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*The Meadow Brook Experience
Past & Present*



*Official 1974 Meadow Brook Music Festival Souvenir Program \$1.00
Baldwin Memorial Pavilion, Oakland University, Rochester, Michigan*



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Meadow Brook Music Festival



From the People Who Made It All Possible—

The beauty of Meadow Brook Music Festival didn't just happen. It took a group of individuals with a dream. Then, it took dedication, careful planning, and a lot of plain hard work. Finally, the dream turned into a reality. This souvenir program recognizes those who made the Music Festival possible. Because each one of us owes each one of them a very special "thank you."

To the Performers—

These are the talented people who give final life to the organizers' plans. The ones who make us sing along, tap our feet, and open our mouths in awe. But most of all, the ones who entertain us. Meadow Brook salutes them here with life-like portraits and interesting biographical information.

To the 1974 Program—

Whether it be the Detroit Symphony Orchestra, Tony Bennett, Arthur Fiedler, The National Ballet or the Ramsey Lewis Trio, Meadow Brook has what you want — a great 1974 season! Pick from Masterpiece Classical, All That Jazz!, and the Best of the Pops. It's all here in survey form so you can make just the right selections for your **own** special summer of entertainment.

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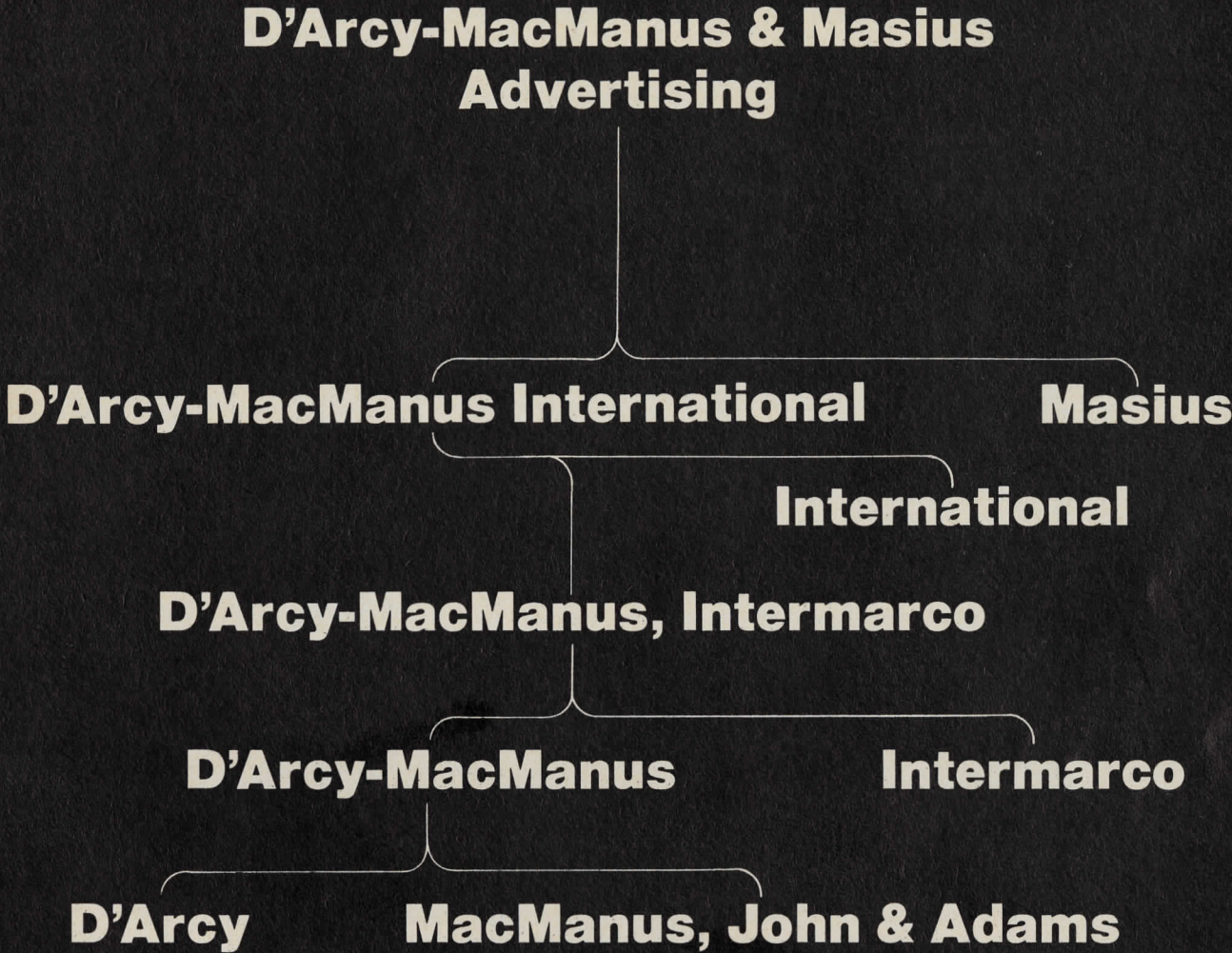
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You'd expect to pay a nickel for such a nail.

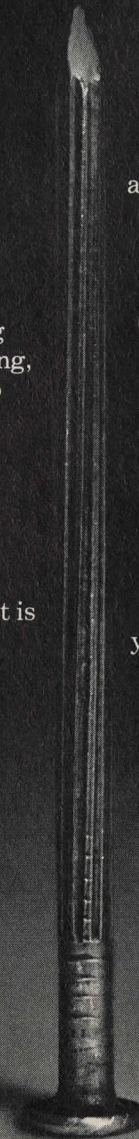
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✧ Benjamin Nathan Cardozo ✧

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Where the Meadow Brook Experience got its start. Oakland University



President Donald D. O'Dowd; John De Carlo, Vice President for Public Affairs; and W. W. Kent, General Director Music Festival.

A Prestigious Institution Celebrates Its 15th Academic Birthday

Oakland University, established in 1957, has grown from its first two buildings in 1959 to a well-planned complex of 22 buildings today. Enrollment has grown from 580 to 9,700 and the faculty has been expanded from two dozen to more than 380.

The campus is situated on only the northwest corner of the land. Elsewhere on the 1400 acres, still untouched, lie woods, hills, ravines, and gently rolling plateaus. This beautiful tract of stream-veined land was amassed at the turn of the century by automotive pioneer John F. Dodge and subsequently inherited by his widow, Matilda Rausch Dodge. Mrs. Dodge later married lumberman Alfred G. Wilson and the two operated the estate for 35 years as Meadow Brook Farms. It was here, in the late 20's, the Wilson's built their 100-room Tudor mansion, magnificent Meadow Brook Hall.

With a view to preserving the estate intact and with a faith in the future of higher education, Mr. and Mrs. Wilson decided in 1957 to give Meadow Brook Farms and \$2,000,000 to the State of Michigan to establish a new university. The doors of Michigan State University-Oakland were opened in 1959 to a charter class of 580 students.

The intervening years have seen much change including a new name, Oakland University. In 1970, recognizing the maturity and distinctive programs of the University, the Michigan Legislature granted Oakland its independence from Michigan State University. Oakland now has its own eight-member Board of Trustees, appointed by Governor Milliken, and its own President, Donald D. O'Dowd.

In April, 1974, Governor Milliken honored Oakland University with an Executive Declaration for

"15 years of service to the people of Southeastern Michigan and the State" and proclaimed September 29, 1974, as Oakland University Day in Michigan. At the same time, the Michigan Legislature honored Oakland University with a resolution commemorating the University's fifteenth academic anniversary. The University is planning a giant 15th Birthday Open House on that day and will share its social, cultural, sports and academic achievements with the surrounding communities.

Oakland University's progress is portrayed in the innovations of both its graduate and undergraduate programs. Graduate studies, particularly, have been developed on the merit that such strivings must continue to broaden the scope and capacities of the candidate.

The University's first doctoral program, in Systems Engineering, approved two years ago, is truly an interdisciplinary and large-scale problem oriented course of study.

Oakland already offers master's programs in sixteen fields including a new Master of Science in Management, and M.A.'s in

Counseling and Guidance, and History. Awaiting final approval are an M.A. in Area Studies and an M.S. in Biological Sciences.

The School of Education, formerly a Masters-only program, now certifies teachers at the baccalaureate level in Elementary Education. Its latest Master's program, Early Childhood Education, is approved. The University also certifies teachers in Secondary Education, and has added a new minor in Physical Education.

The College of Arts and Sciences prepares undergraduates in over 50 majors and concentrations. New programs in this area include Health-Medical Behavioral Sciences, Speech Communication, Language Arts, Judaic Studies, Theatre Arts, Journalism, and Allied Health Professions, including Nursing. Just approved are five new concentrations in Archeology, Public Management, African Studies, Latin American Studies and Afro-American Studies.

The School of Engineering, too, has added an undergraduate program in Computer and Information Science, as well as a number of interdisciplinary concentrations.

The School of Performing Arts has already developed a comprehensive Academy of Dramatic Art, a two-year diploma-granting program which trains actors and actresses for professional careers in the theatre.

Evening course work of every kind is growing. A new Evening Program provides timely service to the burgeoning tri-county area with credit and degree programs both on and off campus. The Continuing Education Division, begun in 1958, offers non-credit and certificate programs in a wide variety of offerings to the adult community. A nationally renowned Conference and Continuum Center is an enduring hallmark of this arm.

Vital, too, is the matter of financing education. Oakland has

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*No matter what your artistic interests,
a part of Oakland University
was designed especially for you.*

designed an extensive financial assistance program to aid students who need help. In addition, students may be considered for several scholarship programs which recognize student scholastic and extra-curricular achievement; these stipends are irrespective of family income.

Modern residence halls provide popular living options and an environment close to library, research and computer services and friends who share the same academic motives. This Fall will see the start of the third year of a very successful Freshman Residence Hall program.

Intercollegiate and intramural sports are generously available to men and women. Among available facilities are an NCAA standard pool, tennis and handball courts and gymnastic facilities, as well as a modern dance studio.

And, a School That Also Provides a Rapidly Growing Center for the Performing Arts

The founding of the Music Festival eleven years ago marked the University as a center for performing arts. Summer music institutes, concurrent with the Festival, were begun in 1965 and attained meritorious achievements in the master classes coached by Vladimir Ashkenazy and Itzhak Perlman. Meadow Brook Theatre brought great stature and lustre to Michigan's professional theatre in 1967 and now points the way by combining artistic excellence with solid business acumen.

The scope of the University's cultural arts continues to broaden. The establishment of the Meadow Brook Art Gallery in 1972 resulted in rave reviews for its exclusive Oriental, African, and Modern Art exhibitions; equally impressive is the diverse programming of the University Recital Series which brings to campus the finest available artists in the professional performing arts world. The distinctive capabilities of

these two new enterprises were developed by the Office of Cultural Affairs to create a natural forum in which art forms and artists can interact. Gifted faculty and senior students present popular and high-calibre programs including renaissance music, operatic concerts, and Slavic dance. The confluence of all these endeavors results in a stimulating year-round cultural arts calendar dedicated to affording high-quality artistic presentations to the entire community.

In 1957, a group of University officials and community leaders idealized a University as a center for the performing arts, a University that would be the nucleus of an expanding cultural contribution to the community.

These dreams have been realized. Ten years ago, the Meadow Brook Music Festival was established, and, on a verdant hillside chosen by Mrs. Wilson herself, the beautiful Howard C. Baldwin Memorial Pavilion was built.

In 1967, the Meadow Brook Theatre became the second great cultural resource that Oakland University offered to the community.

And finally, the Meadow Brook Art Gallery recently became the third addition to the cultural climate of the metropolitan area.

The concept of Meadow Brook, then, creates a natural forum in which art forms and artists can interact. By concentrating on those three artistic commitments and the integrity which they foster, Meadow Brook helps Oakland University to fulfill a dynamic and vital role in the world of the professional arts.

*Meadow Brook
Music Festival*

Meadow Brook Music Festival began eleven years ago as a dream to create an outdoor setting where people could share their common

love for music. From these beginnings in 1964, when the Music Festival became the summer home of the Detroit Symphony Orchestra, it has evolved to include jazz, modern and pops, as well as the classics. The Festival is now a cultural resource in which the university and the whole of southeast Michigan take particular pride.

The Festival has matured to a professional enterprise because of the leadership that both expects and generates success. The Executive Committee for the Meadow Brook Music Festival and Theatre and its general chairmen have provided that leadership. The Committee's devotion to both the artistic and promotional growth of the Festival has had an inspiring and multiplying effect for all who serve the Meadow Brook commitment.

As Artistic Adviser, the world-renowned pianist Vladimir Ashkenazy, plays a significant role in perfecting the Festival's high artistic integrity. Presenting such widely acclaimed solo artists as Ricci, Dichter, McCracken, Cliburn, Lupu, and Entremont with the Detroit Symphony, together with world-wide guest conductors Ehrling, Previn, Ceccato, de Waart, Kord, and Iwaki.

Among the notable achievements witnessed in the Howard C. Baldwin Memorial Pavilion have been the American orchestral debut of Polish conductor, Kazimierz Kord and the world premiere of a work by Peter Nero. For those with a taste for jazz, a full complement has been on tap, including the sounds of Duke Ellington, Ella Fitzgerald, Benny Goodman, Pete Fountain, Sarah Vaughan, and other great performing artists. The Sunday pops series has offered names like Borge, Gould, Fiedler, Kostelanetz, Miller, Hayman, Montoya, and Nero.

Finally, if the Meadow Brook Music Festival is anything, it is an



Vladimir Ashkenazy, Artistic Adviser to Meadow Brook Music Festival.

015 SEP 29
15th BIRTHDAY OPEN HOUSE

adventure. It will continue to seek the best in art wherever it is to be found. The pleasures of the concert stage are but idle unless they are projected toward a better future. Meadow Brook does not cater solely to an esoteric coterie, but to people everywhere, as clearly and as powerfully as possible.

Meadow Brook Theatre

When the Meadow Brook Theatre first opened its doors in 1967, there were 4,000 season subscribers. Today there are 11,300 with the largest increase occurring last year when season subscriptions grew by more than 1,200! We are proud of this achievement and grateful, also, to the enthusiastic responsive theatregoers of this area. More and more as the years pass, Meadow Brook Theatre is becoming an established and well-loved part of the community. We are determined to continue earning community support, and we hope that the Meadow Brook audience will go on growing and participating in the exciting years ahead.

The future of the American theatre is dynamically involved with the expansion of regional theatre across the country . . . in theatres such as Meadow Brook, actors and directors are developing their talents as in the great days of live theatre before the advent of the motion pictures . . . new playwrights are beginning to emerge, and audiences, saturated with the canned clichés of television film, are braving blizzards and hailstorms together with their neighbors to share in the stimulation of live performances.

Dedicated to the enrichment of life in this community and convinced that the very essence of fine theatre is variety, the directors of Meadow Brook Theatre have offered its audience a wide range of plays each

season, from the most profound classical works to the brightest comedies and breeziest intimate musicals. That our audience appreciates and supports this approach is shown by the outstanding popular success of plays as varied as Shakespeare's *AS YOU LIKE IT*; Miller's *THE CRUCIBLE*; the mystery-spoof, *COUNT DRACULA*; Tennessee Williams' *A STREETCAR NAMED DESIRE*; such light-hearted musicals as *THE FANTASTICKS* and *THE BOY FRIEND*; the powerful documentary drama, *THE ANDERSONVILLE TRIAL*; the hilarious British farce, *HOW THE OTHER HALF LOVES*; and Eugene O'Neill's magnificently contrasting plays, *A LONG DAY'S JOURNEY INTO NIGHT* and *AH, WILDERNESS!*

The 1973-74 season has broken all previous records at MBT's box office. The "sold out" sign has been in use constantly and five extra performances of *TEN LITTLE INDIANS* were required to supply the demand for tickets! In addition to our adult audience, busloads of over 14,000 school children, the audience of tomorrow, crowded into special matinee performances. No wonder we are looking forward to next season with such enthusiasm! This kind of support is the most potent inspiration. Next season we will be working harder than ever to create an even higher standard . . . two Michigan premieres will be included and we are negotiating for a third . . . Many favorite performers of past seasons will return along with some new exciting personalities.

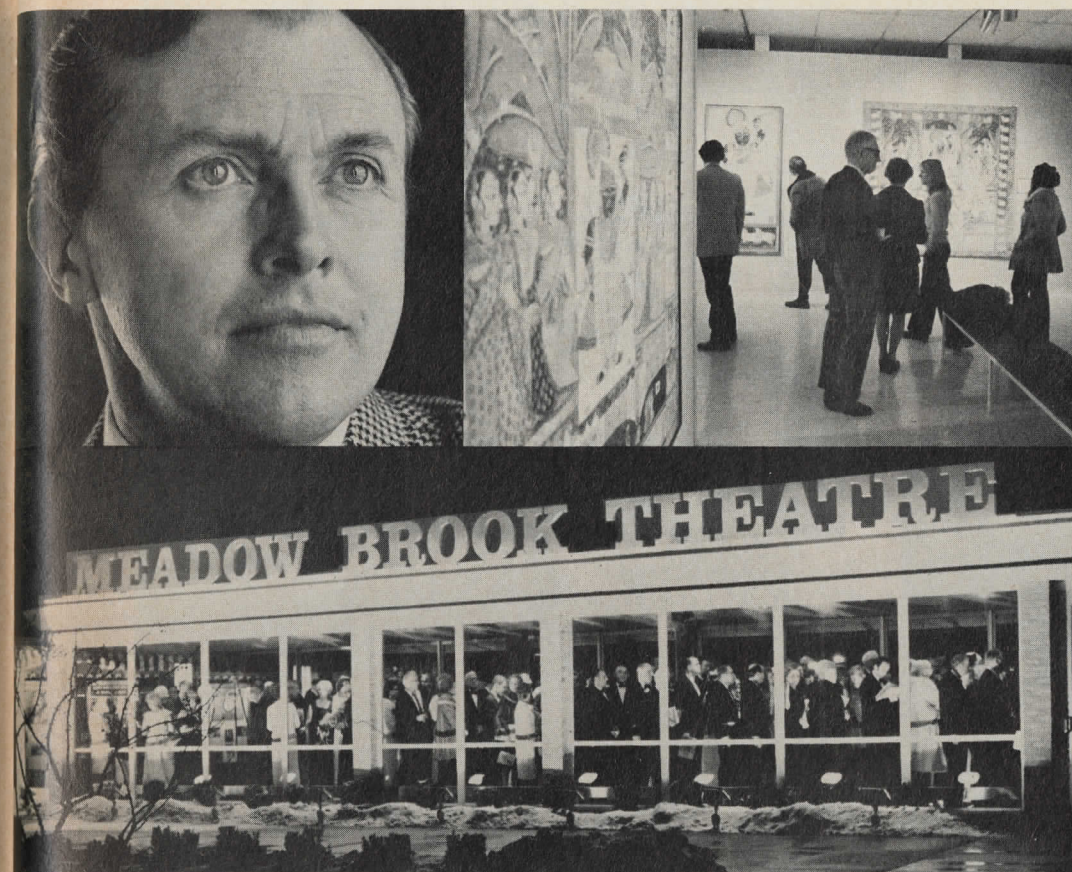
Our long-range plans include the searching for new plays, a touring program sponsored by the Michigan Council for the Arts, and a children's theatre. With continued effort and the magnificent support of our audience, Meadow Brook Theatre will become a leading force in the theatre of our country. The future is bright and full of promise. We invite you to share it with us.

Meadow Brook Art Gallery

Since joining the Meadow Brook Music Festival and the Meadow Brook Theatre to create one of the most progressive, cultural centers of the greater Detroit area, the Meadow Brook Art Gallery (formerly the University Art Gallery) has presented outstanding exhibitions in various aspects of the visual arts. The scope of these activities vividly illustrates the distinctive capabilities of the University's dynamic programs in Cultural Affairs.

Active community involvement in the program of the Art Gallery is reflected in the exhibitions "Art of the Decade: 1960-1970" and "Form, Space, Energy" both showing contemporary paintings and sculptures from the collections of greater Detroit. Also, nationally known private collections such as that of Richard Brown Baker of New York have been included. Mr. and Mrs. S. Brooks Barron of Detroit were represented in "A Point of View", "Personal Preference" and "American Realism Post-Pop." Gifts presented by the former Governor G. Mennen Williams, Mr. and Mrs. Ernst Anspach of New York, and other individuals, totaling nearly 300 pieces of African art, constitute the University's unique permanent collection.

In the 1974-75 season, the Meadow Brook Art Gallery will present prints by contemporary artists selected from the Richard Brown Baker Collection; "Minoru Yamasaki — A Retrospective" exhibition of the internationally renowned architect from Detroit; and "Arts of the T'ang Dynasty" — ceramics and metal work from the 7th and 8th centuries of Chinese art; as well as exhibitions of art works by students and faculty members of the Department of Art and Art History.



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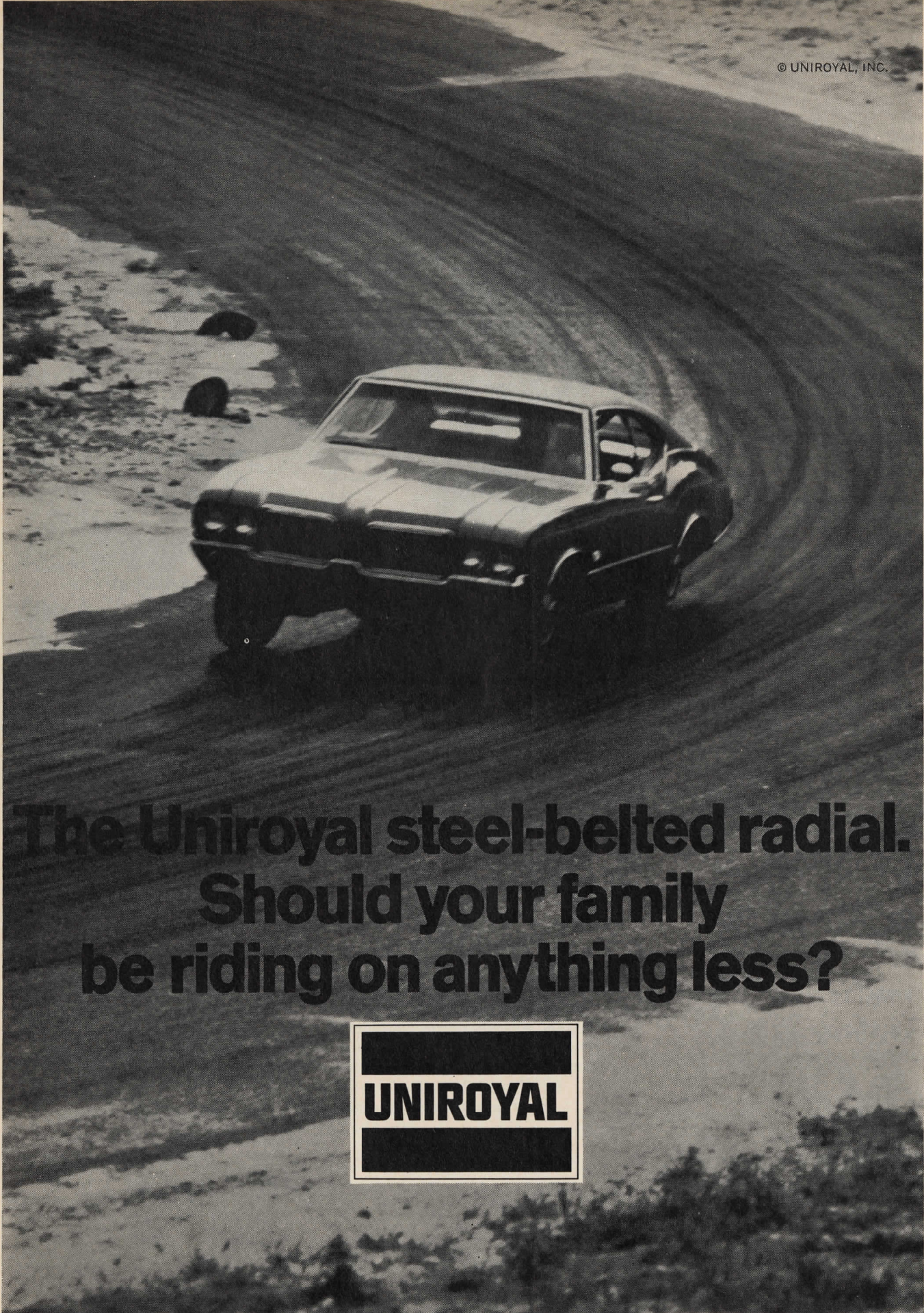
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How the Meadow Brook Experience came into being.

The Planners



A reality must always start with a dream, an idea of something that could be which presently is not.

That is precisely what happened in the case of the Meadow Brook Music Festival. The people you see on the following few pages had the foresight to give us all something to enjoy.

Not only do these people deserve our heartfelt applause, but also, they provide us with the highest form of example which to follow.

We sincerely thank them for their contribution.

Mrs. Matilda Wilson

The Meadow Brook Music Festival owes its beginnings to the generosity of Mrs. Alfred G. Wilson. The Festival is part of the original Alfred G. Wilson estate which Mr. and Mrs. Wilson magnanimously donated for the site of Oakland University.

It's difficult to even imagine a more perfect setting for the performance of great music than the Festival site carefully selected by Matilda Wilson herself. Mrs. Wilson's concerned actions did much more than create just a scenic surrounding for symphonies. Her forethought created a means of bringing great music of every kind within easy reach of all southeastern Michigan residents.

The most recent example of the late Mrs. Wilson's generosity was a gift of \$50,000 to the Meadow Brook Music Festival for operating expenses of the 1973 season from the Matilda R. Wilson Fund.

Dr. Nelson Meredith, President of the Matilda R. Wilson Fund, presented the check "as an expression of Mrs. Wilson's abiding patronage of the arts." Dr. Meredith felt Mrs. Wilson's founding efforts in the Festival should be given fresh statement.

Oakland University's President Donald D. O'Dowd noted that the premiere Festival event, on July 23, 1964, occurred in the wooded glen chosen expressly by Mrs. Wilson. "Her zeal and support for the founding of such a concept certainly energized everyone to make the Festival a reality," said O'Dowd. "We are honored to again have such generous support expressed through her Fund. Remembrance of her pivotal efforts in the Festival's founding should not be allowed to dim in any way."

President O'Dowd acknowledged the "diverse and strategic" financial help given the University by the Matilda R. Wilson Fund. Noteworthy: \$70,000 scholarship and student aid funds; the \$100,000 pledge as matching funds for the Matilda R. Wilson Memorial Library Fund; and the John Dodge Chair of Engineering for \$750,000. He also praised the Fund for its generous maintenance of Meadow Brook Hall and the grounds since Mrs. Wilson's death in September, 1967, and continuing through 1972 in the amount of \$133,000. Under Dr. Meredith's guidance, Mrs. Wilson's wishes to have the 100-room Tudor mansion become a "cultural and conference center," were generously translated into a \$275,000 gift to convert the Hall. In addition, \$25,000 has been contributed to the University for the remodeling of Sunset Terrace and several gifts approximating \$80,000 were contributed over the five-year period for a variety of service and maintenance programs. These additional gifts approximate \$1,433,000.

D. B. Varner

In 1957, D. B. Varner was instrumental in obtaining the \$2 million grant and 1400-acre Alfred G. Wilson estate which made Oakland University possible. And then, as the new University's Chancellor, he gave his own personal leadership to the establishment of a major performing arts center.

In an address made before the Michigan Council for the Arts, Varner hypothesized.

"I have concluded that the answer, simply put, must be that our overriding purpose—our reason for being—is to improve the quality of life for all the citizens of this State, young and old, rich and poor, black and white and urban—all the people.

"We may accomplish this quality enrichment in a variety of ways—none exclusive.

"We may do this through improving our environment—through a concern for design in buildings, public and private, commercial and residential; through a concern for the beauty of the countryside; through a concern for the quality of the air we breathe and the water we drink.

"We may enrich the quality of life of the working people through a direct and concerted effort to relate the arts to members of organized labor in the factory, in the home, in the union halls, and in the community. This, in my judgment, is imperative!

"And finally, we may help make human existence in our society more rewarding and satisfying through an organized effort to make available to the largest possible number of citizens of our State, at prices they can afford, the highest form of the arts we can identify."



Meadow Brook

May we
suggest this
key,
Maestro?

Mr. & Mrs. Semon Knudsen

After a goal has been decided upon, it takes a lot of hard-working people to realize that goal. In the Music Festival's case, the initial work was provided by Mr. and Mrs. Semon E. Knudsen. As the first Meadow Brook Festival Chairmen, they organized a superb citizen's committee which worked diligently to insure that this important project received the careful attention it needed and deserved.

Mr. and Mrs. Knudsen, together with Mr. Robert B. Semple, President of the Detroit Symphony Board of Directors, publicly announced Festival plans on February 7, 1964. Three weeks later ground was broken for the HOWARD C. BALDWIN MEMORIAL PAVILION.

In making the announcement of the Knudsen's appointment, then Oakland Chancellor D. B. Varner said, "We asked them to help us because they have a real interest in the community, music, art and the theatre. We know they'll get the job done, and well."

History now shows that the Knudsens did get the job done, and very well at that. And what's even more important, Mr. and Mrs. Knudsen set an initial example of excellence that all Meadow Brook Chairmen have since followed. Meadow Brook sincerely thanks them.

Donald D. O'Dowd

As President of Oakland University, Donald D. O'Dowd has unceasingly supported and guided the success of Meadow Brook Music Festival. He has stated his concern for this particular area of university life in an extensive report to the Carnegie Corporation on the place of the university in the performing arts. —

"The performing arts can and should be included in the professional training programs of selected colleges and universities. There is ample evidence to be found among the programs listed earlier to support the contention that music, theater, dance, and other performing fields can thrive in a university setting. These programs do not necessarily give rise to internal conflicts and they do not lower the stature of the institutions in which they exist. When carefully guided, these programs contribute greatly to the artistic and creative life of a campus. In each of the major centers they serve as a source of pride and excitement for faculty and students alike. A strong performing arts program contributes as much to the quality of campus life as many a respected and even revered academic department."





Walter and May Reuther
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We salute the past Meadow Brook Chairmen for a job well done!



Mr. and Mrs. Semon Knudsen
Founding Chairmen 1964



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1974 General Chairmen Mr. & Mrs. Eugene A. Cafiero

This year as the Meadow Brook Music Festival enters its second decade, Mr. and Mrs. Eugene A. Cafiero, General Chairmen of the 1974 Meadow Brook Music Festival and Theatre Executive Committee, are providing dynamic leadership in the best tradition of this major cultural enterprise. The Cafieros have undertaken to introduce new features to the summer program to assure not only that Meadow Brook continues to grow as a cultural resource, but also that it is responsive to the changing tastes of people in all phases of community life. Their leadership has inspired the dedicated and continuous work of the Executive Committee.

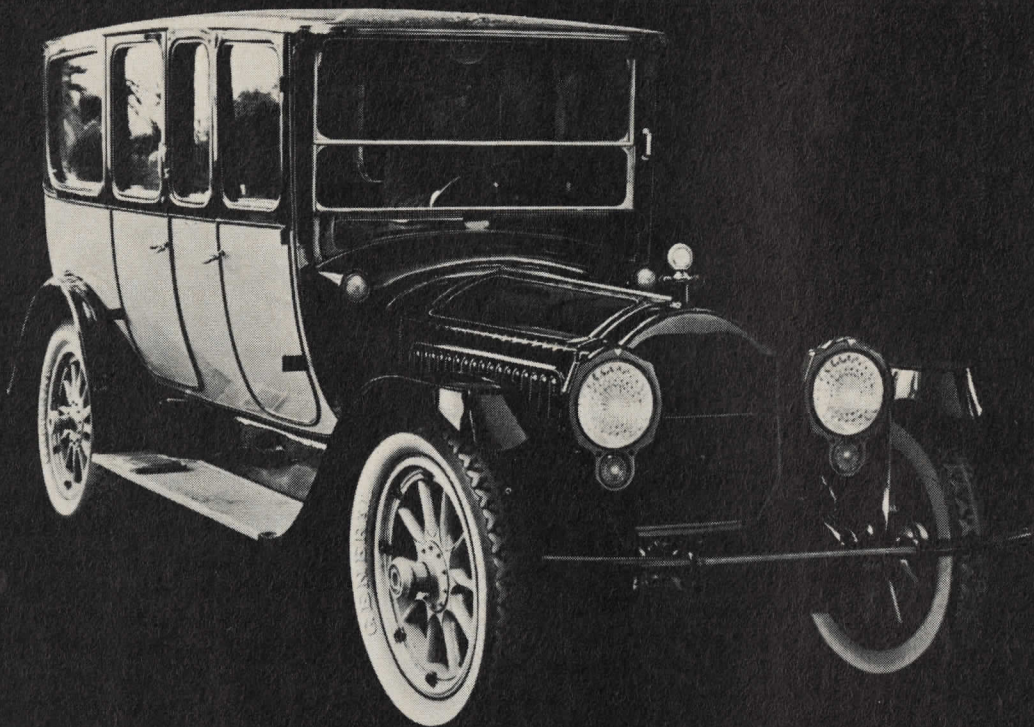
Meadow Brook concerts by the Detroit Symphony Orchestra have presented the finest in international performing talent. Festival '74 is no exception, offering a complete spectrum of the world's most acclaimed musical artists. Again this year, Vladimir Ashkenazy has given guidance to the selection of the classical program. In addition, this summer features the best of the orchestral pops; an exciting and diversified series of popular entertainers; The National Ballet, one of America's leading ballet companies; and a special week of jazz.

Oakland University and the Meadow Brook Music Festival are grateful for the enthusiastic leadership of Mr. and Mrs. Cafiero, for the dedication of the 1974 Executive Committee, and for the generous support of previous Committee members. This combination of commitments has been instrumental in launching the second exciting decade of Meadow Brook.

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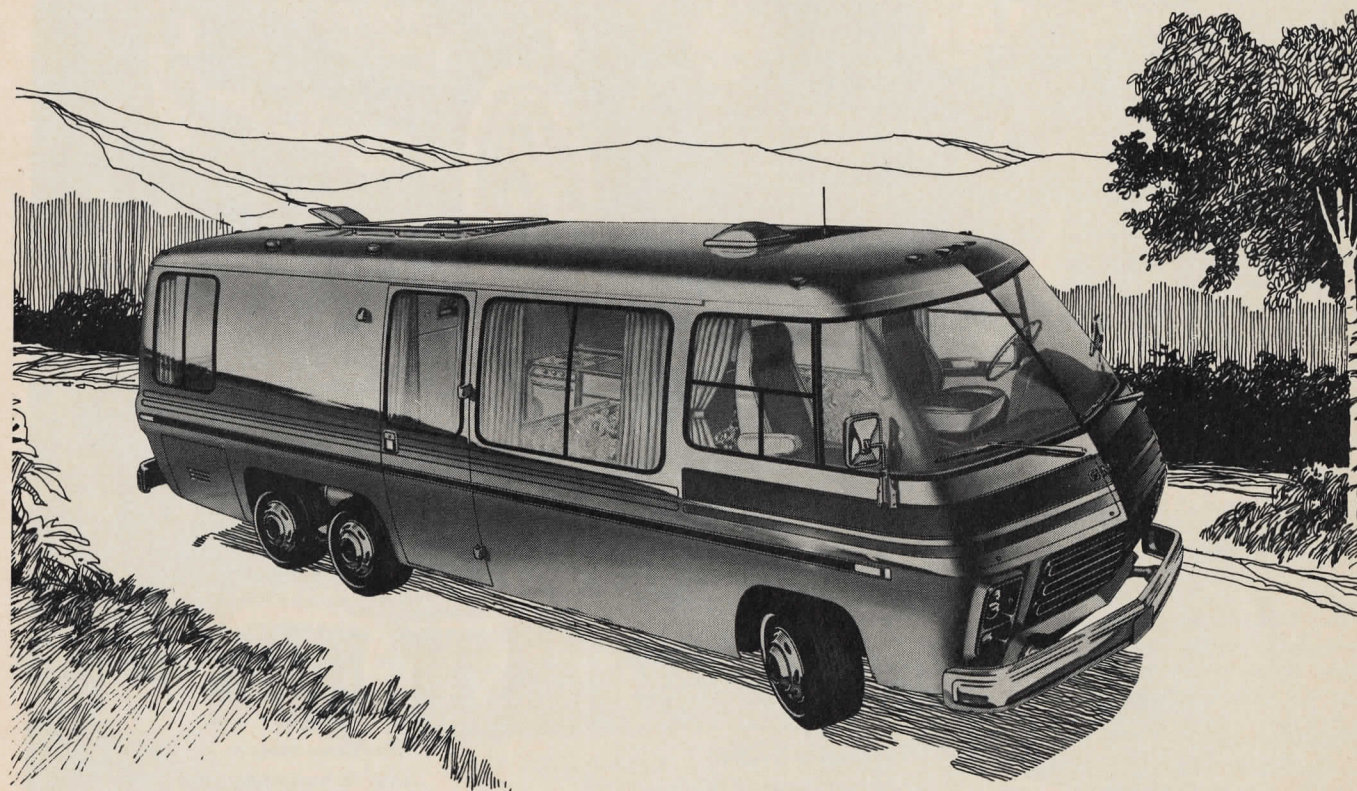
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The Performers



Ever since the Meadow Brook Music Festival began in 1964, it has always attracted the most renowned and entertaining performers in the world. Giving us music of every variety, these people have made us happy.

Through their enthusiasm, sheer talent, and superb showmanship, the performers have added something indescribably pleasant to our lives, something that satisfies our souls.

On the following pages, we recognize a cross-section of these musical magicians, knowing full well that along with the Planners and Oakland University itself, they too have played an integral part in the creation of the overall Meadow Brook experience.

The Performers: Past & Present

The Detroit Symphony Orchestra



The Detroit Symphony Orchestra was founded in 1914, and at present consists of 97 members. The Orchestra enjoys a reputation of undisputed excellence, as is evidenced by its many invitations to perform outside of Detroit. In past years repeated performances have been given in such august places as Carnegie Hall, before the United Nations, and at the John F. Kennedy Center for the Performing Arts in Washington, D. C.

The Orchestra is the resident Symphony at the Meadow Brook Music Festival and at the Worcester Festival in Massachusetts.

The roster of great performers who have appeared with the Detroit Symphony includes such legendary names as Richard Strauss, Georges Enesco, Rachmaninoff, Victor Herbert, Prokofiev, Mitropoulos, Robert Casadesus, and Stravinsky, and contemporary artists such as Rubinstein, Heifetz, Stern, Serkin, Mischakoff, Oistrakh, and Horowitz.

Former conductors of the Orchestra were Weston Gales, Ossip Gabrilowitsch, Victor Kolar, Franco Ghione, Karl Krueger, Paul Paray, and Sixten Ehrling. The rising young Italian conductor, Aldo Ceccato, who made his Meadow Brook debut in the summer of 1973, became Principal Conductor of the Detroit Symphony last fall, and was named Music Director of the Symphony in May, 1974.

In addition to its regular Thursday and Saturday evening concerts in Ford Auditorium, the Orchestra has diversified its activities to bring its music to a larger audience in the community — as well as to audiences in out-state Michigan. In Detroit, these activities include the Sunday afternoon Kresge Omnibus Family Concerts series, a Friday evening "Zodiac" series — new last fall and designed to appeal to students, mods, and under 30's, the immensely popular Friday morning NBD Coffee Concerts, and the

The Pride of Meadow Brook

Saturday Young People's Concerts. During the summer, the Orchestra also presents several series of free concerts, at inner-city schools, at the Michigan State Fairgrounds, and the Summer Music Theatre series at Belle Isle, Mercy College, and Rouge Park.

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Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Santo Urso
Jack Boesen
Emily Mutter Austin
Derek Francis
Alan Gerstel
Nicholas Zonas
Beatriz Budinszky
Richard Margitza
Linda Snedden Smith
Paul Phillips
Elias Friedenzohn

Second Violins

Edouard Kesner
Felix Resnick
Alvin Score
Lillian Downs
James Waring
Margaret Tundo
Malvern Kaufman
Walter Maddox
Roy Bengtsson
Thomas Downs
Larry Barlett
Joseph Striplin
LeAnn Toth
Robert Murphy

Violas

Nathan Gordon
David Ireland
Philip Porbe
Eugenia Staszewski
LeRoy Fenstermacher
Hart Hollman
Walter Evich

Anton Patti
Gary Schnerer
Catherine Compton
Violoncellos
Italo Babini
James C. Gordon Chair
Thaddeus Markiewicz
Edward Korkigian
Mario DiFiore
David Levine
John Thurman
Barbara Fickett
Susan Weaver
William Graham
Marcy Schweickhardt
Karen Shaffer

Basses

Robert Gladstone
Raymond Benner
Frank Sinco
Maxim Janowsky
Linton Bodwin
Donald Pennington
Stephen Edwards
Albert Steger

Harps

Elyze Yockey Ilku
Carole Crosby

Flutes

Ervin Monroe
Shaul Ben-Meir

*Robert Patrick
Clement Barone

Piccolo

Clement Barone

Oboes

Donald Baker
Ronald Odmark

*Theodore Baskin
Stephen Labiner

Harold Hall

English Horn

Stephen Labiner

Clarinets

Paul Schaller
Douglas Cornelsen

*Brian Schweickhardt
Oliver Green

Bass Clarinet

Oliver Green

E-flat Clarinet

Brian Schweickhardt

Bassoons

Charles Sirard
Phillip Austin

*Paul Ganson

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Contrabassoon

Lyell Lindsey

French Horns

Eugene Wade
Charles Weaver

Edward Sauve
Willard Darling

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Keith Vernon

Trumpets

Frank Kaderabek
Gordon Smith

*Alvin Belknap

Trombones

Raymond Turner
Joseph Skrzynski
Elmer Janes

Tuba

Wesley Jacobs

Timpani

Salvatore Rabbio

*Robert Pangborn

Percussion

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Aldo Ceccato *Principal Conductor of The Detroit Symphony Orchestra*

Following a brilliant American debut with the Chicago Lyric Opera in November, 1969, conducting Bellini's "I Puritani", Aldo Ceccato found himself in immediate demand for further great appearances in this country. By the end of 1972, little more than three years later, he had appeared with such important orchestras as the Philharmonics of New York and Los Angeles, with the Cleveland, Philadelphia and Minnesota Orchestras, as well as with the Symphonies of Boston and Pittsburgh, and had solidified his early successes in return engagements with many of them. His 1973 season included further debuts with the Dallas Symphony, the Atlanta Symphony, the Cincinnati Symphony and the San Francisco Symphony.

Such was the excitement engendered by his presence on the U. S. music scene that in May, 1972, Conductor, effective September, 1973, despite the fact that his debut with the orchestra was not scheduled until December, 1972, a full seven months after the announcement. Also, Ceccato was appointed Music Director of the Detroit Symphony Orchestra in May, 1974 after a year as its Principal Conductor in 1973-74.

A native of Milan, Aldo Ceccato entered the conducting field in his early twenties, after a prominent career as a pianist in his teens. A concert in Milan, at which he conducted seven Vivaldi concerti, quickly established him as one of the exciting new conducting talents on the European scene. Engagements with the leading orchestras and opera houses of Italy followed, including the Santa Cecilia in Rome, the Teatro San Carlo of Naples, Venice's La Fenice, La Scala (where, in addition to conducting in the regular operatic repertoire, he also conducted all the Beethoven music for Goethe's play of "Egmont" in the now famous



production of Luchino Visconti), and the Maggio Musicale in Florence, where he led the Italian premiere of Busoni's "Die Brautwahl". Soon he found himself conducting on the German, French, English and South American scene as well.

Dividing his time between the United States and Europe, he also conducts regularly in England, where he has appeared in concerts with the London Philharmonic and the New Philharmonia, and in opera at Covent Garden and the Glyndebourne Festival.

The Performers: Past & Present

The arts have proved themselves more durable than scandals, wars and oil shortages.

—Osborn Elliott
Editor, Newsweek



One of 1973's most memorable issues, and one for which Newsweek won a 1974 National Magazine Award.

Doc Severinsen Band Leader

When Carl Severinsen, of Arlington, Oregon, was seven years old, he told his father that he had no intention of learning to play the violin, but wanted to learn to play a horn.

His stubborn refusal to let his father teach him his beloved instrument was regarded as pure mulishness and, for punishment, Carl (known to everyone as "Little Doc", . . . his father being "Big Doc", the local dentist) was forced to sit in a chair for the hour he should have been practicing the fiddle.

After a week of banishment to the chair, amateur violinist Doctor Severinsen gave in and agreed to buy a horn. Young Carl said he wanted a trombone, but the only horn in the Arlington music store was a trumpet and he settled for that. Three weeks later, the seven-year-old was invited to join the high school band. How come? How did a seven-year-old learn to play the trumpet so fast? "My father bought a book of instructions and figured out what I was supposed to do," "Little Doc" recalls. "My father is a terrific guy and he can do anything . . . except make me play the violin."

Two years later, he won the state contest and at the age of 12 was winner of the Music Educators' national contest. This brought him to the attention of many music greats in the country, including Herbert Clark, and Earl Snell, Governor of the State of Oregon. Governor Snell was a close friend of the family and Carl spent many happy hours in the Snell's home, playing for occasions of state. To this day he uses Herbert L. Clark's Technical Exercises and considers his day incomplete if he doesn't get in at least 2 to 3 hours of practice.

After a stint in the Army, "Doc" played with Tommy Dorsey, Charlie Barnett and Benny Goodman. In 1959, he became a staff musician at

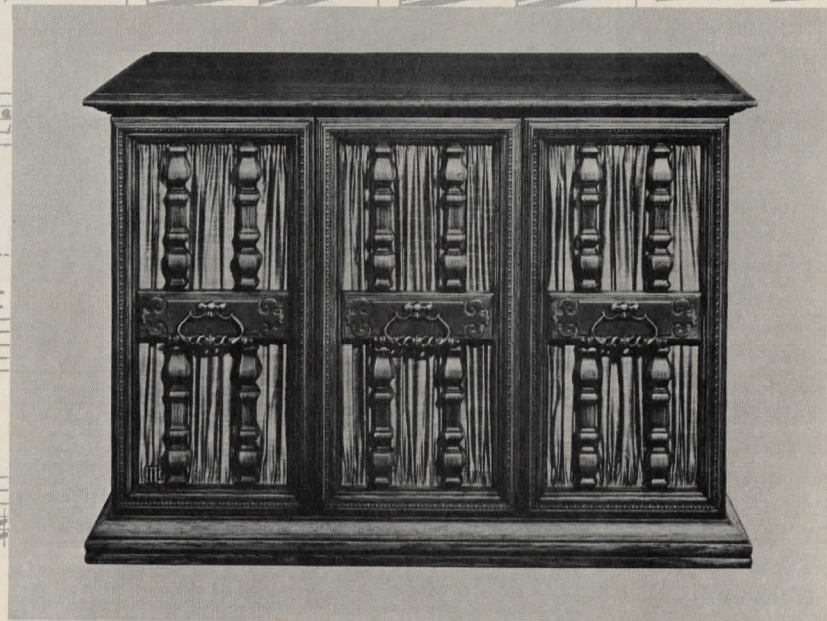


NBC, and by 1962, his sideline quips on the Skitch Henderson show were a regular highlight.

Today "Doc" is Musical Conductor of the "Tonight Show". His "way-out" clothes and nightly "by-play" with Johnny Carson have been enjoyed by millions of viewers.

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Itzhak Perlman Violinist

Itzhak Perlman has received the acclaim of music critics throughout the world in tours of Europe, Israel, Australia, Canada, and in concert with every major orchestra in the United States.

Born in Tel Aviv in 1954, the son of Polish emigres of the 1930's, Perlman began to play the violin as a small child. He studied at the Tel Aviv Academy, and by the age of ten he was an experienced concert performer. Ed Sullivan discovered the youngster on a talent tour of Israel, and brought him back to appear in the United States. His artistry brought several scholarship offers, and he remained in the United States to study at the Juilliard School, with the encouragement of Isaac Stern.

Perlman debuted at Carnegie Hall at the age of 17, and received national recognition with a victory in the Leventritt International Competition in 1964, which brought him concert appearances with the New York Philharmonic, and subsequently, with other major American orchestras. Howard Klein of the *New York Times*, said of his 1965 appearance with the Detroit Symphony at Carnegie Hall "... truly a sensational violinist ..."

In concerts, Perlman often plays his exceedingly rare and beautiful Stradivarius violin, which he acquired about four years ago. Called "The Spanish" Strad, the violin was crafted in Cremona in 1723, and Perlman describes its tone as "bright, beautiful, and very pure, typical of a Strad, with the carrying power of an intense beam".

Perlman is married to Toby Lynn Friedlander, a fellow violinist at Juilliard, and they have two children. They live in a Manhattan apartment overlooking Central Park.



The Performers: Past & Present

Ella Fitzgerald *Singer*

Ella Fitzgerald's familiar title, "The First Lady of Song", beautifully describes how the hearts of music lovers revere her. Yet Ella does not rely solely on her previous success: "I want to be with it—not behind it!"

That is why her concerts have a refreshing variety—she combines songs with tender lyrics such as "Close to You" and "We've Only Just Begun" with her famous scat numbers, "How High the Moon" and "Oh Lady Be Good", finishing perhaps with a memorable rendition of "Indian Summer".

Ella has been singing her heart out for 30 years. She has played every major concert hall in the United States from Carnegie Hall to Constitution Hall, as well as annual concert tours that encompass major European cities from Berlin to Barcelona. Her home in Beverly Hills is filled with trophies, plaques, citations of every kind—testimonials to the honor paid this American artist by people worldwide.

Ella's musical career began by winning the Amateur Hour Contest at the Harlem Opera House. Knowledgeable musicians of the day were impressed by her natural musicianship, and one in particular, Chick Webb, groomed her for stardom, playing her at the Savoy Ballroom, dance halls, and the Ivy League stands.

Through her "Jazz at the Philharmonic Tours" she met Norman Ganz, who not only became her manager to this day, but expanded her horizons into new dimensions—she was no longer just a "Jazz Singer".

Ella Fitzgerald, a master of pace, melody, and rhythm, has the unique and rare ability to take each song and make it her own.



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Aaron Copland Conductor & Composer

Aaron Copland is America's best known and most revered living composer. His great achievement in music is a distinctive characterization of American subjects in an expressive, modern style.

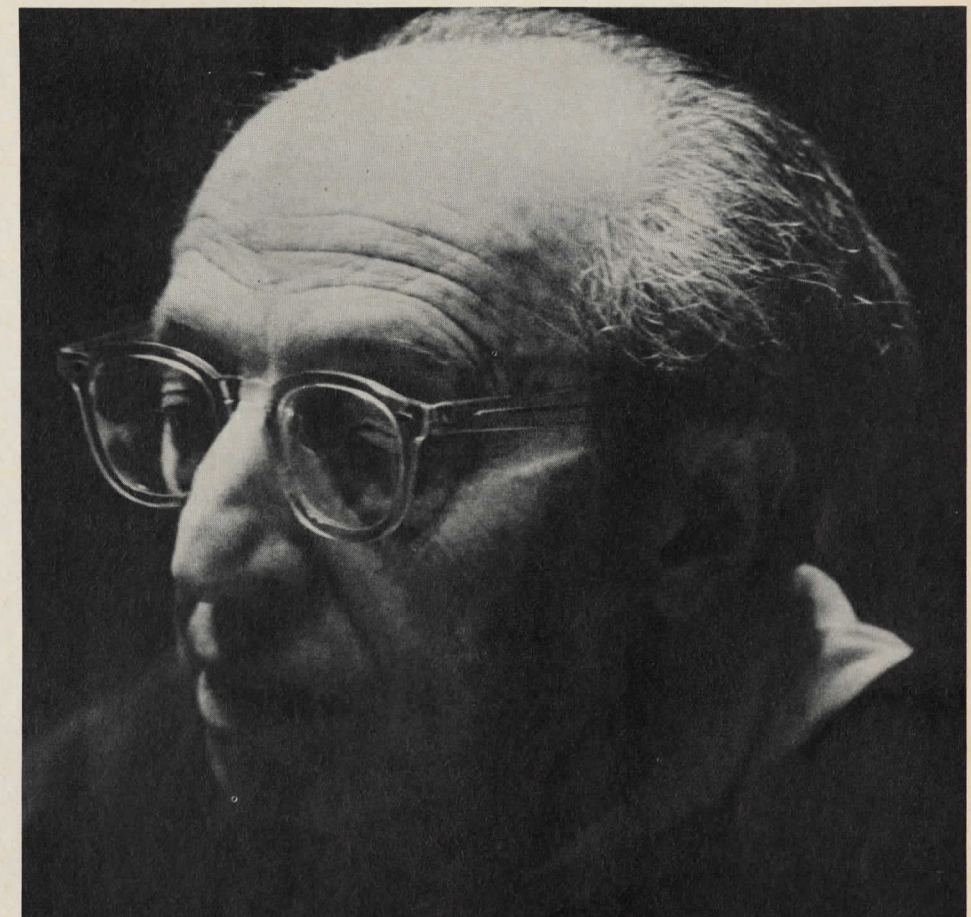
Born in Brooklyn in 1900, Copland attended public schools and was graduated from Boys' High School there in 1918. He studied harmony and counterpoint in New York with Rubin Goldmark, then studied composition and orchestration for three years in Paris with Nadia Boulanger. Returning to the United States, he was the first composer to win a Guggenheim Fellowship.

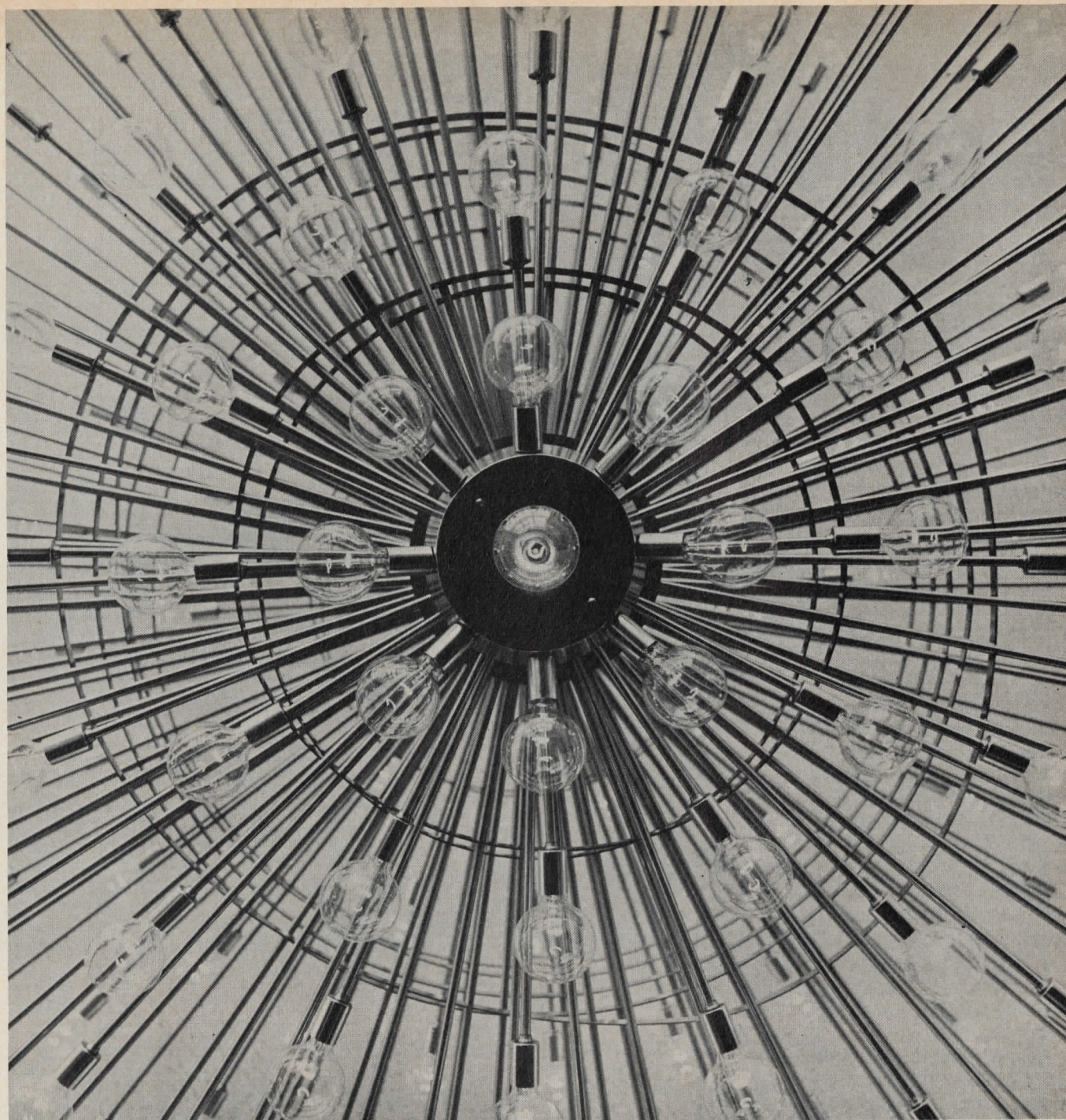
In 1927 he was the soloist in his own piano concerto with the Boston Symphony Orchestra under Serge Koussevitsky. Some of his best loved American themes are contained in his composition for speaker and orchestra, "Lincoln Portrait" (1942), and several notable ballets, "Appalachian Spring", "Billy the Kid", and "Rodeo".

Some of his more recent serious works include "Twelve Poems by Emily Dickinson" (1950), "Piano Fantasy" (1957), and his symphonic suite, "Music for a Great City", written in 1964.

The author of several books on music, Mr. Copland has received honorary degrees from many of America's leading universities and colleges. He has conducted many of the world's leading orchestras, such as the Berlin Philharmonic, London Symphony, Moscow State Symphony, BBC Symphony, as well as the major orchestras in this country.

The 1970-71 music season was highlighted by tributes from around the world in honor of Aaron Copland's 70th birthday.





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Andre Watts Pianist

Nobody who saw it will ever forget it. Leonard Bernstein introducing a national television audience to a slim, handsome 16-year-old who proceeded to sit down at a grand piano and play like a master.

That was 1963. Since then André Watts has proved every bit of the potential that was claimed for him, winning ovations from all over the world.

In Berlin, "he conquered the audience by storm," reported *Der Telegraph*. In London the *Daily Express* announced that "a subtle and wide-ranging virtuoso has arrived on the musical scene", while *Paris-Press* called Watts "a virtuoso of the rarest sort, a pianist of exceptional class".

André Watts was born in Nuremberg, Germany, the son of an American Negro GI and his Hungarian wife. When he was eight his family moved to Philadelphia and the already obviously talented youngster was enrolled at the Philadelphia Musical Academy.

Mr. Watts, an intense young man, practices piano over six hours a day, practices Yoga for relaxation, and has enough concert and recording contracts to fill up the next two years.

"I find," says Watts, who is now 28, "that I suddenly have a career and, at the same time, while maintaining this career, I have to grow and develop as an artist. Behind the scenes, one has to continue learning, and that's a very rough thing."



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Vladimir Ashkenazy Renowned Pianist & Artistic Adviser of the Meadow Brook Music Festival

The *New York Times* crowned him "the greatest living pianist of his generation."

Vladimir Ashkenazy is one of those uncommon virtuosos whose standing is as firm among fellow musicians as it is with the public. He first came to general attention in 1956 when, at the age of 19, he won the Queen Elizabeth Competition in Brussels. The contest was judged by a unique trio of giants: Artur Schnabel, Emil Gilels and Robert Casadesu.

With an ever-expanding repertoire and a continuing series of best-selling recordings that set new, high standards, Mr. Ashkenazy has already, at 37, fulfilled the promise that those three great pianists saw.

During the summers of 1969 and 1970, he culminated four successive seasons of playing to capacity audiences at Meadow Brook by establishing master classes for the Festival.

Under the artistic leadership of this olympian artist, a distinctive kind of master class was developed within the milieu of the Festival in which a small group of young artists studied and exchanged ideas with Ashkenazy and Itzhak Perlman, the young Israeli violinist. The initiative and partnership of Ashkenazy in this unique concept is one that stimulated the extension of his involvement now as Artistic Adviser to the Meadow Brook Music Festival.

In discussing his approach to the Festival, Ashkenazy said, "It is hard to overestimate the importance of the profound spiritual effect music has on people in elevating and ennobling them.

"I am not being an idealist in saying this, but a realist. I know it by my own experiences and on examples of many other persons." Ashkenazy continued, "It will be one of my greatest pleasures to do all I can to not only maintain the high quality of the Meadow Brook Music Festival, but to make music



performed there even more accessible and understandable to wide audiences." Ashkenazy revealed, "Meadow Brook is a soft spot for me. I feel emotionally involved in the musical activities of the Festival, and now I have the chance to do some practical work for it."

The Performers: Past & Present

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Al Hirt Jazz Trumpeter

Like Topsy, he just grew. Considering Al Hirt, this description might be of the physical man, an Everest of a figure whose weight hovers between 275 and 300 pounds and whose infrequent attempts at dieting involved "losing acres".

It was not so many years ago that if anyone outside his native New Orleans knew the name Al Hirt, it was as a good "jazz trumpet". Today he is "The King", the most famous trumpet player (with the possible exception of the Angel Gabriel) the entertainment world has ever known. More precisely, he has passed beyond being a mere trumpeter, or even only an entertainer. He has arrived at the lofty status — shared by a mere handful — of being a full-fledged personality. But no one in recent memory has done it playing trumpet — until Al Hirt came along.

His title, "The King", has been attested by countless awards — a Grammy included. In February, 1968, Al Hirt was presented with an Honorary Doctorate degree by his alma mater, the University of Cincinnati Conservatory of Music.

Hirt is part owner of the New Orleans Saints pro football team, and performs during the half-time entertainment at all their games. To keep up with the busy schedule of entertaining concert audiences and delighting his Saints' fans, Hirt has his own jet airplane which gets him to the game at "kick-off".

As a pun-loving pundit described Al Hirt's rise to fame, "That's what can come to a man who keeps a stiff upper lip."



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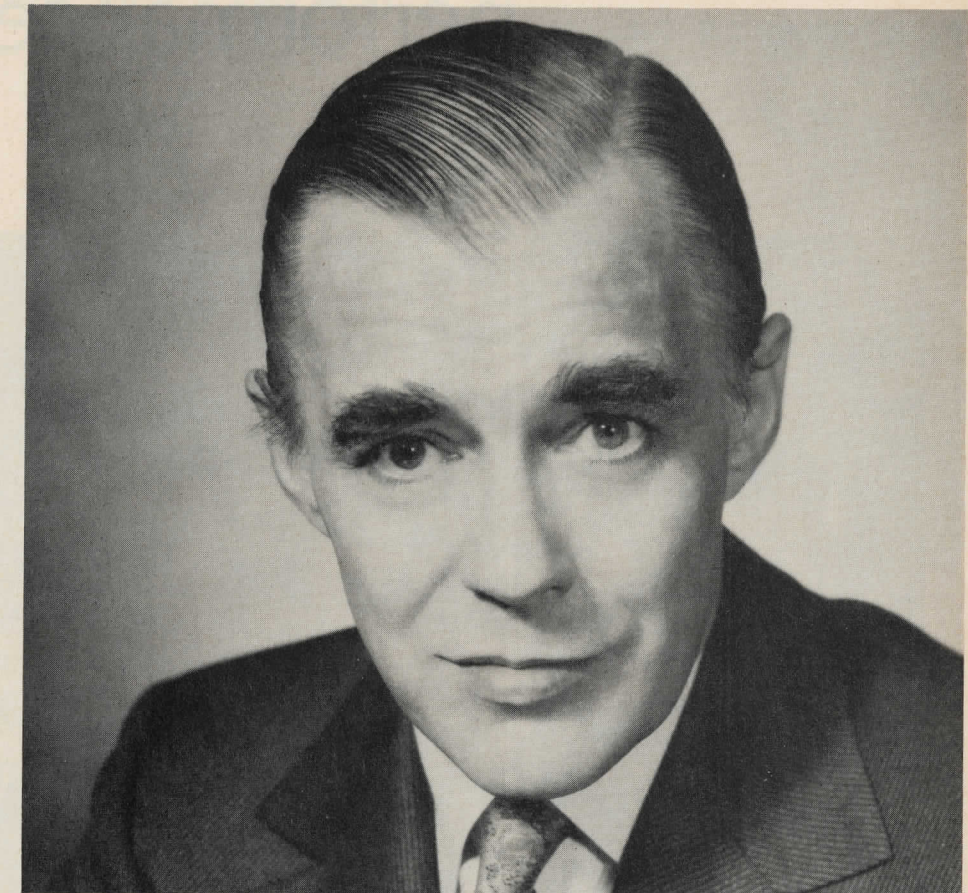
BIG BEAVER RD. AT COOLIDGE. TROY HOURS: THURSDAY & FRIDAY 10 to 9, OTHER DAYS 10 to 6

Sixten Ehrling Conductor

Sixten Ehrling's American conducting debut was with the Detroit Symphony Orchestra in November, 1961. Immediately, he was re-engaged to lead six weeks of the Symphony's subscription season in 1962-63. He served as Music Director of the Detroit Symphony for ten seasons. In brief, he has established himself in this country within a short while as "the foremost Swedish conductor of the century", as summarized by one critic.

During the 1972-73 season, Mr. Ehrling made his debut with the Metropolitan Opera in their production of "Peter Grimes". In 1973-74 he returned to the Metropolitan for "Simon Boccanegra" and a new production of a double bill, Puccini's "Gianni Schicchi" and the Met premiere of Bartok's "Bluebeard's Castle". During this period, Sixten Ehrling also accepted appointment as head of the Juilliard School's conducting program.

Following summer festival appearances at the Meadow Brook and Blossom Festivals, and in Europe, Mr. Ehrling returns to the Metropolitan Opera in 1974-75 for fourteen performances of the Piccini/Bartok productions, and then a massive project — conducting the first Metropolitan performances in many years of the complete Ring cycle of Wagner.



The Performers: Past & Present

Just sitting still, it gives
quite a
performance.



Note, for example, the seats: they have the "loose-cushion" look found in fine sofas. The front seat is divided 60/40, with a nice soft armrest right next to the driver. And there are handy zippered pouches stitched into the front seatbacks.

Look closer and see the digital clock with facing styled by Tiffany. Thick, rich carpeting. Power windows. And



instrument panel with walnut-grained vinyl accents.

You can even order a Tempmatic air conditioner with an activated charcoal odor filter which acts to reduce many offensive odors from the air entering the car.

Stand back and consider the clean, simple styling of Oldsmobile 98 Regency.

Without saying a word, it says a lot.

Olds 98 Regency.

The kind of comfort you can live with a long, long time.

John Denver *Singer*

Several years ago, a young writer named John Denver had the good fortune to write a genuine No. 1 hit song called "Leaving on a Jet Plane".

Ironically enough, even though Denver recorded "Leaving" on his first album, "Rhymes and Reasons", the song didn't become a million seller till Peter, Paul and Mary released it as a single.

However, almost four years later and eons older, there has emerged an extraordinary young man with a mind full of wonderment and a heart full of soft, soothing sounds.

Denver works and lives by the philosophy that "music is not so much a form of entertainment, but a life-style of people, such as Woodstock". And he expresses his intenseness and feelings in hit records like "Take Me Home, Country Roads", and his latest album for RCA called "Sunshine".

Quickly becoming known as one of America's foremost balladeers, John grew up in an Air Force family and received his formal education in schools all over the country.

One reason for his huge success is perhaps the fact that he doesn't want to entertain people . . . "I want to touch them".

And touch them he does as he tours throughout the states singing his songs of life and love and beautiful things. Listening to John sing, you get a quiet affirmation of his enormous skill in music that will linger in your mind and come back at unforeseen times, like all good music has a habit of doing.

As for his personal life, John is happily married to the former Ann Martell, whom he met during a concert with the Mitchell Trio at a Minnesota college. Even with a heavy road schedule, he finds time for all types of sports at his home in Aspen, Colorado. In addition to painting, he is a do-it-yourselfer around the house, enjoys riding



motorcycles and is as much involved in the world itself as his songs indicate.

It seems that this scruffy-haired gentleman is just beginning to make his presence felt, and there's no doubt that he is coming on stronger with each day.

Howard K. Smith and Harry Reasoner on the ABC Evening News.



**Weeknights on the
ABC Television Network.**



Count Basie Jazz Legend

William "Count" Basie is one of the jazz immortals. From 1937 when his band made its first recordings through his successful world tours of the 1970's, the Count Basie sound has had an electrifying impact on the world of music.

The Count was born in Red Bank, New Jersey, in 1904. He has played the piano since childhood, studying first with his mother. In the summer of 1937, Basie and his band, the former Benny Moten group, were heard in Kansas City by music critic John Hammond, who helped him get his band first to Chicago and then to New York. By 1938 the band was internationally known for his new kind of music, "jump rhythm".

In 1939 Count Basie performed successfully at New York's Carnegie Hall, making the start of a trend to jazz concerts that has grown with each decade. "One O'Clock Jump" swept the country, and Basie rocketed into the musical limelight.

Basie has never left the limelight. He has led a big band for over three decades, gaining a global reputation for his undying allegiance to the beat. The qualities that have always distinguished Basie are a simple, swinging piano style and the driving impetus of a great rhythm section.

In the ensuing years, Basie has accumulated every honor bestowed on a jazz performer, has played command performances for the Queen of England and headlined the International Jazz Festival on the French Riviera. But the highlight of his life was the invitation to play at the inaugural ball for the President-elect, John F. Kennedy.



Quick. Name the five best looking 1974 cars.

(ANSWERS BELOW)



1974 IMPERIAL LeBARON



1974 CHRYSLER NEW YORKER



1974 PLYMOUTH SATELLITE



1974 PLYMOUTH FURY



1974 PLYMOUTH DUSTER

Isaac Stern Violinist

The sound of genius which is Isaac Stern's had become such a part of the world's music scene that it is always a surprise to his fans to discover his birthdate is as recent as 1920. The birthplace was Kriminiesz, Russia, but his parents brought him to San Francisco when he was less than a year old. At six, he began studying piano, but two years later he switched to violin, his interest being aroused by the incessant practicing of a next-door neighbor.

Stern began studying with teachers from the San Francisco Conservatory of Music at ten and by the time of his local debut five years later, was proficient enough to play the Bach Double Violin Concerto with Naoum Blinder, his major teacher and concertmaster of the San Francisco Symphony. Guest appearances under Pierre Monteux's direction followed, as well as appearances with the Los Angeles, Portland, Seattle, Minneapolis and Chicago Orchestras.

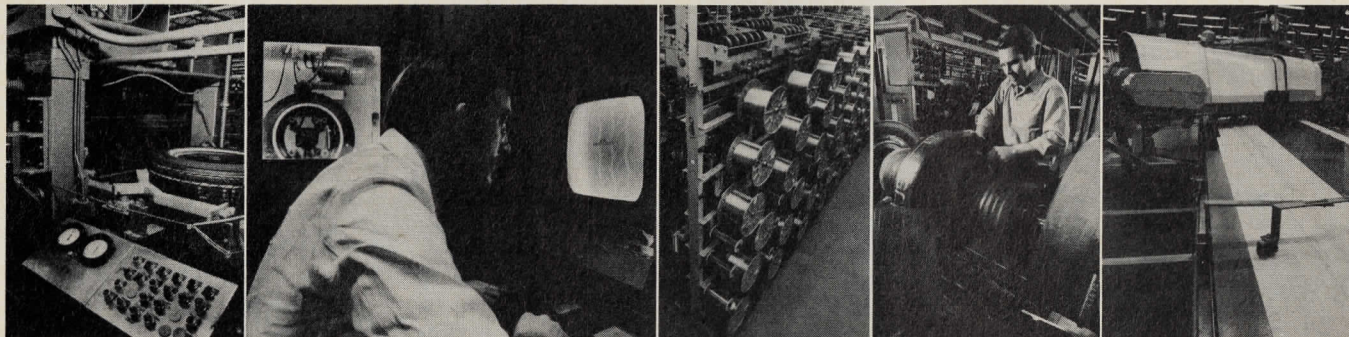
The violinist was launched on the concert route after his promising New York debut in 1937 and his steady upward climb was followed with interest by critics from coast to coast. With his Carnegie Hall concert on January 12, 1943, he rocketed into the sparsely populated realm of first-flight violinists.

Equally at home in Baroque, Classical, Romantic and Modern works, Stern's technique and the rich tone of his 250-year-old Guarnerius make him one of the most sought-after artists of our time.



**IF YOU WERE GOING TO
TRY TO BUILD THE BEST
STEEL BELTED RADIAL TIRE
IN THE WHOLE WIDE WORLD,
HOW WOULD YOU GO
ABOUT IT?**

VERY CAREFULLY.



When people discover all the care that goes into a Firestone radial tire, they often have a hard time understanding it at first.

But we start by explaining the complex engineering that goes into our radials. We tell them that even though we build thousands and thousands of tires every day, we want every single one to be as much like the others as possible. Not just *humanly* possible, either, but as possible as modern electronics and our own exclusive manufacturing techniques can make them.

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If you want to build the best, you've got to do it with care. After people see and hear how we care, they understand. And they know why we can say:

*Firestone's Steel Radial 500.
The first American made steel belted
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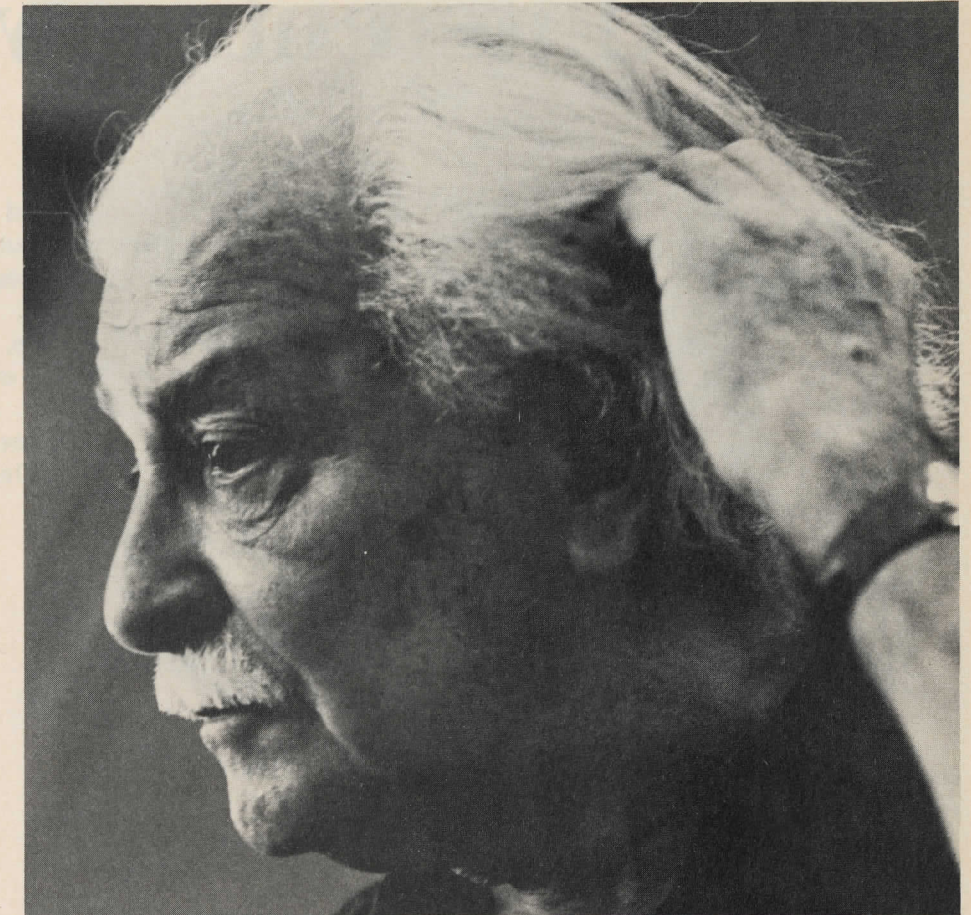
Arthur Fiedler Conductor

Arthur Fiedler, the beloved conductor of the Boston Pops, has made an indelible mark on the musical tastes of millions throughout the world. Since 1930, through an unprecedented number of recordings and concerts, Arthur Fiedler has brought into the hearts and homes of America the joy of hearing beloved music in lilting and jaunty arrangements.

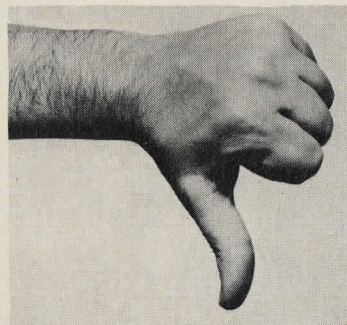
Born in Boston, Arthur inherited a rich family background of European musical culture. His Austrian-born father, Emanuel, was first violinist with the Boston Symphony, and his mother, also a musician, gave young Arthur his first lessons. In later years, Arthur entered the Royal Academy of Berlin as a student of violin, piano, and conducting. At the age of 20 he joined the Boston Symphony as a violinist.

In 1930, Fiedler was appointed the conductor of the Boston Pops concerts. Under his direction, the Boston Pops has become a familiar name to music lovers worldwide. Fiedler's rediscovery of a forgotten Jacob Gade composition, "Jalousie", resulted in the sale of over one million copies of this record by Fiedler and the Pops. Total sales of Fiedler's Pops recordings are now over 47,000,000.

Fiedler, who combines flair and showmanship with great conducting artistry, has taught at Boston University and has conducted the major orchestras of America and Europe.



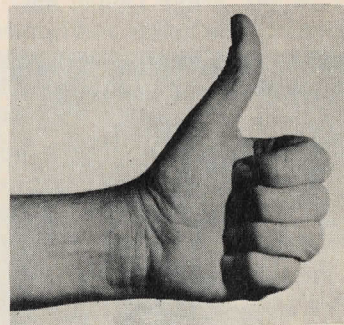
A handful of letters can give your congressman a different viewpoint.



If you care about Detroit, you should care enough to write your congressman. About anything that makes you see red. Or makes you smile.

About taxes. Inflation, the crime rate, drug abuse. About social security. About the energy crisis. About environmental protection.

It's his job to listen. It's your job to see to it he knows what you think. That's called Democracy. Make it work for you.



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Give your congressman a point of view. Yours.

This message was prepared by **THE Budd COMPANY** 2155 West Big Beaver Road, Troy, Michigan 48084,
who wants you to know Democracy is a dead issue unless you keep it alive.

Extra copies of this advertisement are available.

Helen Reddy Singer

"I had two things going for me. I sang in tune and I had a tremendous ego." The speaker is Helen Reddy and the subject is Helen Reddy at the age of four, making her professional debut as a singer at the old Tivoli Theatre in Perth, Australia.

Miss Reddy still sings in tune. And if the ego is still there, it is very much matured and under control. At 30, she is an accomplished professional on the threshold of becoming a superstar; a wife; a mother and a warmly attractive young woman whose gamin-like appeal leaves no room for pretension of any kind. Had she been a boy in Missouri 100 years ago she might have been Tom Sawyer.

To American eyes and ears, however, she is indeed the new kid on the block. And in more ways than one. Her first hit singles, "I Don't Know How to Love Him", "Crazy Love" and her own "I Am Woman", established her not only as a star but as that rarity on the current music scene, a female star who is not one of a trio or the lone girl with a group but a true single.

At 15, Helen started to work full time as an actress-singer and at the same time resolved to get to America one way or another. "It was not a place", she says drily, "you could hitchhike to or even drive your own jalopy to. You had to take either a boat or a plane, and they cost money."

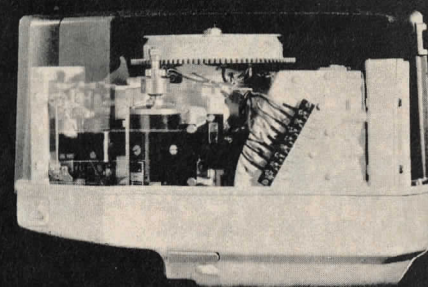
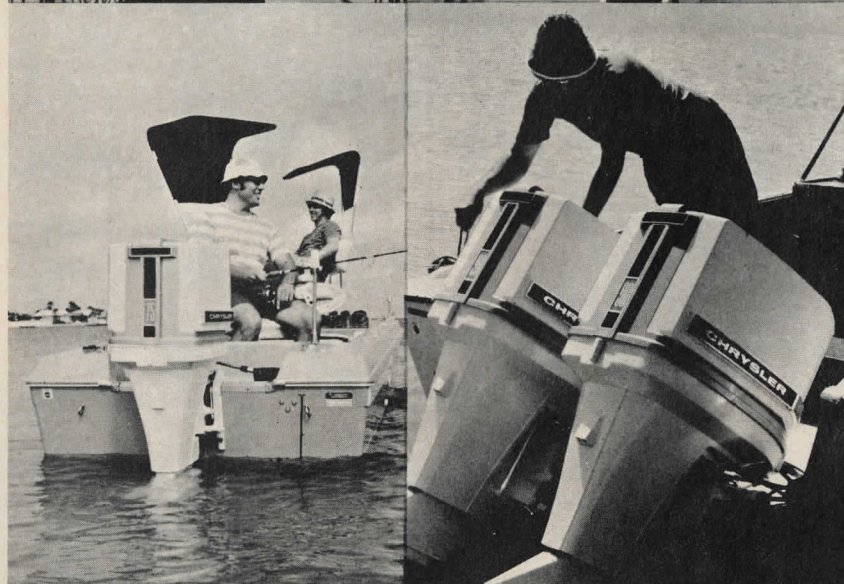
She finally made it in 1966 by winning a gruelling talent contest staged by an Australian TV station that involved 1,358 contestants over a period of six months. The prize ostensibly included a trip to New York, an audition with an American record company and \$400 in Australian cash.

Professionally, Helen is happy she was able to wait out that long period when hard rock and male groups held sway. The quality of her



own musical integrity has been proved. "Taste," she believes, "is moving away from loud noise and back to melody and lyrics. If I have been influenced by anyone, the influence has come from the work of Peggy Lee, Ray Charles and Chuck Berry. All three have staying power, all three are musicians."

Make that four.



The new Super-Charged 60 is the most powerful BIA-certified 2-cylinder outboard anywhere! Packed with more Chrysler engineering innovations than any other outboard in Chrysler history: MAGNAPOWER II, an advanced C-D ignition with only two moving parts; SUPER-POWER-CHARGING, a direct-flow fuel-charging system that provides optimum performance throughout the entire speed range; precision-tuned carburetion and exhaust; separate coils for each cylinder; and much, much more.

Chrysler introduces a new era in outboard performance!

Engineered for maximum fuel efficiency and economy!

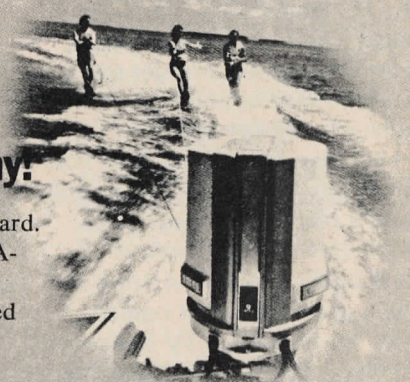
For 1974, Chrysler has put together one of the most exciting, innovative outboard lines ever to hit the water—including 6 brand-new models that prove nobody can pack so much power into so little space as Chrysler.

Our new lightweight 5-hp. Swinger carries and stows like a 4, yet it packs nearly the displacement of a 6. Our Lo-Profile (15-cu.-in. displacement) provides enough power to get a youngster up on skis. The new 3-cylinder Chrysler 75 delivers more horsepower and displacement than any other comparable 3-cylinder model. High compression, a stuffed crankcase, and race-style porting help the new 90 deliver the highest BIA-

certified hp. ever in a 3-cylinder outboard. The fast-moving 135 is the highest BIA-certified hp. production outboard ever offered. And the all-new Super-Charged 60 introduces a new era in outboard design. (See above.)

All told, Chrysler covers the waterfront with 67 different models. And every one is engineered for quick starting, smooth operation and easy maintenance with Chrysler advances like exclusive Fuel Saver Cruise Control to reduce fuel consumption up to 25%.

Stop by and see them yourself—at your nearby Chrysler Crew dealer's. Pick up your free copy of the 1974 Chrysler Boat Buying Guide, too.



Engineered to make things easy for you!

Andre Kostelanetz Conductor

Andre Kostelanetz, who inaugurated the New York Philharmonic's "Promenade" concerts at Philharmonic Hall in 1963, has been associated with the Orchestra since 1952. In addition, he has appeared as guest conductor with the orchestras of Philadelphia, Cleveland, Los Angeles, Houston, Minneapolis and other cities in this country and Canada. He also has made many tours abroad leading the Royal Philharmonic, the Philharmonia Orchestra, the London Symphony, the Berlin Philharmonic, and the principal orchestras in other European countries, Israel and Japan.

Mr. Kostelanetz also has been responsible for the commissioning of works by leading composers, including Aaron Copland's "A Lincoln Portrait", William Schuman's "New England Triptych", Alan Hovhaness' "Ukiyo-Floating World" and "God Created Great Whales", Virgil Thomson's musical portraits of Mayor La Guardia and Dorothy Thompson, Paul Creston's "Frontiers", Ferde Grofe's "Hudson River Suite", Jerome Kern's "Mark Twain", and the Archibald MacLeish-Ezra Landerman "Magic Prison".

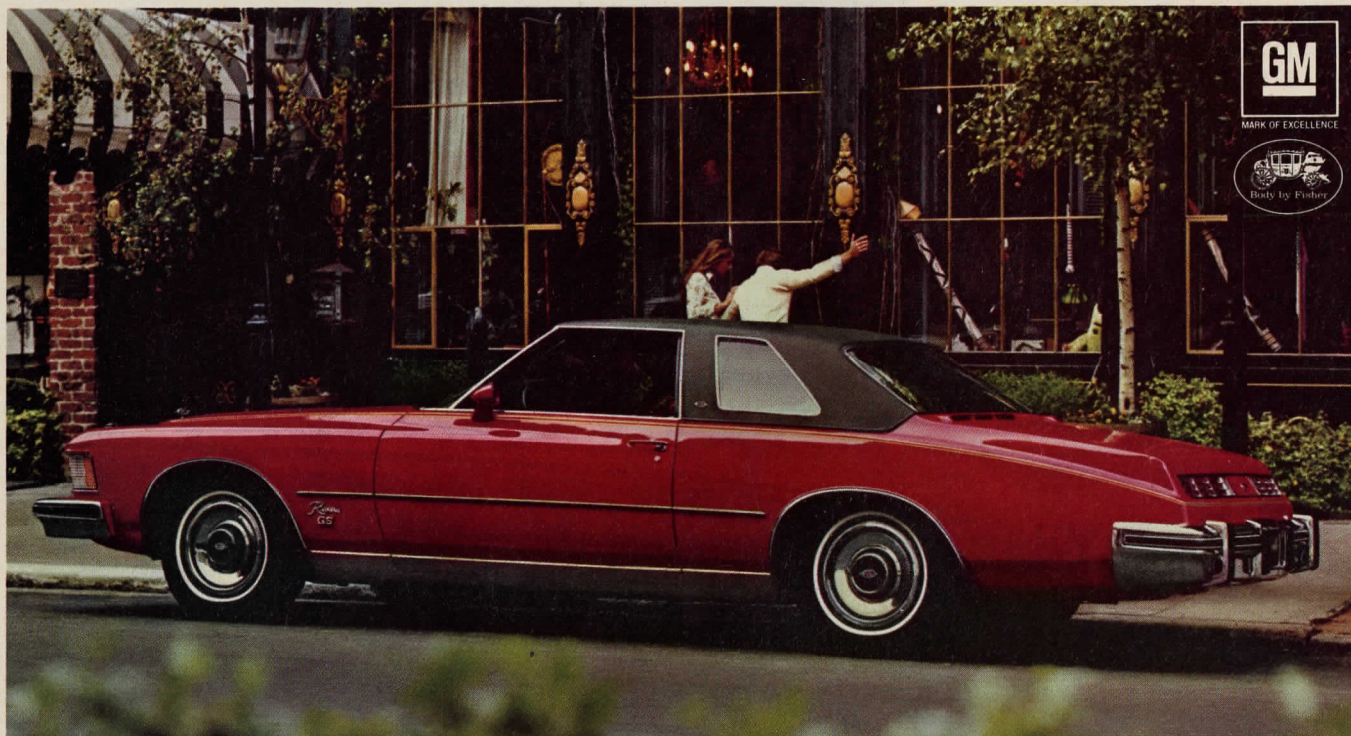
During World War II, Mr. Kostelanetz volunteered his services to train and conduct GI orchestras in Europe, the Orient and North America. For this, he was awarded the Asiatic-Pacific campaign ribbon.



The Performers: Past & Present

Buick Riviera.

An outstanding personal luxury car. And an outstanding performer.



Even if Riviera weren't an outstanding performer it would still stand out.

It's simply got too much in the looks and luxury departments to come off as anything less than great. Especially since it's been beautifully redesigned for 1974.

The formal roofline is new.

So is the European treatment for the rear deck.

So is the interior. Available upholstery options now include ribbed velour and very real leather.

There are new conveniences, too. Windshield wipers that can provide a single wipe at the press of a button. An electronic digital clock. And a 6-position tilt steering wheel.

And it's all standard.

There's also an equally impressive list of available equipment. Like power seats, windows, and door locks. Electric rear window defogger.

Automatic Climate Control air conditioning. A sun roof. And AM-FM stereo radio and tape player with front and rear dual speakers.

But the real bonus is that Riviera was never designed to just sit there and be luxurious.

It's an honest-to-goodness, sure-footed, beautiful handling performer. With a standard 455-cubic-inch V-8 to move it. And computer-selected springs to help keep it smooth and stable.

And there's a GS ride and handling package available that'll make Riviera perform just that much better.

That's the kind of personal luxury car we believe in here at Buick. One that's as agile as it is elegant. Just once around the block in a 1974 Riviera, and you'll be a believer, too.

**Wouldn't you
really rather have
a Buick?**

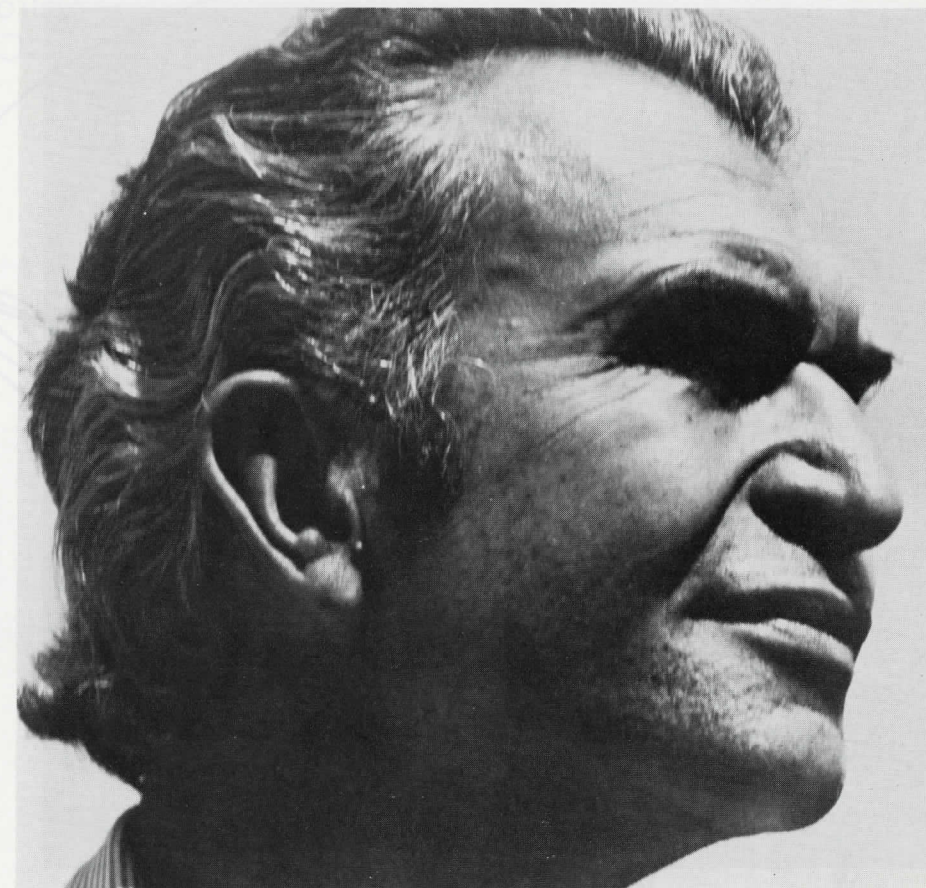
Dave Brubeck Jazzman

Dave Brubeck holds a number of firsts in the world of jazz: first jazzman on the cover of *TIME* (1954), recorder of the first jazz single to sell a million copies (Take Five, 1963), first jazz artist to perform at a state function in the White House, and first jazzman elected to *Playboy* Magazine's "Hall of Fame" (1965). George Wein, originator of the Newport Jazz Festival, and impresario who arranged recent Brubeck tours of the Far East and Europe, said, "Whenever we need to break new ground for jazz, Dave Brubeck is the first man we put on the program."

Brubeck was born at Concord, California, December, 1920, earned a music degree from the University of the Pacific, served in the infantry in World War II and studied composition at Mills College, Oakland, under Darius Milhaud. With encouragement from Milhaud, Brubeck began composing and performing first with his Octet, then in the early 1950's with his Trio. After enjoying some success as a Trio, he added Paul Desmond to form a Quartet and embarked on a 17-year career, unprecedented in jazz history.

Brubeck's experiments with new time signatures helped change the course of jazz, and influences much of today's popular music. Marion McPartland, jazz pianist and commentator, said "Dave had—and still has—the knack of making odd things appealing to the public taste. Dave was an important figure in popularizing the new time figures in jazz."

Brubeck's new association with Atlantic Records has begun auspiciously with his "live" album from the 1971 Newport Jazz Festival which features some of the most exciting Brubeck jazz. He is backed by his new group which includes Jack Six on bass, Alan Dawson on drums, and very often the renowned baritone saxophonist, Gerry Mulligan.



The internationally famous jazz pianist, composer, and innovator is now very much back on the concert trail. With his own aggregation on many concerts are his sons Darius and Chris, who head the Darius Brubeck Ensemble (a modern jazz group) and The New Heavenly Blue rock band, respectively. Thus, "Two Generations of Brubeck" are now an integral part of the contemporary music scene.

He brings music to your eyes.

Jay Carr. Music and Drama Critic of The News. The man who reports the music Detroit listens to. The Symphony. Chamber music.

And solo artists.

The Met every spring.

Meadow Brook

every summer. And

he brings that music to your eyes.

In The News.



The Detroit News

Leonard Rose Cellist

"In the seven years that I've been attending musical events in the Twin Cities, I can't remember a more musically perfect recital than that given by cellist Leonard Rose Tuesday night." The critic for the *Minneapolis Tribune* began his ecstatic review of Rose's recital there with those words and continued, "Any cello recital is somewhat of a novelty. There just aren't many of them. But a recital by Leonard Rose is an event that will glow in the musical memory for many months." After praising the entire program with such accolades as "absolutely faultless technique" and "completely thorough understanding", he concluded, "If there were more cellists like Leonard Rose, there would probably be more cello recitals."

The genius of Leonard Rose has been in evidence not only on the concert stage, but also every major American orchestra has Rose pupils in the cello section. In recognition of the superb achievements of Rose, the artist-teacher, Hartford University conferred an honorary Ph.D. degree on this celebrated artist.

Born in the nation's capital, and brought up in Florida, Mr. Rose was a student of Felix Salmond at the Curtis Institute of Music in Philadelphia. In 1938 he was engaged to play on Toscanini's NBC Symphony, and after only three weeks was appointed assistant first cellist by the Maestro.

In 1944 he was appointed first cellist of the New York Philharmonic, and his last appearance as a member of that ensemble was at the 1951 Edinburgh Festival. During the relatively brief time that has elapsed since his tenure as first-desk cellist of the New York Philharmonic, he has risen from the ranks of orchestral musicians to his present magnitude as one of the most sought-after and lavishly praised virtuosos in the world today.



THINKING

Ford and Lincoln-

Choice—5 complete

Ford and Lincoln-Mercury dealers offer five unique lines of small cars.

Ford Pinto: America's most popular subcompact since its introduction.

Ford Maverick: The best-selling 4-door compact in America.

Ford Mustang II: In 1974, Ford Mustang II has out-sold Camaro, Firebird, Barracuda, Challenger and Javelin, combined.
Mercury Comet: Carries a family of 5 in surprising comfort.
Mercury's Capri: The sexy European has sold more in its first four years in America than any other import in history. Among these cars there is a wide range of model choices

More gas-saving engines

Ford and Lincoln-Mercury dealers offer more types of gas-saving engines for small cars than anyone.

Two 4-cylinder engines.

- Some manufacturers of so-called economy cars don't even offer a 4-cylinder engine.
- Ford Motor Company makes two, including a 2.0 liter* four, the smallest displacement engine available today in an American-made car from any major American manufacturer.

(*CID or liter: The total volume in cubic inches or liters [metric system] that the pistons displace in all the engine's cylinders.)

Two 6-cylinder engines.

- Ford and Lincoln-Mercury dealers offer two different sizes of 6-cylinder engines.
- A 200 CID*
- And a 250 CID.
- Ford Motor Company's major competitor offers only one 6 for all of its car lines.

The only V-6 engine.

- Ford Mustang II is the only American car made by a major American manufacturer to offer an optional V-6.
- Mercury's imported Capri offers an optional V-6 in a car priced thousands of dollars less than any other V-6 powered import.

Sticker prices from

All prices and comparisons shown below are base model sticker prices



FORD PINTO \$2482

\$367 under the VW Super Beetle base sticker price.



FORD MAVERICK \$2742

The family-size compact with a standard gas-sipping 6-cylinder engine.



FORD MUSTANG II \$3081

The only all-new small car from a major American manufacturer for 1974.



Ford Motor Company has made more small cars* than VW, AMC, Fiat, GM, Toyota, Datsun, Chrysler or anyone else in the world.

*Small car: Wheelbase under 112"

SMALL CAR?

Mercury dealers offer:

lines of small cars.

available, including two-doors, three-doors, four-doors, hardtops, even station wagons.

And if you think buying a small car means being forced to give up the kind of comfort and convenience you've been used to in a larger car, you should know that Ford and Lincoln-Mercury dealers also offer small cars that will seat a family of five;

small cars that offer sporty style and handling; even small cars that combine economy with elegant appointments and comfort.

In all, Ford and Lincoln-Mercury dealers offer 35 different combinations of small car body styles and engines. So you can pick the kind of small car that best suits your needs.

plus tested gas mileage.

The smallest displacement V-8.

- Ford and Lincoln-Mercury dealers offer a 302 CID V-8 engine.
- It's the smallest displacement V-8 available from any major American manufacturer.

The test: On February 19, 1974, cars representing each of these five small car lines were driven from Phoenix to Los Angeles to find out the kind of mileage they would get. The results:

Ford Pinto got 28.1 MPG.

Ford Maverick got 26.7 MPG.

Ford Mustang II got 28.3 MPG.

Mercury Comet got 26.6 MPG.

Mercury's Capri got 32.4 MPG.

The cars were regular production models with standard engines and transmissions. Maverick and Comet used standard engines and power trains not available in California. They had been broken in the equivalent of 6,000 miles of normal driving, used regular gas and had normal dealer preparation. The drivers were not professionals and they did not exceed 50 MPH.

These figures show dramatically that these 5 small cars from Ford and Lincoln-Mercury did deliver good mileage. Of course, the mileage you will get depends on many factors: equipment, engine displacement, vehicle weight, local road and driving conditions and your personal driving style. So the mileage you get may be less or even more than the figures quoted here.

\$2482 to \$3566.

excluding title, taxes, destination charges and dealer preparation charges, if any.



FORD PINTO WAGON \$2726

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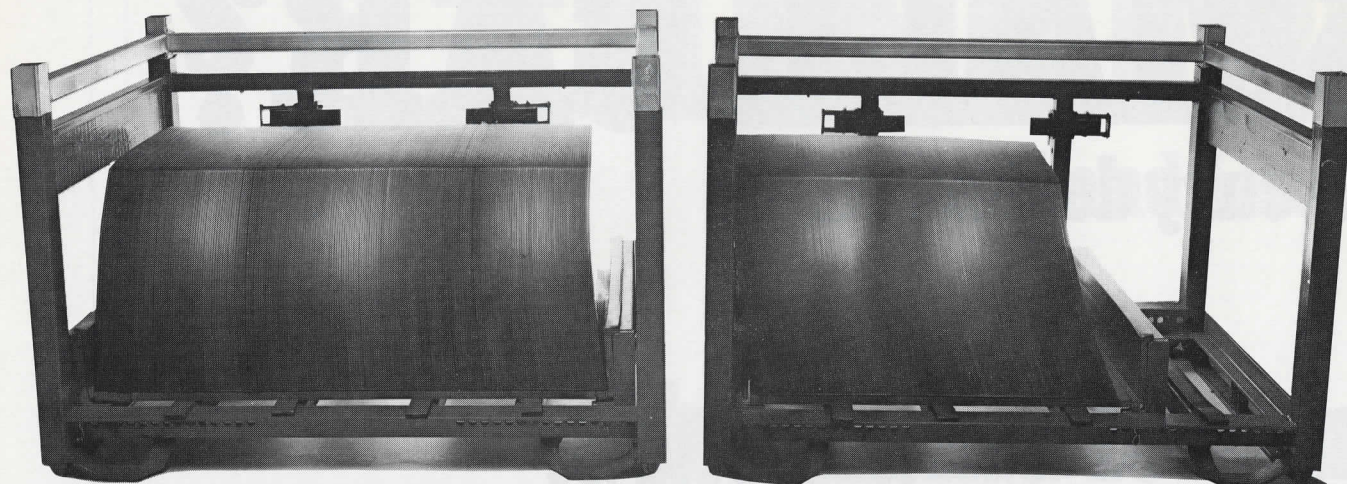
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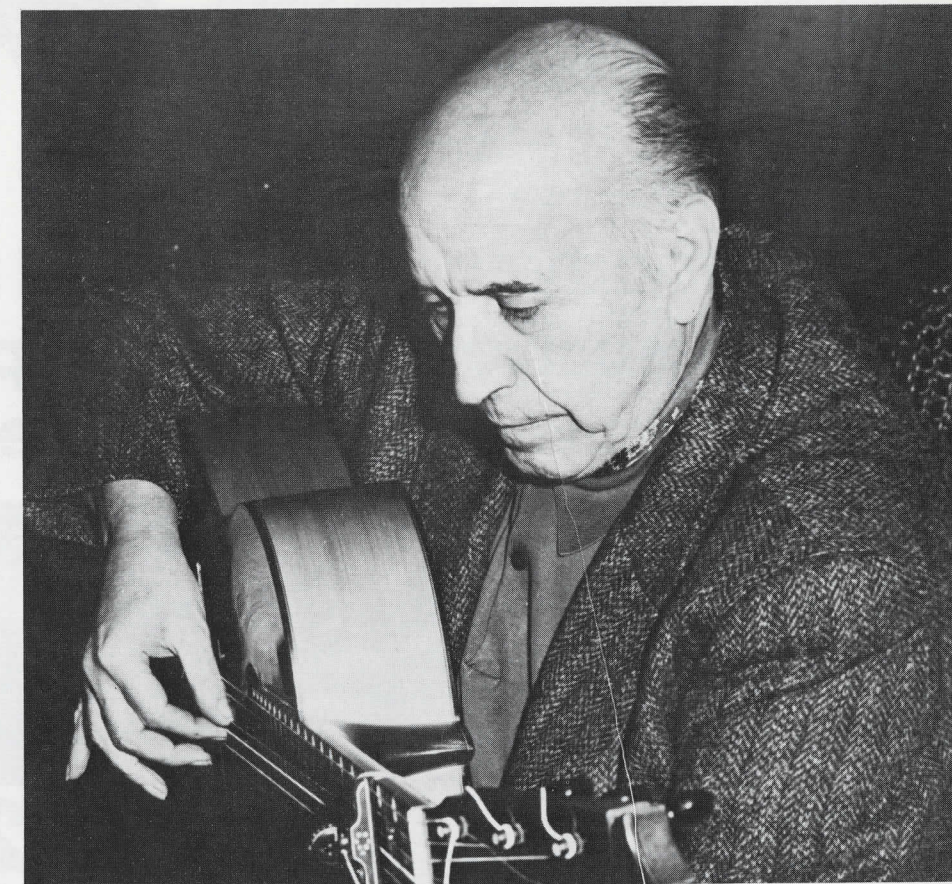
Carlos Montoya *Flamenco Guitarist*

Carlos Montoya, the world's greatest Flamenco guitarist, was born in Madrid. He is of gypsy descent, which directly affects his playing and his music. Flamenco is improvisational music, each arrangement embellished with something new. Carlos says of his art, "Flamenco must come from the heart."

He began to play guitar at the age of eight, learning first from his mother; he later studied with the great Flamenco guitarists of the time. By the age of 14 he was playing for such famous artists as Antonio de Bilbao, Juan el Estampio, and Le Camisóna.

Montoya toured with some of the legendary Flamenco dancers of the era including LeArgentina, Antonio, Vicente Escudero, Carmen Amaya, and Teresina. Flamenco guitarists traditionally work with a singer or a dancer. Montoya's decision in 1948 to present solo concerts of Flamenco guitar music was a formidable one.

The concept of the recital was a tremendous success; he culminated his tour of Europe and America with a New York concert at Town Hall where the audience overflowed onto the stage. In January of 1966, Montoya culminated a 25-year dream when his "Suite Flamenca" for guitar and orchestra, had its world premiere with the St. Louis Symphony, receiving the critics' raves.

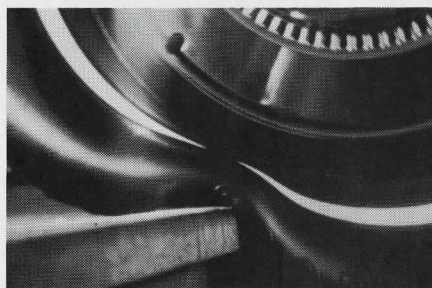




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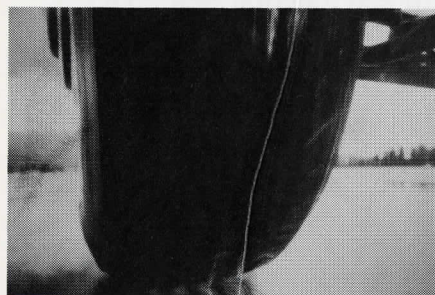
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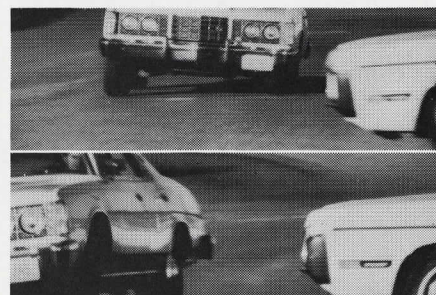
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Ray Charles Singer & Pianist

For over twenty years singer and pianist Ray Charles has been touching people with his inimitable, raspy-voiced style, at once both melancholy and earthy.

"I want people to feel my soul," he has said. "Soul is when you can take a song and make it part of you — a part that's so true, so real, people think it must have happened to you . . ."

Charles' music is rooted in the tradition of blues, spiritual, and gospel melody. The eldest son of Aretha and Bailey Robinson of Albany, Georgia, his early life was warm and loving until the deaths of his brother and father and his own approaching blindness darkened his life.

At fifteen, Ray left St. Augustine's School for the blind in Orlando, Florida, and joined a dance band, touring for nearly two years, often hungry but refusing to beg. He began to get small jobs in Seattle, then cut "Confession Blues" for a Los Angeles recording company. After a year with Lowell Fulsom's blues band, he had developed his own distinctive style and his own following.

The hit record, "I Got a Woman", introduced him to white America, then the world at large. With his own group of musicians, the Ray Charles Revue now tours the concert circuit, transcending barriers of language, culture, and education to communicate with all people through his gift of music.





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Judy Collins *Singer*

Judy Collins, one of the most naturally gifted of today's folk-singer superstars, was born in Seattle and began to study singing in her early teens.

At 16 she took up the guitar and started concentrating on folk music — or as she describes it, "Beautiful songs, words put together with melodies that came from somewhere different, immediate, close . . . not so much songs as verbal lookings."

Almost immediately, with her silver, haunting voice, she began to attract attention. She performed first in Denver and then followed the Chicago-New York-Cambridge folk axis of the early 60's to fame. A devoted following grew up in her path, praising her handling of traditional Anglo-American ballads.

Miss Collins has become one of the central figures in the great galaxy of modern folk-song composers: Bob Dylan, Richard Farina, Leonard Cohen — all of them are anxious to have Judy sing their songs, to lend her inimitable artistry to their works.

Indeed, recently Judy started writing her own songs and at least one of them, "Albatross", has become a hit.

Today, with dozens of hit songs and albums to her credit, Miss Collins lives in a large apartment on New York's upper West Side. When at home, which is not very often due to her busy concert schedule, she leads a casual active life — writing songs, reading, making clay pottery, and simply "hanging out" with close friends.

"The people I love," she says, "live all over the world. I love a lot of people and I'm lucky because I can always find them or get to them somehow."





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Duke Ellington Jazz Immortal

Honored by presidents, popes, universities and monarchs, Duke Ellington was the immortal cornerstone of contemporary jazz.

His songs, sacred works and jazz tone poems set the standard for all jazz compositions that followed. His orchestrations for his famed bands have molded the "sound" of jazz and his record sales have gone over the 20 million mark (20 MILLION!).

A highly complex and private man, Duke Ellington was born in Washington, D.C., into a deeply religious family. At seven he began to play the piano and at 14 he composed his first song, called "Soda Fountain Rag". After a few years of playing with small, local bands around Washington, he left for New York to study with the great black violinist, Will Marion Cook. Ellington eventually organized his own band in Harlem and his reputation—helped by several 1927 radio broadcasts—began to spread. It was the golden age of jazz, if there ever was one, and Duke Ellington was already becoming a name beside such giants as James P. Johnson, Fats Waller and "Willie the Lion" Smith.

Ellington absorbed the great jazz of this era and eventually transformed it, through his own genius, into the elegance, complexity and sophistication of "the Ellington sound".

A few years ago, Ellington began a new phase of his career—composing religious music. At the request of some ministers, Ellington composed and devised a form of jazz mass, complete with a tap dancer. These church concerts of his religious music have proved enormously popular both here and abroad.

Recently Duke Ellington was awarded an honorary degree at Yale.

"A doctorate is wonderful," said Ellington at the time. "It means that somebody obviously is listening. But if I write some music, and I hear it, that is my reward."



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We helped AC Spark Plug Division set an all-time sales record last year. (Put in a set of ACs and... "Tune up, America.")

We helped Harrison boost sales of air conditioning in light trucks from 20,707 units in 1967 to 342,948 units in 1973. (When you order your GMC or Chevrolet truck, play it cool. Order Harrison.)

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Beverly Sills Soprano

"A glowing example of bel canto singing," wrote the influential Italian paper, *Corriere della Sera*, of Beverly Sills, following her La Scala debut as Pamira in Rossini's "The Siege of Corinth", in Milan, in April, 1969.

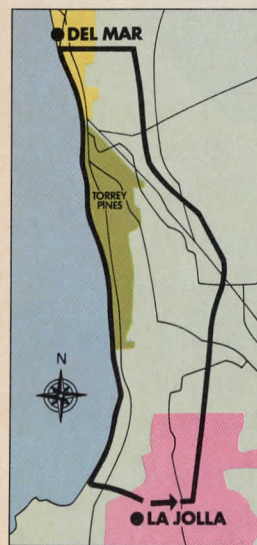
With this La Scala triumph and the acclaim it brought her, Miss Sills had achieved the triple jewels in the crown of opera, for her success at Milan had been preceded by similar triumphs at the two other great opera houses of the music world—the Teatro Colon of Buenos Aires where, in 1968, she had made her debut as Cleopatra in Handel's "Giulio Cesare", and the Vienna Staatsoper, where in 1967, she had debuted as the Queen of the Night in Mozart's "The Magic Flute".

The Sills career is, obviously, international on the grand scale. And it is all the more arresting to contemplate in that its foundations rest on a firmly established earlier career in the standard repertoire, which had been carved through regular appearances as a leading soprano of the New York City Opera and guest appearances with other U.S. companies over a period of years. What turned that career from the standard to the coloratura repertoire, and into international channels, was her appearance in the Fall of 1966, as Cleopatra in a new production of Handel's "Giulio Cesare", its first full season at Lincoln Center. The work, which had never been staged in New York before, revealed in her a coloratura voice of great range, color and flexibility—a coloratura only hinted at by her previous repertoire—the Violettas, Louises, Donna Annas, Constanzas and Marguerites on which her first fame had been won. The music world, in an uproar of delight, rejoiced at riches it hadn't known it possessed. It was as though an art collector had discovered that a much cherished painting was in reality a long-missing masterpiece.





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Peter Serkin Pianist

Peter was recently described by a *Chicago Tribune* critic as "one of the finest pianists of our time."

Critics and audiences throughout the United States, Canada, Europe and Japan have echoed these sentiments. "He no longer has to worry about a brilliant future," the *Cleveland Press* stated. "He's already there."

At 26, Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras; as recitalist and chamber music performer; and recording artist.

The fourth of six children, Peter Serkin was born in New York City on July 24, 1947. He spent much of his childhood on the family's farm in Vermont, where his education was begun in a one-room schoolhouse. In 1958, he entered the Curtis Institute of Music in Philadelphia, and studied there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin. The following summer brought his first public appearance, at the age of 12, in a performance of the Haydn Concerto in D major, conducted by Alexander Schneider at the Marlboro Music Festival, which was repeated that fall for his New York debut.

In the few seasons since he has begun to concertize actively in this country and abroad, he has appeared with such distinguished ensembles as the Amsterdam Concertgebouw and English Chamber Orchestras, the Cleveland and Philadelphia Orchestras (in New York and their home cities), the Chicago, Cincinnati, Toronto and London Symphonies, and with the Buffalo, Japan, Los Angeles, New Orleans and New York Philharmonics.

In addition to his reputation as a solo artist, Peter Serkin is known as a superb chamber music player and



enthusiast. He has performed with the Budapest, Guarneri, and Galimir String Quartets, Alexander Schneider, Benny Goodman, at the Casals Festivals in Prades and Puerto Rico, and in the "Music from Marlboro" tour of Eastern cities with other artists from the Vermont festival.

The Performers: Past & Present

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Martina Arroyo Soprano

Martina Arroyo, leading soprano of the Metropolitan Opera, is so much in demand all over the globe that you could almost schedule a round-the-world trip and hear her sing in operas, concerts and recitals wherever you go. London and New York, Chicago and Paris, San Francisco, Boston, Rome and Munich — not to mention Buenos Aires, Tel Aviv and Vienna — delight in the splendor of her voice and the magnificence of her musicianship.

The opening of the 1971-72 season at the Metropolitan Opera confirmed her place among a handful of the world's foremost prima donnas. She gave her second successive opening night performance, appearing as Queen Elisabeth in "Don Carlo". Another high point was her Met debut in the role of Leonora in "La Forza del Destino", and she also performed in "Cavalleria Rusticana" as Santuzza.

In just the first few months of the season, she was heard in recital at Carnegie Hall, and she gave four performances at Philharmonic Hall with Leonard Bernstein and the New York Philharmonic. In addition, she was invited to be Bernstein's soloist in his 1,000th concert as the head of the New York Philharmonic.

Miss Arroyo's personal charm and warmth have endeared her to audiences almost as much as her superb artistry. In private life, she is the wife of the noted Italian violist, Emilio Poggioni, who is also a popular and busy concert artist. The couple are frequently traveling around the world in opposite directions, and Miss Arroyo jealously guards the brief periods when she can be a housewife and prepare exotic specialties like osso bucco and calamare fritte for her husband. "I'd never have believed that you could get nostalgic for housekeeping," she muses.

She admits to a fondness, in quiet moments, for reading mystery novels and for listening to jazz.





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The Royal Winnipeg Ballet

The Royal Winnipeg Ballet is Canada's first ballet company. It was founded as the Winnipeg Ballet Club in 1938 by Gweneth Lloyd and Betty Farrally, and has pursued its own course ever since.

Although in 1953 it became the first Royal company in the Commonwealth, it does not seek to be a grand European-style classical ballet company.

The Royal Winnipeg Ballet aims to make dance available to audiences in Canada and elsewhere, and be a medium for contemporary expression by Canadian dancers, choreographers, designers and composers.

It has always toured extensively, travelling in the past few seasons to fifteen countries and appearing annually now in eighty or more cities.

The tours of recent years have included several appearances at the Stratford and Charlottetown Festivals in Canada, at Jacob's Pillow in the U.S.A., in Paris, in Prague and other Czechoslovakian cities, in Moscow, Leningrad and Odessa in the U.S.S.R., in London, South America, the Caribbean and in more than two hundred North American theatres. An annual schedule of performances in the United States is under the aegis of S. Hurok, Inc.

By keeping compact in size, the company is able to tour smaller, as well as leading cities, without loss of artistic integrity. It strives to maintain "classical" standards while providing freedom for experiment and exploration by those with creative talents. Such freedom is essential to a living art form.

The validity of this approach is demonstrated by the appearance in the United States and in Europe of several small ballet companies of



great merit whose format, though not copied from the Royal Winnipeg Ballet, is nevertheless the same, and by the appearance in the repertoires of companies all over the world of ballets originally created for the Royal Winnipeg Ballet.



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Andre Previn Conductor & Composer

Principal Conductor of the London Symphony Orchestra since 1968, Mr. Previn's contract was recently renewed with no time limit. Mr. Previn, who is only the eighth conductor to hold a titular position with the Orchestra in its sixty-eight year history, began his association with the LSO in 1965 with his first recordings for RCA with the Orchestra.

Mr. Previn was born in Berlin in 1930 and studied piano at the Berlin Conservatory. He moved with his family to California in 1939 and, at the age of 16, joined the music department of MGM. During his tenure there, he won four Academy Awards. He studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-Tedesco.

He held the post of Conductor-in-Chief with the Houston Symphony Orchestra for several seasons and has also appeared as guest conductor with the major orchestras of America, such as the New York Philharmonic, and the orchestras of Boston, Philadelphia, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Pittsburgh, Minnesota, St. Louis and Toronto. In Europe, despite his busy schedule with the LSO, he is also artistic collaborator of the South Bank Music Festival, and will make his Covent Garden debut in 1974 when he conducts Sir William Walton's "Troilus and Cressida".

Mr. Previn has toured the United States three times with the LSO, and in 1971, made an outstandingly successful tour of Russia and the Far East. He has also made a tour of Eastern Europe with the Orchestra and in October, 1972, completed a tour to all of the major cities of Germany, appearing in many as his own soloist in the Mozart C minor piano concerto, K. 491.



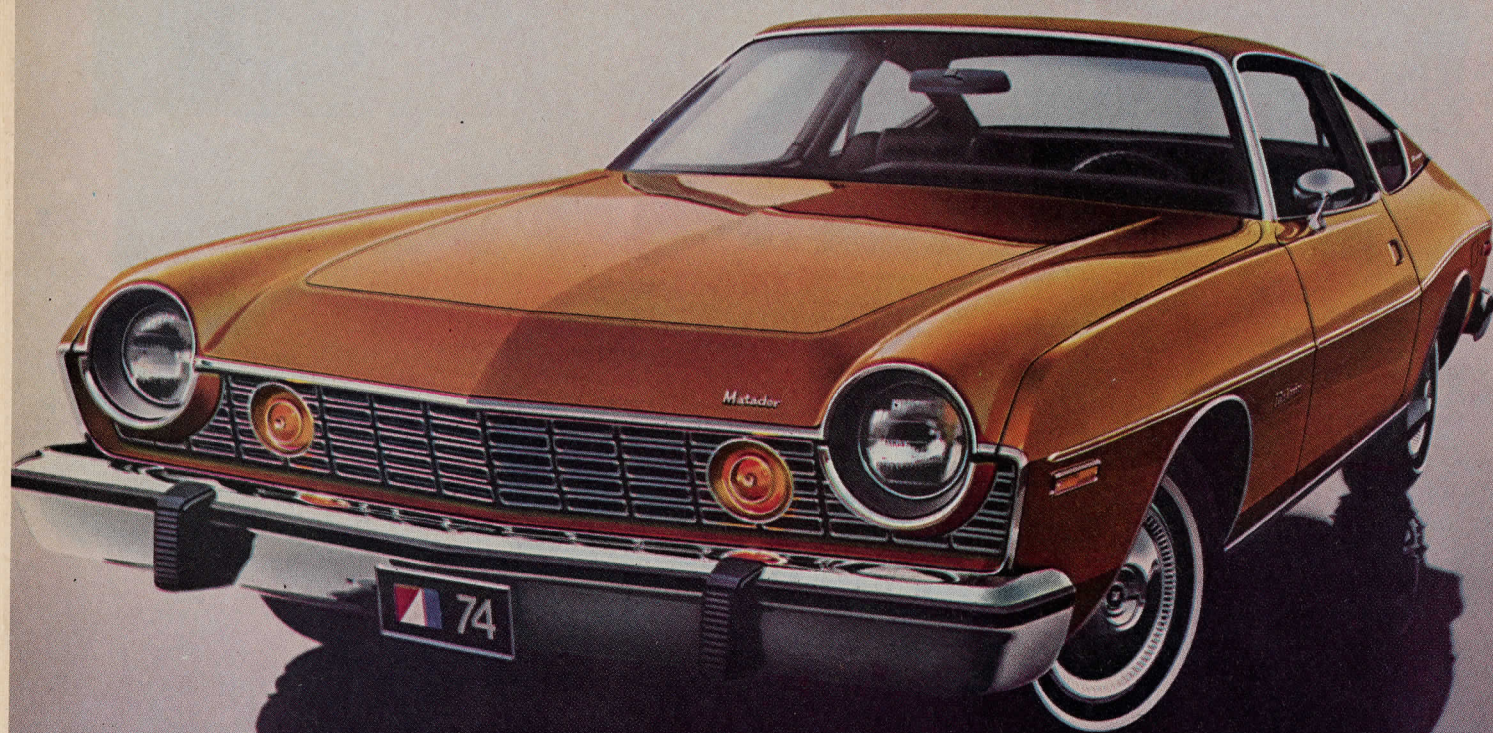
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AMC Matador Coupe: sportiest mid-size car for 1974.



Van Cliburn Pianist

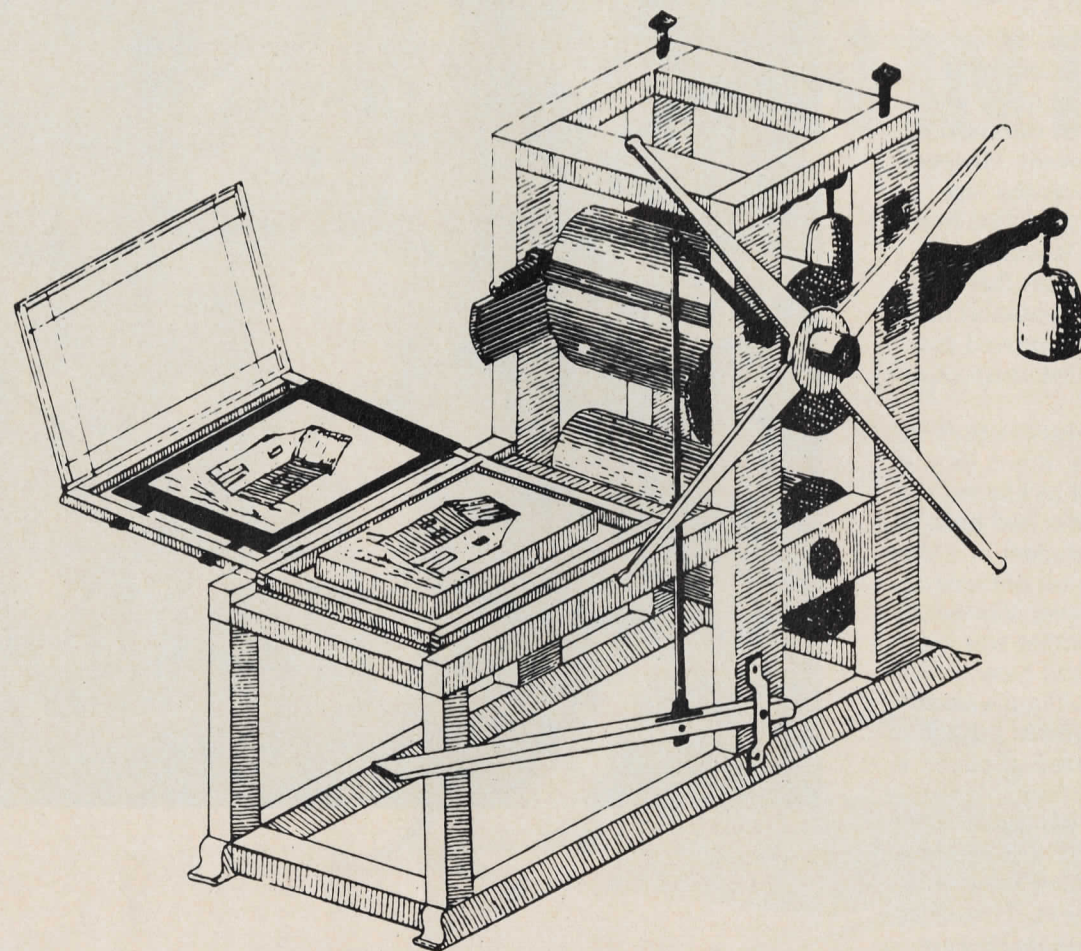
As the whole world knows, Van Cliburn returned from Moscow, winner of the Tchaikovsky Competition and a hero to Americans. Prior to this, he had won the Edgar M. Leventritt and other distinguished awards at home and was highly regarded by our musical world. The Russian award, however, and the fact that he was the first American to win it, catapulted him to international fame. It is with pride that the U.S. now realizes that Cliburn was no mere sensation but by his music alone has proved that he ranks among the first artists of our time.

The young pianist was born in Shreveport, Louisiana. When he was six, the family moved to Kilgore, Texas. Cliburn's mother had been a talented pianist and student of Arthur Friedheim, famous pupil of Franz Liszt. At the age of three, Van began to read music. His mother was his teacher until he went to New York in 1951 to study with Juilliard's noted Mme. Rosina Lhevinne. At the age of four, Van first performed in public at Shreveport's Dodd College. At twelve he won a state-wide pianist's competition and performed with the Houston Symphony. The same year he made his Carnegie Hall debut as winner of the National Music Festival Award. Many other important awards came his way before he graduated from Juilliard with highest honors.

Perhaps his most important victory came in 1954 when he won the coveted Leventritt Award which carried with it his sensational debuts with the New York Philharmonic Orchestra. It was the front-page stories of the hysterical acclaim given him by Russian audiences that led to Cliburn's recognition in this country.



The original score composed and conducted by Mr. Alois Senefelder



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Benny Goodman Jazz Musician

Benny Goodman, the man whose clarinet virtuosity has earned him international acclaim as "The King of Swing", received his early musical training in his synagogue orchestra, and at Chicago's Hull House. Later, private lessons with Franz Schoepp of the Chicago Symphony proved a fortunate choice, for Schoepp combined the rigid discipline of the classical musician with a flair for jazz.

He made his professional debut as a musician at the age of 12, doing an imitation of Ted Lewis at the Central Park Theatre. By the age of 16, word of his musical ability had reached the West Coast, and he was invited to join the Ben Pollack band in Los Angeles. At 20, Goodman was a major "name" among fellow musicians.

His band's engagement at the Palomar Ballroom in Los Angeles in August, 1935, turned out to be a smashing success and the pivotal point in his career, when enthusiastic crowds shouted approval of the Goodman style, and launched the swing era in popular music.

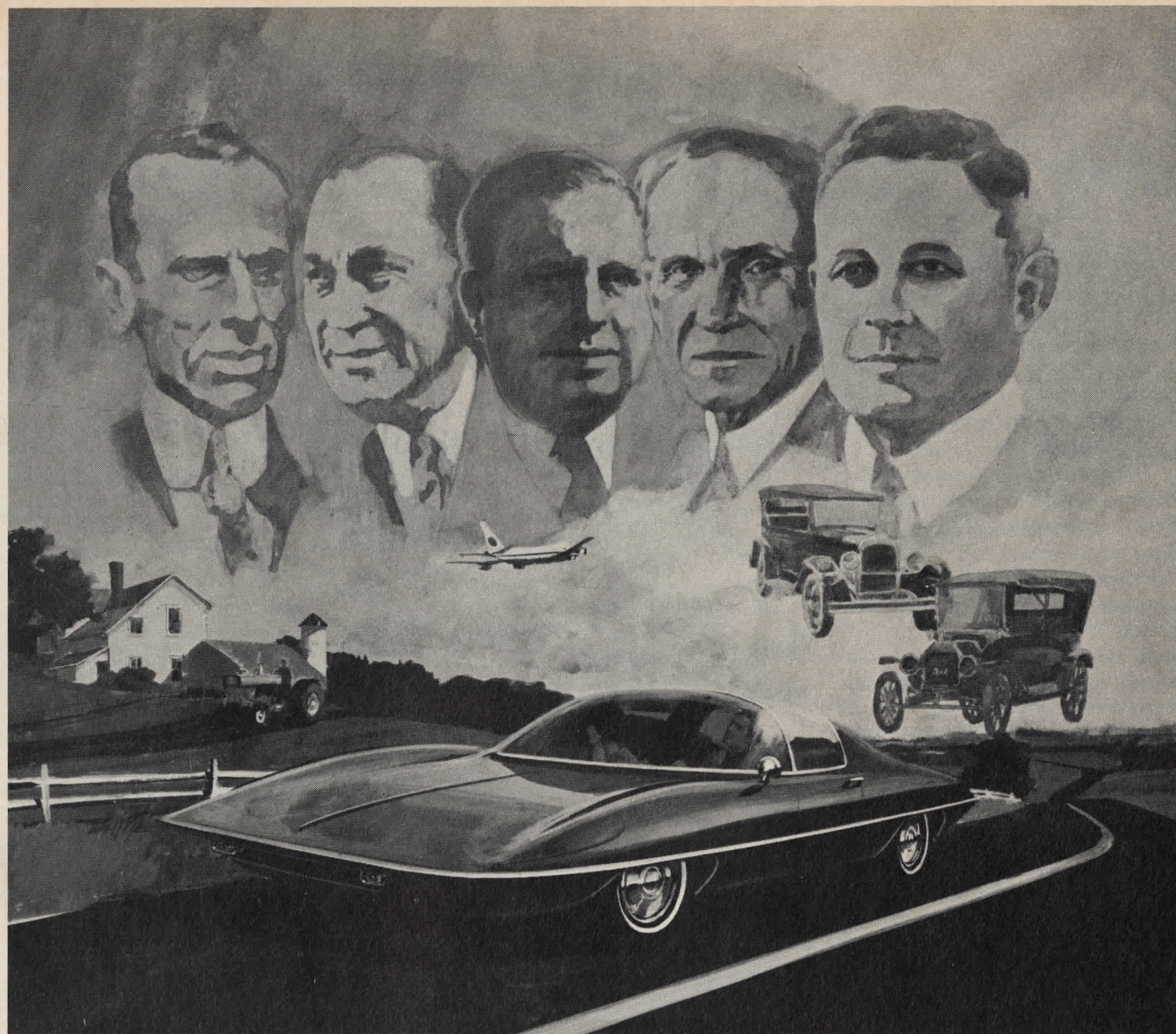
In 1935, Goodman brought a new dimension to swing in the form of soft, subtle "chamber music jazz", played by the first Benny Goodman trio: Goodman on clarinet, Teddy Wilson on piano, Gene Krupa on drums. Since then, although the personnel of his small groups has changed, Benny Goodman has never been without a small combo.

Goodman brought jazz to Carnegie Hall in the famed concert of 1938, immortalized on records. He has commissioned clarinet works by Bartok, Copland, and Hindemith, and performed them along with works of Mozart, Debussy, Brahms,



and other masters with leading symphony orchestras and chamber groups. In 1955, his colorful biography was the basis of a motion picture, "The Benny Goodman Story", with Goodman recording all the music and serving as musical director and technical consultant.

The Performers: Past & Present



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The 1974 Season!

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Whether it be Count Basie the big band leader, Jack Benny the stand-up comedian or Andre Kostelanetz the renowned classical conductor, Meadow Brook '74 has what you're looking for—a complete spectrum of the most-acclaimed entertainers in the world.

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By any standard, Meadow Brook offers a whole lot for very little. Reasonable prices combined with the splendid setting make up a truly unbeatable summer bargain.

BEAUTIFUL SURROUNDINGS.

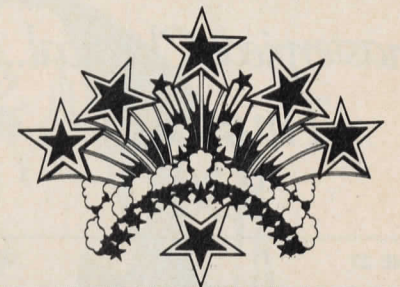
Some of the most magnificent grounds in this part of the country serve to complete the Meadow Brook experience. It's easy to lean back among the trees, relax, and really enjoy every bit of that good music.

JUST PLAIN GREAT FUN.

The entire area opens two hours before concert time. Come early and casually dine at "Trumbull Terrace" outdoor restaurant. Or pack up a quick lawn picnic. In either case, you'll find Meadow Brook the summer place where you'll want to be.

AND YOU'RE ONLY MINUTES AWAY.

Meadow Brook is beautifully situated on the Oakland University campus near Rochester, a northern suburb of Detroit. Major highway systems make Meadow Brook easily accessible from the entire southeastern Michigan region.



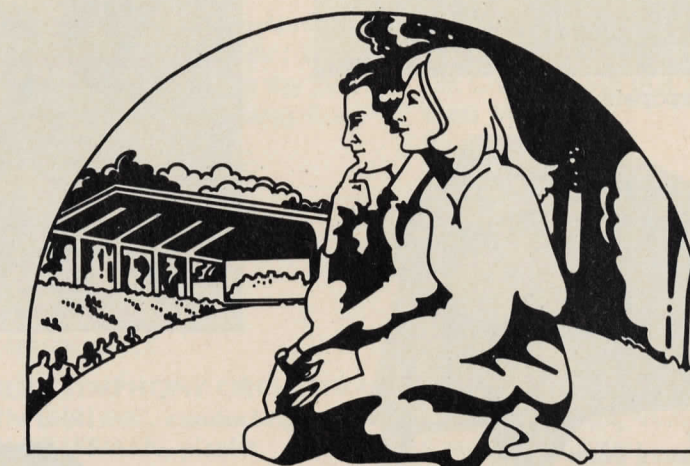
TRUMBULL TERRACE, built into a wooded hillside adjacent to the Howard C. Baldwin Memorial Pavilion, provides buffet dinners and refreshments for picnickers beginning two hours before each performance. An ice cream parlor and medical station are also housed in the lovely structure which was made possible by a gift from Mr. and Mrs. George T. Trumbull. The Terrace was designed by O'Dell, Hewlett and Luckenbach Associates, who also designed the Pavilion.

<i>masterpiece Classical...</i> <i>Thursday,</i> 8:30	<i>all that Jazz...</i> <i>Friday,</i> 8:30	<i>masterpiece Classical...</i> <i>Saturday,</i> 8:30
JUNE 27 DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting GARY GRAFFMAN, pianist	JUNE 28 TONY BENNETT Torrie Zito, music director In Concert with WOODY HERMAN and his Orchestra	JUNE 29 DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting GARY GRAFFMAN, pianist
JULY 4 DETROIT SYMPHONY ORCHESTRA KAZIMIERZ KORD, conducting LORIN HOLLANDER, pianist	JULY 5 GEORGE SHEARING QUINTET <i>featuring</i> GEORGE SHEARING	JULY 6 DETROIT SYMPHONY ORCHESTRA KAZIMIERZ KORD, conducting LORIN HOLLANDER, pianist
JULY 11 THE NATIONAL BALLET Members of the Detroit Symphony Orchestra	JULY 12 BENNY GOODMAN SEXTET <i>featuring</i> BENNY GOODMAN	JULY 13 THE NATIONAL BALLET Members of the Detroit Symphony Orchestra
JULY 18 DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, conducting EUGENE ISTOMIN, pianist	JULY 19 AL HIRT and his Jazz Group	JULY 20 DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, conducting EUGENE ISTOMIN, pianist
JULY 25 DETROIT SYMPHONY ORCHESTRA YURI AHRONOVITCH, conducting JEROME LOWENTHAL, pianist	JULY 26 A NOSTALGIC NIGHT OF GLENN MILLER MUSIC <i>featuring</i> Ray McKinley, Ray Eberle and the Modernaires with Paula Kelly	JULY 27 DETROIT SYMPHONY ORCHESTRA YURI AHRONOVITCH, conducting MICHEL BEROFF, pianist
AUGUST 1 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conducting RUGGIERO RICCI, violinist	AUGUST 2 EARL "FATHA" HINES TRIO plus MARVA JOSIE and DIZZY GILLESPIE QUARTET	AUGUST 3 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conducting RUGGIERO RICCI, violinist
AUGUST 8 DETROIT SYMPHONY ORCHESTRA ANTAL DORATI, conducting ILSE von ALPENHEIM, pianist	AUGUST 9 THE ANNE MURRAY SHOW and The Richard Band	AUGUST 10 DETROIT SYMPHONY ORCHESTRA ANTAL DORATI, conducting ILSE von ALPENHEIM, pianist
AUGUST 15 DETROIT SYMPHONY ORCHESTRA ANDRE KOSTELANETZ, conducting ANNA MOFFO, soprano	AUGUST 16 Special Pops Show COUNT BASIE and his Orchestra with Special Guest Star BARBARA MCNAIR	AUGUST 17 DETROIT SYMPHONY ORCHESTRA ANDRE KOSTELANETZ, conducting ANNA MOFFO, soprano
Jazz Week '74		
AUGUST 22 RAMSEY LEWIS TRIO <i>featuring</i> RAMSEY LEWIS	AUGUST 23 BUDDY RICH and his Sextet starring BUDDY RICH	AUGUST 24 "THE RAGTIME YEARS" <i>featuring</i> MAX MORATH

Performance Schedule

the best of the Pops...
Sunday,
6:30

JUNE 30 DETROIT SYMPHONY ORCHESTRA ARTHUR FIEDLER, conducting JACK BENNY, violinist
JULY 7 DETROIT SYMPHONY ORCHESTRA RICHARD HAYMAN, conducting
JULY 14 THE NATIONAL BALLET Members of the Detroit Symphony Orchestra
JULY 21 DETROIT SYMPHONY ORCHESTRA MORTON GOULD, conducting MICHAEL DOMINICO, tap dancer
JULY 28 DETROIT SYMPHONY ORCHESTRA JOHN GREEN, conducting KARAN ARMSTRONG, soprano RICHARD FREDRICKS, baritone
AUGUST 4 ROGER WILLIAMS Virtuoso Popular Pianist
AUGUST 11 DETROIT SYMPHONY ORCHESTRA FRANZ ALLERS, conducting LOUISE RUSSELL, soprano VAHAN KHANZADIAN, tenor
AUGUST 18 DETROIT SYMPHONY ORCHESTRA ANDRE KOSTELANETZ, conducting DAVID BAR-ILLAN, pianist
AUGUST 25 PRESERVATION HALL JAZZ BAND



Meadow Brook Music Festival Staff

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The following organizations
have provided the ushers for all
Meadow Brook Music Festival
performances. Their cooperation and
that of all the individuals who have
volunteered to serve as ushers is
hereby gratefully acknowledged.

The Junior Women's Association for
Detroit Symphony Orchestra

The Birmingham Musicales

The Junior League of Birmingham,
Michigan

The Tuesday Musicales of Pontiac

Rochester Newcomers Club

Rochester Junior Women's Club

Birmingham Evening Newcomers
Club

The Steinway is the official
piano of the Meadow Brook Music
Festival. The Baldwin SD-10 piano
will be played on July 5 and on
August 16 & 18.

The ballet programs are
presented with the support of the
Michigan Council for the Arts and
the National Endowment for the Arts.
All concerts start promptly. Latecomers will be
seated at the discretion of the management.
No photographic flashes or tape recordings are
allowed during performances.

Coordination of the 1974
Meadow Brook Music Festival
editorial and promotional campaign
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Also, our thanks to Coburn &
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1974 Programs

**Thursday,
June 27**

320th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
GARY GRAFFMAN, pianist

Distinguished Swedish-born Sixten Ehrling conducts the Detroit Symphony Orchestra in a gala opening of the 1974 Meadow Brook Music Festival, with "one of the great living pianists", Gary Graffman, as guest artist.

WAGNER, Prelude to "Die Meistersinger von Nürnberg"
MOZART, Concerto for Piano and Orchestra No. 20 in D Minor, K.466
MR. GRAFFMAN

BRAHMS, Symphony No. 1 in C Minor, Op. 68

**Friday,
June 28**

321st PERFORMANCE

TONY BENNETT
Torrie Zito, music director
In Concert with
WOODY HERMAN
and his Orchestra

Tony Bennett, acclaimed for years by critics and audiences as one of the world's greatest entertainers, numbers a long string of Golden Award records among his credits ("Because of You", "I Left My Heart in San Francisco", etc.,) and has played every major concert hall in the United States and Europe.

Woody Herman was born in Milwaukee, and entered show business at eight as a child prodigy clarinet player and tap dancer. From that moment on, his life has been devoted to nothing but music. As a result, he has been a major influence these many years on contemporary jazz music throughout the world. Not content to dwell in the past, Woody

is an important part of today's music scene. A critic says, "Woody has that marvelous ability to turn on the kids of the kids he turned on twenty-five years ago."

**Saturday,
June 29**

322nd PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
GARY GRAFFMAN, pianist

Gary Graffman, known as "a master of romanticism", performs Mendelssohn's Concerto No. 1, under the baton of Sixten Ehrling, who is considered the foremost Swedish conductor of the century.
*WAGNER, Prelude and Good Friday Spell from "Parsifal"
MENDELSSOHN, Concerto for Piano and Orchestra No. 1 in G Minor, Op. 25

MR. GRAFFMAN
*NIELSEN, C., Symphony No. 5, Op. 50
*First performance at these concerts.

**Sunday,
June 30**

323rd PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ARTHUR FIEDLER, conducting
JACK BENNY, violinist

Beloved Arthur Fiedler, who made symphonic pops music a revered part of contemporary life, conducts the ageless Jack Benny, violinist and humorist, in an evening of merriment and music.

*WAGNER, Entry of Guests, from "Tannhäuser"
BRAHMS, Academic Festival Overture, Op. 80
RAVEL, Bolero

*RODGERS & HAMMERSTEIN, Selections from "South Pacific"
I'm Gonna Wash that Man Right Outa My Hair
Bali H'ai
Happy Talk
Some Enchanted Evening
I'm in Love with a Wonderful Guy

THIS YEAR COMMEMORATES THE 25th ANNIVERSARY OF THE BROADWAY OPENING OF "SOUTH PACIFIC"

SARASATE, Zigeunerweisen, Op. 20, No. 1
MENDELSSOHN, Violin Concerto in E minor, Op. 64
Allegro molto appassionato
*SCHUBERT, The Bee
MR. BENNY

*First performance at these concerts.

**Thursday,
July 4**

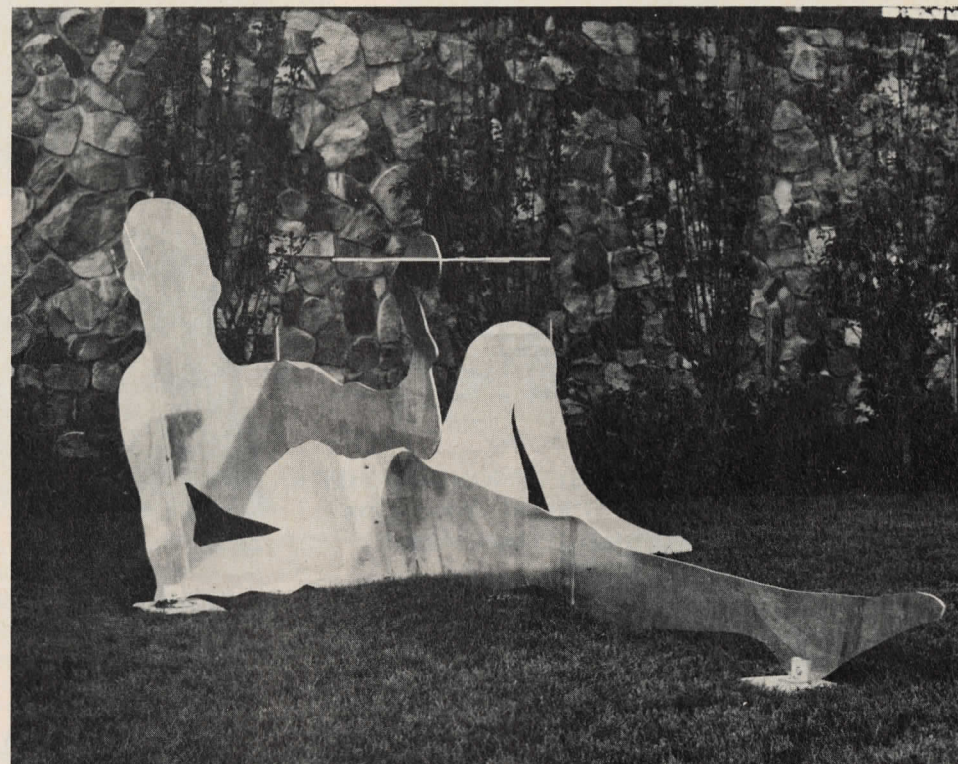
324th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
KAZIMIERZ KORD, conducting
LORIN HOLLANDER, pianist

Kazimierz Kord, impressive young Polish conductor who debuted at Meadow Brook last season, with gifted pianist Lorin Hollander, as guest artist, perform the Prokofiev "Concerto No. 2" in a gala holiday concert.

*BACH, Suite No. 2 in B Minor for Flute and Strings
PROKOFIEV, Concerto for Piano and Orchestra No. 2 in G Minor, Op. 16

MR. HOLLANDER
TCHAIKOVSKY, Symphony No. 4 in F Minor, Op. 36
*First performance at these concerts.



Experience art as a community sharing its ideas

The recent exhibition presented at the Meadow Brook Art Gallery, "Found Industrial Objects: Unintended Art," a multi-media presentation of environmental art of materials found in industry, together with music and modern dance reflect its imaginative, and experimental direction. On the other hand, scholars and students worked together in research and presentation of Chinese Fan Painting of Ming and Ching, Japanese Ink Painting of Edo Period. Also, active community involvement in the program of the Art Gallery is shown in the exhibitions "Art of the Decade: 1960-1970" and "Form, Space and Energy" both in the area of contemporary paintings and sculptures from the collections of greater Detroit.

Join the Meadow Brook Gallery Associates, and enjoy this unique opportunity to learn and enrich your life. For information, call 377-3005.

GALLERY HOURS:

Closed Mondays
Tuesday-Friday 1:00-5:00 p.m.
Saturday-Sunday 2:00-6:30 p.m.
*Evenings 7:30-8:30 p.m.
*Only when there is a Meadow Brook Theatre performance

Meadow Brook Art Gallery

1974 Programs

Friday,
July 5

325th PERFORMANCE

GEORGE SHEARING QUINTET
featuring
GEORGE SHEARING

George Shearing, blind since birth and with an ear of extraordinary sensitivity, has composed and arranged for his Quintet the suave "Shearing sound"—a unique and sophisticated jazz that has made him a world-renowned entertainer.

Such has been the impact of the "Shearing sound" that whether he and the quintet are guest artists with major American orchestras, whether he delights the supper club night owls as soloist or with the group, he has been proclaimed the No. 1 pianist in over a dozen nations including Japan, Australia, Germany, France and South Africa.

Saturday,
July 6

326th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
KAZIMIERZ KORD, conducting
LORIN HOLLANDER, pianist

Saint Saëns' "Concerto No. 5" is the spirited work chosen by Lorin Hollander for tonight's program, under the baton of conductor Kazimierz Kord, Director of the Polish National Television and Radio Orchestra.

SCHUBERT, Overture to "Rosamunde"
*SAINT-SAENS, Concerto for Piano and Orchestra No. 5 in F Major, Op. 103

MR. HOLLANDER
STRAVINSKY, "Petrouchka" Suite
*First performance at these concerts.

Sunday,
July 7

327th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
RICHARD HAYMAN, conducting

"Music Around the World" is the theme of tonight's concert, as interpreted in the sprightly arrangements of a favorite conductor, Richard Hayman, chief arranger for the Boston Pops Orchestra.

*YOUNG, Around the World

*DENVER, J., Leaving on a Jet Plane

*Trad., From "Irish Suite" by Anderson

The Irish Washerwoman

ELGAR, Pomp and Circumstance

*TIEKE, Old Comrades

*GLIERE, Russian Sailor's Dance

*HAYMAN, Madagascar

*Trad., Arr. HAYMAN, Funiculi, Funicula

*Tarantella

*MARQUINA, Spanish Gypsy Dance

*MORETTI, Under the Roofs of Paris

*FERRE, Paris Canaille

*OFFENBACH, Can Can from "Orpheus"

*PRESS, Hassenah (Wedding Dance; Frielich)

*JARRE, Lawrence of Arabia

*THEODORAKIS, Zorba the Greek

*ROBIN-RAINER, Blue Hawaii

*BARROSO, Brasil (Aquarela do Brasil)

*Trad., Arr. HAYMAN, Mexican Hat Dance

*WARD, America, the Beautiful

*OLDFIELD, Theme from "The Exorcist"

*HAMLISCH, The Way We Were

*Trad., Arr. HAYMAN, Americana Medley

Beautiful Dreamer — Oh, Susannah

— Bury Me Not on the Lone Prairie

— Ghost Riders in the Sky —

Bonanza — Deep River — St. Louis

Blues — He's Got the Whole World

in His Hands — Washington Post

March — The Stars and Stripes Forever

Extra Surprises for "A NIGHT TO

REMEMBER!"

*First performance at these concerts.

July 11, 13, 14

THE NATIONAL BALLET

Frederic Franklin, Ben Stevenson, Directors

Christine Knoblauch, Michelle Lees, Carmen Mathe, Kirk Peterson, Dennis Poole, Fredric Strobel

Diane Duffy, Charlene Gehm, Susan Frazer, Hiller Huhn, Jonathan Kelly, Edmund LaFosse, Kevin McKenzie, Robert Petersen, Andrea Price, Judith Rhodes

Leslie Andres, Dean Badolato, Stephen Davis, Sergio Cal, Benjamin Caref, Judith Carlson, Nadine Frohlich, Deidre Grohgan, Jennie Kintz, Linda Kintz, Eve Leyman, Suzanne Long, Martin, Rosemary Miles, Dorio Perez, Richmond, Abigail Rigby, Lauren Rouse, Susan Smith, Christine Spizzo, Elizabeth Wade

Ottavio deRosa, Principal Conductor

Bruce Steeg, Associate Conductor

Harry Baernstein III, Company Manager

Anthony Clarke, Production Stage Manager

Hiller Huhn, Ballet Master

Catherine Gentilucci, Patricia Sorrell, Wardrobe

Frances E. Linden, Manager

Thursday,
July 11

328th PERFORMANCE

THE NATIONAL BALLET
Members of the Detroit Symphony Orchestra

The prestigious National Ballet of Washington presents a gala of four recently-choreographed, exciting new ballets: "Courante," "La Esmeralda Pas de Deux," "Eaters of Darkness," and "Jeu de Cartes."

*COURANTE

Choreography by Ben Stevenson

Music by J.S. Bach

Costume design by Catherine Gentilucci

and Patricia Sorrell

Lutenist: Howard Bass

Carmen Mathe, Robert Petersen, Charlene Gehm, Kevin McKenzie, Susan Frazer, Fredric Strobel, Diane Duffy, Kirk Peterson

*LA ESMERALDA, Pas de Deux

Choreography by Ben Stevenson

Music by Cesare Pugni

Michelle Lees, Dennis Poole

1974 Pontiac Grand Am.



Foreign intrigue...American ingenuity.

The Wide-Track people have a way with cars.



1974 Programs

*EATERS OF DARKNESS

Created in 1957 for the Frankfurt-am-Main Opera House

Choreography by Walter Gore

Scenery and Costumes by Edward Haynes

Music by Benjamin Britten

The Woman.....Carmen Mathe

The Violent One.....Edmund LaFosse

The Gentle One.....Fredric Strobel

The Eaters of Darkness.....Dean Badolato,

Stephen Baranovics, Benjamin Caref,

Nancy Davis, Deidre Grohgan, Jennifer

Holmes, Linda Kintz, Eve Leyman, Alfredo

Martin, Judith Rhodes, Krissy Richmond,

Susan Smith, Christine Spizzo, Elizabeth

Wade

*JEU DE CARTES

(A Poker Game in Three Deals)

Music by Igor Stravinsky. Choreography by

John Cranko. Staged by Georgette Tsingirides.

Set and Costumes by Dorothee Zippel. Tutus

and Crown by Catherine Gentilucci. Master

Scenic Art: Georg Schloegle. Lighting Design:

Anthony Clarke.

First Deal:

Queen of Hearts.....Susan Frazer

Ten of Clubs.....Leslie Andres

Ten of Spades.....Stephen Baranovics

Seven of Diamonds.....Dorio Perez

Seven of Hearts.....Alfredo Martin

Joker.....Kirk Peterson

Second Deal:

Two of Hearts.....Benjamin Caref

Three of Hearts.....Edmund LaFosse

Four of Hearts.....Jonathan Kelly

Five of Hearts.....Kevin McKenzie

Six of Hearts.....Dennis Poole

Joker.....Kirk Peterson

Third Deal:

Two of Diamonds.....Diane Duffy

Ace of Spades.....Andrea Price

King of Spades.....Fredric Strobel

Jack of Spades.....Robert Petersen

Ten of Spades.....Krissy Richmond

Joker.....Kirk Peterson

*First performance at these concerts.

Friday, July 12

329th PERFORMANCE

BENNY GOODMAN SEXTET

featuring

BENNY GOODMAN

Benny Goodman, who has reigned as the "King of Swing" since the 30's, brought a new dimension to contemporary music with soft and subtle "chamber music jazz", and is still winning accolades from the audiences of today.

Times change. Some musical forms are born, rise to a crescendo then fade into history. But swing — assuredly in the person of Benny Goodman — lives happily on into the 1970's. The King remains, not as a pale ghost of yesterday, but as a vital, constantly evolving modern musician, forever refining and enriching his art for all generations.

Saturday, July 13

330th PERFORMANCE

THE NATIONAL BALLET

Members of the Detroit

Symphony Orchestra

The breathtakingly-beautiful "Giselle", a magic blend of love and pathos, life and death, has been a favorite ballet by virtue of its exquisite choreography since 1841.

GISELLE

Choreography by

Jean Coralli and Jules Perrot

Music by Adolphe Adam

Restaged by Frederic Franklin

Scenery and Costumes

Designed by Peter Farmer

Conductor: Ottavio DeRosa

ACT I

Giselle.....Carmen Mathe

Albrecht.....Dennis Poole

Hilarion.....Fredric Strobel

Wilfred.....Edmund LaFosse

Berthe.....Rosemary Miles

The Duke.....Robert Petersen

Bathilde.....Charlene Gehm

Peasant Pas de Deux.....Christine Knoblauch,

Kirk Peterson

Giselle's Friends.....Diane Duffy,

Deidre Grohgan, Linda Kintz, Suzanne

Longley, Andrea Price, Susan Smith

Peasants.....Nancy Davis, Jennifer Holmes,

Abigail Rigby, Judith Rhodes, Krissy Rich-

mond, Elizabeth Wade, Leslie Andres,

Stephen Baranovics, Dean Badolato, Ben-

jamin Caref, Alfredo Martin, Dorio Perez

ACT II

Queen of the Wilis.....Michelle Lees

Two Wilis.....Andrea Price, Christine Spizzo

Wilis.....Nancy Davis, Diane Duffy,

Susan Frazer, Nadine Frohlich, Deidre

Grohgan, Jennifer Holmes, Charlene

Gehm, Linda Kintz, Suzanne Longley, Eve

Leyman, Judith Rhodes, Krissy Richmond,

Abigail Rigby, Lauren Rouse, Susan Smith,

Elizabeth Wade

Sunday, July 14

331st PERFORMANCE

THE NATIONAL BALLET

Members of the Detroit

Symphony Orchestra

First presented at the Paris Opera in 1870, "Coppelia" is the charming tale of a lonely old toy maker and his beautiful life-like doll — still enchanting a century later.

*COPPELIA

Choreography after Nicholas Sergeyev

and Arthur Saint-Leon

Restaged by Frederic Franklin

Music by Leo Delibes

Scenery by James Waring

Costumes by Joseph Lewis

Ladies' Costumes executed by May Ishimoto

Conductor: Ottavio DeRosa

ACT I—Market place

of frontier town in Hungary

Swanilda.....Christine Knoblauch

Franz.....Kirk Peterson

Dr. Coppelius.....Fredric Strobel

Coppelia Doll.....Nadine Frohlich

Burgomeister.....Edmund LaFosse

Swanilda's Friends.....Deidre Grohgan,

Suzanne Longley, Andrea Price, Lauren

Rouse, Susan Smith, Christine Spizzo.

Mazurka.....Judith Rhodes, Rosemary Miles

and Robert Petersen, Nancy Davis, Jenni-

fer Holmes, Linda Kintz, Eve Leyman,

Abigail Rigby, Elizabeth Wade, Leslie

Andres, Stephen Baranovics, Benjamin

Caref, Jonathan Kelly, Alfredo Martin,

Dorio Perez.

ACT II—Dr. Coppelius' workshop

Harlequin.....Benjamin Caref

Chinese Doll.....Dean Badolato

Astronomer.....Leslie Andres

Spanish Doll.....Elizabeth Wade

Scottish Doll.....Krissy Richmond

Soldier Doll.....Stephen Baranovics

ACT III—A field outside the lord's castle

Dawn.....Michelle Lees

Prayer.....Charlene Gehm

Czardas ... Judith Rhodes and Robert Petersen.

Nancy Davis, Jennifer Holmes, Linda

Kintz, Eve Leyman, Abigail Rigby, Eliza-

beth Wade, Leslie Andres, Sergio Cal,

Benjamin Caref, Jonathan Kelly, Al-

fredo Martin, Dorio Perez.

Pas de Deux.....Swanilda and Franz

Finale.....Entire Cast and Folies

Folies.....Andrea Price and Suzanne Longley,

Lauren Rouse, Susan Smith, Christine

Spizzo

*First performance at these concerts.

The Sweetbird of Youth?

Be honest now. How do you feel, generally speaking, about the young among us?

Do you think of them in laudatory, near-reverential terms? Or does the very thought of them give you a fearful headache?

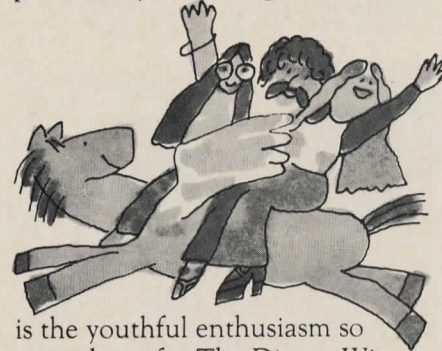
Neither, quite?

That shows good sense.

Most young people, after all, probably aren't practicing candidates for sainthood. But they are, overall, quite a nice bunch.

We at Reader's Digest are firmly convinced of that.

And one of the things we find particularly endearing about them



is the youthful enthusiasm so many have for The Digest. Witness, for example, this recent Gallup study finding:

Far more Americans under thirty think "highly favorably" of Reader's Digest than of the other prominent magazines measured. And this is even more the case among our non-white young.

Impressed?

Wait. There's more.

Nearly one out of every three of the nation's 18 to 24 year olds read The Digest. And we're adding them to our audience faster than the population is producing them.

Which should come as no big surprise, really. For The Digest, with an audience of 42 million adults, reaches more of all kinds of people.

Still, we're delighted that among them are more young people than you'd care to shake a stick at.

No matter how partial you are to shaking sticks at young people.



1974 Programs

Thursday, July 18

332nd PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
STANISLAW SKROWACZEWSKI,
conducting
EUGENE ISTOMIN, pianist

Tonight marks the premiere appearance at Meadow Brook of Stanislaw Skrowaczewski, Musical Director of the Minnesota Orchestra, with brilliant pianist Eugene Istomin performing Schumann's Concerto in A minor.

SCHUBERT, Symphony No. 5 in B-flat Major

SCHUMANN, Concerto for Piano and Orchestra in A Minor, Op. 54

MR. ISTOMIN

SCHUMANN, Symphony No. 4 in D Minor, Op. 120

Friday, July 19

333rd PERFORMANCE

AL HIRT

and his Jazz Group

New Orleans-bred Al Hirt — big, bearded and jovial — is hailed by other musicians, as well as critics and music lovers, as the greatest exponent of jazz, and the finest trumpet man of his generation.

True showmanship in music is rare today. Al Hirt has developed it to the extent that he rose from relative obscurity (outside New Orleans) to national demand in a relatively short period of time. Since then, the name of Al Hirt has been in such demand that Al—who finds a

joke in almost everything — says, "Don't hurry, folks. There's lots of me to go around!" His title, "The King", has been attested by countless awards—a Grammy included—through which musicians have honored Hirt.

Saturday, July 20

334th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
STANISLAW SKROWACZEWSKI,
conducting
EUGENE ISTOMIN, pianist

Pianist Eugene Istomin, acclaimed internationally as one of America's finest musicians, performs the poignant Chopin Concerto No. 2, with distinguished conductor Stanislaw Skrowaczewski on the podium.

WEBER, Overture to "Der Freischütz"

CHOPIN, Concerto for Piano and Orchestra No. 2 in F Minor, Op. 21

MR. ISTOMIN

*DVOŘÁK, Symphony No. 6 in D Major, Op. 60

*First performance at these concerts.

Sunday, July 21

335th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
MORTON GOULD, conducting
MICHAEL DOMINICO, tap dancer

Morton Gould ranks among the most-performed composers in the United States today. Always in demand to conduct and record his own works with major orchestras here and abroad, Gould is now

recognized from Chicago to Venice as a podium master "at the summit of his powers" in the standard repertory as well.

Michael Dominico may be best known for his contribution to the world of dance. He introduced the "Morton Gould Tap Dance Concerto" in the 60's, and has performed it several times with major symphonies throughout the United States and Canada. The Tap Dance Concerto has been widely acclaimed throughout the world.

*TUROK, A Joplin Overture

*COPLAND, Billy the Kid

*GOULD, Tap Dance Concerto

Toccata

Pantomime

Minuet

Rondo

MR. DOMINICO

*GOULD, "Fall River Legend" Ballet Suite

Prologue & Waltzes

Elegy

Church Social

Hymnal Variations

Cotillion

Epilogue

*GERSHWIN, Arr. GOULD, Porgy and Bess

*First performance at these concerts.

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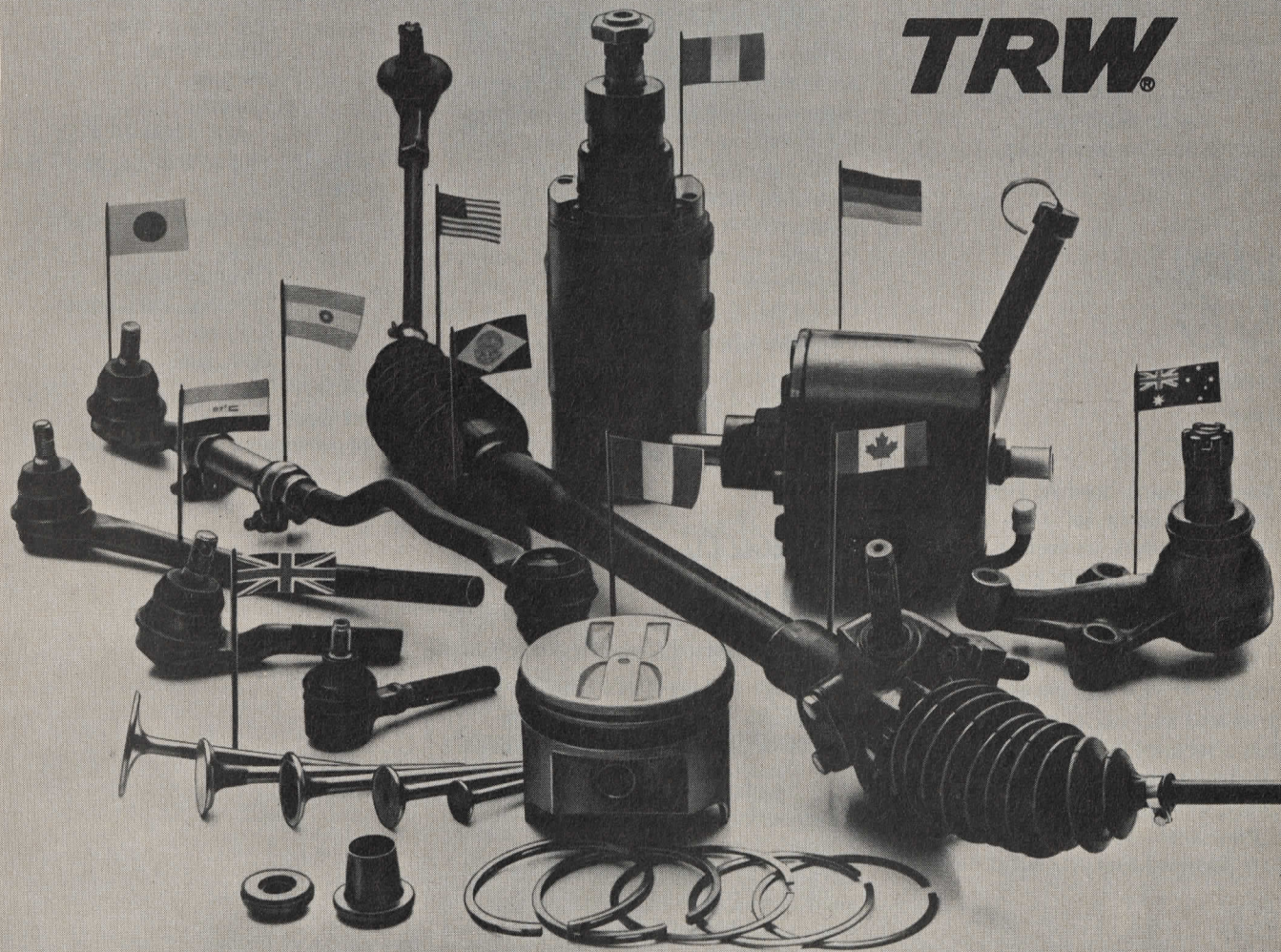
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1974 Programs

*Thursday,
July 25*

336th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
YURI AHRONOVITCH, conducting
JEROME LOWENTHAL, pianist

Yuri Ahronovitch, formerly Chief Conductor of the Symphony of Radio and Television of the U.S.S.R., makes his conducting premiere at Meadow Brook tonight, with "master of the keyboard", Jerome Lowenthal.

*SCHUMANN, Overture to "Manfred"

*MOZART, Concerto for Piano and Orchestra No. 19 in F Major, K.459

MR. LOWENTHAL

TCHAIKOVSKY, Symphony No. 5 in E Minor, Op. 64

*First performance at these concerts.

*Friday,
July 26*

337th PERFORMANCE

**A NOSTALGIC NIGHT OF
GLENN MILLER MUSIC**

Starring in Person

RAY MCKINLEY

RAY EBERLE

PAULA KELLY

and

THE MODERNAIRES

and their

ALL-STAR ORCHESTRA

"A Nostalgic Night of Glenn Miller Music", featuring such memorable personalities as Ray McKinley, Ray Eberle, and The Modernaires with Paula Kelly, recreates the golden days of a carefree era that ended with the tragic drum roll of World War II.

Was there anyone who grew up in those days who didn't delight in the sound of "In the Mood", "Don't Sit under the Apple Tree", "Chattanooga Choo Choo", and "String of Pearls"? This popularity

continues, based mainly on the legacy of recordings Miller left behind before his death in World War II.

*Saturday,
July 27*

338th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
YURI AHRONOVITCH, conducting
MICHEL BEROFF, pianist

Exciting young French pianist, Michel Beroff, performs Prokofiev's Concerto No. 1, under conductor Yuri Ahronovitch, who is making his conducting debut at Meadow Brook.

SCHUMANN, Overture to "Manfred"

*PROKOFIEV, Concerto for Piano and Orchestra No. 1 in D-flat Major, Op. 10

MR. BEROFF

DVOŘÁK, Symphony No. 8 in G Major, Op. 88

*First performance at these concerts.

*Sunday,
July 28*

339th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
JOHN GREEN, conducting
KARAN ARMSTRONG, soprano
RICHARD FREDRICKS, baritone

Composer, conductor and arranger John Green presents sparkling showtime hits of Hollywood and Broadway in "On Stage, U.S.A.", with soprano Karan Armstrong, and baritone Richard Fredricks.

*+GERSHWIN, Of Thee I Sing from "Of Thee I Sing" (1931)

*GERSHWIN, Bess, You Is My Woman Now from "Porgy and Bess" (1935)

MISS ARMSTRONG

MR. FREDRICKS

*+RODGERS & HART, Lover from the film "Love Me Tonight" (1932)

*+RODGERS & HART, My Funny Valentine from "Babes in Arms" (1937)

MISS ARMSTRONG

*+LERNER & LOEWE, They Call the Wind Maria from "Paint Your Wagon" (1951)

MR. FREDRICKS

*+RODGERS & HAMMERSTEIN, Kansas City from "Oklahoma!" (1943)

*+LERNER & LOEWE, Almost Like Being in Love from "Brigadoon" (1947)

MISS ARMSTRONG

MR. FREDRICKS

BERNSTEIN, Overture to "Candide" (1956)

*+GREEN, Raintree Country - Three Themes for Symphony Orchestra based on the film score (1957)

*+PORTER, Night and Day from "The Gay Divorce" (1932)

MISS ARMSTRONG

MR. FREDRICKS

*RODGERS & HAMMERSTEIN, The Surrey with the Fringe on Top from "Oklahoma!" (1943)

MR. FREDRICKS

*RODGERS & HAMMERSTEIN, A Wonderful Guy from "South Pacific" (1949)

MISS ARMSTRONG

*+LERNER & LOEWE, Concert Overture to "My Fair Lady" (1956)

MISS ARMSTRONG

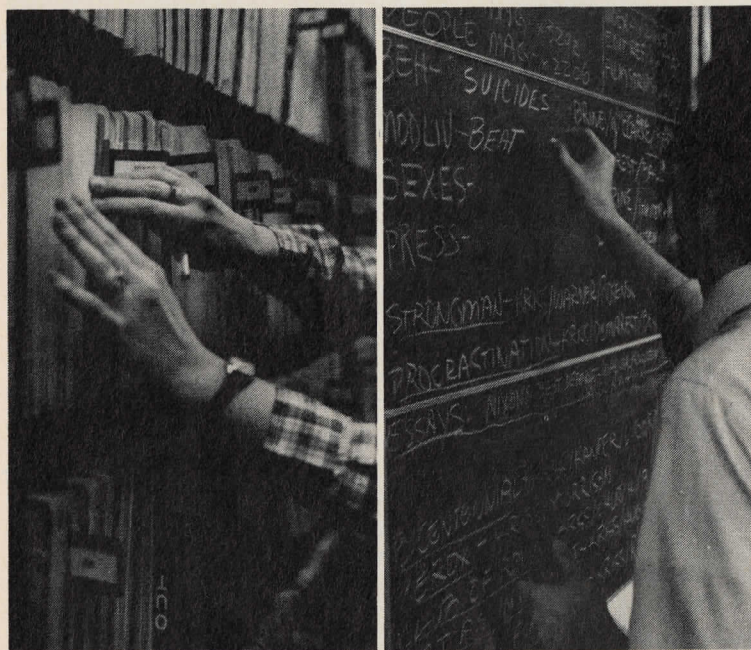
MR. FREDRICKS

*First performance at these concerts.

+ Arranged by John Green.

*+ Arranged and orchestrated by John Green. The following orchestrators, in addition to Mr. Green, participated in the writing of the arrangements on this program: Albert Woodbury, Robert Russell Bennett, Robert Franklyn, Philip Lang, Adolph Deutsch, and Leon Arnaud.

We write War and Peace once a week.



Weekly, TIME correspondents file a volume of words bigger than Tolstoy's *War and Peace*. And from the 600,000 words that pour into TIME's editors, each week's issue is distilled.

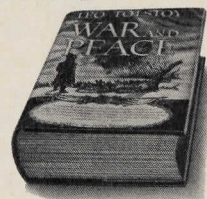
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1974 Programs

Thursday,
August 1

340th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ALDO CECCATO, conducting
RUGGIERO RICCI, violinist

Dynamic Aldo Ceccato, Music Director of the Detroit Symphony Orchestra, makes his first appearance at this season's Meadow Brook Festival with violin virtuoso Ruggiero Ricci, who will perform Beethoven's Concerto for Violin and Orchestra.

*BEETHOVEN, "Leonore"
Overture No. 1, Op. 138
BEETHOVEN, Symphony No. 6 in F Major, Op. 68 ("Pastorale")
BEETHOVEN, Concerto for Violin and Orchestra in D Major, Op. 61
MR. RICCI

*First performance at these concerts.

Friday,
August 2

341st PERFORMANCE

EARL "FATHA" HINES TRIO
plus Marva Josie and
DIZZY GILLESPIE QUARTET

A jazz-lover's triple treat: Earl Hines, called the "Fatha" of modern jazz, with vibrant songstress Marva Josie, is complemented by the Dizzy Gillespie Quartet, a jazz influence on American music for thirty years.

Earl Hines is almost unique in jazz as an early innovator who has not only kept up with the field, but finally outpaced it. His imagination and improvisation mark him as one of the truly creative artists in his field.

Dizzy Gillespie was responsible not only for the transition from swing to a more progressive style, but also introduced African, Cuban and Oriental elements into his own music.

August
Saturday, 3

342nd PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ALDO CECCATO, conducting
RUGGIERO RICCI, violinist

Ruggiero Ricci, one of the world's greatest violinists, shares a common heritage with both tonight's volatile conductor, Aldo Ceccato, and the incomparable virtuoso-composer, Paganini, whose Concerto No. 2 he will play tonight.

VERDI, Overture to "I Vespri Siciliani"
*PAGANINI, Concerto for Violin and Orchestra No. 2 in B Minor, Op. 7 ("Clochette")

MR. RICCI

*BETTINELLI, Varianti per Orchestra
RESPIGHI, The Fountains of Rome

*First performance at these concerts.

Sunday,
August 4

343rd PERFORMANCE

ROGER WILLIAMS

Virtuoso Popular Pianist

The piano virtuoso Roger Williams has continued to enchant audiences with his artistry since 1955, when his first hit album, "Autumn Leaves", sold 15 million copies, followed by "Till", Oscar-winner "Born Free", and a host of others.

Although records have opened the artistry of Roger Williams to the world, he is well known as a personality across the country and in foreign lands because of his numerous concert tours. And he is an occasional, although very selective guest on top television shows and a performer in major clubs.

Unpretentious and soft-spoken, Roger Williams is known throughout the world as Mr. Piano. He has performed before Presidents Truman, Eisenhower, and Kennedy. He is pleased and proud of this honor. But it's the regular people—the fans who throng the stage door when he appears in concert, and who write letters after each new record release—who represent the audience for which Roger Williams really plays, and who have found something special in the music that pours out of his fingers.

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1974 Programs

*Thursday,
August 8*

344th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ANTAL DORATI, conducting
ILSE von ALPENHEIM, pianist

Distinguished conductor-composer Antal Dorati, Principal Conductor of the National Symphony, Washington, D. C., appears tonight with Ilse von Alpenheim, pianist, who is in private life Mrs. Dorati.

*HAYDN, Concerto for Piano and Orchestra in D Major, Op. 21

MISS von ALPENHEIM
MAHLER, Symphony No. 5 in C-sharp Minor

*First performance at these concerts.

*Friday,
August 9*

345th PERFORMANCE

THE ANNE MURRAY SHOW
and
The Richard Band

Lovely Canadian singer Anne Murray, winner of numerous awards in Canada, the United States, and England for such hits as "Snowbird" and "Danny's Song", brings fresh, warm, and open appeal to contemporary ballads.

Anne's selections of songs, as reflected in her albums and concerts, show an unusual instinct for picking material which distinctly fits her own style, and written by a coterie of top contemporary writers, such as Bob Dylan, Jose Feliciano, Carole King, and Kenny Loggins.

*Saturday,
August 10*

346th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ANTAL DORATI, conducting
ILSE von ALPENHEIM, pianist

Beethoven's majestic Concerto No. 4 will be performed by Austrian pianist Ilse von Alpenheim, with Antal Dorati, termed "the orchestra builder" because of his phenomenal successes as a conductor, on the podium.

BEETHOVEN, Overture to "Egmont", Op. 84

BEETHOVEN, Concerto for Piano and Orchestra No. 4 in G Major, Op. 58

MISS von ALPENHEIM
BEETHOVEN, Symphony No. 7 in A Major, Op. 92

*Sunday,
August 11*

347th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
FRANZ ALLERS, conducting
LOUISE RUSSELL, soprano
VAHAN KHANZADIAN, tenor

Franz Allers, whose conducting of the original productions of "My Fair Lady" and "Camelot" won him two Tony awards, presents a spirited "Evening in Vienna", with soprano Louise Russell and tenor Vahan Khanzadian.

*STRAUSS, J.,
From "Die Fledermaus"
Overture
Laughing Song

MISS RUSSELL
From "Gipsy Baron"
Wer uns getraut

MISS RUSSELL
MR. KHANZADIAN

Als flotter Geist
MR. KHANZADIAN

Two Polkas:
Auf der Jagd (Hunting Polka)
Leichtes Blut (Vienna Blood)

*STRAUS, O.,
From "A Waltz Dream"
Love's Roundelay

MISS RUSSELL
*STRAUSS, J., Emperor Waltz

*KALMAN,
Sari Valse
From "Countess Maritza"
Brother Dear, Sister Dear

MISS RUSSELL
MR. KHANZADIAN

Come Gipsy, Play Gipsy
MR. KHANZADIAN

*LEHAR,
Gold and Silver Waltz

From "The Land of Smiles"
+Who made Me Love You, Darling,
As I Do?

MISS RUSSELL
MR. KHANZADIAN

Yours Is My Heart Alone
MR. KHANZADIAN

From "The Merry Widow"
Merry Widow Waltz

MISS RUSSELL
MR. KHANZADIAN

Overture

+Translations by Janne Furch-Allers.

*First performances at these concerts.

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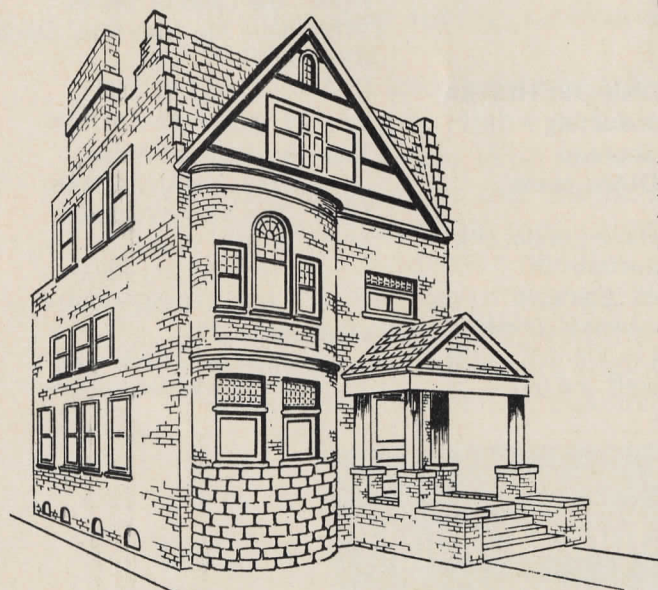
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1974 Programs

Thursday, August 15

348th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ANDRE KOSTELANETZ, conducting
ANNA MOFFO, soprano

Andre Kostelanetz, long the acclaimed force of the prestigious New York Philharmonic Orchestra, appears with luminous Metropolitan Opera star, Anna Moffo, in works by Schuman, Rossini, and Respighi.

*SCHUMAN, New England Triptych: Three Pieces for Orchestra (after W. Billings)

*ROSSINI, Una voce poco fa from "The Barber of Seville"

*CHARPENTIER, Depuis le jour from "Louise"

*DONIZETTI, O luce di quest'anima from "Linda di Chamounix"
MISS MOFFO

VERDI, Ballet Music from "Otello"
ENESCO, Roumanian Rhapsody No. 1 in A Major, Op. 11

*GRANADOS, La maja y el ruiseñor from "Goyescas"

*DELIBES, Les Filles de Cadix

*TURINA, Cantares
MISS MOFFO

RESPIGHI, The Pines of Rome

*First performance at these concerts.

Friday, August 16

349th PERFORMANCE

Special Pops Show
COUNT BASIE

and his Orchestra
with Special Guest Star
BARBARA McNAIR

Jazz immortal William "Count" Basie brings his distinctive driving beat to always enthusiastic audiences, with tonight's special guest star, the beautiful and talented Barbara McNair.

Now into his fortieth year as a top entertainer, Count Basie has been re-discovered by another generation of young Americans with record-smashing concert appearances. The striking classic beauty of Barbara McNair, and her versatile singing and acting talents, have made her an exciting attraction in the world of entertainment.

Saturday, August 17

350th PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ANDRE KOSTELANETZ, conducting
ANNA MOFFO, soprano

Exciting Anna Moffo sings highlights from Puccini's "La Rondine", with the inimitable Andre Kostelanetz conducting the Detroit Symphony Orchestra in celebrated compositions by Rossini and Strauss.

ROSSINI, "Semiramide" Overture
PUCCINI, Highlights from "La Rondine"

Chi il bel songo di Doretta

Ore dolce e divine

Finale, Non disperare

MISS MOFFO

BRITTIEN, Soirees Musicales, Op. 9: Suite in Five Movements from

Rossini

STRAUSS, Overture to "Die Fledermaus"

WEBERN, Im Sommerwind, Idyll for Large Orchestra

*LEHAR, Meine Lippen from "Giuditta"

*KORNGOLD, Marietta's Lied from "The Dead City"

*STRAUSS, Czardas from "Die Fledermaus"

MISS MOFFO

*STRAUSS, "Tales from the Vienna Woods"

*First performance at these concerts.

Sunday, August 18

351st PERFORMANCE

DETROIT SYMPHONY ORCHESTRA
ANDRE KOSTELANETZ, conducting
DAVID BAR-ILLAN, pianist

A scintillating "Evening In Paris" beckons, under the magic baton of debonair Andre Kostelanetz and his guest artist, pianist David Bar-Illan, depicting the Continental aura of Clair de lune, and Gaité Parisienne.

*SAINT-SAËNS, Overture to "The Yellow Princess"

DEBUSSY, Printemps

RAVEL, Concerto in G Major for Piano and Orchestra

MR. BAR-ILLAN

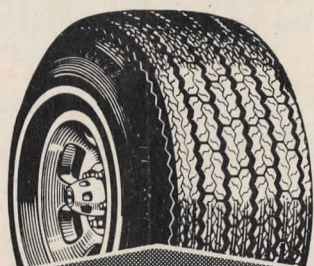
MILHAUD, Boeuf sur le toit (The Nothing-Doing Bar)

*DEBUSSY, Clair de lune

*OFFENBACH, Gaité Parisienne

*First performance at these concerts.

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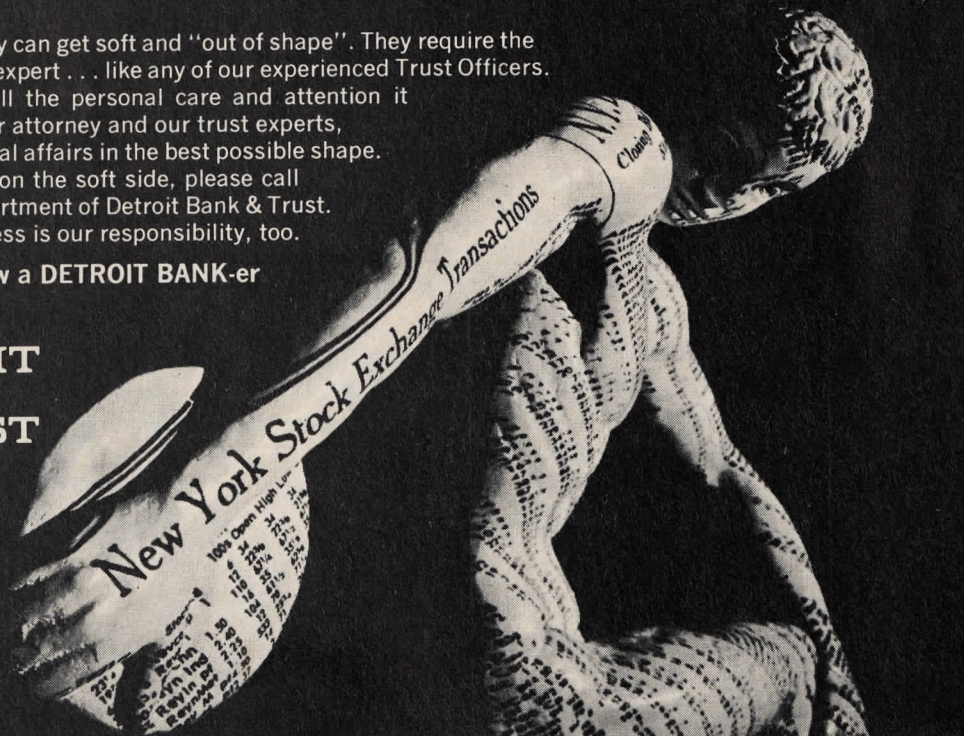
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1974 Programs

Thursday, August 22

352nd PERFORMANCE

RAMSEY LEWIS TRIO

featuring
RAMSEY LEWIS

Pianist Ramsey Lewis' happy combination of jazz, rock n' roll, with a bit of classical embellishment, has made the Ramsey Lewis Trio a phenomenal success since 1965 when his hit record, "The In Crowd", sold in the millions.

Lewis has been communicating through music to a wide audience since he was 15, when he began his first professional gig, playing in a band called the Cleffs. His music has won many honors since those days—he recently won his third Grammy award for the best instrumental of 1973, "Hang On, Sloopy". Another winner was "Hold It Right There".

A number one jazz attraction at top supper clubs and among the university set, the Ramsey Lewis Trio has played such prestigious concerts as the Hollywood Palladium, Carnegie Hall, the Newport Jazz Festival, and the Hollywood Bowl.

Friday, August 23

353rd PERFORMANCE

BUDDY RICH

and his Sextet
starring
BUDDY RICH

Buddy Rich, one of the world's greatest jazz drummers was a former featured sideman with both the Artie Shaw and Tommy Dorsey orchestras. It was during these years that he made swing-era history, with such recordings as "I'll Take

Tallullah", "Not So Quiet Please", and "Hawaiian War Chant" becoming classics in the history of jazz.

Touring since 1954 with his own jazz group, Buddy has moved smoothly into today's music scene. His youthful group plays contemporary arrangements, none more than six months old, and he attracts both the young with his free-swinging spirit, as well as the generation who grew with Buddy through all phases of his career.

Saturday, August 24

354th PERFORMANCE

"THE RAGTIME YEARS"

featuring
MAX MORATH

Max Morath wasn't around during the turn-of-the-century years. But then, his audiences, except for a few octogenarians, weren't either.

Finding himself happily in tune with a nostalgic era that featured bustles, brass rails, trolleys, and Gibson girls, Morath offers a fascinating trip into a time that has surprising insights into our own. An accomplished actor and monologist, as well as a versatile musician, Max Morath combines an affection for the past with show business skills of the present.

"The Ragtime Years"—a happy and buoyant experience—has brought such rays from the *New York Times* as "Marvelous! Glowing!" and "Sheer delight!"

Sunday, August 25

355th PERFORMANCE

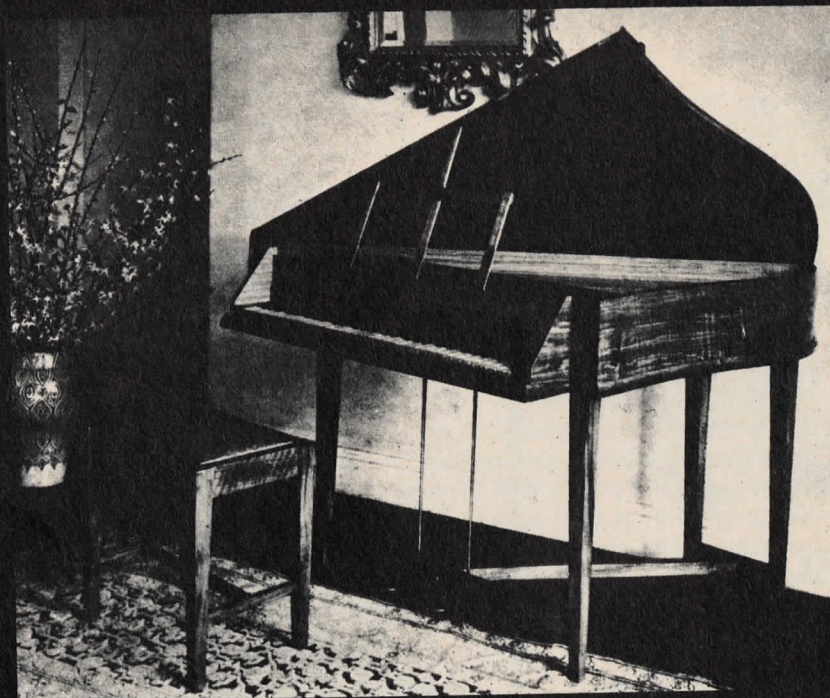
PRESERVATION HALL JAZZ BAND

Billie Pierce, Piano
Percy Humphrey, Trumpet
Willie Humphrey, Clarinet
"Big Jim" Robinson, Trombone
Josiah "Cie" Frazier, Drums
Allan Jaffe, Tuba

The musicians of Preservation Hall are a living legend—they were born along with New Orleans jazz at the turn of the century, and were nurtured with it. Now they enthusiastically create jazz as it was first written—with the simplicity and joyous crescendo that are basic to life itself.

Tonight's ensemble includes Billie Pierce, Percy Humphrey, Willie Humphrey, "Big Jim" Robinson, "Cie" Frazier, and Allan Jaffe.

Billie Goodson Pierce, born in 1907, toured at 15 with the legendary Bessie Smith; through that association Billie developed her own style, which has brought her to the ranks of the greatest blues singers in the world. Percy Humphrey was born in New Orleans in 1905, and is the only one of the traditional New Orleans players featured in "Who's Who". His brother, Willie, born in 1901, has been called the "greatest living New Orleans jazz clarinetist". "Big Jim" Robinson was born in Louisiana in 1890; and "Cie" Frazier, born in New Orleans in 1904, is a delight to jazz drum fans from coast to coast. Allan Jaffe on tuba, is the founder of Preservation Hall in New Orleans.



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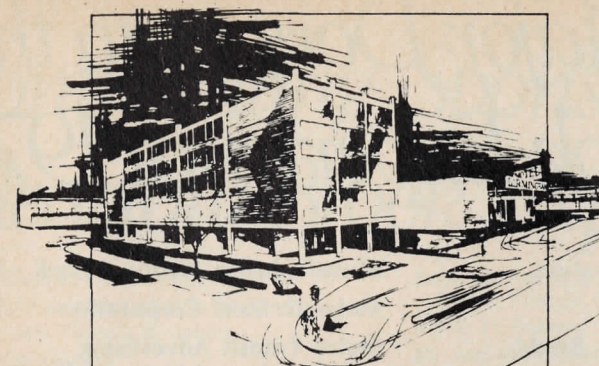
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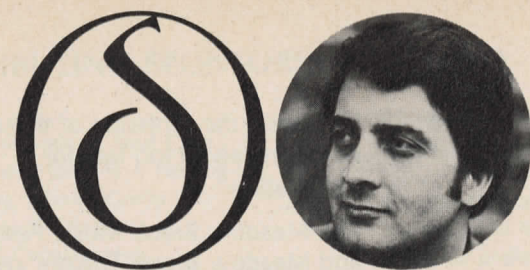
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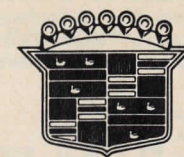
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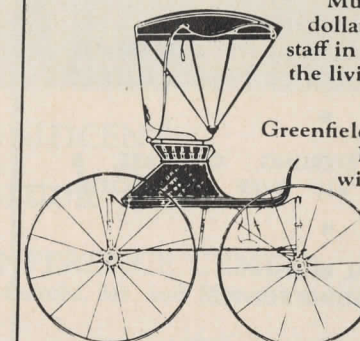
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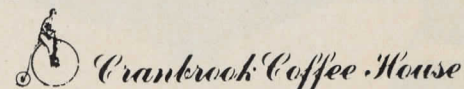
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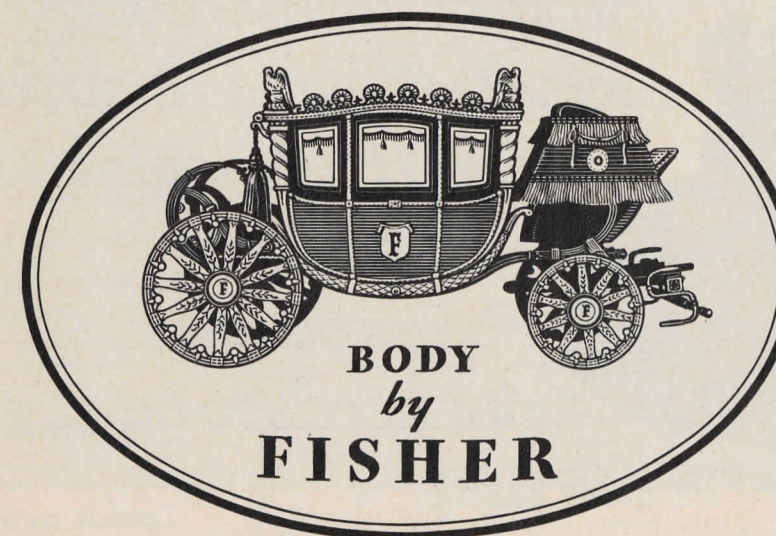
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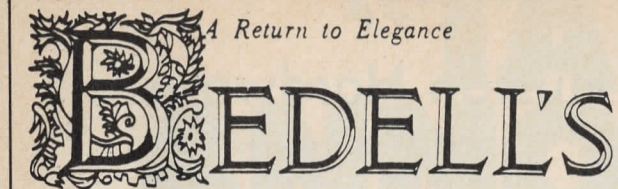
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