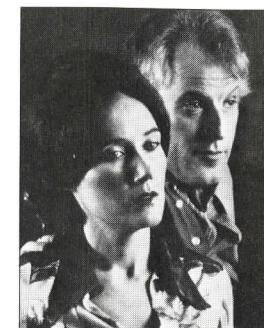


Gunther Herbig

Since moving to the USA in 1984 to become the Music Director of the Detroit Symphony Orchestra, Gunther Herbig has appeared with all the great American orchestras — the New York Philharmonic, Chicago Symphony, Boston Symphony, Philadelphia and Cleveland Orchestras and the Los Angeles Philharmonic. In 1986 he conducted more than 20 concerts with these orchestras. He has toured in America several times with his Detroit Symphony Orchestra and received high praise for the four performances they did in New York's Carnegie Hall. Because of his many commitments in East Germany, Gunther Herbig's first opportunity in the West came late. He was invited to be Principal Guest Conductor of the Dallas Symphony Orchestra in 1979. In West Europe he started his career in 1982 when he was invited to become Principal Guest Conductor of the BBC Philharmonic Orchestra. It was only in 1984 when he vacated his position in East Berlin that Gunther Herbig was able to find the time to conduct regularly in West Europe. He was very soon invited by major orchestras. For example, his London Symphony Orchestra debut of four concerts in early 1986 led to a rebooking in 1987.

Gunther Herbig began his musical training with Hermann Abendroth at the Franz Liszt Academy in Weimar. He continued his studies

with Hermann Scherchen, and was one of only a few students chosen for intensive study with Herbert von Karajan, with whom he worked for two years. In 1972 he became General Music Director of the Dresden Philharmonic Orchestra, and from 1977 held the same position with the Berlin Symphony Orchestra until autumn 1983.



Tania and Eric Heidsieck

Married since 1960, Tania and Eric Heidsieck have been applauded around the world as an exceptional duo. International press has acclaimed their harmony, the unity of thought and their style. While playing as a duet, each has also pursued a solo career. Eric Heidsieck was the winner of a *Grand Prix du Disque* for his playing in 1959 and 1979.



Edith Diggory

Edith Diggory has been highly acclaimed for affecting performances of 20th century music. Several composers, John Eaton and David Baker among them, have composed specifically for her unique abilities.

Although Miss Diggory is in constant demand for her performances of 20th century music, her repertoire includes standard literature as well. Her major operatic roles range from Ottavia in Monteverdi's *L'Incoronazione di Poppea* to the Countess and Donna Elvira in Mozart's *Le Nozze di Figaro* and *Don Giovanni* to Marie in *Wozzeck* by Alban Berg. A resident of Huntington Woods,

Miss Diggory also devotes a great deal of time to chamber music and recital appearances.

For several years, Miss Diggory has studied with Margaret Harshaw. She has also had the opportunity to work with such diverse performers as James Tocco, John Wustman, Gyorgy Sebok, and Gerhard Husch.

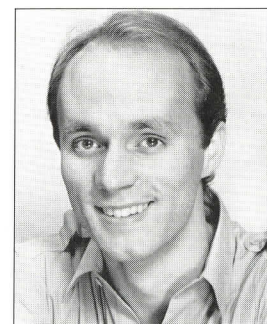


Kathleen Segar

Since her debut with the Michigan Opera Theatre in 1981, Kathleen Segar has performed there in many roles.

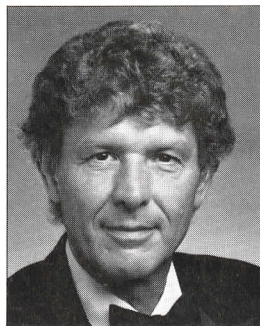
In recent seasons, she has toured throughout Michigan and appeared with the Lansing and Dayton operas, the Des Moines Metro Opera and the Virginia Opera. In 1985, she toured as Siebel with the New York City Opera National Company's production of *Faust*.

Miss Segar has appeared with the Toledo, Springfield (MA.) and Grand Rapids symphonies, as well as orchestras throughout Michigan. She made her Detroit Symphony Orchestra debut with Antal Dorati in 1979, and has appeared here regularly since then.



Gordon Reinhart

Gordon Reinhart received a bachelor's degree in violin from DePauw University in 1983. From there he turned his focus toward acting. He trained at West Virginia University where he received a master's in acting. For the past two years, he has performed with the Hilberry Repertory Company both in Detroit and abroad at the Edinburgh Festival. His roles included Puck in last year's production of *A Midsummer Night's Dream*, for which he was nominated by the Detroit Free Press as best supporting actor, and he also appeared as Mozart in this year's sold-out production of *Amadeus*.



Eric Freudigman

Chorale. He was a featured tenor soloist and associate conductor of that group before becoming its leader in 1976.

Program Notes by Robert Markow

Both of the works performed this evening were composed by Felix Mendelssohn, born Hamburg, February 3, 1809; died Leipzig, November 4, 1847.

Concerto in A-Flat for Two Pianos and Orchestra

- I. Allegro vivace
- II. Andante
- III. Allegro vivace

Born to wealth and creature comforts, Felix Mendelssohn might well have led a pampered and unproductive life. But his father insisted on a thorough education in all subjects, and discipline was such that young Felix was never idle. A steady diet of study, practice and learning occupied the boy from sunup until bedtime. Yet even if we add the ingredients of extraordinary precocity and genius, it still strains credibility that a youth of 15 could have written as polished and assured a piece as the Concerto in A-flat. By the year 1824, however, Mendelssohn had already written another concerto for the same forces (in E Major), a dozen string symphonies, theater works and much more.

Mendelssohn's purpose in writing the double concerto was probably twofold: to add to the scant literature of this type, and to have a concerto to play with his sister Fanny at their Sunday afternoon home musicales, which took place in a venue seating several hundred listeners. Following a private performance, the first public performance took place on February 20, 1827 in Stettin, with Mendelssohn playing the second piano part. Then the work lay in obscurity until 1950, when, according to Edward Tatnall Canby, George Mendelssohn, descendant of the composer and mentor of Vox Records in the United States, thought of the volumes of Mendelssohn's juvenilia languishing in a Berlin library and arranged for them to be photocopied and sent to New York. The Detroit Symphony first performed the concerto in October of 1985.

Incidental Music to "A Midsummer Night's Dream"

- I. Overture — Allegro di molto
- II. Scherzo — Allegro vivace
- III. March of the Elves — Allegro vivace
- IV. Song with Fairies' Chorus ("You spotted snakes") — Allegro ma non troppo
- V. Intermezzo — Allegro appassionato; Allegro molto commo
- VI. Nocturne — Andante tranquillo
- VII. Wedding March — Allegro vivace
- VIII. Dance of the Clowns — Allegro di molto
- IX. Finale — Allegro di molto

The plays of William Shakespeare (1564-1616) have inspired more music from more composers than any other single literary figure. Though his popularity declined during the 18th century, he made an enormous comeback during the 19th, the age of

musical romanticism. The publication by Ludwig Tieck and A. W. Schlegel of sixteen Shakespeare plays in German translation opened the floodgates for a veritable deluge of music based on Shakespeare. *A Midsummer Night's Dream* was the favorite of both Felix Mendelssohn and his sister Fanny. Tieck himself called the play "a Romantic masterpiece." William Hazlitt remarked that reading the play was "like wandering in a grove by moonlight." The union of literature and music was a prevalent aspect of musical romanticism, and in Mendelssohn's music we find one of the most successful cases in all music of the transference of one art to another.

Even more remarkable is the fact that the lengthy Overture was written by a 17-year-old boy; even Mozart did not create such a masterpiece at that age. This Overture has no equal in expressing the mood of a Shakespeare play; it does indeed perfectly "awake the pert and nimble spirit of mirth." Those four magical chords that introduce the work open the doors to a world of enchantment, delight and fantasy. The orchestration throughout is deft, of elfin grace, and so masterfully conceived that it comes as a shock to learn that Mendelssohn first wrote the Overture as a piano duet in 1826. It was orchestrated shortly thereafter and given its first public performance at Stettin in February, 1827.

After the four gossamer chords, the music trips along with incredible lightness, portraying Shakespeare's nighttime fairy world. Suddenly a joyous outburst from the full orchestra evokes festive daylight and the hunting parties of King Theseus, replete with horn calls. A flowing, lyrical theme suggests the love element in the play. This is followed by a rough-and-tumble passage indicative of jolly clowns, uncouth peasants and clumsy disguises; even the raucous "hee-haws" of Bottom with his donkey's head are written into the comic music. More hunting calls bring the exposition section of this sonata-form composition to a close. The development is occupied principally with the fairy music. Those four memorable chords announce the recapitulation, and appear one final time to bring the Overture to a tranquil close.

The Detroit Symphony Orchestra is performing tonight all but one of the set pieces from Mendelssohn's complete score. In addition, there are several passages of varying length that are interspersed with or accompany Shakespeare's spoken text in a complete production.

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Eric Freudigman
Director of Choruses

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Kathryne Prost
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Rosemary DiDomizio
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Louise Fisher
Julie Laine Glynn
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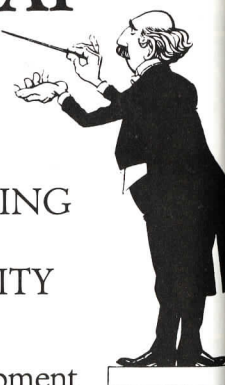
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Chrysler Concert Series
DETROIT SYMPHONY ORCHESTRA

Leonard Slatkin, conductor
Richard Stoltzman, clarinetist

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El Salon Mexico
A Letter from Home
Clarinet Concerto

Intermission

Billy the Kid (complete)

London, RCA, Mercury Records

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The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival.



Leonard Slatkin

Maestro Slatkin at the Oslo Philharmonic, the London Symphony Orchestra, the New York Philharmonic, the Stuttgart Opera, the Minnesota Orchestra, and the Chicago Symphony.

Born and raised in Los Angeles, Maestro Slatkin chose an all-American route to international acclaim. A liberal arts education in Los Angeles and Bloomington, Indiana was weighted toward music from the beginning, with special attention to the study of piano, viola and composition. Advanced conducting study under Walter Susskind and Jean Morel at Aspen and Juilliard led to Maestro Slatkin's first professional engagements and a Carnegie Hall conducting debut at the age of 22.

In 1979 he was named Music Director and conductor of Sommerfest, the Minnesota Orchestra's summer season. He has appeared often on the podium of the Chicago Symphony Orchestra since his debut with that orchestra in 1970; for the past twelve years he has been a regular guest conductor, leading them in subscription concerts and two tour series.

Maestro Slatkin's guest engagements have taken him to major orchestras throughout the world. Since his 1974 debut with the New York Philharmonic he has returned often to their podium, as well as to the symphony orchestras of Atlanta, Boston, Cleveland, Cincinnati, Dallas, Denver, Detroit, Houston, Los Angeles, Philadelphia, Pittsburgh, San Francisco and Washington, D.C. in this country and Montreal and Toronto in Canada. European orchestras are also on his regular agenda; recent conducting engagements have included the Berlin Philharmonic, the London Symphony, the English Chamber Orchestra, the Scottish National Orchestra, the Vienna Symphony, the Israel Philharmonic, the Concertgebouw Orchestra, the BBC Manchester and the Stockholm Philharmonic. In 1984 he made his debut with Tokyo's NHK Orchestra.

In his eight seasons as Music Director of the Saint Louis Symphony Orchestra, Leonard Slatkin continues to alternate appearances on his home podium with engagements throughout the world. In September 1986, immediately following the Minnesota Orchestra's Sommerfest, Maestro Slatkin led the Lyric Opera of Chicago in eight sold-out performances of *The Magic Flute*. A Far East tour with the Saint Louis Symphony Orchestra took him to Japan and Hong Kong for eight concerts, following which the ensemble performed twice in Ames, Iowa at the International Festival of Orchestras. The 1986-87 winter season finds

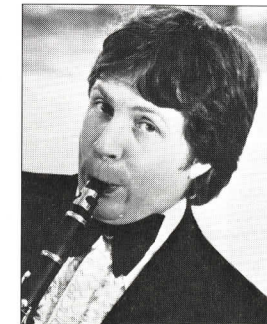
Equally at home on the opera podium, Maestro Slatkin has appeared at the Vienna State Opera, the Stuttgart Opera, the Opera Theatre of Saint Louis, and the Chicago Lyric Opera.

He is a frequent guest conductor at major music festivals, including Saratoga, Blossom, Tanglewood and Mostly Mozart.

His extensive discography reflects the wide-ranging and imaginative programming for which he has become noted. His RCA recording of the Prokofiev Fifth Symphony with the Saint Louis Symphony Orchestra received two 1985 Grammy Awards.

Maestro Slatkin has been the recipient of many honors and awards, including honorary doctorates, several Grammy nominations, and two ASCAP awards "for adventuresome programming of contemporary music" with the Saint Louis Symphony Orchestra. Most recently the Republic of Austria awarded him the prestigious Declaration of Honor in Silver for his contributions to cultural relations between the United States and Austria.

Future performances will include re-engagements with the Israel Philharmonic, the Berlin Philharmonic, the Vienna State Opera, and three weeks with Japan's NHK Orchestra.



Richard Stoltzman

Every time he walks on stage, Richard Stoltzman proves why he is hailed as "a popular phenomenon in the world of classical music" (*Newsweek*). As a soloist with over seventy orchestras, as a captivating recitalist and chamber music performer, and as a Grammy award-winning RCA artist, Stoltzman has achieved the kind of prominence that eludes all but a handful of internationally acclaimed artists. He has consistently received the highest praise from critics throughout the country as "an artist of indescribable genius" and has gained a reputation comparable to the legendary Reginald Kell and such

present-day virtuosos as Jean-Pierre Rampal, James Galway and Maurice Andre.

As a recitalist, he has been heard with such artists as Emanuel Ax, Richard Goode, Lee Luvisi, Garrick Ohlsson, Peter Serkin and Irma Valecillo, and with Bill Douglas he has offered delightfully varied and informal evenings of music-making integrating jazz improvisations with classical repertoire. In addition to his solo appearances, Stoltzman has toured throughout the United States, Europe, Japan, and South America as a founding member of TASHI. He has been heard frequently as a guest artist with the Amadeus, Cleveland, Guarneri, and Tokyo String Quartets, the Academy of St. Martin-in-the-Field, the Beaux Arts Trio, and the Chamber Music Society of Lincoln Center. His own acclaimed series at New York's 92nd Street Y have consistently played to enthusiastic capacity audiences.

Stoltzman's expanding discography has further propelled him to the forefront of internationally acclaimed musicians. In the category of "Best Chamber Music Performance," which included James Galway, the Guarneri Quartet, Lynn Harrell and Vladimir Ashkenazy, and the Cleveland Quartet with Pinchas Zukerman and Bernard Greenhouse, Richard Stoltzman's album of Brahms Clarinet Sonatas with Richard Goode captured the 1983 Grammy Award.

A highlight of Stoltzman's career was his appearance in 1982 at Carnegie Hall as the first clarinetist ever to be presented there in recital. This historic event captured the essence of Stoltzman's artistry and was such a success that Stoltzman was immediately re-engaged for a recital in 1984.

Program Notes by Robert Markow

All the compositions performed this evening were written by Aaron Copland, born Brooklyn, New York, November 14, 1900.

El Salon Mexico

Few composers in the history of American music have enjoyed the success and popularity of Aaron Copland. Although he has written music in many styles and in virtually all categories — symphonies, theater works, chamber music, piano music, choral pieces, radio and film scores and even books — the orchestral frescos of rural America continue to be the music most closely associated with Aaron Copland. These works, written mostly

during the late 1930s and early 1940s, include *Billy the Kid*, *Our Town*, *A Lincoln Portrait*, *Appalachian Spring*, *Rodeo* and *The Tender Land*. Preceding all of these was a short work that by geographical extension forms part of this landscape series — *El Salon Mexico*.

This work was inspired by a visit to Mexico City in the autumn of 1932. More specifically, Copland's imagination was fired by a particular popular-style dance hall called "El Salon Mexico." Anita Brenner's guidebook of the day described the place as "Harlem-type nightclub for the peepul [sic], grand Cuban orchestra." A guard frisked visitors to be sure their guns had been checked at the door.

Copland explains: "Of course Mexico has other, and deeper, aspects than the Salon Mexico. . . . I must instinctively have felt that to write a piece about those more profound manifestations of a strange land, a composer would have to be something more than a mere tourist. That is why my thoughts turned to the Salon Mexico. It wasn't the music that I heard there, or the dances that attracted me, so much as the spirit of the place. In some inexplicable way, while milling about in those crowded halls, one felt a really live contact with the Mexican people — the electric sense one sometimes gets in far-off places, of suddenly knowing the essence of a people — their humanity, their separate shyness, their dignity and unique charm."

Copland incorporated a number of popular Mexican tunes into his score, "heightening" (his own term) them in subtle rhythmic, melodic or harmonic ways. These melodies come from the *Cancionero Mexicano* and *El Folk-lore y la Musica Mexicana*. But *El Salon Mexico* is of course more than simply a parade of Mexican tunes. So successfully did Copland capture the spirit of the country that following its world premiere on August 27, 1937, a local critic reported that Copland had synthesized the most outstanding characteristic of Mexican folk melody, rhythm and harmony, "embodying the very elements of our folk song in the purest and most perfect form."

A Letter From Home

One of Copland's lesser-known "American"-style pieces is *A Letter from Home*, a short, one-movement work composed in 1944. It is strongly reminiscent of the simple rustic landscape Copland portrayed in another, more famous work of the same year, *Appalachian Spring*. *Letter from Home* was commissioned by Paul Whiteman and the American Broadcasting Company. The first performance was given on the Philco Radio Hour on October 17, 1944. Since the original instrumentation was for a special radio orchestra, in 1962 Copland made another, somewhat shorter version for standard small orchestra.

Clarinet Concerto

Clarinet concertos throughout music history have invariably been written with a particular, special soloist in mind, beginning with Mozart and extending through Weber, Spohr, Finzi, and Corigliano. Copland's concerto is no exception. It was written in 1947 for Benny Goodman, and as Arthur Berger points out, the concerto "inevitably exploits the 'hot' jazz improvisation for which that clarinetist is noted"; Berger also calls attention to "episodes that evoke the sharp-edged controlled, motoric style of Goodman's brilliant old sextet." In addition, jaunty rhythms and much use of syncopation and exploitation of the full range of the instrument are found here.

The first of the concerto's two movements, however, gives little indication that the above-mentioned qualities are about to spring forth in the second. This opening movement is written in the same tender, lyrical vein as *Letter from Home*. The continuous, long-breathed languorous lines allow the soloist virtually no respite. Connecting the two movements is a long cadenza which initiates the use of jazz elements and incorporates fragments of the melodic ideas to be heard in the following movement.

The second movement also contains a popular Brazilian tune Copland heard while touring in Rio de Janeiro early in 1947. The composer describes the over-all form of the movement as "that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major." The balletic possibilities inherent in the score were realized by Jerome Robbins, who choreographed the score to the tune of his ballet, *The Pied Piper*.

Billy The Kid (complete)

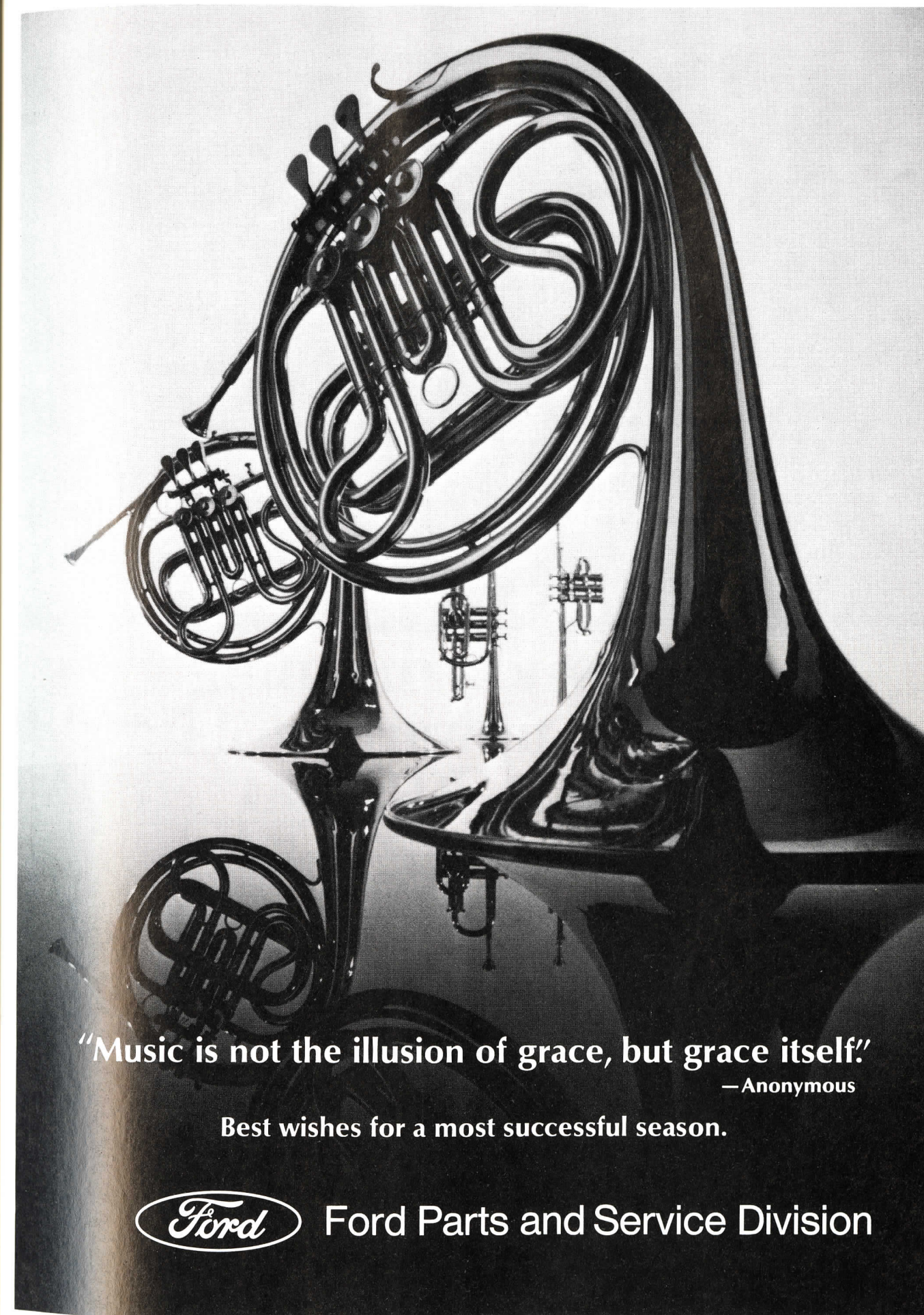
Aaron Copland is often referred to as the "Dean of American Composers," an epithet he dislikes. Yet it was probably Copland more so than any other American composer except perhaps Gershwin (who died young) who first gave his countrymen a kind of serious, classical music written in an easily accessible style and whose melodies, colors and rhythms reflected a specifically American folk heritage.

The first of Copland's American portraits was *Billy the Kid*, a ballet score commissioned by Lincoln Kirstein, director of the American Ballet Caravan. At first Copland professed not to be sympathetic to the idea of incorporating cowboy songs, which he claimed he disliked. However, while working on the score he changed his mind, and eventually worked in literal or altered forms of "Great Granddad," "Git Along, Little Dogies," "The Old Chisholm Trail," "Goodbye Old Paint" and "The Dying Cowboy." Copland deliberately omitted "Home on the Range"; — "I had to draw the line somewhere," he said.

The first performance took place on October, 1938, in Chicago, with only two pianos providing the music. The choreography was by Eugene Loring, who also danced the title role. The earliest performance with orchestra took place the following May at the Martin Beck Theater in New York. The complete ballet lasts slightly over half an hour; in 1939 Copland arranged a suite containing about two-thirds of the music. The composer's own synopsis of the suite forms the basis of the following expanded description:

The story begins on the open prairie, depicting the slow advance of pioneers over a vast open landscape. The music is imbued with nostalgic loneliness. The scene then moves to a street in New Mexico, circa 1877, where daily life in a frontier town is revealed. A piccolo (or ideally, a tin slide whistle in theater performances) gives a rendition of the tune "Old Granddad." Familiar figures amble by. Cowboys saunter into town, some on horseback, some with lassos. Trombones play an altered form of "Git Along, Little Dogies." Some Mexican women dance a lively *jarabe* in 5/8 meter. Billy is seen for the first time as a boy of 12. In some unaccountable way, his mother is killed as an innocent bystander in a gunfight. Billy, in cold fury, grabs a knife and stabs his mother's murderer. His life of crime has begun.

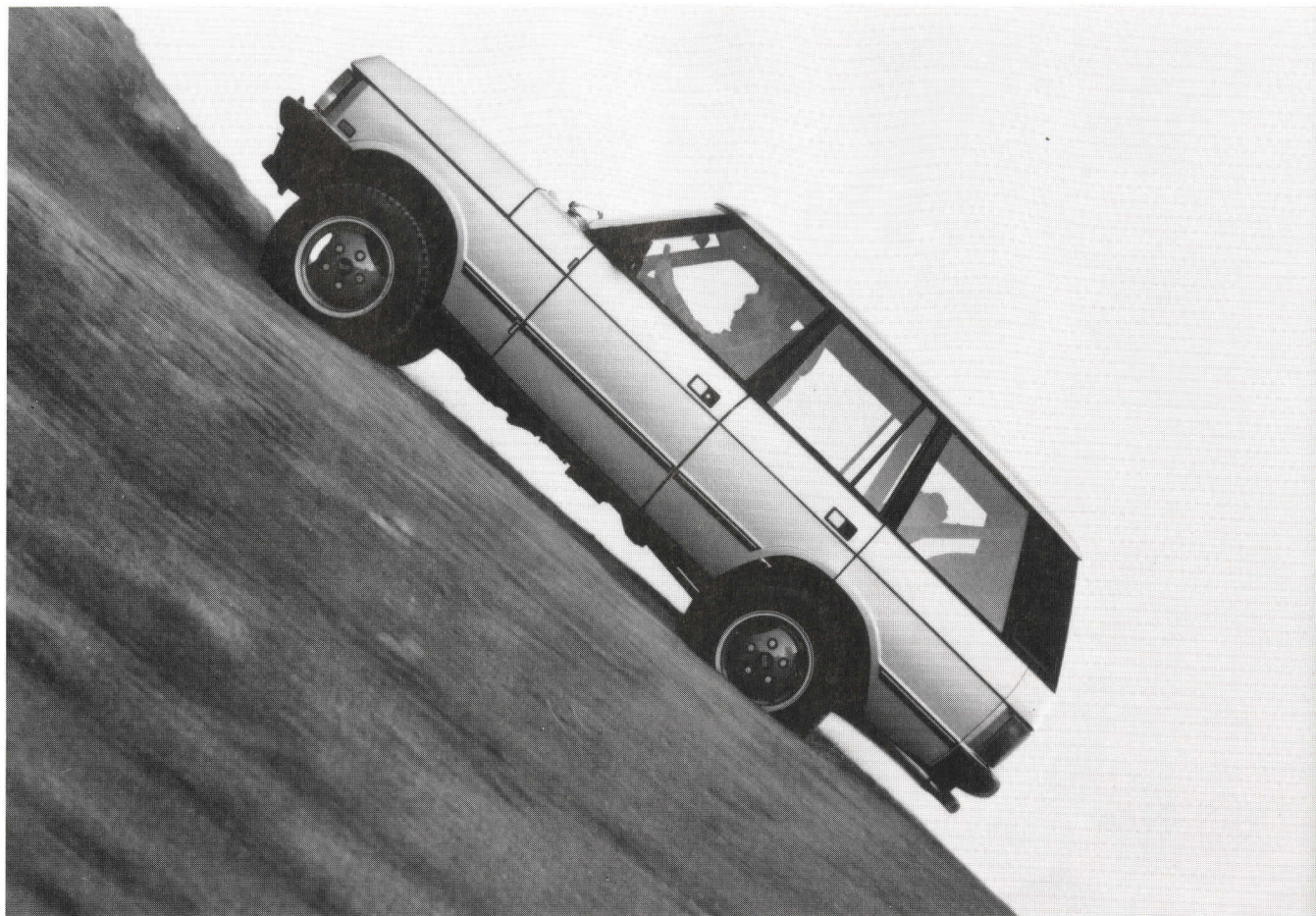
We move ahead about eight years. Billy is grown up, and is seen in a succession of scenes involving unsavory behavior: another murder, cheating at a quiet game of cards under the stars, a subsequent quarrel with his card partner and friend Garrett, and the pursuit of Billy by Garrett, now turned sheriff. Billy is involved in a full-fledged shoot-out with Garrett, who manages to capture the outlaw and take him to prison. With Billy safely behind bars, the people turn their thoughts to celebration and dance. The scene shifts next to Billy in jail, another murder and his escape into the desert. Tired and worn out from dodging the law, he seeks refuge with his sweetheart. Here occurs the most substantial addition to the commonly heard suite: a slow romantic waltz based on the Mexican dance theme. Garrett closes in again, this time without mercy. A funeral procession of Mexicans mourns Billy's death. The ballet closes as it began, with the music depicting the grandeur of the vast western landscape and its big sky.



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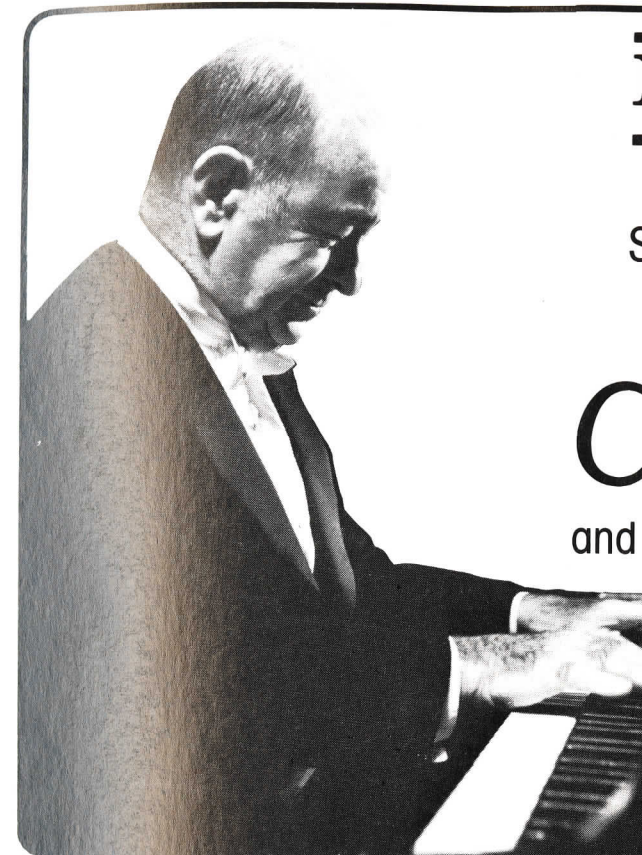
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THURSDAY, JULY 9

SUNDAY, JULY 12

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Jiri Belohlavek, conductor
Mischa Lefkowitz, violinist

Dvořák *The Golden Spinning Wheel*, Op. 109
Romance for Violin and Orchestra, F minor,
Op. 11
Mazurka for Violin and Orchestra, Op. 49

Intermission

Slavonic Dances, Op. 72 (complete)
No. 1 in B Major — Molto vivace (Odzmek,
Slovakia)
No. 2 in E Minor — Allegretto grazioso
(Mazurka, Poland)
No. 3 in F Major — Allegro (Skozna,
Bohemia)
No. 4 in D-flat Major — Allegretto grazioso
(Dumka, Ukraine)
No. 5 in B-flat Minor — Poco adagio
(Spasirka, Bohemia)
No. 6 in B-flat Major — Moderato, quasi
Minuetto (Polonaise, Poland)
No. 7 in C Major — Allegro vivace (Kolo,
Serbia)
No. 8 in A-flat Major — Grazioso e lento, ma
non troppo, quasi tempo di valse (Sousedska,
Bohemia)

London, RCA, Mercury Records

The Chrysler Concert Series is made possible by the generous support of a grant from the Chrysler Corporation Fund.

The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival.



Jiri Belohlavek

Born in Prague in 1946, Jiri Belohlavek began his musical studies on the piano and, later, the violoncello. He studied cello under Professor Jaros at the Prague Conservatory and, after graduation, went on successful solo concert tours of such countries as India and Germany. He had, however, a strong interest in conducting, and in 1966 he entered the Academy of Musical Arts, this time as a student of conducting under Professors Robert Brock, Alois Klima and Bohumir Liska. Between 1968-69 he completed three master courses under Sergiu Celibidache in Stockholm.

From 1967-72 Belohlavek served as the Artistic Director and conductor of Orchestra Puellarum Pragensis, a string chamber ensemble which was popular with both critics and public at home and on tour in Germany, Poland and Scandinavia.

Jiri Belohlavek's collaboration with the Czech Philharmonic Orchestra represents an important chapter in his artistic development. In 1970, he was awarded first prize in the National Competition of Young Conductors and, as a result, was offered the position of Assistant Conductor on the Czech Philharmonic, a post he held until 1972. (In 1971 he was also a finalist in the Herbert von Karajan International Competition in West Berlin.) In September 1972 he was named conductor of the Brno State Philharmonic Orchestra, which he brought on tour

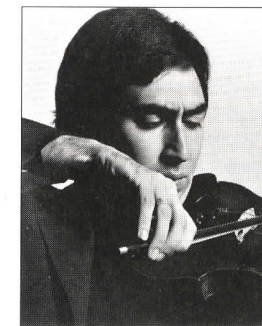
to the United States during his very first season. Since 1977, Belohlavek has been chief conductor and Artistic Director of the Prague Symphony Orchestra, with which he has toured North America, Germany, Spain, Britain, Austria and Switzerland. He has, however, maintained his association with the Czech Philharmonic, with which he has in recent years toured North America as co-conductor with Vaclav Neumann.

Jiri Belohlavek has not only guest conducted with every major orchestra in Czechoslovakia but, since 1971, he has appeared ever more frequently abroad, conducting such orchestras as the Munich Philharmonic, the Norddeutsche Rundfunk in Hannover, the Westdeutsche Rundfunk in Cologne, the Moscow State Philharmonic, the USSR State Symphony, the Dresden Philharmonic, the Staatskapelle in Dresden and Berlin, the Berlin Symphony Orchestra, the Vienna Symphony, WOSPRITW Katowice, the Budapest Philharmonic, the Brussels Radio Orchestra, the Bayerischer Rundfunk Orchestra, and, in Japan, where he has been invited on at least eight occasions, the NHK Symphony in Tokyo and the Japan Philharmonic. He has also conducted the orchestras in Warsaw, Paris, Frankfurt, Zagreb and Leipzig.

Jiri Belohlavek's reputation as a conductor of opera has also grown swiftly since 1970, when he conducted *Così fan tutte*, and 1971, when he conducted *The Marriage of Figaro*, both in Prague. Between 1977 and 1981, when he was engaged at the Komische Oper in East Berlin, he conducted Janacek's *Jenufa*, *Geheimnis* and *Sinetana* and Stravinsky's *The Rake's Progress*. In 1983 he conducted Verdi's *Forza del destino* for Czechoslovakian television and, in 1984, Frank Martin's *Greek Passion* at the National Theatre in Prague.

Jiri Belohlavek made his North American guest conducting debut with the Toronto Symphony in 1982 and was immediately re-engaged. He has since conducted the St. Louis Symphony, the Kansas City Philharmonic (which he was also re-engaged to conduct), the Detroit Symphony and the National Arts Centre Orchestra in Ottawa. In February 1985 Jiri Belohlavek made his debut conducting the New York Philharmonic, with soloist Claudio Arrau, at Avery Fisher Hall.

Jiri Belohlavek's recent recordings include Dvořák's Concerto for Piano and Orchestra in G minor, Op. 33, with pianist Ivan Moravec and the Czech Philharmonic Orchestra; Meriläinen's Piano Concerto No. 2 with the Helsinki Philharmonic Orchestra; and Josef Suk's "Pohádka" and *Scherzo Fantasy* with violin soloist Josef Suk (the composer's grandson) and the Prague Symphony Orchestra.



Mischa Lefkowitz

Mischa Lefkowitz began his violin studies at age seven in his native Riga, Latvia, and made his recital debut at age 12. At 17 he was admitted to the Moscow Conservatory to the violin class of Leonid Kogan. He has also studied with Nathan Milstein, Mischa Mischakoff, Roman Totenberg and Henri Temianka, and with Jean Fournier at the Mozarteum Academy in Salzburg.

A winner of the 1983 International American Music Competition, co-sponsored by The Rockefeller Foundation and Carnegie Hall, Mr. Lefkowitz has appeared as soloist with the English Chamber Orchestra, Fresno Philharmonic, American Chamber Symphony, London Philharmonic and with the Camerata Academica of Salzburg in Austria, Switzerland, France and Finland, as well as solo recitals in Carnegie Hall and Merkin Hall in New York City. Other awards include Special Prize of the Paganini Competition, First Prize of the Fresno Rotary International Competition and Republican Contest for Violin Soloists; Second Prize for chamber music at the Concertino-Prague Czechoslovakian Radio Competition, and Winner of the Bach Festival Young Artists' Awards. In September, 1985, Mr. Lefkowitz was a winner of the city of Paris "Musique Française" prize from the Yehudi Menuhin International Violin competition. He became Music Director of Masterpiece Virtuosi String Chamber Ensemble in 1986.

The Golden Spinning Wheel, Op. 109

Antonin Dvořák

Born Nelahozeves (Mülhausen), Bohemia, September 8, 1841; died Prague, May 1, 1904

Dvořák's five symphonic poems all date from the brief two-year period of 1896-97. The first four, written in quick succession as a cycle in 1896, are based on tales of the Czech lyric poet Karel Jaromír Erben. *The Golden Spinning Wheel* was preceded by *The Water Sprite* and *The Noonday Witch*, and followed by *The Wood Dove*. The music for *The Golden Spinning Wheel* follows the grisly story rather closely, though Dvořák steers clear of graphically portraying the more horrifying events. More important to him are the capturing of a romantic fairy-tale atmosphere in sound, the exploitation of melodious ideas and the use of many felicitous instrumental touches.

The work contains three principal melodic ideas, which are freely varied throughout the composition, fragmented, transformed, extended, rhythmically varied and harmonically altered as the folk tale runs its course. The first of these is heard in the opening bars as the horns announce the world of knights riding in the forest, the hunt and chivalry. The second is a lyrical idea associated with the beautiful Dornicka, played first by solo violin softly and sweetly against the English horn accompaniment. Another lyrical theme, this one more impassioned, depicts the lovers' romance.

A young king rides through the forest, stopping at a cottage for a rest. He meets and falls in love with a beautiful maiden living there, Dornicka, who works the spinning wheel. Desiring her for his bride, he instructs Dornicka's mean step-mother to bring her to his castle. The king then departs. The old hag hacks off Dornicka's hands and feet, gouges out her eyes, and leaves the corpse in the forest, bringing to the castle instead her look-alike daughter whom the king unwittingly marries. Meanwhile a mysterious old man has found Dornicka's body, and sends to the castle three wondrous gifts, one of them a golden spinning wheel, which the false queen accepts in exchange for Dornicka's missing parts. When the deceived king asks his queen to spin the beautiful new wheel, the machine "spins" the tale of the ghastly crime. Through the ministrations of the old man, Dornicka has been made whole and well again. The king rushes out to find her, and later has the two murderesses torn to bits by wolves. (Dvořák does not depict this last event, but one shudders to think how Richard Strauss might have set it!) The music ends amid great rejoicing.

Romance for Violin and Orchestra, Op. 11
Mazurka for Violin and Orchestra, Op. 49

Antonin Dvořák

Born Nelahozeves (Mülhausen), Bohemia, September 8, 1841; died Prague, May 1, 1904

Dvořák's compositions for solo violin are neither numerous nor a very important part of his catalogue. Yet the composer turned his attention to the violin periodically throughout his career, perhaps mindful of the fact that this instrument was the first he had learned to play, and that he had been employed in his early years as a violinist.

The Romance takes as its point of departure the slow movement of the composer's String Quartet in F Minor (1873). Using the quartet movement's second theme as the Romance's first, Dvořák then develops the latter in a new fashion. Its combination of an appealing, gently rocking principal theme and sweet lyricism give the Romance a charm and affection dear to devotees of the violin repertoire.

The Mazurek (Mazurka), perhaps the best-known of Dvořák's

violin pieces, has been likened to the Slavonic Dances in its character. It alternates a strongly rhythmic idea with one of sweet lyricism, such as the type found in the Romance. The Mazurek was written in 1879, initially for violin and piano, at the urging of Dvořák's publisher, Simrock, who after publishing the enormously successful first set of Slavonic Dances Op. 46 in 1878, was eager for more folkloric-type pieces from Dvořák. The orchestral version followed shortly thereafter.

Slavonic Dances, Op. 72

- No. 1 in B Major — Molto vivace (Odzmek, Slovakia)
- No. 2 in E Minor — Allegretto grazioso (Mazurka, Poland)
- No. 3 in F Major — Allegro (Skocná, Bohemia)
- No. 4 in D-flat Major — Allegretto grazioso (Dumka, Ukraine)
- No. 5 in B-flat Minor — Poco adagio (Spasírka, Bohemia)
- No. 6 in B-flat Major — Moderato, quasi Minuetto (Polonaise, Poland)
- No. 7 in C Major — Allegro vivace (Kolo, Serbia)
- No. 8 in A-flat Major — Grazioso e lento, ma non troppo, quasi tempo di valse (Sousedská, Bohemia)

Antonin Dvořák

Born Nelahozeves (Mulhausen), Bohemia, September 8, 1841; died Prague, May 1, 1904

Just as it was Schumann who had brought Brahms to the attention of the musical world, it was in turn Brahms who did the same for Dvořák. By 1876, Dvořák had already written much but published little. Brahms recommended Dvořák to his Berlin publisher, Simrock, who agreed to issue some vocal duets in 1877. Simrock, hoping for another financial windfall like the one produced by Brahms's Hungarian Dances, commissioned Dvořák to write a set of Slavonic Dances. The shrewd publisher had guessed correctly: the eight dances immediately catapulted Dvořák to international fame, and Simrock made a small fortune, of which Dvořák got about \$75.

Simrock understandably wanted a second set of dances right away, but now that fame was growing rapidly for Dvořák, the composer could afford to pick and choose his commissions. Simrock waited eight years for the second set, for which Dvořák received a fee ten times that of the first. In both cases, the dances were written originally for piano duet, and shortly thereafter transcribed for orchestra with some additions and embellishments.

Dvořák himself pointed out that "to do the same thing twice is devilishly difficult." Hence, the second set is somewhat different — considerably wider-ranging in its expressive features and in its inspiration from lands beyond Bohemian/Slovak borders. Two of the dances come from Polish impulses, one from Serbia and one from the Ukraine. The second set differs from the first also in its greater reliance on introspective lyricism rather than on predominantly brilliant effects, and in its more sophisticated rhythms and harmonies.

A deft combination of folklore, spontaneous inspiration and masterful composition characterize the dances. All the tunes, however "originally folk-like" they may sound, are by Dvořák, while rhythms and instrumental colors are of true folk origin. The universal appeal of these dances has not diminished over the century of their existence and their appropriateness to a Meadow Brook concert can be underlined by Alec Robertson's observation that "It seems absurd to listen to such an open air music in the stuffy solemnity of a concert hall."

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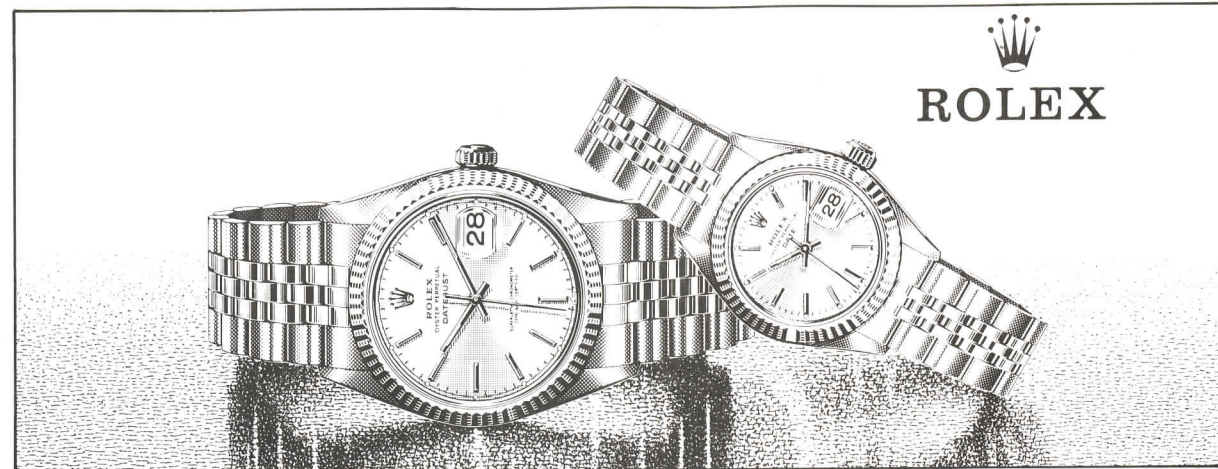
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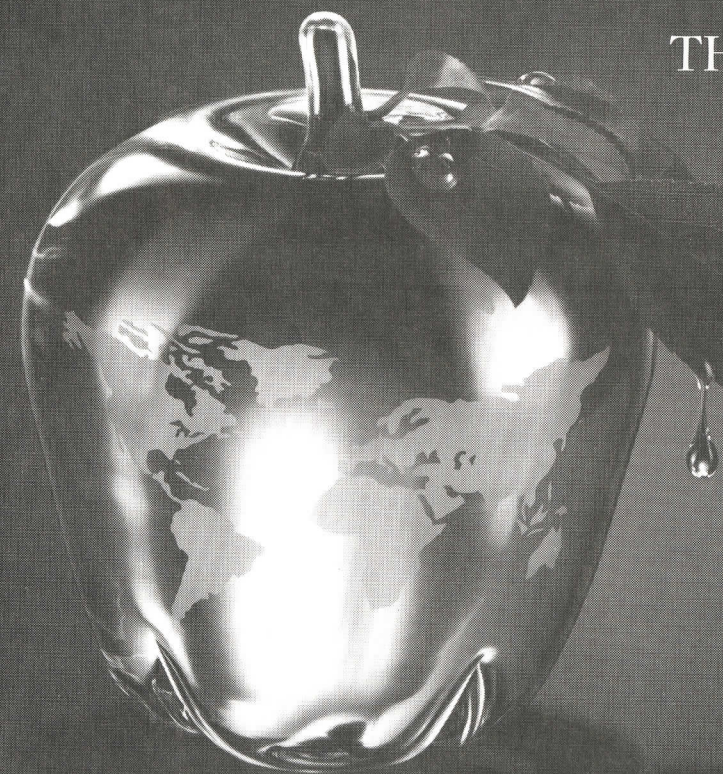
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Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Jerzy Semkow, conductor
Shura Cherkassky, pianist

Rachmaninov Piano Concerto No. 3, D minor, Op. 30
Allegro ma non tanto
Intermezzo: Adagio
Finale

Intermission

Symphony No. 2, E minor, Op. 27
Largo-Allegro moderato
Allegro molto
Adagio
Allegro vivace

London, RCA, Mercury Records

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Jerzy Semkow

Jerzy Semkow, the Rochester Philharmonic Orchestra's Music Advisor and Principal Conductor, has gained an international reputation through his appearances with the world's leading opera companies and orchestras. His permanent conducting posts have included Principal Conductor of the Royal Danish Opera and Royal Danish Orchestra in Copenhagen and five seasons as Music Director of the Saint Louis Symphony Orchestra. His most recent post was a four-year engagement as Music Director of the National Radio Televisione Italiana Orchestra (RAI) of Rome.

Maestro Semkow's most recent season included concerts with the orchestras of Bordeaux and Monte Carlo, the Orchestra del Teatro alla Scala in Milan, The National Orchestra of Belgium, and the French National Radio Orchestra in Paris.

During the 1987-88 season, Maestro Semkow will conduct the original version of *Boris Godunov* with the English National Opera. He will also appear with the orchestras of Paris, Strasbourg, Lyon, Bergen, Oslo, Copenhagen, Brussels and Detroit among many others.

His conducting engagements abroad have included opera performances at Milan's La Scala, the Aix-en-Provence Festival, and at London's Royal Opera House at Covent Garden, as well as concerts with the Berlin Philharmonic, National Orchestra of France and the orchestras of London, Vienna, Stockholm, Madrid, Frankfurt, Monte Carlo, Moscow, Leningrad, Jerusalem and others. In the United States, Maestro Semkow has conducted many major orchestras, including the New York Philharmonic, and the orchestras of Chicago, Cleveland, Boston, Washington, Cincinnati, Dallas, Pittsburgh, Houston and Detroit.

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Shura Cherkassky

Born in Odessa, Shura Cherkassky is among the last of the post-Romantic tradition of master pianists. During his youth, he immigrated to Baltimore and studied in Philadelphia with the renowned Josef Hofmann, a pupil of Anton Rubinstein. His debut concert tour in 1923 included appearances with Walter Damrosch and the New York Symphony and a command performance at the White House for President Warren G. Harding.

Shura Cherkassky's enormous popularity in Germany and Austria sprang from his first major European tour in 1946, when a concert in Hamburg established

him as one of the leading pianists of the day. All over Europe, Cherkassky has his following of enthusiastic admirers, from Scandinavia to the Mediterranean. He regularly performs at the prestigious music festivals of Europe, including those of London, Edinburgh, Salzburg, Bergen, Zagreb, Carinthia, and Vienna, and has collaborated with some of today's most distinguished conductors: Commissiona, Dorati, Dutoit, Fruhbeck de Burgos, Giulini, Haitink, Herbig, Karajan, Kempe, Leinsdorf, Navarro, Ozawa, Rattle, Shostakovich, Sir Alexander Gibson, Sir Charles Groves and Sir Georg Solti.

Shura Cherkassky's concert career encompasses the entire musical world. In addition to Europe, he has made several tours throughout the Far East, including China, Hong Kong, Singapore, Thailand and Japan. He also has toured Australia, New Zealand, South Africa and India. His triumphant return to his native Russia in 1976 had great emotional significance for him, and he was re-invited for subsequent tours in 1977 and 1987.

Shura Cherkassky's current season began with a special three-concert series in London to celebrate his 75th birthday year. Other highlights include his return to the New York Philharmonic, playing the rarely heard Concerto No. 4 by Anton Rubinstein, a re-engagement with the National Arts Centre Orchestra of Ottawa and recitals at New York's 92nd Street Y, Chicago's Orchestra Hall, the St. Louis Conservatory and School for the Arts, the University of Vermont and Dartmouth College. Following a June, 1987 tour of Australia, Mr. Cherkassky returns to the United States for a rare summer festival tour.

Shura Cherkassky records for Nimbus, Deutsche Grammophon, Decca, Vox and HMV.

Program Notes by Robert Markow

The two works performed this evening were composed by Sergei Rachmaninov, born Oleg, Novgorod, Russia, April 1, 1873; died Beverly Hills, California, March 28, 1943.

Piano Concerto No. 3 in D Minor, Op. 30

- I. Allegro ma non tanto
- II. Intermezzo: Adagio
- III. Finale

In 1909, Rachmaninov was, at the age of 36, already at the height of his career as composer and pianist. It was time to conquer America, and for this important visit he composed his Third Piano Concerto, (which he wrote during the summer months at his country estate, Ivanovka. In October he set sail for the New World, but not having had time to learn the piano part, resorted to practicing on a "dumb" (silent) piano he carried on board with his baggage.) The concerto was greeted warmly though not rapturously at its premiere on November 28, 1909, with Walter Damrosch conducting the Symphony Society of New York.

The Third Concerto proudly carries a reputation for being one of the most difficult, expansive, brilliant and romantic in the repertory of piano concertos. It is also one of Rachmaninov's longest and structurally most complex orchestral works. Like the Second Symphony, also on tonight's program, many of the Concerto's melodic ideas have their seeds in the opening motive. Also like the Symphony, there is strong interrelation between the movements, as material in each movement recurs in varied form in succeeding movements. In mood and style the music is

thoroughly grounded in the 19th-century Russian romantic tradition. (Nicolas Slonimsky's assessment of Rachmaninov in general serves to underscore the concerto's qualities in particular: "... melancholy moods prevail, and minor keys predominate ... there is an unmistakable stamp of Rachmaninov's own individuality in the broad rhapsodic sweep of the melodic line, and particularly in the fully expanded sonorities and fine resonant harmonies of his piano writing.")

The Concerto opens with a disarmingly simple theme. Rachmaninov said that it "wrote itself ... I wanted to 'sing' the melody on the piano, as a singer would sing it." The second subject consists of a gently playful staccato idea from the orchestra answered by the soloist, from which evolves a broadly lyrical theme in the piano. A cadenza of prodigious difficulty and enormous proportions contains within it the movement's recapitulation, a most unorthodox procedure.

The slow movement reveals Rachmaninov at his most melancholic, rhapsodic and nostalgic. The languid principal theme is re-worked through a series of variations, a simple enough procedure in view of the structural complexities of the outer movements. Near the end is a faster, scherzando passage, whose woodwind lines are melodically related to the first theme of the first movement. The darkly melancholic mood of the closing pages is abruptly banished by a brilliant flourish and the third movement is launched without pause.

Themes as well as rhythmic patterns of this expansive finale are largely derived from or related to material of the first movement. The finale abounds in energetic rhythms, bravura flourishes, scintillating passagework and brilliant effects for soloist and orchestra alike, although Rachmaninov does not fail to include a characteristically lyric, soaring theme as well.

Symphony No. 2 in E Minor, Op. 27

- I. Largo — Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

Few symphonies written in the 20th century have achieved the fame and popularity of Rachmaninov's Second. Indeed, it has become his most beloved purely orchestral work. One of the most surprising things about the Symphony is that it was written at all. The premiere of Rachmaninov's First Symphony in 1897 proved to be such a debacle that the composer was plunged into a depression so profound that he wrote nothing for several years thereafter. It wasn't just that the public didn't like it, or the critics, or his friends, or colleagues. *No one* liked it, including its own writer. A long series of treatments involving hypnosis by a Dr. Dahl brought him to the point where he could write his Second Piano Concerto, completed in 1900, but it was ten years before Rachmaninov would face the prospect of writing another symphony, and he at first told no one about his endeavor.

He had moved to Dresden at the time (fall of 1906) to escape

the demands of public life in Moscow. When Rachmaninov's friend Alexander Siloti visited him in Dresden, the composer confided that he was at work on a new symphony, whereupon Siloti invited Rachmaninov to conduct the premiere in St. Petersburg and promptly advised the press of the event. An inquiry from St. Petersburg to the composer brought the following response:

"A month ago, or more, I really did finish a symphony, but to this must be added the phrase 'in rough draft' ... While I was planning the orchestration, the work became terribly boring and repulsive to me. So I threw it aside and took up something else. Thus, the world would not have known yet, about my work — it hadn't been for Siloti." In another letter Rachmaninov called his symphony the worst of his recent projects, and claimed that "when I get it written and then correct my First Symphony, I give my solemn word — no more symphonies. Curse them! I don't know how to write them ... " This "solemn word" was nearly upheld, for Rachmaninov did not write another symphony for nearly 30 years; he never returned to his First Symphony.

Despite reservations about the symphony, Rachmaninov agreed to conduct the first performance, which took place on January 26, 1908, in St. Petersburg. He also led the Moscow premiere a week later, and an early American performance with the Philadelphia Orchestra in November, 1909. In each case the audience responded enthusiastically, and the symphony has enjoyed an unbroken run of popularity to this day. The score is dedicated to the composer Sergei Taneyev. Rachmaninov himself authorized certain cuts in performance, and the expansive nature of the work has led many conductors to do their own editing, resulting in performances that may last anywhere from 38 minutes to well over an hour. Jerzy Semkow is conducting the symphony without cuts.

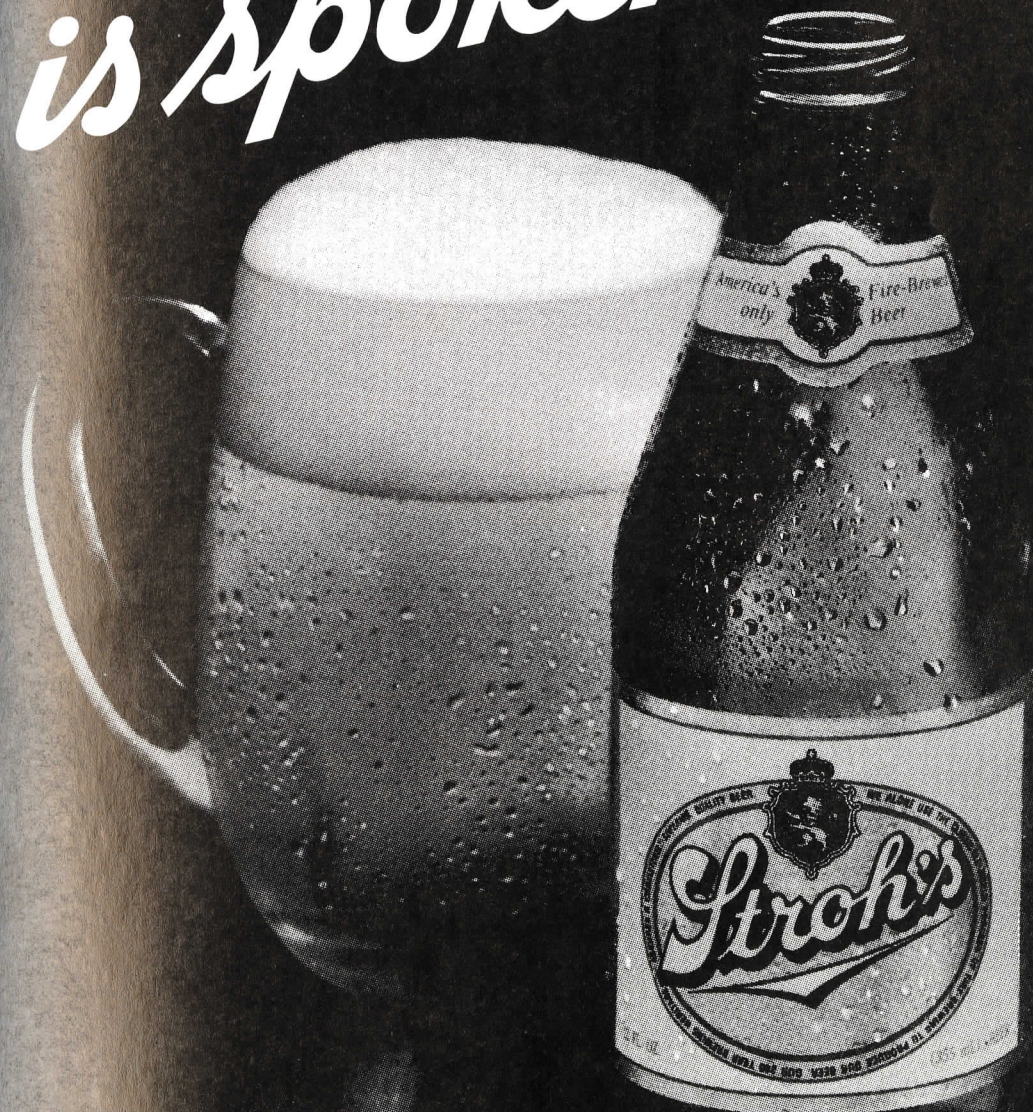
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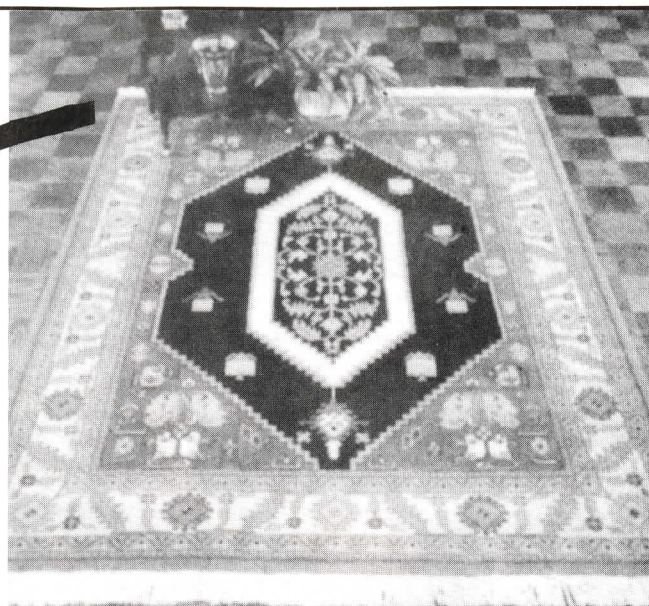
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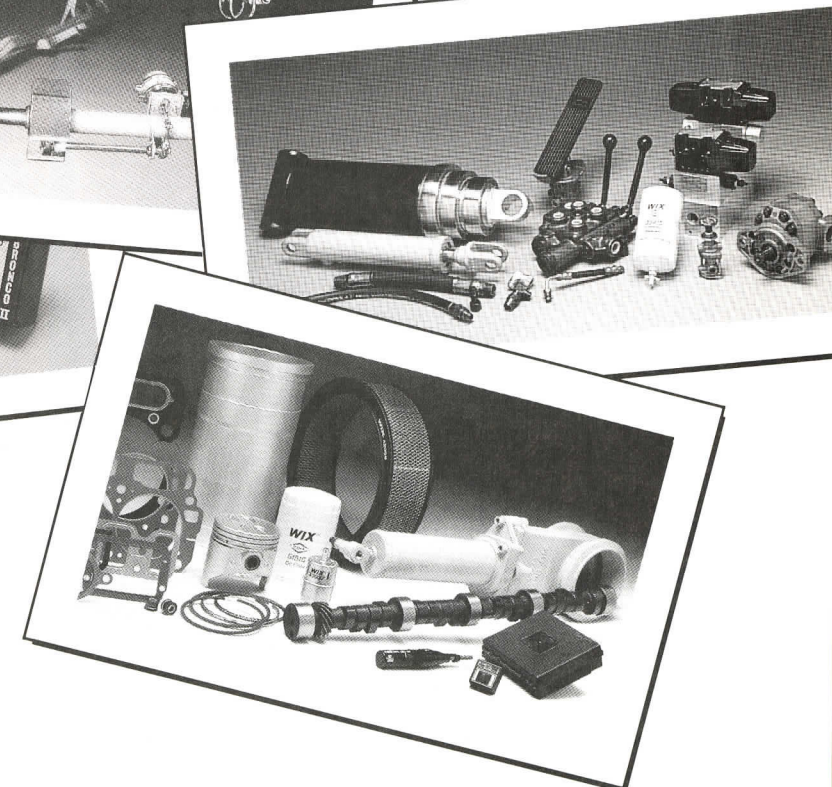
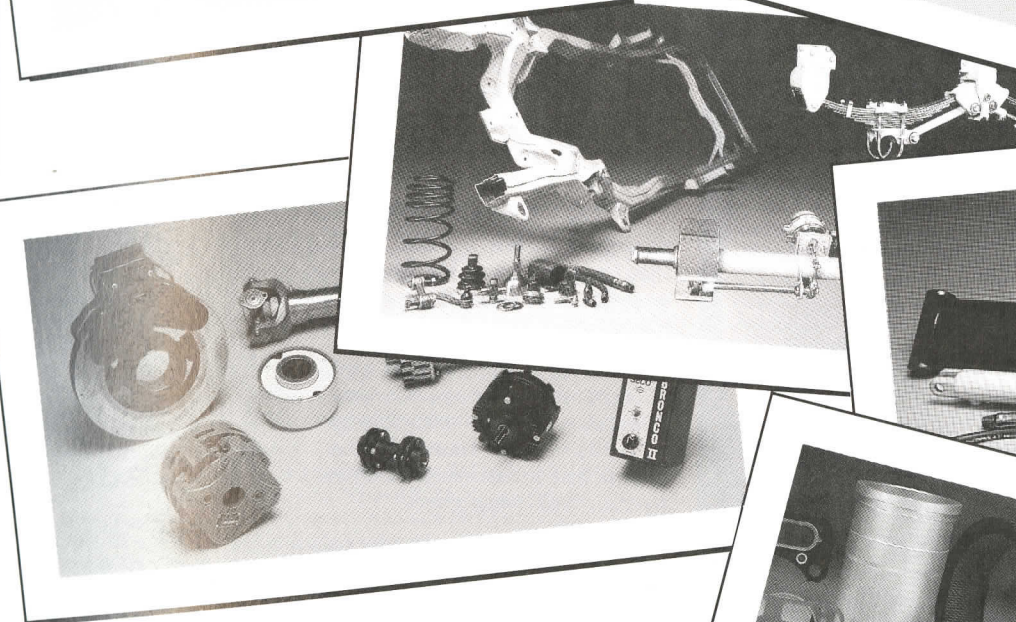
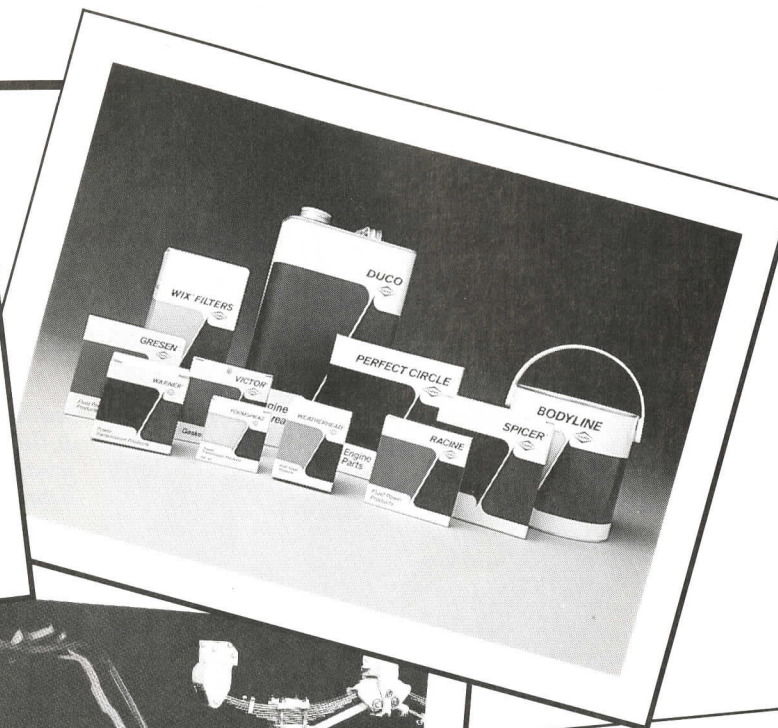
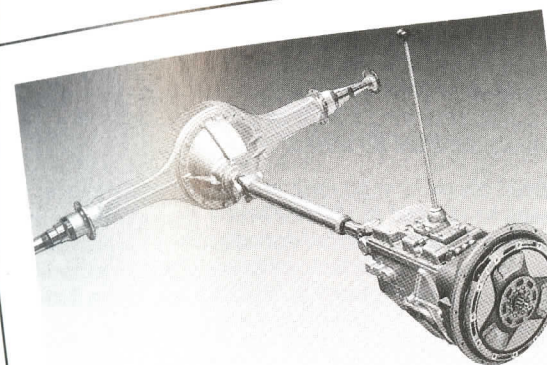
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William F. Buckley, Jr., author, editor, lecturer, host of "Firing Line."

Not many people are aware that William F. Buckley, Jr. has more varied diversions than grilling politicians and public figures on TV's *Firing Line*. This dry-witted intellectual has sailed across the Atlantic twice in his sailboat, the *Pacific* once, ran for mayor of New York City in 1965, has created a series of spy novels featuring a hero he calls "Blackford Oakes," and has published 23 books.

He received his early schooling in England and France, and in his teens he studied at the Millbrook School and later at the University of Mexico before entering the army as an infantryman. He received his B.A. with honors (in Political Science, Economics and History) at Yale University in 1950.

William F. Buckley, Jr. has read *The Christian Science Monitor* on and off since he was a teenager, and he can appreciate a paper that reflects the stimulating yet impartial outlook the *Monitor* offers to those who have many pursuits.

His high regard for the paper doesn't mean that he always agrees with it. "I'm a conservative and often the editorial opinions of the editors are different from my own," he admits; "when that happens, I simply assume that you're incorrect."

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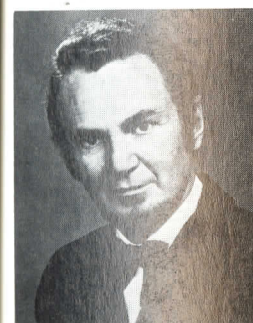
Jerzy Semkow, conductor
Jorge Bolet, pianist

Schumann Overture to *Julius Caesar*, Op. 128
Piano Concerto in A minor, Op. 54
Allegro affetuoso
Intermezzo: Andantino grazioso
Allegro vivace
Intermission
Symphony No. 4 in D minor, Op. 120
Ziemlich langsam; Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam: Lebhaft
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Jerzy Semkow

Jerzy Semkow, the Rochester Philharmonic Orchestra's Music Advisor and Principal Conductor, has gained an international reputation through his appearances with the world's leading opera companies and orchestras. His permanent conducting posts have included Principal Conductor of the Royal Danish Opera and Royal Danish Orchestra in Copenhagen and five seasons as Music Director of the Saint Louis Symphony Orchestra. His most recent post was a four-year engagement as Music Director of the National Radio Televisione Italiana Orchestra (RAI) of Rome.

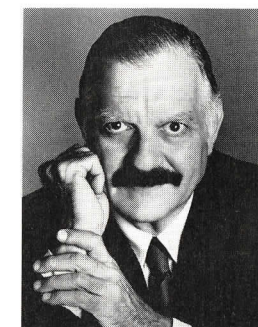
Maestro Semkow's current season includes concerts with the orchestras of Bordeaux and Monte Carlo, the Orchestra del Teatro alla Scala in Milan, The National Orchestra of Belgium, and the French National Radio Orchestra in Paris. His United States engagements include the Detroit, Cincinnati, Indianapolis, Pittsburgh and Dallas Symphonies.

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Highlights of recent activities include a performance of Haydn's *Creation*, presented at the Vatican in the presence of the Pope and telecast by Eurovision throughout Europe; a critically acclaimed new production of *Khovantchina* at the Geneva Opera and a tour with the Royal Danish Orchestra throughout England.

Jerzy Semkow has achieved extensive recognition for his numerous recordings. He recorded the first complete original Moussorgsky version of the opera *Boris Godunov* for EMI with the Polish National Radio and Television Orchestra and Chorus, a recording honored with international awards including France's Grand Prix des Discophiles, West Germany's Schallplatten Prize of the First Degree, Italy's Grand Prix of Music Critics, and a U.S. Grammy Award nomination in the category of "Best Opera Recording." His recording of *Prince Igor* with Boris Christoff and the National Opera of Sofia is also on EMI.

He has recorded all the major works of Tchaikovsky and Brahms, and the last 10 Mozart Symphonies with the National Philharmonic of Warsaw, and Scriabin's Symphony No. 2 and Symphony No. 3 ("Divine Poem") with the London Philharmonic Orchestra. With the St. Louis Symphony Orchestra he recorded Rimsky-Korsakov's *Scheherazade*, Schumann's four Symphonies and Manfred Overture, excerpts from Wagner's musical dramas, and works for orchestra and chorus by Beethoven, which also received a Grammy Award Nomination. His recordings of Mozart's Symphonies K.319 and 425 with the Polish National Philharmonic brought him a Golden Disc Award.



Jorge Bolet

"He may well be the greatest living exponent of the kind of playing practiced by such giants of the past as Hofmann, Rachmaninoff and Lhevine. Indeed he may be the only one." This is how Harold C. Schonberg of *The New York Times* described Jorge Bolet after a Carnegie Hall recital. His statement is echoed all over the world as critics and audiences attempt to find new and greater superlatives to describe this phenomenal artist.

Bolet's superb artistry, his romantic temperament and his special affinity for the works of Liszt make him a sought-after artist on the contemporary concert platform, and he has literally played all over the world. With each concert, critics continually find their last rave review almost inadequate to describe the magic of his artistry, and they attempt, finally, to make definitive statements about his pianism. "Mr. Bolet seems to play with ever-increasing beauty and authority. His recitals are a living illustration of what the great 19th century pianists were all about." (Harold C. Schonberg, *The New York Times*).

The recognition of Jorge Bolet as "one of the few living super-pianists" (*Washington Post*) is confirmed each season as he fills a crowded schedule of engagements in the United States, Europe, South and Central America, the Orient and Australia. The 1985-86 season was highlighted by recitals in New York's Carnegie Hall, Pasadena's Ambassador Auditorium, Amsterdam's Concertgebouw, London's Royal Festival Hall, Berlin, Munich and Naples, and orchestral dates with the Pittsburgh Symphony, the Atlanta Symphony, the Indianapolis Symphony, Amsterdam's Concertgebouw Orchestra, the London Symphony Orchestra and Rome's Santa Cecilia Orchestra.

Program Notes by Robert Markow

Overture to "Julius Caesar"

Robert Schumann

Born Zwickau, June 8, 1810; died Endenich, July 29, 1856

In every famous composer's catalogue there seems to lurk in the dark corners a few works that remain all but unknown and unplayed. Such a work is Schumann's Overture to "Julius Caesar," written in 1851 near the end of the composer's life.

Schumann had moved to his new post as conductor of the Dusseldorf Symphony the previous year. Having for the first time in his career a prominent orchestra at his disposal, it is not surprising to find him writing a relatively large number of works for or with orchestra at this time.

This is the Detroit Symphony's first performance. Many reference works, dismiss the piece as disappointing. But rather than accept this verdict at face value, listeners might heed the words of Brutus during this rare performance of the music: "Romans, countrymen, and lovers! hear me for my cause... awake your senses that you may be the better judge." The music

does have an undeniably bold character to it, and even if for no other reason, we might attach some measure of importance to the overture as the sole case where Schumann employed the tuba.

Piano Concerto in A Minor, Op. 54

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

Robert Schumann

Born Zwickau, June 8, 1810; died Endenich, July 29, 1856

"I cannot write a concerto for the virtuosos — I must plan something else." These words, written in 1839 to his future wife Clara, embody the attitude of Robert Schumann towards piano writing. In an age addicted to the showy glitter and bravura displays of Liszt and Thalberg, it is not surprising that Schumann's concerto did not capture the public fancy. (When Clara gave the world premiere she received the questionable compliment of "praiseworthy efforts to make her husband's curious rhapsody pass for music.")

The critic's opinion of the music has been overturned by history, but his use of the word "rhapsody" is not far off.) The concerto as it stands is in three movements, but is considerably at variance with a standard three-movement concerto in the Mozart, Beethoven or Chopin mold. Originally the first movement existed as a separate entity, entitled at various times *Phantasie* in A minor; *Concert Allegro* and *Allegro affettuoso*. This was composed in 1841; unsuccessful attempts to sell it to various publishers may have prompted Schumann to revise it and add two more movements, now calling the work a concerto. In this form it was first heard in Dresden on December 4, 1845 with Ferdinand Hiller (to whom the work is dedicated) conducting.

Clara continued to champion and perform the concerto throughout her illustrious career, but to little avail; even Liszt uncharitably called it a "concerto without piano." The piano writing is prominent, of course, but not as much so and not nearly as technically brilliant as contemporary norms demanded — hence, its cool reception. But Schumann was true to his art — themes of poetic beauty, poignant lyricism and resourceful detail flow abundantly from first to last. Note especially the plaintive theme in the woodwinds heard immediately after the opening piano flourish; the soulful cello theme in the second movement; or the rousing fanfares in the third movement which follows the *Intermezzo* without pause.

By the 20th century, audiences finally recognized the true worth of this concerto, and a writer like Sir Donald Francis Tovey could call it "recklessly pretty . . . eminently beautiful from beginning to end, so free, spacious and balanced in form, and so rich and various in ideas . . . Fashion and musical party politics have tried to play many games with Schumann's reputation, but works like this remain irresistible."

Symphony No. 4 in D Minor, Op. 120

- | | |
|--------------------------------|--|
| I. Ziemlich langsam; Lebhaft | III. Scherzo: Lebhaft |
| II. Romanze: Lielmlich langsam | IV. Langsam: Lebhaft
(played without pause) |

Robert Schumann

Born Zwickau, June 8, 1810; died Endenich, July 29, 1856

"I often feel tempted to crush my piano — it is too narrow for my thoughts," declared Robert Schumann in a letter of 1839. This statement provokes mild disbelief, coming from a composer who had found the piano so eminently suited to his artistic purposes for his entire *oeuvre* up to that point. But in 1839 the winds of change began to blow strongly, and he sensed the need to explore other creative impulses. In 1840 he married Clara Wieck over the longstanding, strenuous objections of her father, and concurrently turned from exclusive attention to the piano to an almost equally exclusive preoccupation with song. As W. J. Henderson has written, "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood,

in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field."

This was precisely what Clara had been urging him to do, for only in the arena of large-scale orchestral works did she feel he could compete with the giants like Mozart and Beethoven. Hence, in 1841, Schumann wrote, in rapid succession, the Symphony No. 1 in B-flat ("Spring"); the *Overture, Scherzo and Finale*; the *Phantasie* in A minor, which was later to become the first movement of the Piano Concerto; and the present symphony in D minor.

Schumann did not assign a number to the D minor symphony. He thought first of calling it a "symphonic fantasy," knowing full well that "nothing arouses disagreement and opposition so quickly as a new form bearing an old name." And new it certainly was! The work represents something of a landmark in the history of the symphony in its unprecedented cohesion and structural unity. Although nominally laid out in the standard classical four movements, the movements are connected by "speaking rests" between, not long pauses. Even more significantly, Schumann adopts an initial melodic cell (the darkly brooding, slowly winding line in the strings heard in the opening bars) and pursues it in myriad forms and guises throughout the entire symphony, thus conferring an "inner spiritual bond" on all its motives and themes. As the composer put it, the finale "should know what the earlier movements contained." Tovey called the symphony "perhaps Schumann's highest achievement for originality of form and concentration of material. . . . The whole work was from the outset fully advanced an example of free form and concentrated thematic continuity as any symphonic poem that ever professed to be revolutionary."

The first performance, on December 6, 1841, was not a success, and the composer withdrew the work for revision. However, Schumann did not attend to this until a decade later, by which time two more symphonies had been written (in more traditional layout), now designated the Second in C Major and the Third in E-flat Major ("Rhenish"). This left the D minor Symphony as No. 4. Aside from a few small structural details, the revision concerned mostly matters of orchestration affecting the wind parts, amounting to a thickening of the texture. In its new form the work met with greater success at a performance on March 3, 1853. It is worth pointing out that initial resistance in 1841 was probably due not so much to the work itself as to the remainder of the program on which it was presented — Franz Liszt performed two of his own piano works, and no one could compete with *this* Presence!

The slow introduction immediately presents the motivic cell that will serve to unify the entire symphony — that darkly brooding line mentioned above. The first movement's principal theme gradually coalesces and assumes its full form at the propulsive Allegro section. A second, lyrical idea is heard later, and becomes increasingly interlaced with the restless principal theme.

The *Romanze* begins with a pensive theme sung by oboe and cellos, followed by the subject from the symphony's opening in darkly veiled colors. A contrasting, more brightly scored "Trio" section presents the same subject with delicate solo violin embroidery. A final statement of the oboe/cello theme rounds out the movement.

The vigorous Scherzo presents the unifying melodic cell in still another guise, this time played in inversion (upside down) and a strongly insistent rhythmic figure. The "Trio" section brings back the same melodic arabesques derived from the second movement's Trio. Both Scherzo and Trio are repeated.

The passage connecting the third and fourth movements represents to Tovey "darkness before dawn which just avoids provoking comparison with that of the same point in Beethoven's minor Symphony." The Finale's exposition bursts forth in glorious D major, and Schumann puts now-familiar material through fresh paces while introducing a lyrical new idea as well. The pulse becomes increasingly faster as the symphony is propelled breathlessly to a brilliant conclusion.

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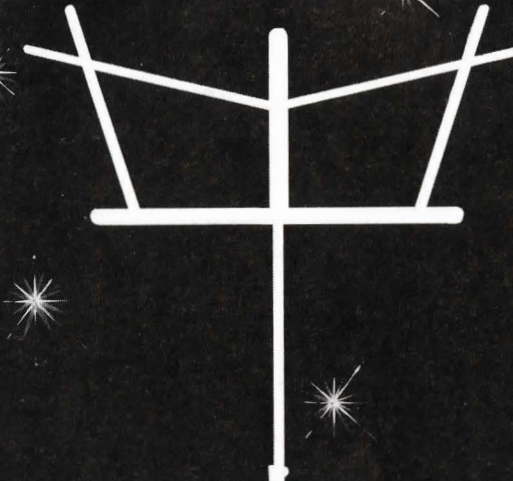
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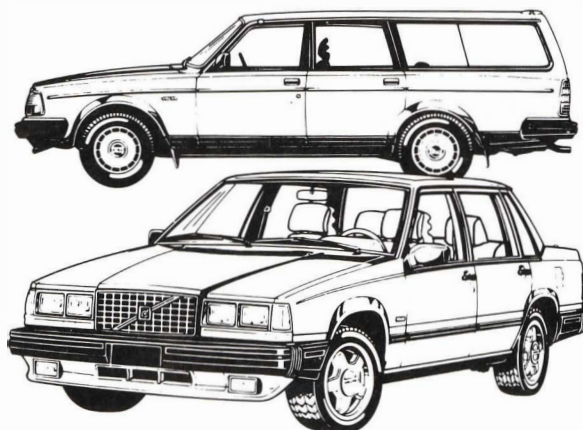
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THURSDAY,
AUGUST 6
SUNDAY, AUGUST 9

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Paavo Berglund, conductor

Laurence Liberson, clarinetist

Debussy

Petite suite

En bateau: Andantino

Cortège: Moderato

Minuet: Moderato

Ballet: Allegro giusto

*Première Rhapsodie pour Orchestre avec
Clarinete Principale*

Danse (Orch. Ravel)

Nuages and Fêtes from Nocturnes

Intermission

Prelude à l'après-midi d'un faune

La mer

*De l'aube à midi sur la mer (From dawn to
noon on the sea)*

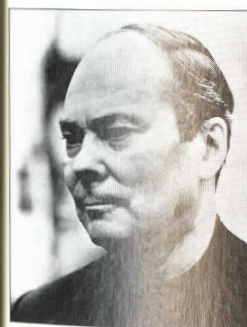
Jeux de vagues (The play of the waves)

*Dialogue du vent et de la mer (Dialogue of
the wind and the sea)*

London, RCA, Mercury Records

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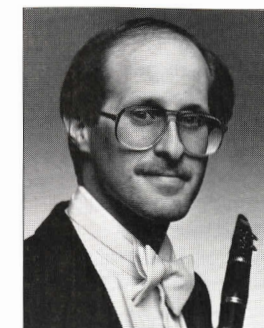


Paavo Berglund

Finland has produced several outstanding conductors during the last 100 years, including Robert Kajanus, Armas Järnefelt and Georg Schnéevoigt. To this distinguished line also belongs Paavo Berglund, who was born in Helsinki in 1929. As a young man his musical studies took him to Vienna, and the activities there of great conductors like Knappertsbusch and Furtwängler left a profound impression upon him. At the age of twenty he became a violinist in the Finnish Radio Symphony Orchestra and in due course founded the Finnish Chamber Orchestra. After a period as Assistant Conductor he became, in 1962, the Principal Conductor of the Finnish Radio Symphony Orchestra. During his eight-year tenure he raised the Orchestra to an international standard and it became widely known through tours. He is internationally renowned for his supreme authority in Sibelius. A notable landmark was his recording with the Bournemouth Symphony Orchestra of the Kullervo Symphony by Sibelius, of which Berglund gave the first complete performance outside Finland. From 1972 to 1979 he was the Principal Conductor of the Bournemouth Symphony Orchestra and from 1974 to 1979 also Principal Conductor of the Helsinki Philharmonic. Berglund's discography for EMI is a considerable one, and he has recorded all the symphonies of Sibelius. Berglund's performances of Shostakovich are equally highly regarded. His repertoire also includes

British music by Bliss, Vaughan Williams and Walton.

In 1977 he received the O.B.E. for his services to music in the United Kingdom.



Laurence Liberson,

the faculty of the Institute of Music and Dance.

Laurence Liberson is the assistant principal clarinetist for the Detroit Symphony. He has been a member of the Detroit Symphony since 1981, joining the Orchestra after five years as principal clarinetist with the Grand Rapids Symphony Orchestra. A native of Detroit, he began clarinet study at age 10, continuing over the years under the direction of Paul Schaller, principal clarinetist with the Detroit Symphony; Larry Combs of the Chicago Symphony and William Stubbins of the University of Michigan. He has a degree in clarinet performance from U of M and is a member of the Detroit Chamber Winds and on

Program Notes by Robert Markow

All of the compositions performed this evening were written by Claude Debussy, born St. Germain-en-Layre, near Paris, August 23, 1862; died Paris, March 25, 1918.

Petite Suite

I. *En bateau: Andantino*

II. *Cortège: Moderato*

III. *Minuet: Moderato*

IV. *Ballet: Allegro giusto*

Henri Busser (1872-1973), who died just two weeks short of his 102nd birthday, had a long career of writing music for the stage. But his name lives on today mostly as the orchestrator of Debussy's four exquisite miniatures known as the *Petite Suite*.

Debussy's work appeared in 1888 initially for piano, four hands. Around 1906 he authorized Busser to orchestrate the pieces. Lament woodwind solos, gentle pastels, delicate touches of percussion, skillful use of harp glissandos and fascinating juxtapositions of instrumental timbres form the basis of Busser's orchestral setting.

Each movement is a ternary structure with a contrasting central portion and a modified return to material of the opening. "En bateau" is a barcarolle suggesting the gently swaying motion "in a boat." The "Cortège" is not of the funeral variety, but rather a lighthearted affair. The "Minuet" has a graceful elegance all its own, yet is suggestive also of the world of Debussy's musical predecessors, Couperin and Rameau. The "Ballet," meaning simply "dance," incorporates two ideas — an exuberant, rhythmically vigorous theme and a relaxed waltz-like idea that returns to bring the Suite to a brilliant close.

Première Rapsodie Pour Orchestre

Avec Clarinette Principale

Debussy wrote this work during December of 1909 and January of 1910 as a contest piece for clarinetists at the Paris Conservatoire. In this form it was called simply *Première rapsodie* for clarinet and piano. During the summer of 1911 he orchestrated it, extending the title to "Première rapsodie pour orchestre avec clarinette principale," implying that the soloist be considered "an agent in the rich instrumental palette of the orchestral framework," to quote Joseph Braunstein. The clarinet part remained unchanged, but the orchestration underwent considerable enrichment, with added melodic, contrapuntal, harmonic and rhythmic material.

The languid opening presents the soloist in the dreamiest of settings. A more active "scherzando" section interrupts the lazy mood. A variety of tempos follows, serving as a backdrop for the clarinet to demonstrate all its ranges, colors, moods and tech-

nical abilities. The composer himself thought highly enough of his achievement to proclaim: "Surely this piece is one of the most pleasing I have ever written."

Prelude a l'apres-midi d'un faune

The inspiration for Debussy's first orchestral masterpiece came from the poem "L'apres-midi d'un faune" (The Afternoon of a Faun, 1876) by the French Symbolist poet Stephane Mallarme. Debussy's musical sensibilities corresponded closely to the Symbolist aesthetic, and having read Mallarme's poem sometime around 1877, the composer set about creating a musical interpretation that influenced the course of much 20th-century music. Written in 1892-1894, it was first heard on December 22, 1894 in Paris. A faun, incidentally, is a mythological woodland creature, which walks upright like a man, but which has cloven hoofs, horns, a tail and fur like a beast. Its chief concerns are eating, sleeping and the pursuit of sensuous gratification.

Danse (Orch. Ravel)

One of the many ways in which Maurice Ravel (1875-1937) expressed his respect and admiration for Claude Debussy was in his 1923 orchestral transcription of the latter's *Danse*. This delightful little piece is one of Debussy's least-known works. It originally appeared in 1890 under the title *Tarantelle stryenne*. When republished in 1903, the name was changed simply to *Danse*. The original title betrays a strange mixture of national influences. The tarantella is an Italian dance in rapid 6/8 meter. It is thought to have originated on the shores of the Ionian Sea at Taranto. According to legend, however, the name was derived from the frenetic motions of people bitten by the tarantula spider. Such a dance was believed to have curative powers.

The *Danse's* principle interest lies in its jittery, rhythmic patterns, found in the buoyant opening and closing sections. The meters of 3/4 and 6/8 are contrasted or alternated. The central section is more restful. Languorous solos from the oboe and clarinet suggest that the victim may be succumbing to the effects of the spider's venom. This central section is notable for its rich, colorful harmonies and sensuous textures.

Nocturnes

Camille Chevillard conducted the Lamoureux Orchestra in the first performance of *Nuages* and *Fetes* in Paris on December 9, 1900.

For a listener of the late nineteenth and early twentieth century, the term "Nocturne" would have meant a piano piece by Chopin. His music loomed large in the piano repertoire, and the few examples of non-pianistic nocturnes (like the one by Schubert for piano trio) are so atypical that they can hardly be said to count at all. Debussy was himself an admirer of Chopin, and he took particular care to explain that his *Nocturnes* had nothing in common with the Polish composer's. "The title *Nocturnes* is to be interpreted in a general aid, more specifically, in a decorative sense," he wrote. "Therefore it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests."

Debussy had introduced a new way of handling the orchestra in *L'apres-midi d'un faune*, but even from this splendid beginning, the *Nocturnes* represent a prodigious leap. Hardly anything remains of "form" in the traditional sense, or for that matter, of "themes," or even of "harmony," if one understands that to mean a progression by a predictable route from point A to point B. So sensually appealing is the music, however, that we can almost ignore the fact that Debussy has redefined music before our very ears. His example was not lost on twentieth-century composers as diverse as Schoenberg and Boulez.

Debussy has left a program that provides a visual analogue for each: "*Nuages* renders the immutable aspect of the sky and the

slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white. *Fetes* gives us the vibrating atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged to it. But the background remains persistently the same: the festival, with its blending of music and luminous dust, participating in the cosmic rhythm."

A word of caution: these notes, like most by composers, go straight to the point, at the risk of oversimplifying the connection between music and visual or poetic stimuli. In the printed edition of his *Preludes* for piano, Debussy put the movements' poetic titles at the end of each, not at the beginning. This suggests that any such verbal props should be taken not as formulas for generating music, but as impressions of impressions.

La Mer

- I. De l'aube a midi sur la mer
(From dawn to noon on the sea)
- II. Jeux de vagues
(The play of the waves)
- III. Dialogue du vent et de la mer
(Dialogue of the wind and the sea)

"You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for the sea. You will say that the ocean does not exactly wash the Burgundian hillsides, and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than reality, whose beauty often deadens thought."

Thus Claude Debussy, in a letter to his friend Andre Messager defined the imaginative quality of his musical impressionism. Few works in the repertoire so richly and evocatively portray the sea as Debussy's *La Mer*. Oddly enough, however, the composition was not written anywhere near the sea, but rather in various inland locations, including the Burgundian mountains and Paris. In *La mer* the composer portrays the sea in its various moods, but does not attempt explicit images in sound; rather, through sonorities he attempts to stir the memories, emotions and imagination, permitting each listener a personal perception of the sea. The first performance took place on October 15, 1905 at the Concerts Lamoureux in Paris, Camille Chevillard conducting.

The first movement ("From dawn to noon on the sea") begins very quietly, with slow, mysterious murmurings. As the sea awakens, the orchestral colors brighten and musical motion quickens. As the music swings into a rocking 6/8 rhythm, we hear a leisurely call from the muted horns. A mosaic of melodic fragments fills the music in constantly changing sonorities. One of these is heard in the divisi cellos, and is developed into an impressive climax. After subsiding, a new melodic idea, a chorale-like passage, appears and slowly grows to paint a majestic picture of the sea under the blazing noonday sun.

"Play of the waves" is full of sparkle and animation. Like the first sea picture, melodic fragments are developed in an ever-changing mosaic of orchestral hues. The range and delicacy of Debussy's scoring fascinate at every turn — even the 'ping' of the triangle as evocative power. Debussy's biographer Oscar Thompson describes this movement as a "world of sheer fantasy, of strange visions and eerie voices, a mirage of sight and equally a mirage of sound. On the sea's vast stage is presented trancelike phantasmagoria so evanescent and fugitive that it leaves behind only the vagueness of a dream."

The final seascape, "Dialogue of the wind and the sea," opens restless, gray and stormy, the music suggesting the surging and swelling of the water. Melodic fragments from the first movement return. The activity subsides, and out of the mists comes haunting distant call, like that of the sirens, perhaps, high in the woodwinds. The music again gathers energy. Finally we hear more of the grandiose chorale motive, and the work concludes in a frenzy of whipping wind and dashing waves.

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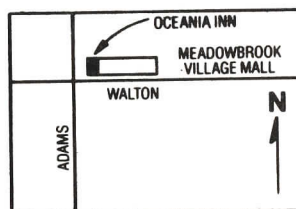
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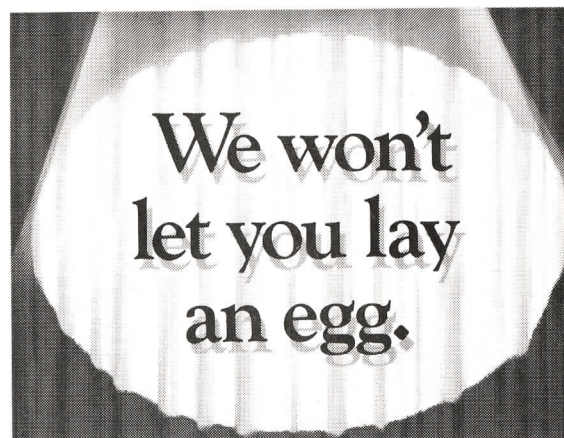
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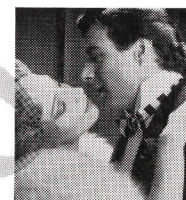
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THURSDAY,
AUGUST 13
SUNDAY, AUGUST 16

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Stephen Stein, Exxon/Arts Endowment Conductor

James Tocco, pianist

Leonard Bernstein Overture to *Candide*

The Age of Anxiety (Symphony No. 2)
for Piano and Orchestra (After
W.H. Auden)

Part 1.
The Prologue
The Seven Ages
The Seven Stages

Part 2.
The Dirge
The Masque
The Epilogue

Intermission

Facsimile
(A Choreographic Essay)

Symphonic Dances from *West Side Story*

London, RCA, Mercury Records

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The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival.



Stephen Stein

Stephen Stein, Exxon/Arts Endowment Conductor of the Detroit Symphony, has been appointed Music Director of the Anchorage Symphony Orchestra beginning in July 1, 1987.

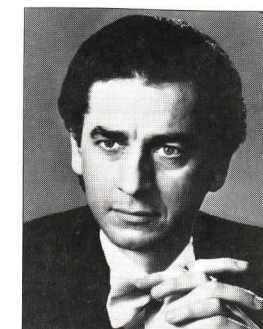
Mr. Stein, currently in his second year as Exxon/Arts Endowment Conductor of the Detroit Symphony, will continue his conducting duties with the orchestra through the 1987-88 season. This past season, he was on the podium for the Great Performers Series concert in March featuring dancer Rudolf Nureyev. He is also the Music Director of the Detroit Symphony Civic Orchestra, led the Hudson-Metro Tour, conducted the

Educational Concert Series and Project Score for Detroit-area students, and conducted many of the offerings of the popular Christmas Festival.

Mr. Stein has made guest conducting appearances recently with orchestras such as the National Symphony and the Richmond Symphony Orchestra (IN). In addition to working with the Detroit Symphony this past season, he led the Indianapolis Symphony, the Syracuse Symphony and the Owensboro Symphony (KY), and he was assistant to Conductor Manuel Rosenthal in the Seattle Opera's production of *The Ring*. He was also named one of four finalists in the 1987 Leopold Stokowski Conducting Competition, the only major conducting competition in the United States.

Stephen Stein's participation in these activities is made possible through the Affiliate Artists Exxon/Arts Endowment Conductor Pro-

gram. This program was created by Affiliate Artists, Inc. to advance the careers of promising American conductors, and is sponsored by Exxon Corporation, the National Endowment for the Arts and participating orchestras.



James Tocco

Versatility is the hallmark of pianist James Tocco. His repertoire of over 40 works with orchestra includes not only the standard concerti of Beethoven, Brahms, Chopin, Grieg, Mozart, Schumann, Tchaikovsky, et al., but also more rarely performed scores as Prokofiev's *Fourth Concerto* (for the left hand), Strauss' *Burleske* and Szymanowski's *Symphonie Concertante*. In solo recital, he has been especially acclaimed for his interpretations of Beethoven, Chopin and Schumann as well as composers of the 20th century. And he is one of the few pianists in the world to program regularly the keyboard

works of Handel.

James Tocco first came to international prominence by winning First Prize at the 1973 Munich International Competition. Since then, his tours have taken him around the globe, with performances throughout the United States, Canada, most of the countries of Europe and South America, the Soviet Union, Japan, Australia, South Africa and the Middle East. He is a frequent guest soloist with the world's greatest orchestras, among them the Berlin, Los Angeles, London, Munich, and Amsterdam Philharmonic Orchestras, Minnesota Orchestra, Atlanta, Baltimore, Berlin, Chicago, Detroit, Indianapolis, Milwaukee, Montreal, National, Pittsburgh and Seattle Symphony Orchestras and L'Orchestre de la Suisse Romande. Major festival appearances include those of Salzburg, Vienna (where he was asked to replace the indisposed Arturo Benedetti Michelangeli), Holland and Dubrovnik, while in the United States, he is a special favorite at the Wolf Trap Farm Park for the Performing Arts outside Washington, D.C. (10 appearances since the park opened in 1971). He has also performed at the Hollywood Bowl, Meadow Brook Music Festival, Spoleto-USA Festival, in solo performance at the White House, and on the CBS, NBC and PBS television networks.

Program Notes by Robert Markow

All of the compositions performed this evening were written by Leonard Bernstein, born Lawrence, Massachusetts, August 25, 1918; currently living in New York City.

Overture to "Candide"

Many terms have been used to describe the extraordinary career of Leonard Bernstein, but perhaps the most accurate would be "versatile." Aside from his activities as conductor, lecturer, author, philosopher and pianist, Bernstein's versatility is reflected in his music, which ranges from the deeply serious, classical and "cultivated" to the world of the popular and vernacular. Both aspects of Bernstein's musical personality appear on tonight's program. In his assimilation of America's musical idioms, both classical and popular, Bernstein may be regarded as the quintessential American composer. In his all-encompassing range of musical activities and in his popular appeal, he might even be regarded as the 20th-century answer to Franz Liszt.

The aperitif to this concert of Bernstein orchestral fare is a delectable four-minute morsel that sparkles with all the brilliance and wit of the original book. Voltaire's novel *Candide* first appeared in 1759 as a biting, satiric attack on the philosophical folly of believing that "all is for the best in this best of all possible worlds." Nearly two centuries later (December 1, 1956), a comic operetta based on Voltaire's novel opened on Broadway, adapted by Lillian Hellman and with lyrics by Richard Wilbur. The play failed, but the overture soon took on a life of its own, and has become one of the most popular orchestral works of the 20th century. The composer conducted the New

York Philharmonic in the first concert performance on January 26, 1957. Bright sonorities, jazzy syncopations, energetic melodies, irresistible charm and a sassy ambiance constitute the mix of ingredients that bubble and froth to produce the Overture to *Candide*.

The Age of Anxiety, Symphony No. 2
for Piano and Orchestra (after W. H. Auden)
Part 1

- a) The Prologue
- b) The Seven Ages
- c) The Seven Stages

Part 2

- a) The Dirge
- b) The Masque
- c) The Epilogue

Leonard Bernstein was just 30 years old when his *Age of Anxiety* Symphony was first performed. As guest conductor, he had already been enjoying for six years the fame and acclaim that would eventually lead to his 11-year tenure as Music Director of the New York Philharmonic. But it was the Boston Symphony under Serge Koussevitzky that gave the world premiere of *The Age of Anxiety*. Bernstein played the prominent piano part at this event on April 8, 1949. The work is in two large parts, each divided into three sections; there is a pause after Part I. Bernstein gave the following condensed version of his synopsis in a 1977 press conference in Berlin:

"The scene takes place in a bar where four lonely people, three men and a woman, find each other. Through alcohol they experience inner, semi-conscious adventures, a kind of spiritual journey to find a place where relationships can be formed and faith can be established. At the end of Part I, there is a brilliant ending, but quite equivocal, for they have found nothing firm on which to base their lives. Then, with the bar closing, the girl invites them to her apartment for a nightcap. They sit in a taxi and sing the *Dirge* that begins Part II. This is a lament for the lost Father Figure, or the Colossal Dad (as Auden calls him). There is nobody to turn to, neither mortal nor divine.

"They get to the apartment, drink, dance and have a wild party (the *Masque*, which is my scherzo for piano and percussion alone). This is the big 'optimistic' push. Now they are convinced that they are having a good time; but there is an element of desperation that negates that feeling. When the trumpets suddenly break in on the *Masque*, the piano continues, but it is *not* the soloist playing; it's another piano, coming from somewhere else. That moment for me is very dramatic, explicitly demonstrative of the separation of self from reality. It turns out that the experience was not real; the protagonist is not playing; activity is still going on, but it is not real.

"And so they separate, finding themselves as lonely as before. Finally in the *Epilogue*, each of the four comes to terms with himself. Having tried all other routes toward Faith and failed, the answer (a pure, diatonic trumpet motive) turns out to be in your backyard, where you least look for it. . . . And that is all. It's really a Buddhist idea. God in everything, in the smallest thing."

Facsimile
(A Choreographic Essay)

For over four decades now Leonard Bernstein has been writing music for or inspired by the theater in its various forms. One of the earliest of these manifestations was the ballet *Fancy Free*, produced in 1944 by Jerome Robbins of Ballet Theater. So successful was *Fancy Free* that Robbins commissioned Bernstein to write another work for his troupe. The new ballet, *Facsimile*, was composed in just three weeks during the summer of 1946, and premiered on October 24, with the composer conducting. (Robbins was both choreographer and one of the three dancers.) Shortly thereafter, Bernstein fashioned a "choreographic essay"

for concert use, which differs significantly from the original only in the final pages. In this form it was first heard on March 5, 1947 in Rochester.

As in a number of Bernstein's later works (including *The Age of Anxiety*, also on tonight's program), *Facsimile* deals with man's spiritual state, his loneliness, emotional unfulfillment, frustration over alienation and the struggle to overcome these ailments.

The 17-minute work is in four uninterrupted sections, with much of the music's thematic material derived from the opening phrases in the oboe and flute.

SOLO: A woman sits alone at the beach. The location is presumably meant to evoke images of peace of mind and emotional stability, but the emptiness of life so often equated with the Big City is here too — this woman is bored, lonely and restless.

PAS DE DEUX: The First Man, equally restless and bored, enters, and the two begin to flirt (waltz), vainly, desperately trying to convince themselves that they are serious. But the gestures are clichéd, false and empty; the two characters eventually concede this fact (muted strings, two solo violins, solo viola), becoming more depressed than before.

PAS DE TROIS: With the arrival of a Second Man two new emotions are kindled — possessiveness (by the woman) and jealousy (by the First Man). The Second Man too wants to flirt, and the age-old love triangle has been established. The woman wants to hold on to her first suitor but is sufficiently intrigued by the second to indulge in "Fun and Games." The situation becomes tense, emotions heat up, threats and accusations fly about, but suddenly the three characters realize it is all just a *facsimile*, comprising only abstract and superficial motions. The woman shouts "Stop," and the men withdraw.

CODA: The woman is again alone on the beach, dejected, downcast, no more emotionally fulfilled than she was before.

Symphonic Dances from "West Side Story"

Right from its Broadway opening on September 26, 1957, *West Side Story* became one of the biggest success stories in American music. The stunning fusion of Arthur Laurents' book, Stephen Sondheim's lyrics, Jerome Robbins' choreography and Bernstein's music brought new meaning to the universal Romeo and Juliet story, which was transported into a modern urban setting with rival street gangs replacing ancient Veronese families. At the heart of the work is ballet — *West Side Story* made headlines for its daringly advanced, sophisticated and pervasive use of dance within a musical play, and much of Bernstein's music accompanies a dance of some kind. Various scenes from the play are reflected in these dances, and a symphonic suite provides a ready synthesis of Bernstein's "poem to New York" in all its moods — tense, restless, violent, sinister, energetic, dynamic, awesome and romantic.

The Suite consists of the following segments: *Prologue* (simmering rivalry between the two gangs, the Sharks and the Jets); *Somewhere* (an idealized world where the gangs are united in friendship); *Mambo* (the gangs compete in feverish dances); *Cha-cha* (to a version of the romantic ballad "Maria," as Tony and Maria first meet at a dance); *Cool* (the Jets try to "cool it"); *Rumble* (both gang leaders are killed); *Finale* (shock over Tony's death and eventual reconciliation as both gangs realize the folly of their ways; strains of "Somewhere" rise out of the now-quiet streets).

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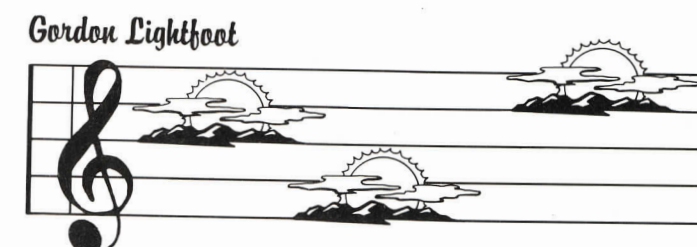
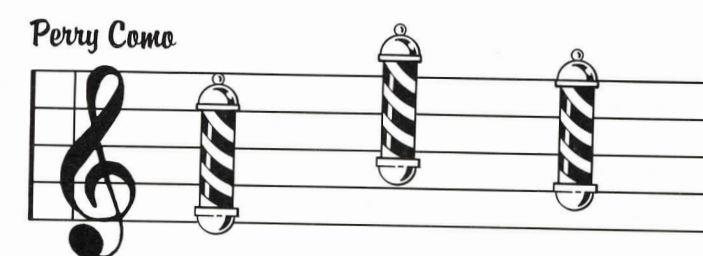
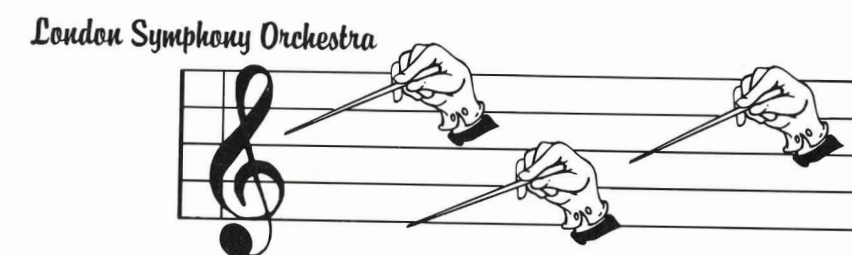
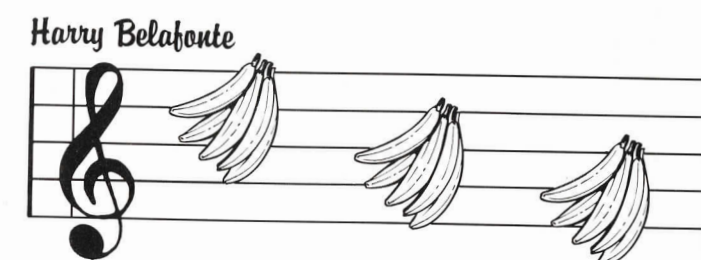
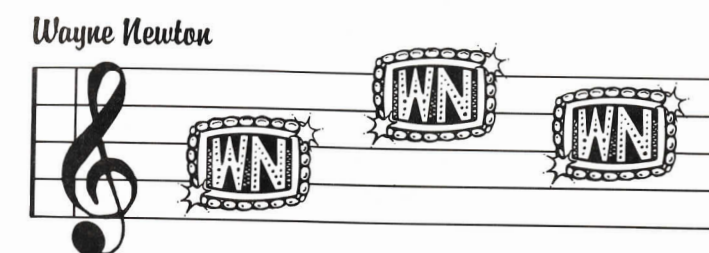
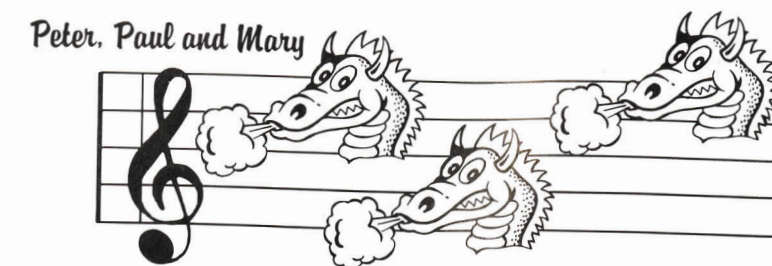
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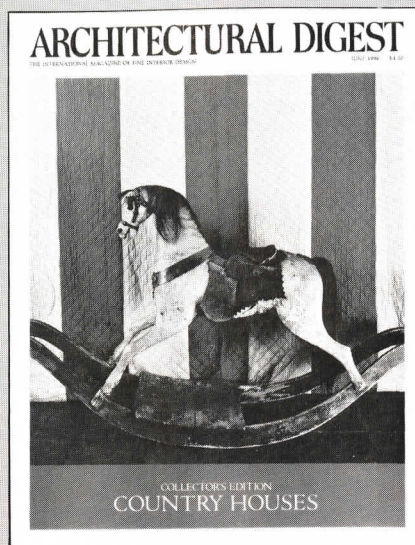
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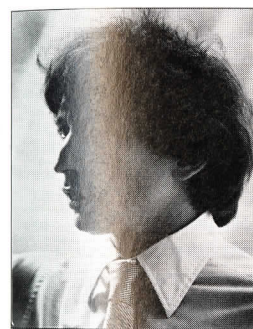
LONDON SYMPHONY ORCHESTRA

TUESDAY, AUGUST 11, 1987

Michael Tilson Thomas, conductor
Nadja Salerno-Sonnenberg, violinist

- Berlioz:** Roman Carnival Overture Op. 9
- Bruch:** Violin Concerto No. 1 in G minor, Op. 26
Allegro moderato
Adagio
Finale: Allegro, energico
- Intermission**
- Dvorák:** Symphony No. 8 in G. Op. 88
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

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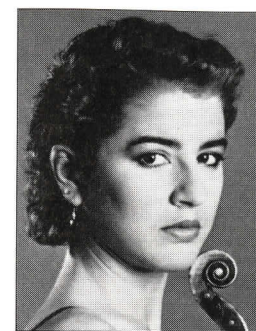


Michael Tilson Thomas

Born in Los Angeles, Michael Tilson Thomas is the third generation of his family to follow an artistic career. He started playing the piano at the age of five. A summa cum laude graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Brown. During this period, at the age of 19, he was also Assistant Conductor and Musical Assistant at Bayreuth.

In 1969, a year after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor of the Boston Symphony Orchestra where he remained until 1974, concurrently holding the title of Music Director of the Buffalo Philharmonic from 1971 to 1979. From 1971 to 1977, he directed the nationally televised Young People's Concerts of the New York Philharmonic. He served as a Principal Guest Conductor of the Los Angeles Philharmonic from 1981 to 1985.

Aside from his extraordinary ability as a conductor, Thomas has earned numerous Grammy nominations and international awards, and is recognized as a dynamic teacher. He has given two series of music lecture/demonstrations at Carnegie Hall and was Artistic Director of the Los Angeles Philharmonic Institute from 1982 to 1985. He has just been appointed Principal Conductor of the London Symphony Orchestra, succeeding Claudio Abbado at the end of 1987/88 season.



Nadja Salerno-Sonnenberg

Violinist Nadja Salerno-Sonnenberg's effervescent performances have earned her great respect in the music world. She is the recipient of a prestigious Avery Fisher Career Grant, winner of the Walter W. Naumburg 1981 International Violin Competition, and three-time winner of The Philadelphia Orchestra Concerto Auditions. In addition to numerous appearances with The Philadelphia Orchestra, Miss Salerno-Sonnenberg has appeared with the Baltimore Symphony, Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, Houston Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra, Milwaukee Symphony, New Orleans Philharmonic and the Pittsburgh Symphony. Festival guest appearances include the Mostly Mozart Festival both in New York and Washington D.C., as well as the festivals at Aspen, Caramoor, Chataqua, Great Woods, Meadow Brook and Ravina. Her recital credits include performances at New York's Alice Tully Hall, Wolf Trap, the Library of Congress in Washington D.C. and California's Ambassador Auditorium. Internationally she has appeared in the Philippines, Canada and Europe, including the cities of Vienna, Munich, Stuttgart, Augsburg, Frankfurt, Geneva and Lisbon. She has been featured on a CBS national television special, on NBC's National News and has appeared numerous times on The Tonight Show with Johnny Carson. Miss Salerno-Sonnenberg has recorded for MusicMasters.

During the 1986-87 season, Miss Salerno-Sonnenberg's schedule includes return engagements with the Chicago Symphony Orchestra, New Orleans Philharmonic and Seattle Symphony as well as three New York performances — in Avery Fisher Hall with the BBC Symphony, in Carnegie Hall with Salzburg Musici and a recital on the "Distinguished Artists" series at the 92nd Street Y.

Nadja Salerno-Sonnenberg was born in Rome and moved to the United States at the age of eight to study at The Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School. She currently lives in New York with her cat, Dip.

Program Notes by Paul Affelder and Leonard Burkat

"Roman Carnival," Overture, Op. 9

Hector Berlioz (1803-1869)

Hector Berlioz was a composer of great originality whose new conception of musical expression led the way directly to many of the innovations of Liszt and Wagner.

His father sent him to Paris to study medicine, but he neglected his studies, found his way to the Conservatory and devoted himself entirely to music. When he won the coveted Prix de Rome, in 1830, he went off to Italy for an 18-month stay that eventually resulted in the inspiration of many of his finest works. Among them was the opera *Benvenuto Cellini*, which he worked on from 1835 to 1837. Its first performances, in 1838 and 1839 in Paris, were failures, but the work was given new life when Liszt revived it in 1852.

Seeking to salvage some of the music he had put into the opera, in 1843 Berlioz wrote a concert piece based principally on two themes from *Benvenuto Cellini*, a love song and a wild Italian dance, the *saltarello*. He called the new work an overture and named it *The Roman Carnival*. When Berlioz conducted its first performance, at a concert in Paris on 3 February 1844, the wind instruments had not rehearsed, but the overture was well received nevertheless — so well that it was immediately encored and even converted some of the composer's enemies to his cause.

Benvenuto Cellini never became a very popular opera but musi-

cians soon noted that, like Beethoven's *Fidelio*, it really had more than one overture, and that the additional music was too good to omit from operatic productions. It became the custom to play *The Roman Carnival Overture* before the second act of *Benvenuto Cellini*, just as one of the "Leonore" overtures of Beethoven is usually played between the acts of *Fidelio*.

The Roman Carnival Overture opens with a brief quotation from the *saltarello*, which serves as an introduction to the beautiful aria sung by Cellini in the first act, here played first by the English horn. The remainder of the work is taken up with the whirling *saltarello* and snatches of the aria. The entire score is marked by the dash and daring and the brilliant orchestral colors so typical of Berlioz.

Concerto for Violin and Orchestra, No. 1, in G Minor, Op. 26

Max Bruch

(Born January 6, 1838, in Cologne; died October 2, 1920, in Berlin)

Max Bruch was an important musician in his time. He started his career as a child prodigy who had a symphony performed when he was only fourteen years old and he grew up to write operas, oratorios, symphonies, concertos and chamber music, but he is remembered today only by his G-Minor Violin Concerto and a few other solo pieces. He was born eleven years after Beethoven's death and died two years after Debussy's, almost forgotten by musicians, who thought of him as belonging to a distant musical past. He had outlived the Romantic era to which he belonged.

Bruch wrote his first Violin Concerto in 1866 and 1867, when he was not yet thirty years old, but sketches for it go back ten years earlier. After a trial performance in April, 1866, he revised his score radically, and that summer sent it to Brahms's friend, the great violinist Joseph Joachim, who helped him put it into its final form. Joachim played through the Concerto with the Hanover Court Orchestra in October, 1867, and played its first public performance at a concert in Bremen in January, 1868. When it was published, that April, it was with an inscription, "Dedicated, in friendship, to Joseph Joachim."

The Concerto, as we now know it, is in three movements, the first two played without pause. Bruch at first thought it too free in form to deserve to be called a Concerto and thought that it might better be entitled a Fantasy, but Joachim wrote to him, "I think that the title Concerto is easily justifiable. The second and third movements are too thoroughly developed to be a fantasy. There is a beautiful relationship between the movements and — most important of all — there is enough contrast between them."

Bruch called his first movement a Prelude, *Allegro moderato*, and it serves as an elaborate introduction to the beautiful slow movement, *Adagio*. The Finale, *Allegro energico*, is a brilliant bravura showpiece for the soloist. The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

Symphony No. 8 in G Major, Op. 88

Antonin Dvorák

(Born September 8, 1841, in Nelahozeves; died May 1, 1904, in Prague)

The father of Antonin Dvorák was a village innkeeper and butcher who hoped to pass his trade on to his son, but the young man turned instead toward music, took up the violin and organ, and at sixteen left home to study in Prague. Five years later he joined the orchestra of the National Theater, playing the viola (which in those days was the instrument of failed violinists), and soon began to test his creative powers with extended compositions in the classical forms. Until he was more than thirty years old he was unknown as a composer outside the

little circle of musicians in Prague with whom he tried out his first efforts at writing chamber music. Then, in 1875, his rare talent came to the attention of Brahms, who finally launched him on his great career.

During his years of obscurity, Dvorák worked and studied, he said, "with the birds, the flowers, the trees, God and myself." He wrote his First Symphony in 1865 and his Eighth in 1889, an unusually productive year during which, he confided to a friend, his head was so full of musical ideas that there wasn't time to get them all down on paper. In September he began the Symphony and on November 8, it was done. The first performance was given in Prague on February 2, 1890, with the composer conducting.

This work is sometimes known as his "English" Symphony, not because it was first heard in England but because it was issued by a London firm during a period of disagreement with his publisher on the Continent. Back in 1876, Brahms had introduced Dvorák to his own publisher, Simrock, at whose request Dvorák wrote his popular *Slavonic Dances*. During their years of collaboration, there was frequent argument between Simrock and Dvorák over a single, basic issue. The publisher wanted the composer to write more short works in the popular style of the *Dances*, but Dvorák insisted on the publication of the symphonies and the serious chamber music on which he preferred to spend his time.

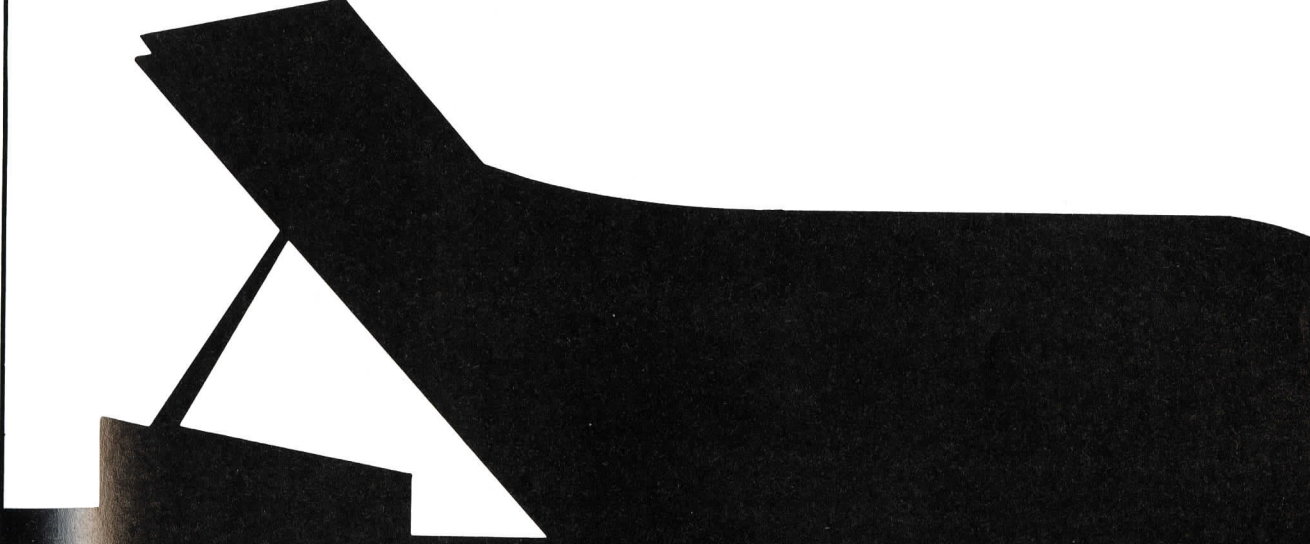
The Eighth Symphony is an idyllic work, a Bohemian pastoral. The first movement, *Allegro con brio*, opens with an introduction whose solemnity is soon dispelled by the principal theme, a kind of bird song for the flute, and then takes on the robust character of Czech folk song. In the second movement, *Adagio*, melancholy alternates with serenity. The third is a waltz-like *Alegretto grazioso*, with a contrasting central section that is almost Schubertian in character. It closes with a lively coda, *Molto vivace*, in the style of a *Slavonic Dance*. A trumpet call announces the final *Allegro ma non troppo*, a stately processional that is developed as a theme and variations.

Dvorák scored the Symphony for piccolo and two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings. He dedicated it "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Art and Literature."

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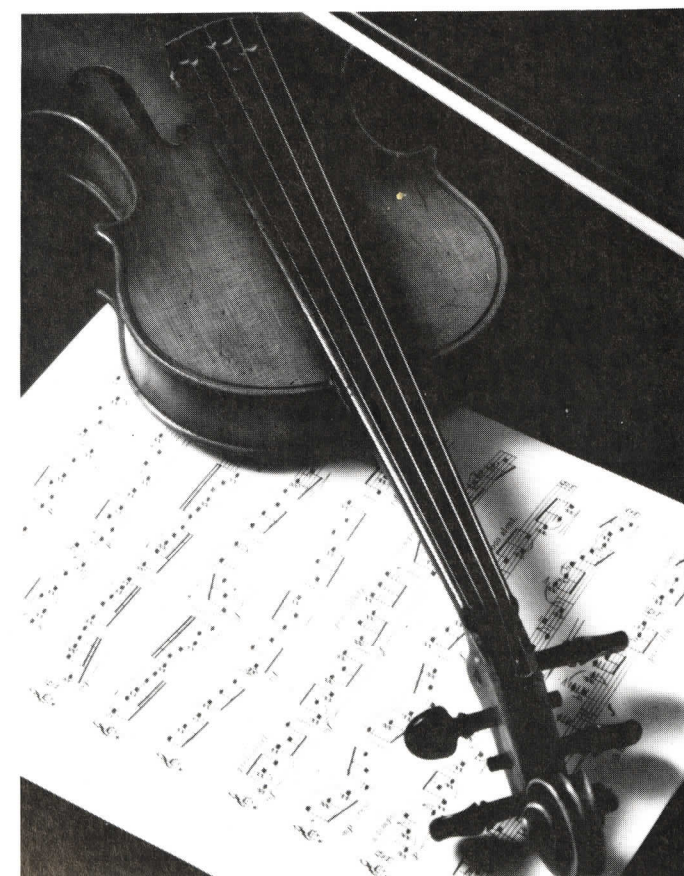
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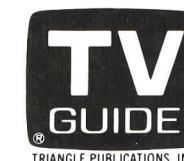


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the human soul,
but finds it's food
in music." G. Lillo

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SATURDAY, JULY 18

Sir Neville Marriner, conductor
Christopher Warren-Green, violinist

- Prokofiev:** Symphony No. 1 in D Major, Op. 25
("Classical")
Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace
- Mozart:** Violin Concerto No. 5 in A Major, K. 219
Allegro aperto
Adagio
Rondeau: Tempo di menuetto
- Intermission*
- Mendelssohn:** Symphony No. 4 in A Major, Op. 90
("Italian")
Allegro vivace
Andante con moto
Con moto moderator
Saltarello: Presto

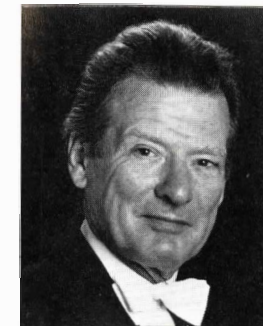
SUNDAY, JULY 19

Sir Neville Marriner, conductor
Ivan Moravec, pianist

- Mozart:** Overture to *The Marriage of Figaro*, K. 492
- Mozart:** Symphony No. 25 in G. Minor, K. 183
Allegro con brio
Andante
Menuetto
Allegro
- Intermission*
- Mozart:** Symphony No. 35 in D Major, K. 385
("Haffner")
Allegro con spirito
Andante
Menuetto
Finale: Presto
- Mozart:** Concerto No. 20 in D Minor, K. 466
Allegro
Romanza
Rondo: Allegro assai

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Sir Neville Marriner

Sir Neville Marriner, one of the most recorded maestros in history, was born in Lincolnshire, England, in 1924. He studied violin at the Royal College of Music and at the Paris Conservatoire. In the late 1940's and early 1950's he worked with harpsichordist and musicologist, Thurston Dart, and became a founding member of such groups as the Martin String Quartet, and Virtuoso String Trio, and the Jacobean Ensemble. In 1956 he was appointed principal second violinist of the London Symphony Orchestra.

Three years later, Sir Neville, along with several colleagues from the London Symphony, formed the Academy of St.

Martin in the Fields; Sir Neville has continued to direct the group since its inception. Shortly after beginning work with the Academy, Sir Neville began studying conducting with Pierre Monteux, who was then principal conductor of the London Symphony Orchestra. In following years, Sir Neville has become an increasingly sought-after conductor throughout the world.

Over the years, Sir Neville has continued to extend his conducting activities to the larger repertoire of the symphony orchestra, and to opera and oratorio. In 1969 he was appointed conductor-director of the Los Angeles Chamber Orchestra, and in 1971 associate conductor of the Northern Philharmonia. He became Music Director of the Minnesota Orchestra in the 1979-80 season and remained in that post until the end of the 1986 season. He is also Music Director of the Stuttgart Radio Symphony Orchestra, and recently toured Japan with that Orchestra.

Sir Neville records with Philips Classics, EMI and Decca. He has over three hundred recordings to his credit. In 1984 Sir Neville Marriner and the Academy of St. Martin in the Fields recorded the sound track for Milos Forman's Oscar-winning film "Amadeus."

Despite the increasing number of responsibilities and commitments with various orchestras, recording assignments and ever-expanding exploration of repertory, Sir Neville's has remained the name most closely associated with Academy of St. Martin in the Fields. The international reputation of the group usually means more concerts abroad than in London, but in 1973 the Academy organized its first "Festival" in the Trafalgar Square Church which has continued to this day as their base. The July 1987 tour of summer festivals marks the first tour for the full Academy under the direction of Sir Neville Marriner in the United States. He returns to conduct at Meadow Brook where he was Artistic Director from 1979 through the 1983 season.



**Christopher
Warren-Green**

Christopher Warren-Green, recently appointed concert master of the Academy of St. Martin in the Fields, was leader of the Philharmonia Orchestra at the age of 25 and began studying the violin at the age of 12. He joined the Royal Academy of Music three years later. In 1976 he became a member of the Academy of St. Martin in the Fields under Neville Marriner, and in 1977 was appointed leader of the BBC Welsh Symphony Orchestra. He is the youngest concert master in recent years to have held this appointment with a professional orchestra. During this time, he became a master pupil of Henryk Szeryng and then with Yehudi Menuhin.

Christopher Warren-Green has made many appearances as a soloist with orchestras throughout Britain. He appears regularly in London's major concert halls as soloist, and has directed the Philharmonia Orchestra, City of London Sinfonia, London Chamber Orchestra and the newly re-formed Philharmonia Ensemble.

His recordings include Mozart Violin Concertos in A and B flat major, Vivaldi's Four Seasons, three records of Haydn Concerti, Mendelssohn Concerto with the Philharmonia Orchestra, and the violin solos in Tchaikovsky's Swan Lake.

Christopher Warren-Green has recently been appointed Professor of Violin at the Royal Academy of Music, London. He plays a Guarneri violin dated 1746.



Ivan Moravec

The distinguished Czech pianist Ivan Moravec has been recognized as "one of the greatest pianists of the 20th century" (High Fidelity) and has been praised for his impeccable technique and sense of style, beautiful tone and depth of interpretation. A native of Prague, he has concertized in major music centers throughout the world including New York, Chicago, Amsterdam, Paris, Munich, Berlin, Rome, Budapest, Moscow and Leningrad. Mr. Moravec made his American debut in 1964 with the Cleveland Orchestra in Carnegie Hall at the invitation of George Szell, and since then returns regularly to the United States, both for concerts and recordings. Orchestra appearances include the Philadelphia Orchestra, the Chicago Symphony, the Minnesota Orchestra, the National Symphony and the orchestras of Detroit and Toronto. In Europe, he has appeared as soloist with the Czech Philharmonic, the Royal Philharmonic and Philharmonia in London, the Vienna Symphony, Gewandhaus Orchestra and Dresden Staatskapelle. A frequent guest at international music festivals, Mr. Moravec's recent festival appearances include the Salzburg, Prague, Edinburgh, Schleswig-Holstein, Vienna and Montreux festivals. During the summer of 1987, he will appear at the Ravinia and Meadow Brook festivals with Sir Neville Marriner and the Academy of St. Martin in the Fields.

His highly acclaimed recordings, many of which are considered collector's items, have been included in record of the year listings by High Fidelity, Stereo Review, the New York Times, Time Magazine and Newsweek. His recordings of solo works by Chopin and Beethoven have been nominated for Grammy Awards. Most recently, Mr. Moravec recorded the sound track of the Academy Award winning film "Amadeus."

Mr. Moravec's early studies were at the Prague Conservatory with Erna Grunfeld and at the Prague Academy of Musical Arts with Ilona Kurz.

Symphony No. 1 in D major, Op. 25 ("Classical")

Prokofiev (1891-1953)

As a young man Prokofiev quickly won a reputation as an excellent pianist and a composer whose music was bound to shock. He grew up at a time when the exotic mysticism of Scriabin was all the rage and it is now clear that Prokofiev reacted against this, first in the extravagance of the ballets *Chout and Ali and Lolli*, and then in the cultivated classicism of his First Symphony. In this classical symphony, which was sketched out in 1916, he set out to write highly individual — not merely modern — music in the symphonic framework that was used by such composers as Haydn and Mozart. He reminds his listeners, by example, that these older composers were quite capable of jesting in their music, and that the solemnity of his immediate predecessors was a limitation, not a virtue.

In the *allegro* the music gets down to business at once with a sprightly and bustling theme for the strings. The second subject is conventional in its choice of key (the dominant, A) but characteristic of the composer in its bouncing violin melody and artfully naive bassoon accompaniment. The development presents this tune in a very self-important style and, on one occasion, in an off-beat manner which gives the impression of a false entry.

The main tune of the *largetto* is in the violins and accompanied by a quietly determined figure which persists through

much of the movement. The short middle section develops from a moving pizzicato figure. After a climax the woodwinds take the center of stage for a short while before the violin melody returns.

The *gavotte* is a dance movement beginning with heavy tread. Its surprise modulations are typical of Prokofiev. There is a pastoral trio, before the return of the opening music, which is now presented in a light and airy fashion.

After the opening chord the main subject, based on an arpeggio of the chord of D, of the finale, proceeds quietly. The second subject contains two tunes which again appear in the dominant A. The second of these — on the flute — is bandied about most merrily in the development. The coda provides a suitably snappy ending to the symphony.

Violin Concerto No. 5 in A major, K. 219

Mozart (1756-1791)

During the last nine months of 1775, Mozart, then 19, wrote five violin concertos. He was Concertmaster to the Court of the Archbishop of Salzburg at the time and was doubtless expected to provide music for his principal instrument. As son of Leopold Mozart, whose book on violin technique is still used today, Wolfgang naturally played the violin. Supposedly he learned it as a baby, and more from imitation than through lessons. At 7, he took the second violin part in family performances of string trios, and even played the violin on his tours as a child prodigy. His eventual preference for the viola hurt his father, who wrote in 1777: "I feel a little melancholy whenever I go home, for as I get near the house, I always imagine that I shall hear your violin going." Two weeks later, this: "You have no idea yourself how well you play the violin; if you only do yourself justice and play with fire, heartiness, and spirit, you may become the first violinist in Europe."

Musicologist Abraham Veinus wrote, "[the Violin Concerto in A major] opens with a kind of spacious simplicity which Mozart, unlike any other composer, seems to manage almost inadvertently." One of the general characteristics of Mozart's violin concertos, musicographer Otto Jahn wrote the following:

The first movement is even more suggestive of the aria than is the corresponding movement of the symphonies. There is the same fixed alternation between solo and tutti passages, the same adornment of the solo part with passages and cadenzas, and indeed the whole movement is reminiscent of the serious aria . . . The second movement is simple and rests essentially on the tuneful and artistic delivery of the cantilena; embellishments are not excluded, but they are kept in the background . . . the last movement is, as a rule, in the form of a rondo, in which the solo part moves more freely, especially in the connecting middle passages.

The traditional course of the rondo (*Tempo di minuetto*) of the A-major Concerto is interrupted by a contredanse (*Allegro*) which has been described as an imitation of the dance music favored at the public halls of the period in Vienna.

Mr. Veinus sums up the mood of the entire Concerto: "There is something magnificently childlike about this concerto, a kind of innocent grandeur, illuminated by flashes of wit, good humor, and moments of the most immaculate lyrical poetry."

Symphony No. 4 in A major, Op. 90 ("Italian")

Mendelssohn (1809-1847)

Mendelssohn was not quite twenty-one when he made a tour of Europe and fell completely under the magic spell of the warmth and color of Italy. No specific program exists for his "Italian" Symphony but there is little doubt that the work was inspired by his Italian visit. The actual composition of the symphony began amid the sights and sounds of Rome and Naples in 1830 and was completed in 1833 under the gray skies of Berlin.

The first movement (*Allegro vivace*) bursts forth in a spontaneous flow of melody characteristic of most of Mendelssohn's works. In this forceful, free and beautifully contrived movement there is, as part of its development, an ingenious *fugato* in the strings which persists from almost the beginning to the close.

The second movement (*Andante con moto*) is somewhat solemn, suggesting perhaps the slow march of a religious procession — an idea undoubtedly arising from the fact that the music was written while the composer was in Rome where he probably saw many such processions.

The third movement (*Con moto moderato*) flows with lyricism. Melodically and rhythmically, it is one of the most pleasing examples of Mendelssohn's symphonic writing.

The fourth movement (*Saltarello*) is based on spirited Italian street dances. First there is the vigorous and energetic saltarello, a typical Italian peasant dance; then the mad rhythm of the tarantella, a wildly exciting dance supposed in ancient times to drive out the poison of the tarantula's bite; and finally the saltarello returns to the end.

Overture to "The Marriage of Figaro"

Mozart (1756-1791)

Based on a comedy by Beaumarchais with a libretto by Lorenzo da Ponte, *The Marriage of Figaro* was written in a house on the Schulerstrasse in Vienna, which is now a museum open to the public. There it was first produced in 1786. In "The Victor Book of the Symphony" Charles O'Connell calls it "one of the most brilliant pieces of writing for strings in the orchestral repertoire . . . full of the grace and delicacy that has always marked the music of Mozart; it has in addition a nervous vitality and humor that are most engaging. . . . Toward the end occurs one of the most exciting crescendo passages to be found in all Mozart's music; and the conclusion has a brevity and wit that are surprising and delightful."

Symphony No. 25 in G minor, K. 183

Mozart (1756-1791)

This symphony by the 17-year-old Mozart was written in the spring of 1773, the period immediately after the Mozarts had returned from their third and last visit to Italy, and indeed impressions of Italy are reflected in this work. Not only does it follow the three-movement formal pattern of Italian opera sinfonia (without a minuet), but it also draws on Italian models for musical content. In addition to their stormy character, both the opening *allegro con brio* and the closing *allegro* display large-scale sonata form with both halves repeated, plus a coda. The first movement exhibits the "urgent tone of the repeated syncopated notes . . . the dramatic falling diminished seventh and the repeated thrusting phrases that follow. The increased force of the musical thinking is seen in the strong sense of harmonic direction, the taking up of melodic figuration by the bass instruments, and the echo sections, which are no longer merely decorative but add intensity." (S. Sadie) The *andante* in E flat major is also in sonata form with both halves repeated, but without a coda. Here storminess gives way to other passions, portrayed by the appoggiaturas of longing and sadness, tossed back and forth between muted violins and obbligato bassoons, and also heard in the violas, cellos and basses. The minuet's stern unisons and chromaticism contradict existing ideas about the polite social graces of that dance; its four-bar phrases and rounded binary form remain, but the demeanor is no longer that of the ballroom. By contrast, the G major trio is scored for the favorite Austrian wind band of pairs of oboes, horns and bassoons. Such groups were often employed in Vienna to provide music for ceremonies, formal social occasions, evening serenades, and the like.

Symphony No. 35 in D major, K. 385, "Haffner"

Mozart (1756-1791)

Sigmund Haffner, Burgermeister of Salzburg, commissioned a "Serenade" of Mozart in the summer of 1782 to accompany the festivities celebrating his rise to the nobility. Mozart at first thought of refusing: orders were arriving daily for new music; intrigues and altercations held up the premiere of his opera *Die*

Entführung aus dem Serail; his father long withheld his consent for Mozart's marriage to Constanze Weber; and Frau Weber, who was becoming an alcoholic, expected the couple to move in with her and pay board after the wedding. In spite of the personal and professional problems, Mozart reconsidered, perhaps recalling the handsome remuneration he received six years earlier from Herr Haffner for a serenade and a march for the latter's daughter's wedding. Mozart composed the Serenade in the evenings, sending the parts to his father in Salzburg in a piecemeal fashion.

When the Serenade came back from Salzburg, Mozart added parts for flute and clarinet, dropped one of the two minuets and the march, and offered the revision as the *D major Symphony*. It was premiered in Vienna on March 3, 1783 as part of an all-Mozart series in which Mozart played a piano concerto, a short fugue and a set of variations.

The opening *Allegro con spirito* is gallant in mood and richly developed. The movement begins with a few sturdy measures for full orchestra, followed gently by the strings. The main theme then echoes in the woodwinds and lower strings as the violins are given rapid runs.

The *Andante* is music of the greatest lyric charm, typically Mozartean in that tender innocence which conceals much subtle artistry. A very simple melody begins in the first violins. Sighing, the oboe and bassoon respond. The sixteenth-note pattern in the second violins becomes more grateful and florid, then sinks into a cadence.

The *Menuetto* recalls the Haydn minuets of peasant-dance inspiration, rather than the courtly, aristocratic dances of tradition. Its crisp and concise material is contrasted by a lovely pastoreale trio.

The *Finale*, which Mozart said "should go as fast as possible," is a Rondo of the liveliest variety, sparkling with good cheer and humor. The subject is a quotation from Osmin's great aria of triumph in the final act of *Die Entführung aus dem Serail*. A coda closes the work.

Piano Concerto No. 20 in D minor, K. 466

Mozart (1756-1791)

The *Concerto in D minor*, K. 466, Mozart's first piano concerto in the minor mode, was composed in 1785. It is the first of six concertos composed within a period of two years in which Mozart appears at the peak of his creative power.

In the nineteenth century when Beethoven's glory prevailed, the D minor was the only one of Mozart's concertos that was commonly performed. No doubt, Beethoven's century understood the strife and passion, the pathos and drama, which distinguished the D minor among all of Mozart's piano concertos. As a matter of fact, this Concerto made possible the subsequent notion of Mozart as a forerunner of Beethoven.

The D minor Concerto is the first work of Mozart's in which the tutti and the solo in the *Allegro* contrast sharply throughout. The solo part's first theme is a recitativo in tempo, and the orchestra never takes it over. The opposition of the two allows no reconciliation. It is continued in the development section. Here, after a passage of contrasts, there are only a few bars of interplay before the solo again acts alone. There is no solution in the recapitulation. The solo predominates until the cadenza's end, when the eloquent conclusion is taken over by the orchestra.

Mozart never had stronger contrasts in a single work than in this concerto. These appear not only within each movement but among the three movements themselves. The *Romanza* is a world far removed from the *Allegro*. It begins and ends with a beautifully tranquil theme in B flat major, but in its middle section (in G minor), the strife between orchestra and solo again erupts.

The finale, Rondo (*Allegro assai*), is one of Mozart's few minor key rondos. Its fiery theme is ardent, but its passion is external. This time, however, Mozart wishes to resolve the work's pathos and strife. After the cadenza, there is an affecting coda in major and a return to the good-humored atmosphere of earlier works.

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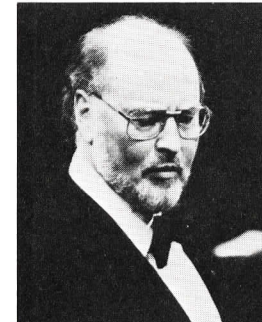


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John Williams
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Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960's, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films. Williams has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games. The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

In July 1985, Mr. Williams led the Pops on a fourteen-city national tour in celebration of the Pops' 100th Birthday. The Boston Pops Esplanade was invited to play for the rededication of the Statue of Liberty. This July he will lead the Boston Pops Esplanade Orchestra on a ten-city national tour sponsored by Nabisco Brands, Inc.

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as

The Boston Pops Esplanade Orchestra

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, called the "Promenade Concerts" combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, following two years of almost singlehanded effort, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Since these performances were originally given and continued to be given by the members of the Boston Symphony Orchestra, the Esplanade concerts were eventually incorporated within the Boston Symphony Orchestra organization as a permanent activity. Over the years, while the BSO's summer activities at Tanglewood flourished, the demand for Pops concerts also increased. The Tanglewood season gradually encompassed so much of the summer that the BSO players could not appear as regularly on the Esplanade. By the end of the 1970s, a second ensemble, now called the Boston Pops Esplanade Orchestra, was created, comprised of some of the finest musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts.



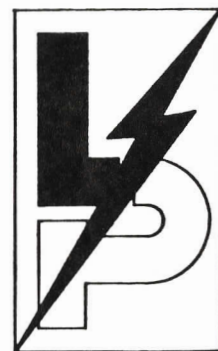
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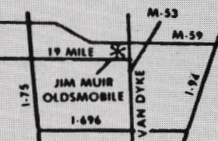
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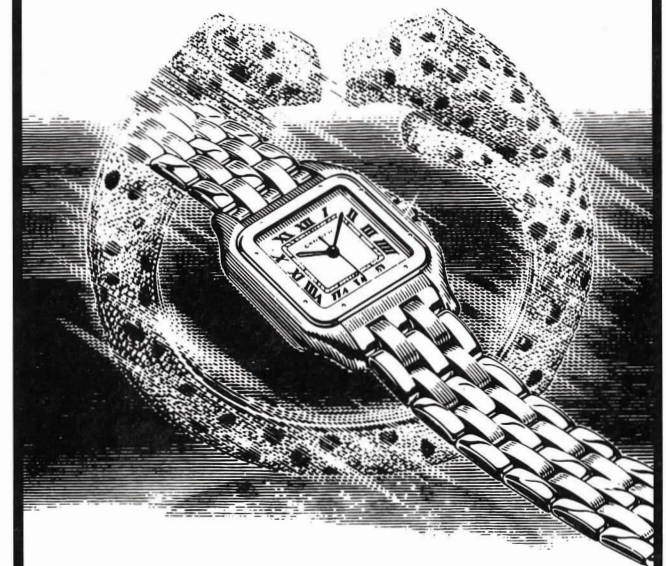
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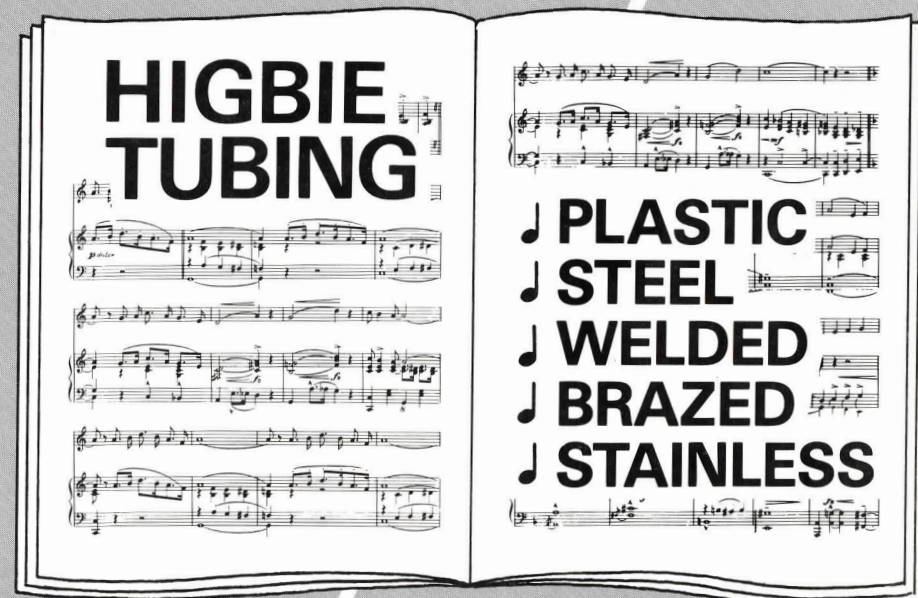
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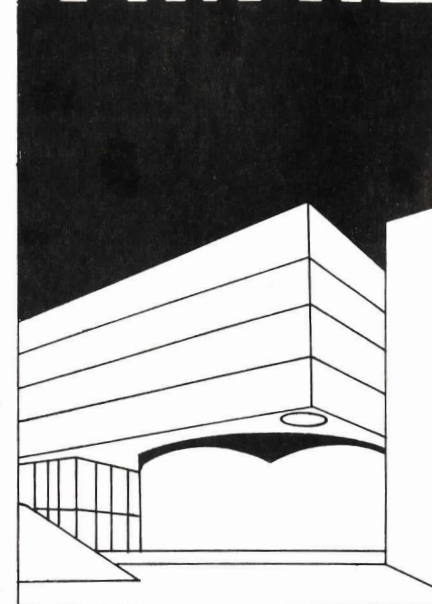


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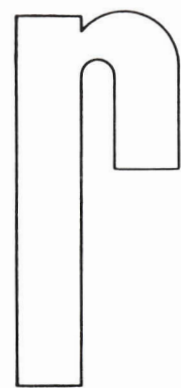
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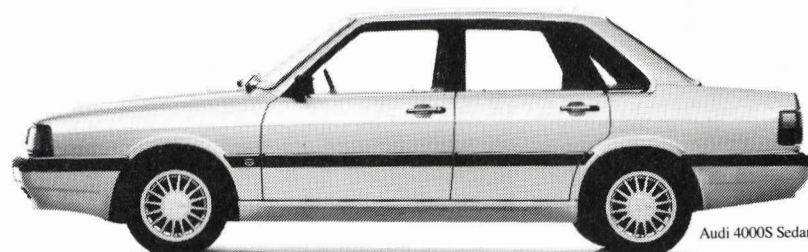
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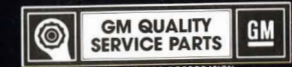
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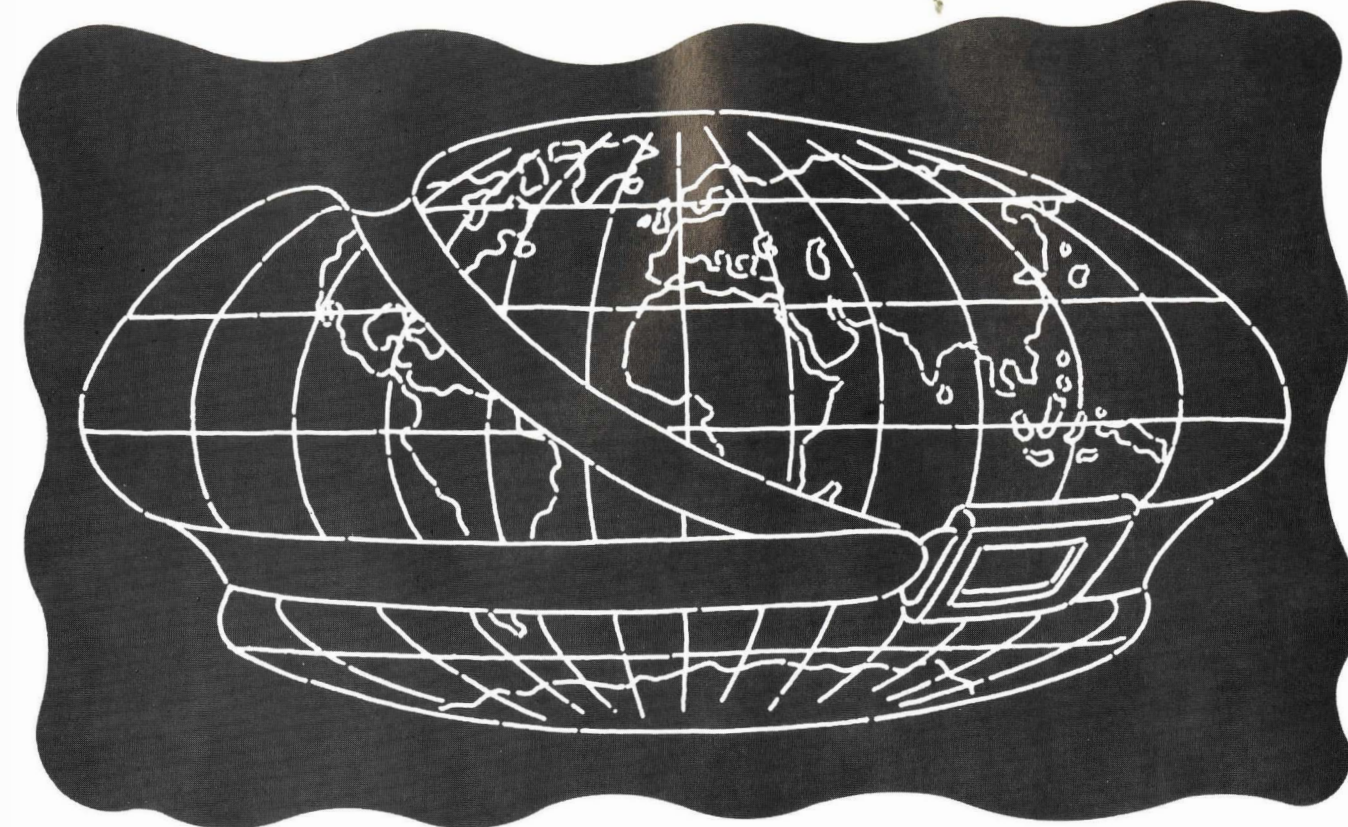
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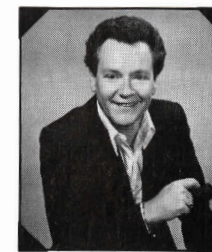
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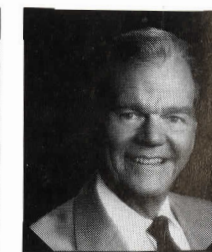
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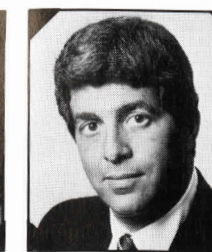
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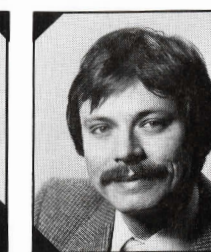
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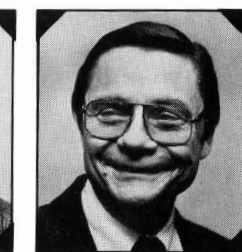
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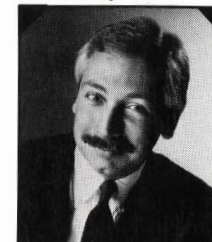
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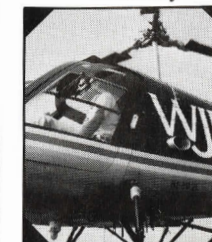
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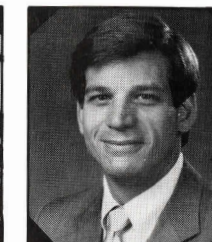
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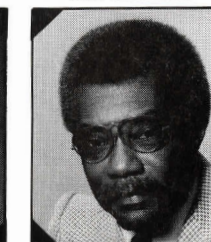
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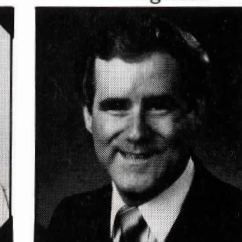
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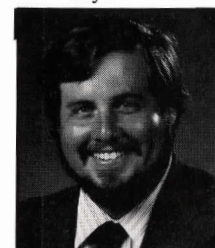
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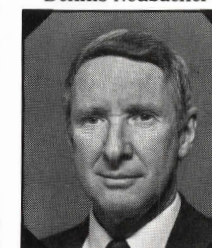
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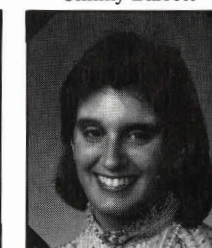
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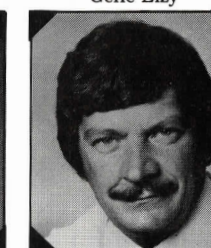
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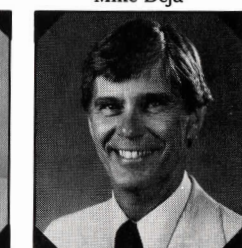
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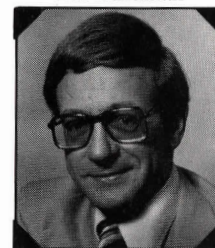
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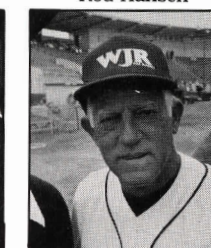
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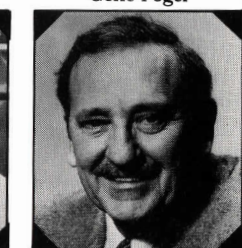
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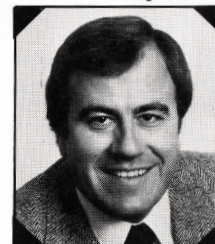
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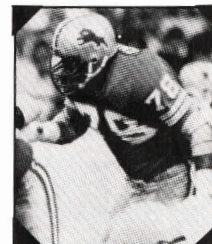
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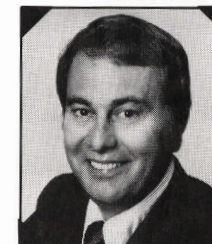
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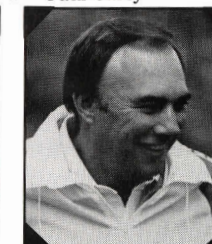
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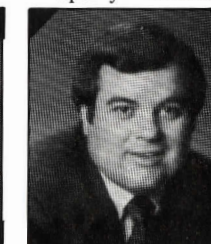
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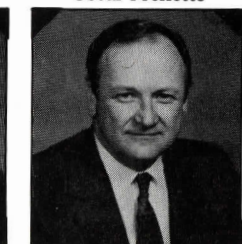
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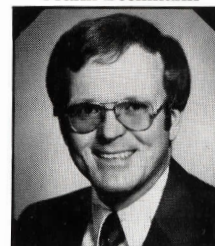
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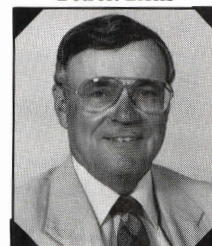
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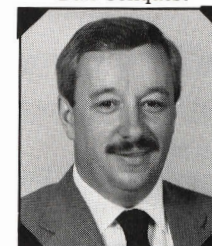
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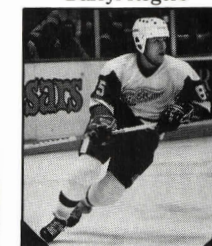
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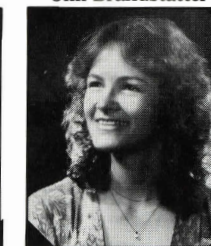
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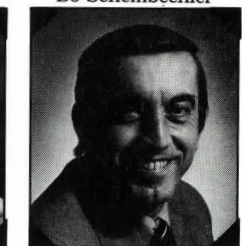
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The next thing you notice is the luxury. Deep, rich carpeting. Handsome velour or available genuine leather in seating areas.

Park Avenue also has such amenities as air conditioning, tilt steering column, even a seek and

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Durability, because it's a long, hard road out there

Some of the things you do not want when you're traveling on rough roads are rattles, squeaks, and that disconcerting feeling that your suspension is adrift on the bumps like a boat in a heavy sea.

Buicks are built to resist all that with a combination of technology and tender, loving care. Many manufacturing processes are done by robots. But primer coats are wet-sanded by hand and critical joints are filled with silicone bronze and hand finished.

As for handling, the road of life has its share of potholes, washboards and bumps. But it also has an occasional sweeping curve, long empty stretch or twisting, tree-lined lane. Buick is prepared to deal with it either way.

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GM 6/60 See your dealer for the terms and conditions of this new limited warranty.
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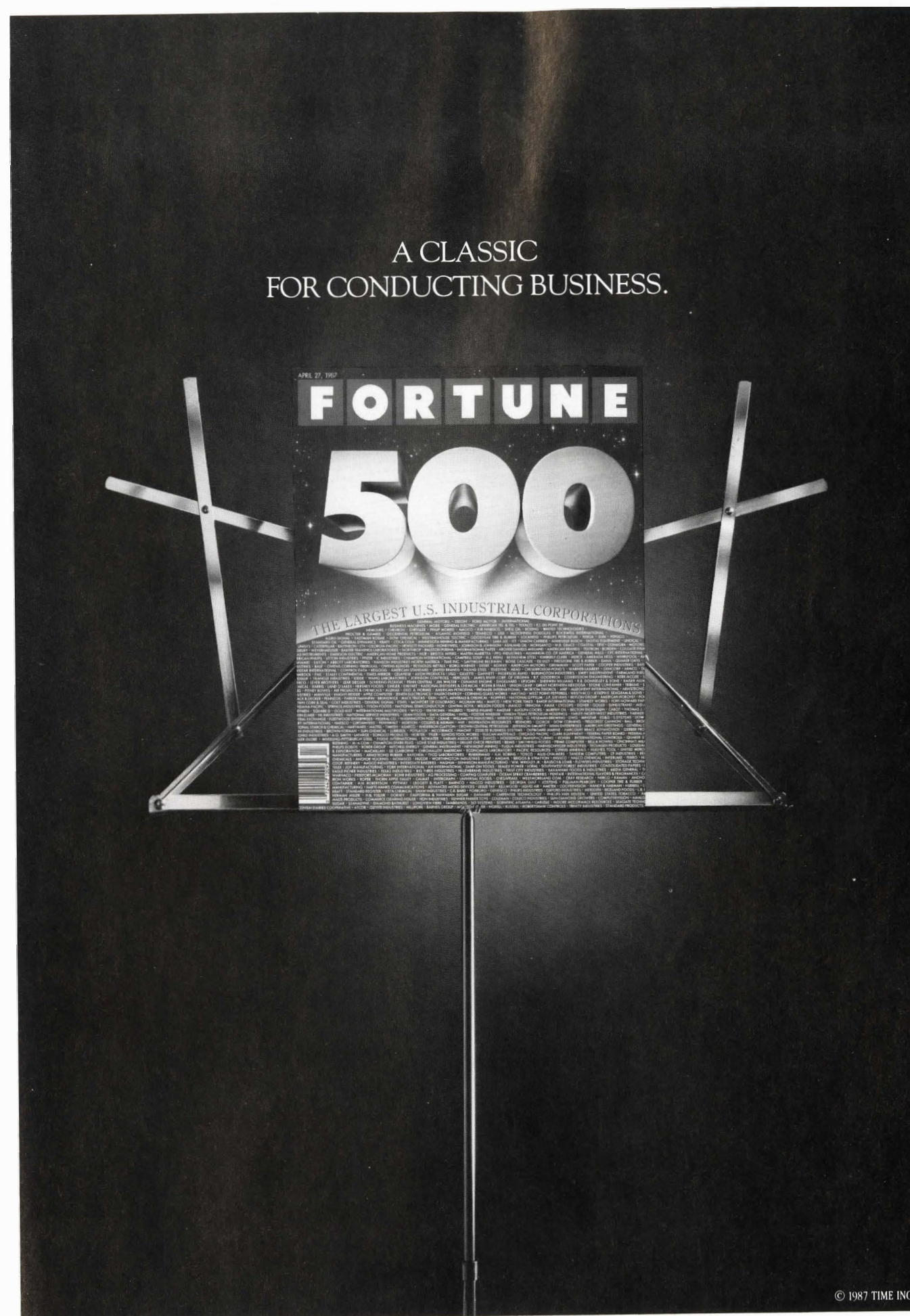
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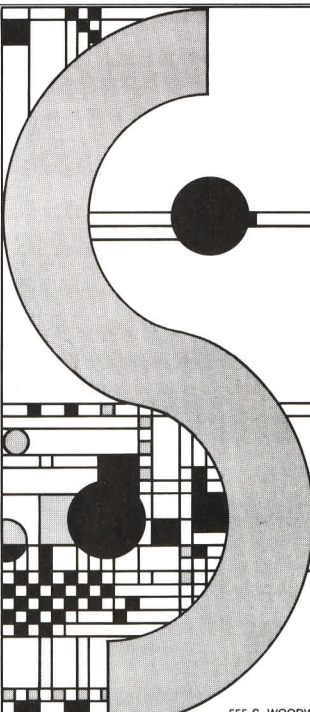
We're making a statement about the relative importance of white shirts and wing tips. We're strong but not stiff, because it takes more than pinstripes to survive in today's market. And at Sarah Wolk Associates, we'd rather earn our stripes than wear them.

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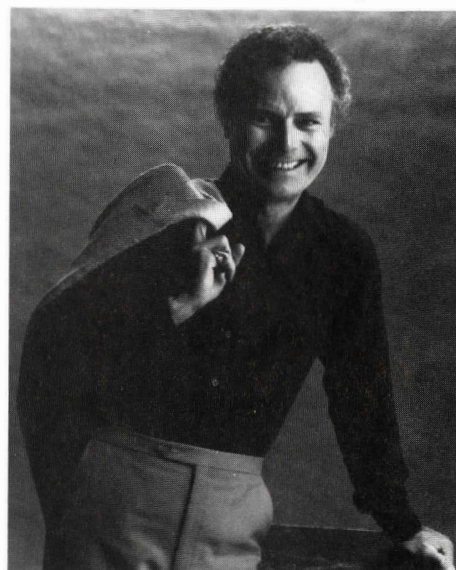
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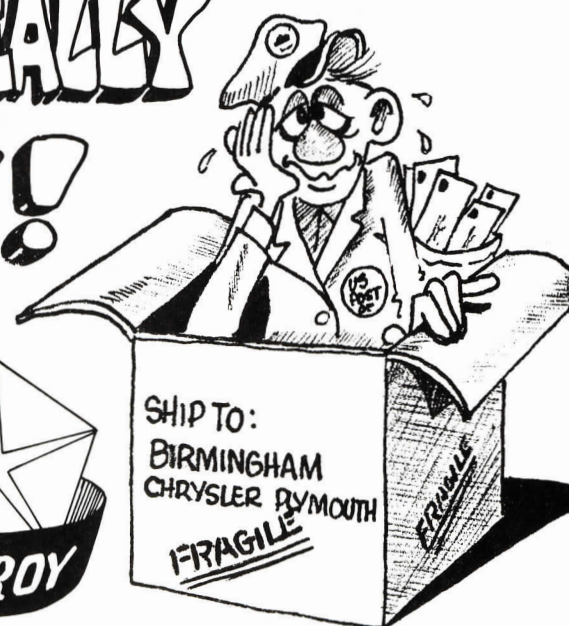
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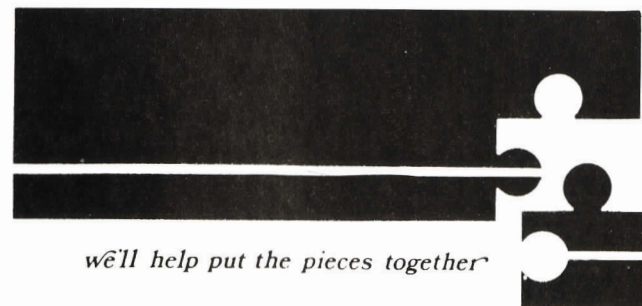
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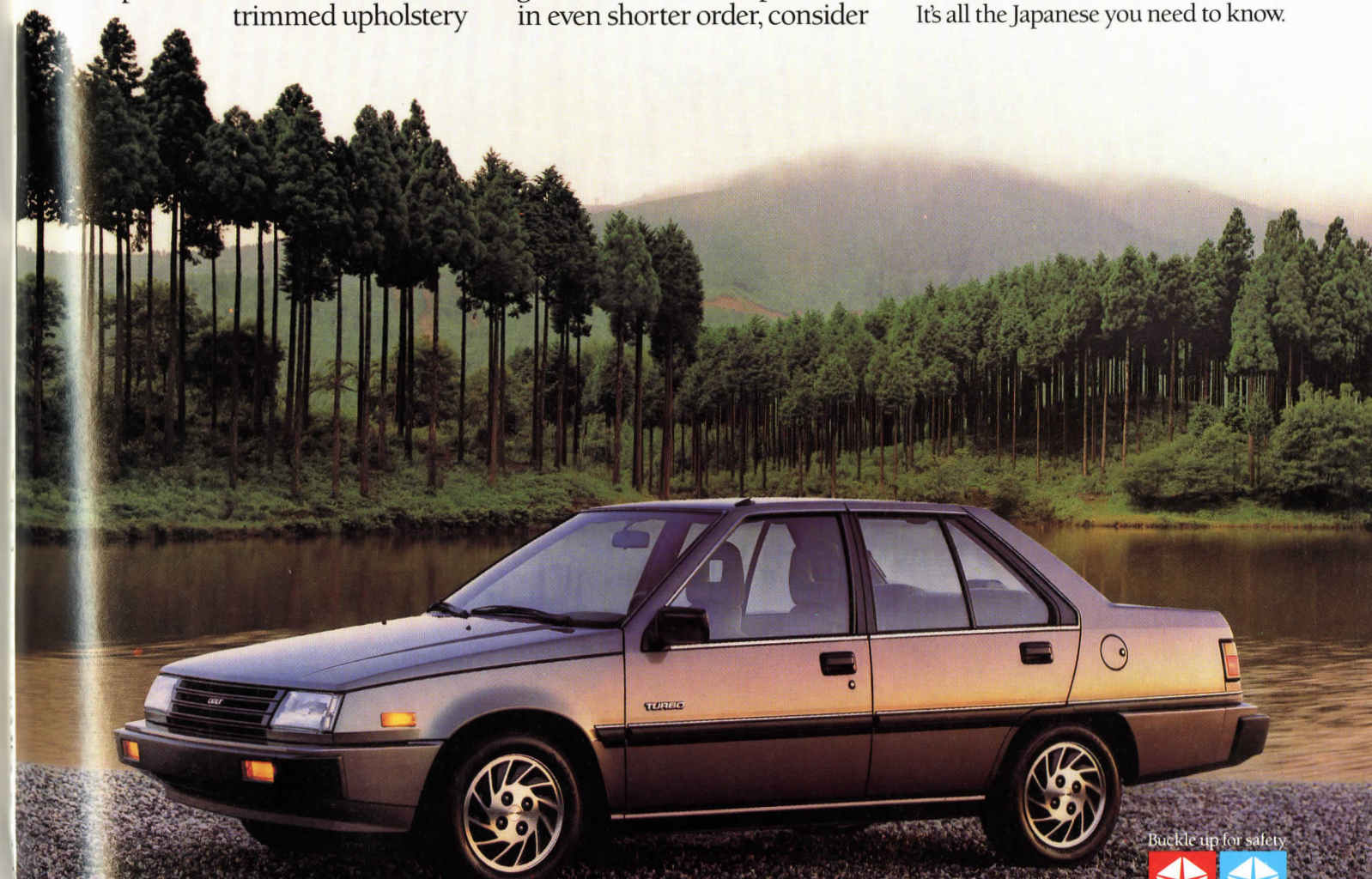
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Music Festival

and

The Handleman Company

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People used to respond to friendliness. They still do. Housewives used to respond to helpful information. They still do. Businessmen used to respond to facts that helped them solve a problem. They still do.

People used to smile at gentle humor and warm up to the person who knew how and when to use it. They still do.

Given a choice between the silly and the sincere, people always used to choose the sincere, and they still do.

Given a choice between beauty and ugliness, people always did choose beauty, and they still would.

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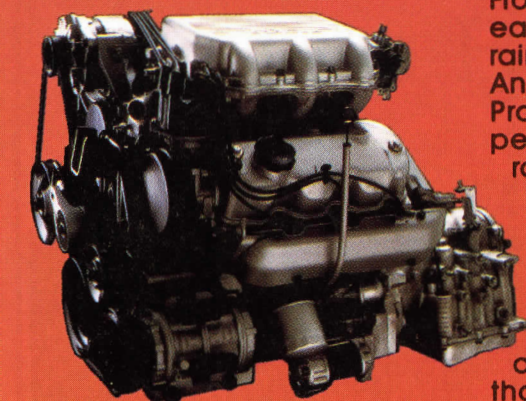
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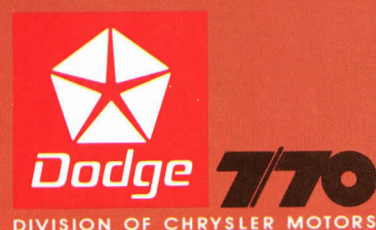
And, with the seats out, Grand Caravan goes to even

greater lengths to accommodate 150 cubic feet of cargo.

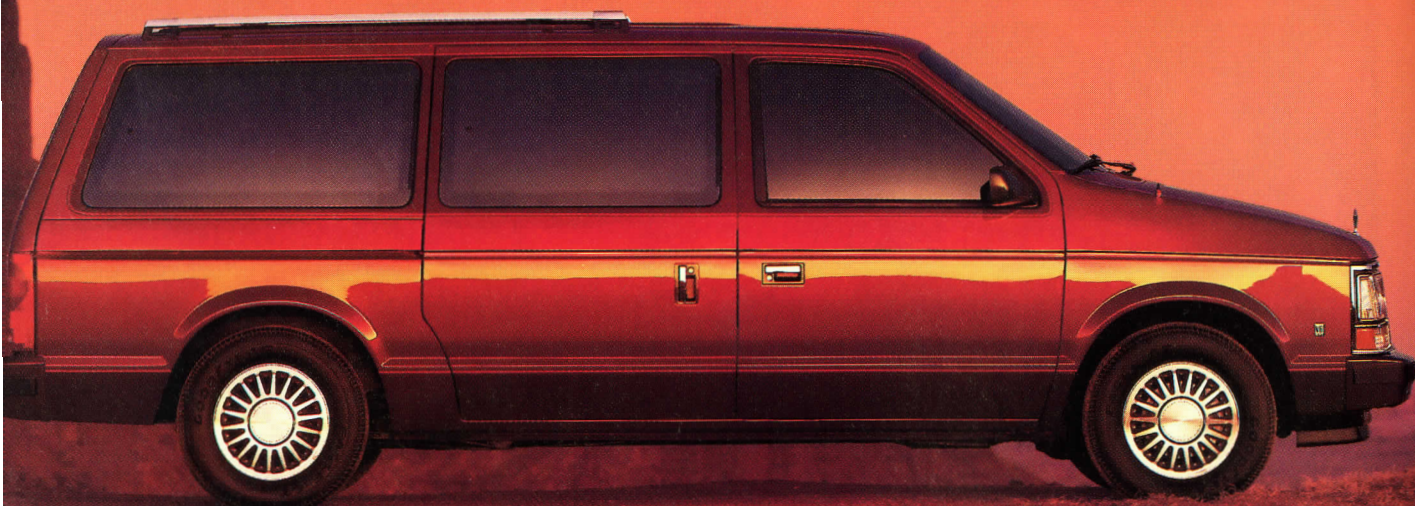
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*See 7/70 powertrain & 7/100 outer body rust-through limited warranty at dealer. Restrictions apply.

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