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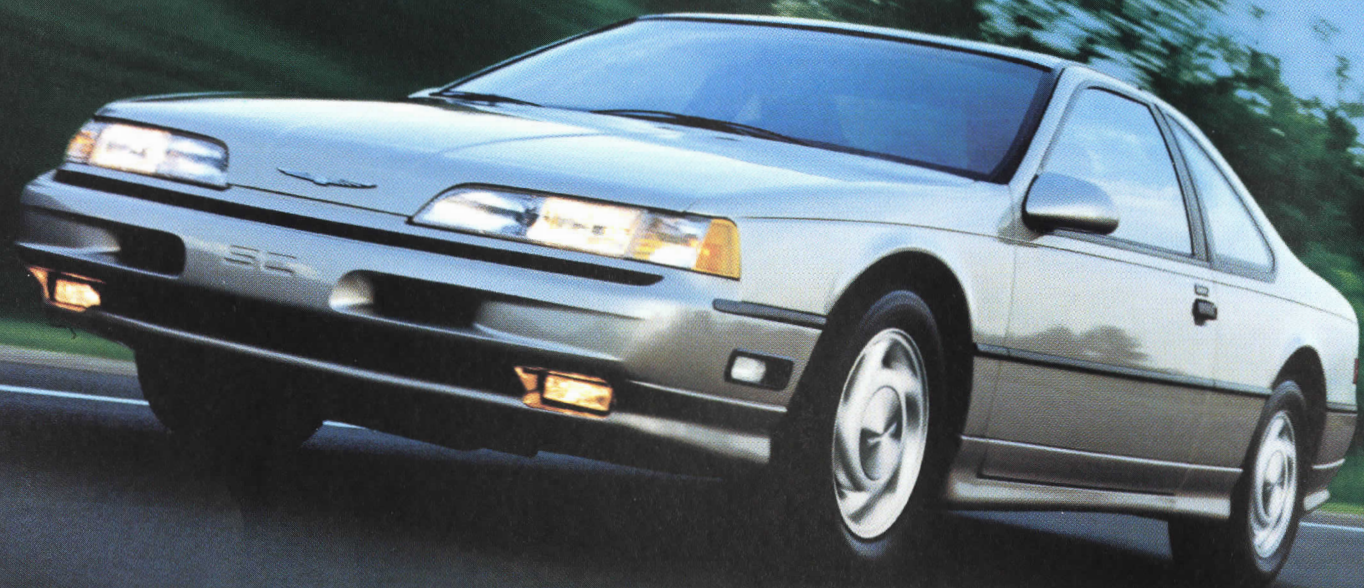
1990 MEADOW BROOK MUSIC FESTIVAL ■ OAKLAND UNIVERSITY

A Cultural Program
Of Oakland University

Meadow Brook MUSIC FESTIVAL 1990



Summer Home of the
Detroit Symphony Orchestra



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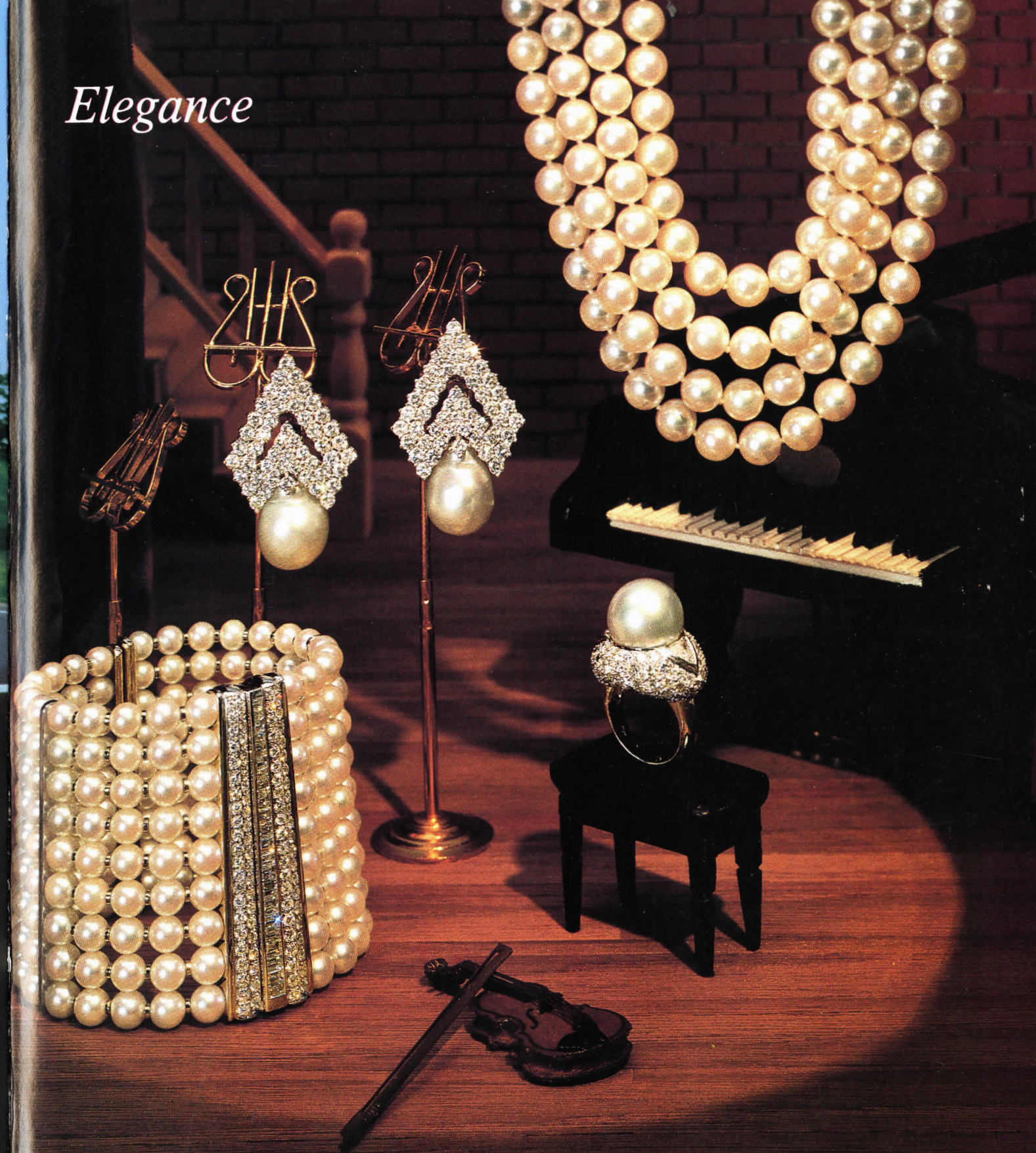
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Staff

The Meadow Brook Music Festival operates under the supervision of
the Director of Cultural Affairs of Oakland University, Stuart C. Hyke

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Where is the music

*On this summer starlit night
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Does it sing out from the strings
Does it thunder from percussion
Or is it the brass that brings the music
To this summer starlit night*

*Is it the serenades and solos,
The harmony of arts?*

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—Rick Pesta

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Monday	Tuesday	Wednesday	Thursday
All concerts begin at 8 p.m. unless otherwise noted.			
	June 19 Pat Metheny Herbie Hancock Jack DeJohnette Dave Holland NO DISCOUNT COUPONS		June 21 Detroit Symphony Orchestra James DePriest, conductor Garrick Ohlsson, violinist
	June 26 George Benson NO DISCOUNT COUPONS	June 27 Rickie Lee Jones Lyle Lovett	June 28 Milton Nascimento
	July 3 The Platters Little Anthony The Diamonds The Dixie Cups FIREWORKS	July 4 Detroit Symphony Orchestra Mitch Miller, conductor FIREWORKS	July 5 Detroit Symphony Orchestra Zdenek Macal, conductor Alexei Sultanov, pianist
		July 11 FAMILY NIGHT "Serious Fun with the DSO" David Daniels, conductor	July 12 Garrison Keillor Chet Atkins with the Hopeful Gospel Quartet special appearance by Mavis & Marvin Smiley
	July 17 Tommy Tune starring in "Bye Bye Birdie"	July 18 Tommy Tune starring in "Bye Bye Birdie"	July 19 Tommy Tune starring in "Bye Bye Birdie"
July 23 Jean-Luc Ponty with special guest NO DISCOUNT COUPONS	July 24 Harry Belafonte with special guest	July 25 FAMILY NIGHT "New Vaudeville" with Fred Garbo and The Wright Brothers	July 26 8:30 p.m. Detroit Symphony Orchestra Michael Lankester, conductor Narrator, to be announced
			August 2 Bob Newhart with special guest
August 6 Basia with special guest NO DISCOUNT COUPONS		August 8 FESTIVAL WOMEN'S FASHION SHOW Lunch begins 11:30 a.m. (Call 370-3316) The Everly Brothers Carl Perkins	August 9 Detroit Symphony Orchestra Vassily Sinaisky, conductor Italo Babini, cellist
		August 15 Tony Bennett with The Count Basie Orchestra	August 16 FAMILY NIGHT "Santa's Summertime Stage" 7:30 p.m.
	August 21 Mannheim Steamroller "The Music of Nature: A Concert for Yellowstone"		
		August 29 Fats Domino Hank Ballard & The Midnighters Bill Haley's Comets	

Friday	Saturday	Sunday
	June 16 Fred Penner with Len Udow & the Cat's Meow Band 11:00 a.m.	
June 22 Ann Jillian Marvin Hamlisch with full orchestra	June 23 The Song Sisters 11 a.m. Henry Mancini Detroit Symphony Pops	June 24 Detroit Symphony Orchestra James DePreist, conductor Itzhak Perlman, violinist
June 29 Detroit Symphony Orchestra Stephen Stein, conductor Michael Feinstein, guest artist FIREWORKS	June 30 Bob McGrath of "Sesame Street" 11 a.m. Harry Connick, Jr. with the Harry Connick, Jr. Orchestra	July 1 Detroit Symphony Orchestra Stephen Stein, conductor Michael Feinstein, guest artist FIREWORKS
July 6 Roger Whittaker	July 7 Roger Whittaker	July 8 Detroit Symphony Orchestra Zdenek Macal, conductor Alexei Sultanov, pianist
July 13 Detroit Symphony Orchestra Neeme Jarvi, conductor Roberta Peters, soprano	July 14 Odetta & Friends 11 a.m. Meadow Brook Festival Orchestra John McGlinn, conductor	July 15 "The Other Side of Daytime" 2 p.m. Detroit Symphony Orchestra Neeme Jarvi, conductor Roberta Peters, soprano
July 20 Tommy Tune starring in "Bye Bye Birdie"	July 21 Tommy Tune starring in "Bye Bye Birdie"	July 22 Sharon, Lois & Bram with Elephnt & the Mammoth Band 1 & 4:30 p.m.
July 27 Chubby Checker The Drifters Gary U.S. Bonds The Tokens	July 28 Detroit Symphony Pops Erich Kunzel, conductor	July 29 8:30 p.m. Detroit Symphony Orchestra Michael Lankester, conductor Narrator, to be announced
August 3 Detroit Symphony Orchestra Nicholas McGegan, conductor	August 4 Linda Arnold & Frank Cappelli 11 a.m. Peter, Paul & Mary	August 5 "Big Band Sounds" 2 p.m. Detroit Symphony Orchestra Nicholas McGegan, conductor
August 10 Johnny Mathis with full orchestra	August 11 Johnny Mathis with full orchestra	August 12 Detroit Symphony Orchestra Vassily Sinaisky, conductor Italo Babini, cellist
August 17 Engelbert Humperdinck NO DISCOUNT COUPONS	August 18 Michael Franks NO DISCOUNT COUPONS	August 19 Lou Rawls with special guest NO DISCOUNT COUPONS
August 24 Laser Light Spectacular! 8:30 p.m. Meadow Brook Festival Orchestra Richard Kapp, conductor	August 25 Laser Light Spectacular! 8:30 p.m. Meadow Brook Festival Orchestra Richard Kapp, conductor	August 26 "The Ghost of the Paris Opera" 8:30 p.m. with Laser Lights Meadow Brook Festival Orchestra Charles Greenwell, conductor

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Welcome



As we enter the decade of the 1990's Emilie and I are pleased to welcome you to the 27th season of festival concerts. Over the years the artists have changed but the festival's goals remain constant; to provide the finest possible blend of classical artists with popular entertainers, and appeal to the greatest variety of tastes. We hope you will enjoy the concerts in a beautiful setting made possible by your patronage combined with the efforts of the staff and the hundreds of volunteers.

Sincerely,

JE Champagne

President
Oakland University

Well into our second quarter century . . .

A CULTURAL CENTER AT OAKLAND UNIVERSITY

Matilda Dodge Wilson's dream of a cultural center for the community continues to be fulfilled as Oakland University celebrates the 27th season of the Meadow Brook Music Festival and the silver anniversary seasons for the theatre and art gallery.

In fact, the University enters the 1990's with the dream a long-established reality and with high artistic quality a respected tradition.

It was in 1957 that Matilda R. and Alfred G. Wilson donated their Meadow Brook Farms estate and \$2 million to Michigan State University to establish the first four-year university in Oakland County.

That gift would also help launch the dream expressed by Matilda Wilson and D. B. Varner and other university officials — that from its first 12 concerts by the Detroit Symphony Orchestra — the "festival is aimed toward a long-range goal of developing an impressive performing arts center to include all phases of music, theatre and dance."

The professional nature of both the festival and the Meadow Brook Theatre, which debuted in 1967, would distinguish the Meadow Brooks from the cultural offerings at other campuses.

But the university commitment to the

arts has always included a strong base for student productions, and at one point included professional student training programs through the now discontinued

Academy of Dramatic Art and the Meadow Brook Summer School of Music.

The most recent figures show approximately 332,000 people attending the Festival, Theatre, and Art Gallery events the past season.

The artists and support staff have changed over the years, but the goals of the Meadow Brooks have not. The objectives are diverse professional offerings to appeal to a wide segment of the Southeastern Michigan audience.

Community involvement has also been a

Meadow Brook hallmark, from the first festival General Chairmen Mr. and Mrs. Simon E. Knudsen to the 1990 festival General Chairmen Mr. and Mrs. Richard E. Dauch.

Oakland University President Joseph E. Champagne and Emilie Champagne pay tribute to that continuing commitment from business and the general community. They pay tribute to the hundreds of volunteers in their statement of welcome in the 1990 program book.

Some capsule views of the university's key cultural offerings follow.



Matilda and Alfred Wilson

MEADOW BROOK MUSIC FESTIVAL

The Meadow Brook Music Festival was founded in 1964 as the summer home of the Detroit Symphony Orchestra. From the start, visiting orchestras, summer music institutes, master classes, operatic concerts, ballet and modern dance have been offered. In its 26 years the festival has broadened its offerings to provide music for every taste. There are internationally renowned conductors and soloists in performance with the DSO. Popular attrac-

tions were added in 1970, featuring well-known artists in the pop, folk and rock & roll genres. Children's concerts and staged musicals have been added in recent seasons. And this year, according to the Managing Director Gregg Bloomfield, family night concerts are being introduced.

An acoustic delight, the Howard C. Baldwin Pavilion seats 2,200 with 5,000 more on the lawn. Attendance hit 191,000 in 1989.

Ambiance is important for the ear and palate, and dining accommodations include waitered and buffet service at Trumbull Terrace, and a spacious picnic area with picnic tables and two tents for groups from 20 to 200. Other patrons prefer their own picnics on the lawn.

The facilities include the Treble Clef Gift Shop which is located between Trumbull Terrace and the pavilion.

MEADOW BROOK THEATRE

The Meadow Brook dream expanded in 1967 with the first season of the John Fernald Company of the Meadow Brook Theatre. Since its initial season Meadow Brook Theatre attendance has become a habit for thousands of people throughout Michigan.

Meadow Brook's eight-play seasons run from October through May, and include a wide variety of entertainment, from musicals to classical Shakespeare and contemporary works by playwrights such as

1990-91 SEASON

CABARET

October 4-28

by Masteroff/Kander/Ebb

THE MOUSETRAP

November 1-25

by Agatha Christie

A CHRISTMAS CAROL

November 29 (December 6 for subscribers)-December 30

by Dickens/Nolte

WHAT I DID LAST SUMMER

January 3-27

by A. R. Gurney

A MIDSUMMER NIGHT'S DREAM

January 31-February 24

by William Shakespeare

BAREFOOT IN THE PARK

February 28-March 24

by Neil Simon

INHERIT THE WIND

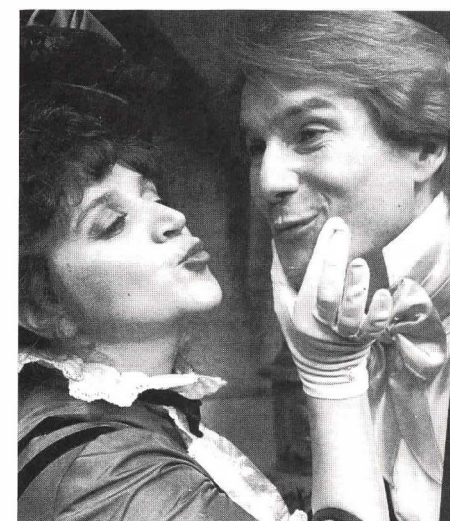
March 28-April 21

by Jerome Lawrence & Robert E. Lee

PUMP BOYS AND DINETTES

April 25-May 19

by Foley/Hardwick/etc.



Patti Perkins and Paul DeBoy in *Diary of a Scoundrel*.

Neil Simon. Each year Charles Dickens' *A CHRISTMAS CAROL* is presented as holiday tradition.

Current artistic Director Terrence Kilburn seeks actors throughout North America and theatre goers will recognize many of the cast from work in commercials, television, film and other theatres. Meadow Brook Theatre has starred such notables as Academy Award winner William Hurt, *MOONLIGHTING* star Curtis Armstrong and the fearsome Freddy of *NIGHTMARE ON ELM STREET*, Robert Englund.

Meadow Brook Theatre has a seating capacity of 608 and is known for its excellent acoustics and sightlines. With subscriptions of over 10,000 the theatre is one of the country's most successful regional theatres. Some 131,000 patrons attended in 1988-1989.



Michael James Laird and Arthur Beer in *A Walk in the Woods*.

MEADOW BROOK ART GALLERY



"The Temptation of Santa Rita"
FERNANDO BOTERO
Oil on canvas
1970

Curator Kiichi Usui mounts exhibits ranging from the permanent collection to outstanding collections from private and institutional sources.

Gallery friends provide financial and artistic support through the Meadow Brook Gallery Associates.

Many people have also become familiar with the Meadow Brook Art Gallery while attending productions at the Meadow Brook Theatre, thanks to the gallery location across from the theatre. The gallery is open on performance nights from 7 p.m. until after the first intermission. Regular gallery hours are 1-5 p.m. Tuesday through Friday and 2-6:30 p.m. on Saturday and Sunday.

The gallery was established to develop an art collection for the university and to arrange exhibits for the benefit of the public, university students and staff.

Oakland University's commitment to the cultural community is carried out, not only by the Meadow Brooks, but by its academic programs as well.

EXHIBITIONS FOR 1990-91

October 3-November 11, 1990

The gallery will open its 1990-91 season with "A Retrospective: 25 Years of Meadow Brook Theatre Stage and Costume Design," celebrating both the theatre and art gallery's 25th anniversary with a black tie fund raising opening event.

November 25-December 23, 1990

"Toys Created By Artists," unique original toys created by Michigan artists. An exhibition and sale for the holiday season.

January 27-March 17, 1991

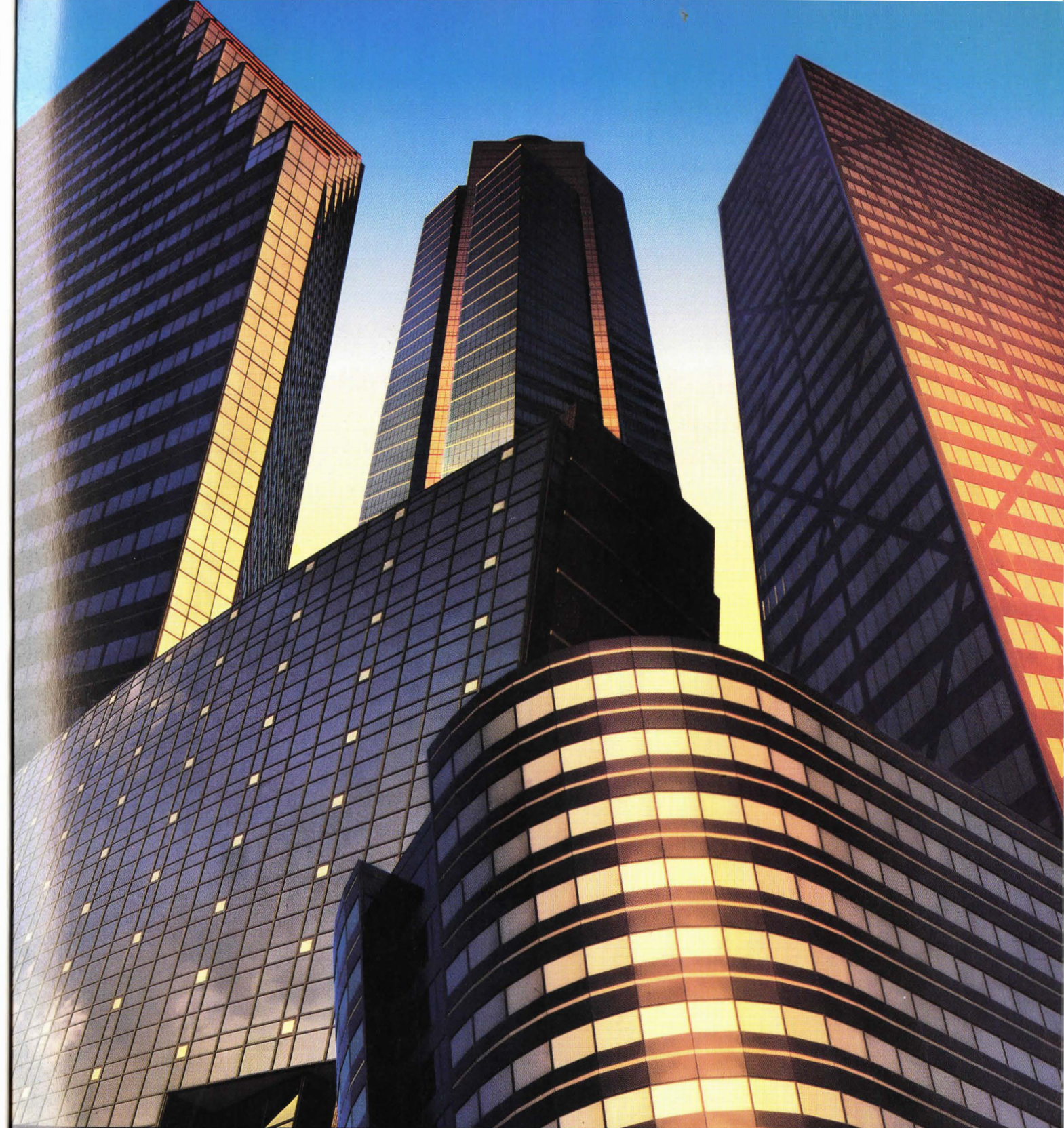
"Protest," a survey of art created by impulse against the political oppression in East Europe, Central and South America.

April 7-May 19, 1991

"Contemporary Art from Israel" co-sponsored by the American-Israel Education Institute and Meadow Brook Gallery Associates.



"Donald and Roy"
ALEX KATZ
Oil on canvas
1968



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Eddie Bauer / Episode / Fannie May Candies
Fantasies By Morgan Taylor
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Godiva Chocolatier / Graham & Gunn
Gucci / Houlihan's Restaurant & Bar
Jaeger / Johnston & Murphy Shoes
LaCuisine Jardin / Laura Ashley
Laura Ashley Mother & Child
Lillie Rubin / Louis Vuitton / Mark Cross
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OAKLAND UNIVERSITY CENTER FOR THE ARTS

The Center for the Arts conducts workshops for young people and adults and does extensive programming for young people.

The workshops cover such areas as theatre, piano, mime and organ.

The young people's program includes a summer Arts for Youth Camp and classes for artistically gifted young people.

The center is the umbrella unit for the university's student departmental performances in art, dance, music and theatre for the public. Plays and concerts can feature student, faculty and guest artists. Some of the best known performers offered through the center are professional and faculty guest artists, pianist Flavio Varani, and the award winning Lafayette String Quartet.



Center for the Arts production of AMADEUS

THE DEPARTMENT OF MUSIC, THEATRE AND DANCE



Meadow Brook Estate

The Department of Music, Theatre and Dance offers students numerous opportunities for performance and study of the various academic aspects of the arts. The students can satisfy their avocations or pursue degrees ranging from Bachelor of Arts through the masters in music to minors in theatre and dance.

Ensembles range from large (University Chorus, Concert Band and the Pontiac-Oakland Symphony) to small (piano ensemble, Meadow Brook Estate and chamber music groups).

In theatre, large scale productions in the Studio Theatre alternate with shorter, experimental works in more intimate settings. The Oakland Dance Theatre provides a showcase for students interested in innovative choreographic ideas and new concepts for dance.

THE DIVISION OF CONTINUING EDUCATION

The Division of Continuing Education carries out Oakland University's mission to members of the community who need professional programs or who want to learn for the sake of learning itself.

In its noncredit **Educational Voyage Series**, Continuing Education presents two groups of seminars: *Enigma of Genius*, which explores inspired talent from film,

literature, music, science and art; and *Classics of Western Tradition* in which participants read and interpret great works of literature.

Western Classics, a university level course, meets in the book-lined library of Meadow Brook Hall with Oakland's faculty instructing. *Enigma of Genius* lecturers are prominent professionals, plus

distinguished Oakland University professors.

Continuing Education is joined by The College of Arts and Sciences in presenting the *Enigma of Genius* seminars. The seminars are made possible by a grant from the Michigan Council for the Humanities, which is sponsored and funded by the National Endowment for the Humanities.

ENIGMA OF GENIUS
1990-91

DATE	TOPIC	SPEAKER
Sept. 20, 1990	Michelangelo	Prof. Charlotte Stokes Oakland University
October 18, 1990	Eliel Saarinen	Dr. Lillian Bauder (Pres. Cranbrook Institute)
November 15, 1990	Thomas Edison	Prof. Richard Stamps Oakland University
January 24, 1991	Emily Dickinson	Prof. Jane Eberwein Oakland University
February 21, 1991	To Be Announced	Maestro Neeme Järvi Detroit Symphony Orchestra
March 18, 1991 (Monday — MBT)	Neil Simon	Lawrence DeVine — Detroit Free Press Susan Stark — The Detroit News

CLASSICS OF WESTERN TRADITION
1990-91

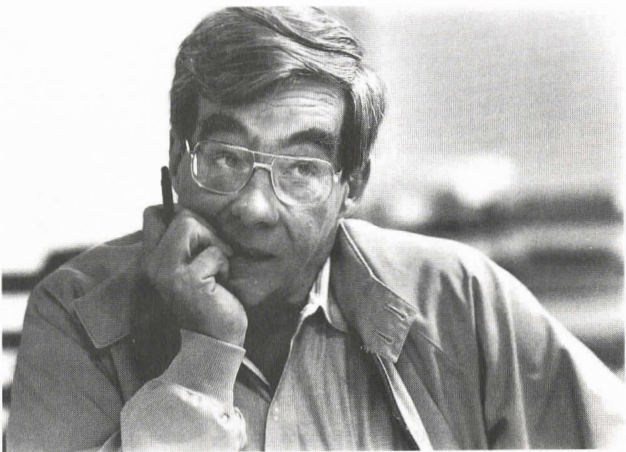
DATE	SEMINAR	PROFESSOR
September 11-25	Herman Melville: <i>Moby Dick</i>	Nigel Hampton
October 2-9	Mark Twain: <i>Adventures of Huckleberry Finn</i>	Laurie Grimm
October 16-23	William Shakespeare: <i>The Tempest</i>	Michael E. Gillespie
October 30, November 6-13	Dante Alighieri: <i>The Inferno</i>	Leonardas V. Gerulaitis
January 8-29	Edward Gibbon: <i>The Decline and Fall of the Roman Empire</i>	Leonardas V. Gerulaitis
February 5-12	William Shakespeare: <i>Othello</i>	Margo King
February 19-26	Sophocles: <i>Antigone</i>	Sheldon L. Appleton
March 5-12	Arthur Miller: <i>Death of a Salesman</i>	William Schwab
April 23-30, May 7	Ernest Hemingway: <i>The Sun Also Rises</i>	Brian F. Murphy
May 14-21	Alexis de Tocqueville: <i>Democracy in America</i>	Charles Mabee
May 28, June 4-11	The Federalist Papers: <i>Declaration of Independence</i>	Brent S. Steel
June 18-25	Titus Lucretius: <i>De Rerum Naturae (On the Nature of Things)</i>	Richard J. Burke

MCGREGOR CHAIR IN ARTS AND HUMANITIES

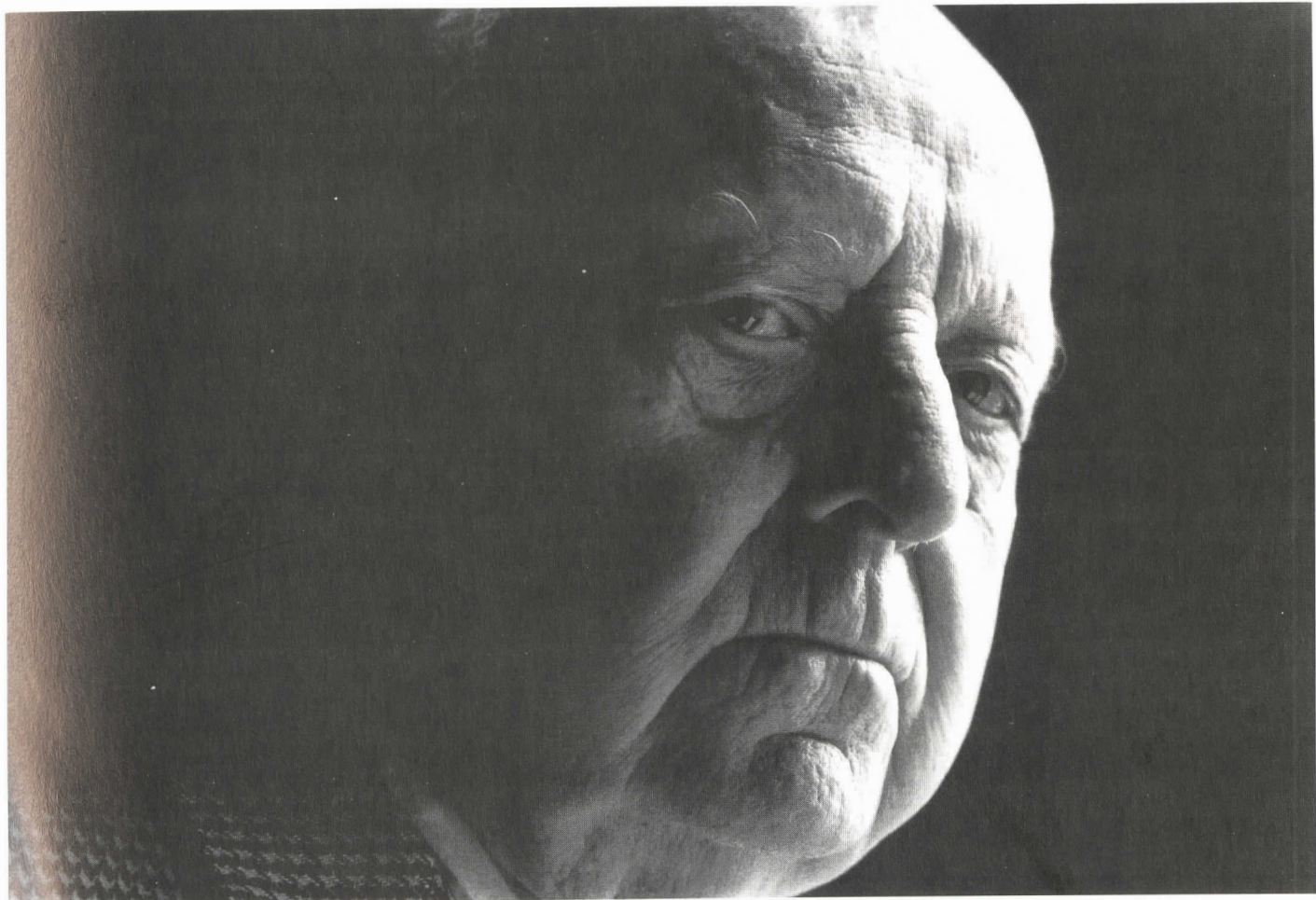
The McGregor Foundation of Michigan gave the Honors College of the College of Arts and Sciences a gift of \$75,000 a year for three years in 1986 for fellowships to outstanding artists.

Renowned composer-critic Virgil Thomson was the first McGregor artist appointee, acting as Professor of the Humanities and Arts in the Honors College during the 1987-88 academic year. In that time he was artist-in-residence, teaching a course each semester, giving public lectures, presiding at concerts and "Evenings with Virgil Thomson."

Kurt Luedtke, Academy Award-winning writer of *OUT OF AFRICA*, held the chair in the 1988-89 year.



Kurt Luedtke



Virgil Thomson

MEADOW BROOK HALL

In addition to the fine arts is another valuable Meadow Brook. Meadow Brook Hall, the 100-room Tudor style mansion is a campus showpiece and one of the major auto magnate mansions in the Detroit area.

Approximately 100,000 people a year come to the Hall for conferences, tours and special events. It is the sight of an annual Christmas Walk, the Gehringer-Kaline Golf Classic and a classic car show, Concours d'Elegance.

The story of the 100-room mansion dates to 1907 when Matilda Rausch married John Dodge, who was making automotive history with his brother, Horace. John Dodge died in 1920 at the age of 55. Five years later Matilda Dodge married Alfred G. Wilson, a Wisconsin lumber broker.

On their European honeymoon the newlyweds gathered ideas from English manor houses for a home they would build, Meadow Brook Hall. In 1926 construction began on the grounds of the Meadow Brook Farm property which had been the Dodes' country retreat.

The result was a \$6 million 100-room mansion. The Wilsons moved into Meadow Brook Hall in 1929 and over the years added farm buildings and a retirement home.

In 1957 the Wilsons donated their entire estate to the State of Michigan for a university on their property — first called Michigan State University-Oakland — and then renamed Oakland University.

The Wilsons continued to live at Meadow Brook Hall until they died, Alfred in 1962 and Matilda in 1967.

In 1971 Oakland University took over Meadow Brook Hall and, according to Matilda Dodge Wilson's wishes, converted it to a residential conference and cultural center. It has been carefully preserved with its original furnishings and art treasures intact.

Sunset Terrace, the retirement home that the family never occupied, is used as a small conference center annex to Meadow Brook Hall. It was designed by the same architects as the hall, but is primarily curvilinear, featuring a large round living room and large areas of glass.

The former horse riding rink has been named Shotwell-Gustafson Pavilion and accommodates large exhibitions and functions that require seating for up to 1,000 people.

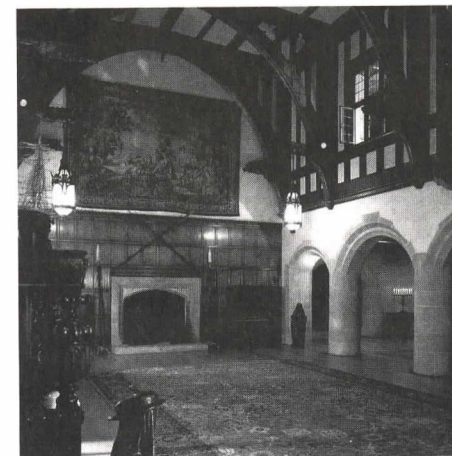
Clearly, Oakland University continues to build on Matilda Dodge Wilson's initial vision: The university is home to a cultural center unmatched anywhere in the country.



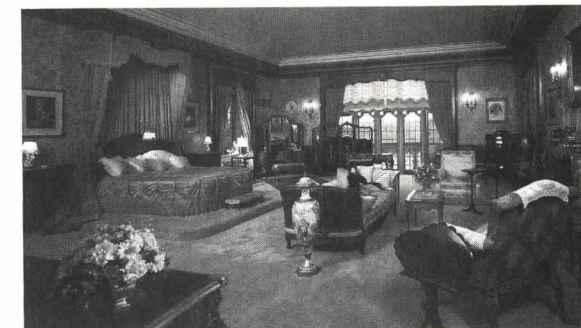
Meadow Brook Hall



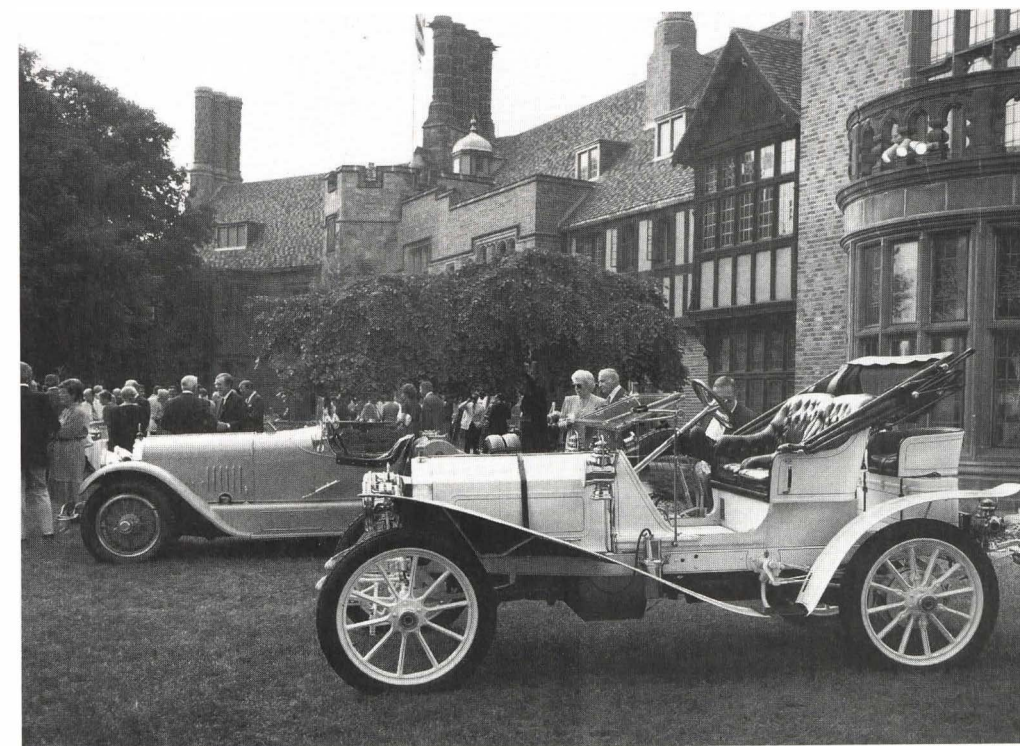
Pagasus Fountain



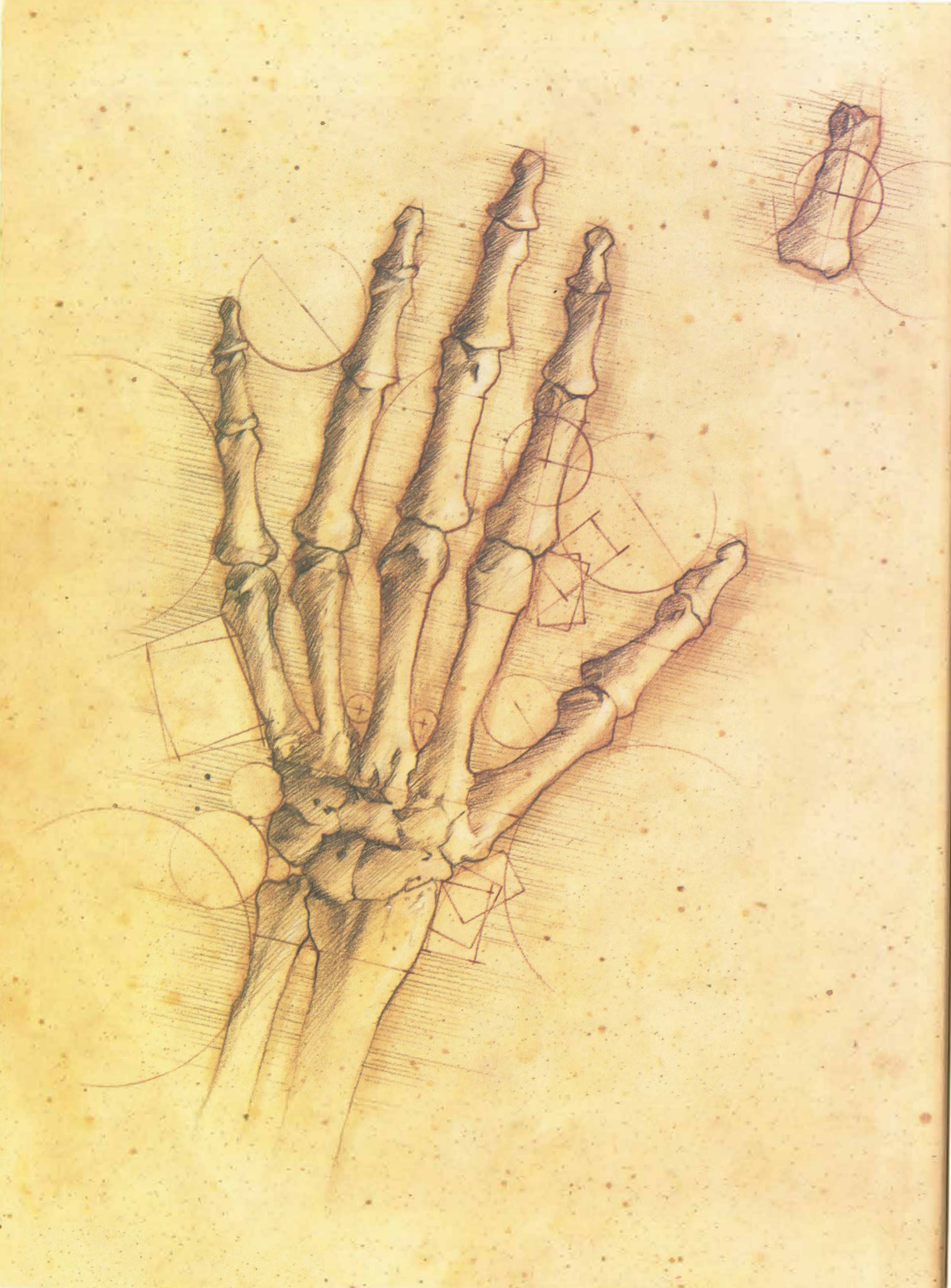
Ballroom



Matilda Wilson's Bedroom



Concours d'Elegance



You want a part. You need a system.

Pretend you have X-ray vision and you're looking at a hand. What do you see? Some people would say "bones," but they'd be wrong. What you should really see are the elements of an intricate system.

A system exquisitely designed to accomplish incredibly sophisticated functions. A masterpiece of engineering.

At AC Rochester, when we look at a part, we see beyond it to its place within a system. Combined with other parts, a catalytic converter becomes an emission system. A fuel pump becomes a fuel management system and an air cleaner, an induction system.

Take this thought process another step and start combining systems. Now, you begin to see the concept of total engine management.

Here's where we have the upper hand—we are the world's only complete engine management company with experience inside a car manufacturer. It's this inside view that allows us to see things differently. We think in terms of systems and entire vehicles. And that's why we can provide what you really need.



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What Could Possibly Sound As Good As Tonight's Music?

Something cool, wet,

and incredibly smooth.

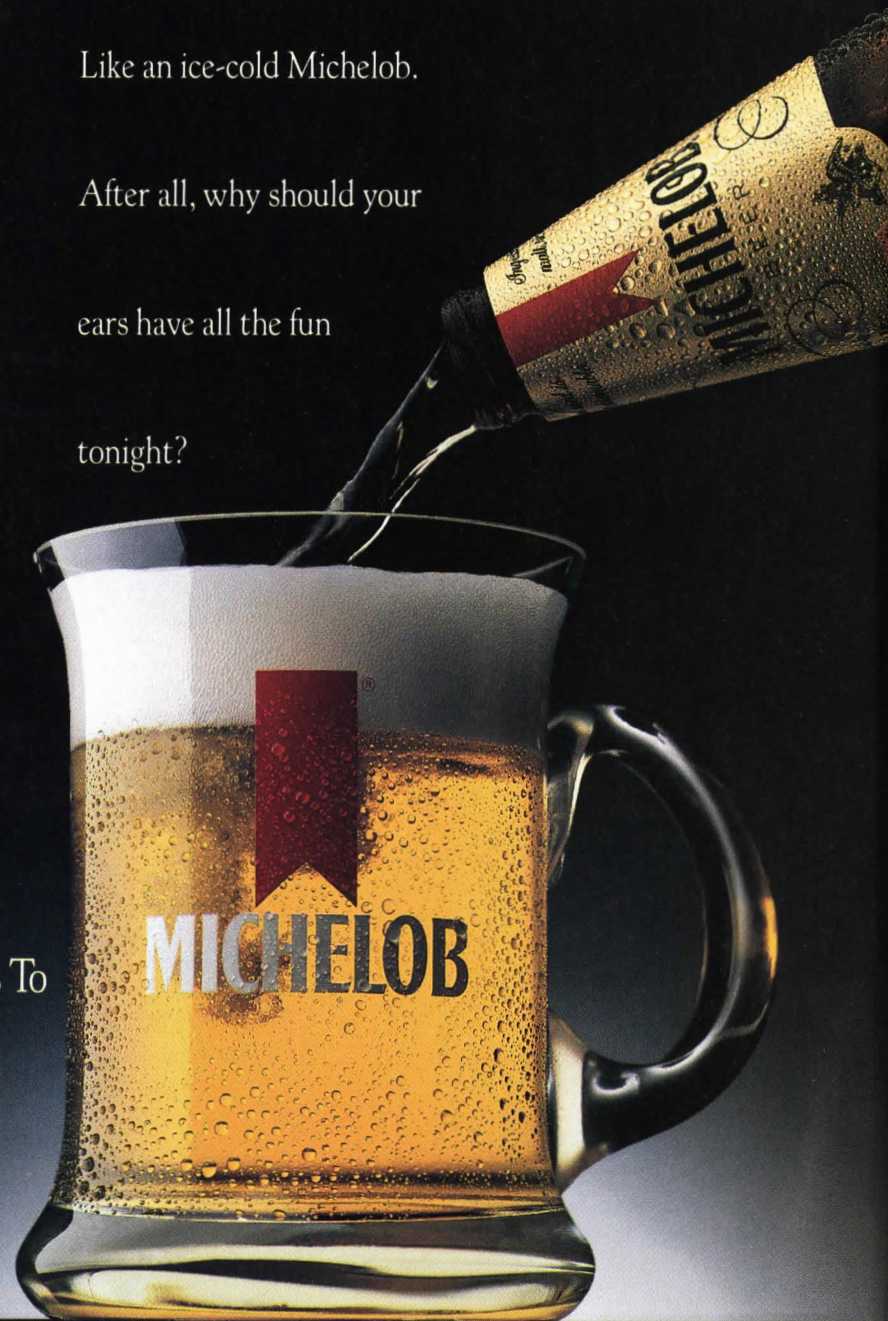
Like an ice-cold Michelob.

After all, why should your

ears have all the fun

tonight?

The Night Belongs To



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SPECIAL EVENTS

Picnic on the Grass XVIII and Bird House Exhibition and Sale July 17, 1990

The Meadow Brook Gallery Associates present "Picnic on the Grass XVIII and Bird House exhibition and Sale" on Tuesday, July 17, 1990 at the opening of the American musical "Bye Bye Birdie."

The bird houses will be designed by artists and architects and exhibited for sale on the festival grounds from July 10 through July 17, 1990. Ten selected bird houses will be auctioned at the picnic. The picnic will include cocktails and dinners. For information please call (313) 370-3005.

A Garden Party August 8, 1990

The Meadow Brook Music Festival Women's Committee and Saks 5th Avenue will present an exciting afternoon of fashion in the Shotwell-Gustafson Pavilion on Wednesday, August 8, 1990. The doors will open at 11:30 a.m. for lunch with fashions at 1:30 p.m. For ticket information please call (313) 370-3316.

Gala 25th Celebration "Cabaret" Preview October 3, 1990

Meadow Brook Theatre and Meadow Brook Art Gallery will celebrate the opening of their 25th seasons at a Gala Event on the evening of October 3, 1990. Patrons will enjoy a buffet reception and preview performance of "Cabaret". For additional information please call (313) 370-3316.

Holiday Benefit November 13, 1990

The Meadow Brook Theatre Guild will host its Fall Benefit at the Jacobson's Store at the Great Oaks Mall. This will be a delightful evening of private shopping with entertainment, hors d'oeuvres and beverages. Call (313) 370-3316.

The Theatre Guild presented its Spring Benefit "Luncheon on the Aisle XIII" on April 27. Patrons were served a box luncheon and treated to scenes and special effects from "Dracula".

Powerful people.



Charles Alexander • Detroit Manager • (313) 649-2800

1990 Meadow Brook Music Festival/Theatre

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An advertisement is like an audition. Performer and audience going over familiar material. Sharing a common experience. Technical competence is always assumed. But is never enough. Stylistic brilliance is appreciated. But it must serve to connect player and listener.

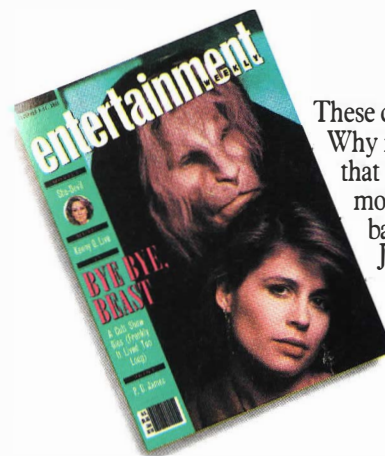
Ads and commercials that bring people together with products and services are more than just informative. Or simply entertaining.

At Ayer we've always believed that good advertising moves people. To laughter. To tears. To understanding. To action.

The best advertising strikes a chord within the audience. That's the kind we stretch to create at Ayer/Detroit.

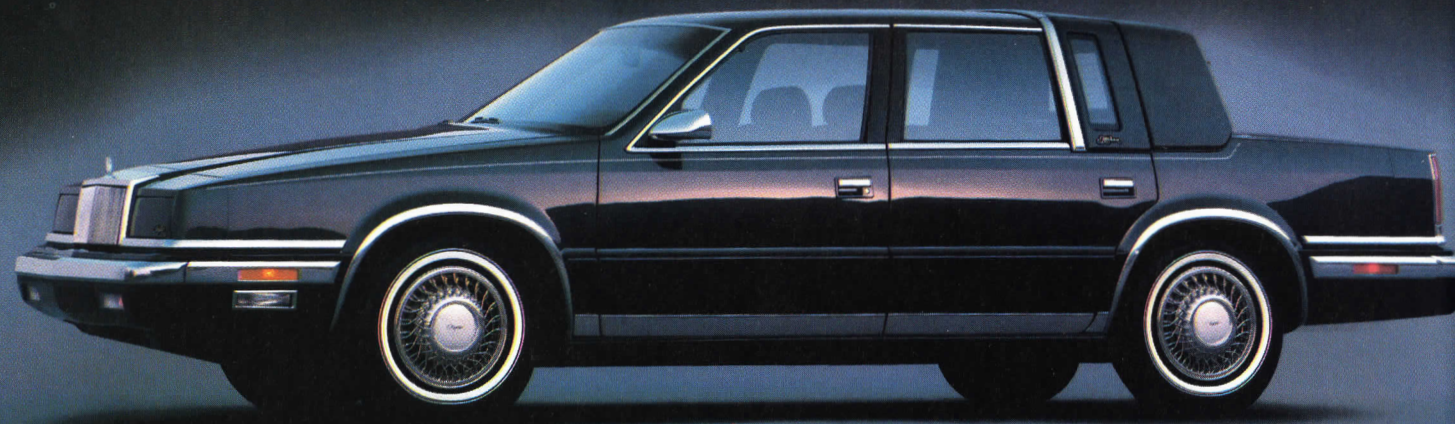
Ayer

Whatever happened to recess?



These days, the only recess you get is a couple of minutes for coffee and maybe an hour for lunch. Why not give yourself a break and rent a video? Finally there's a magazine dedicated to the belief that we're all ready for a little enjoyment in life. A magazine about fun. The week in television, movies, books, music and videos. The one magazine that understands America is ready to kick back, chill out, hang loose, have fun. Entertainment Weekly.™ For information, contact Jim Herman, Detroit Manager, at (313) 874-8241.

Kick Back. Chill Out. Hang Loose. Have Fun.



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What good is the luxury of a tilt steering wheel if it can't protect you in an emergency?

From the tilt steering wheel to the available Mark Cross leather to the Infinity II stereo, the all-new Chrysler Fifth Avenue is instant gratification. Luxury and convenience are everywhere. But in a driving emergency, only the presence of safety matters. To you, and to Chrysler.

Air bags. Engineering for safety.

A driver air bag is standard in Fifth Avenue, and every other passenger car Chrysler builds in the U.S. When its sensors detect a front-end impact of over 10 mph, the bag inflates to protect the driver's head and chest...in about half the time it takes to blink your eye. Combined with a lap/shoulder belt, Chrysler air bags provide one of the best safety restraint systems available today.

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Fifth Avenue has a new 3.3-liter V-6 with direct ignition and multi-point elec-

tronic fuel injection. It has more horsepower than many larger competitive engines and delivers 90% of its thrust at only 1,600 rpm for quick response and quiet cruising.

Ultradrive, the first fully adaptive,

electronically controlled four-speed automatic transmission, senses and adapts to changes in speed and driving situations to assure a smooth ride and impressive fuel efficiency.

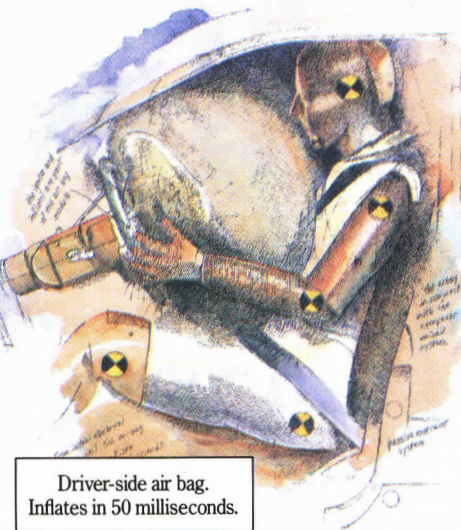
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1990 MEADOW BROOK EXECUTIVE COMMITTEE CHAIRPERSONS

Mr. and Mrs. Richard E. Dauch



As we launch the 27th season of the Meadow Brook Music Festival it gives me great pleasure to express my appreciation to Mr. and Mrs. Richard E. Dauch for their leadership of the 1990 Executive Committee.

The untiring efforts of our dedicated Executive Committee volunteers assure the financial success which makes it possible for Meadow Brook to continue to maintain a position of excellence as one of the most prestigious of the world's music festivals.

On behalf of the University, the staff and the community we serve, we are deeply grateful to Sandy and Dick for their participation, leadership, and commitment.

Joseph E. Champagne
President
Oakland University

PAST CHAIRPERSONS

The best in classical and popular music performances is the standard to which the Music Festival has aspired since its inception in 1963. Much of the success of the Music Festival is attributed to the achievements of the Chairpersons of the Meadow Brook Executive Committee. Some highlights of this leadership during the past 25 seasons is portrayed in the following pages.



Mr. and Mrs. Semon Knudsen
Chairpersons 1964

Meadow Brook is established as the summer home of the Detroit Symphony Orchestra . . . 12 classical symphonic concerts under the direction of Sixten Ehrling . . . Howard C. Baldwin Pavilion built.



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965

18 classical symphonic concerts . . . Robert Shaw heads the Summer Music School . . . permanent seating added to the Pavilion . . . Trumbull Terrace built.



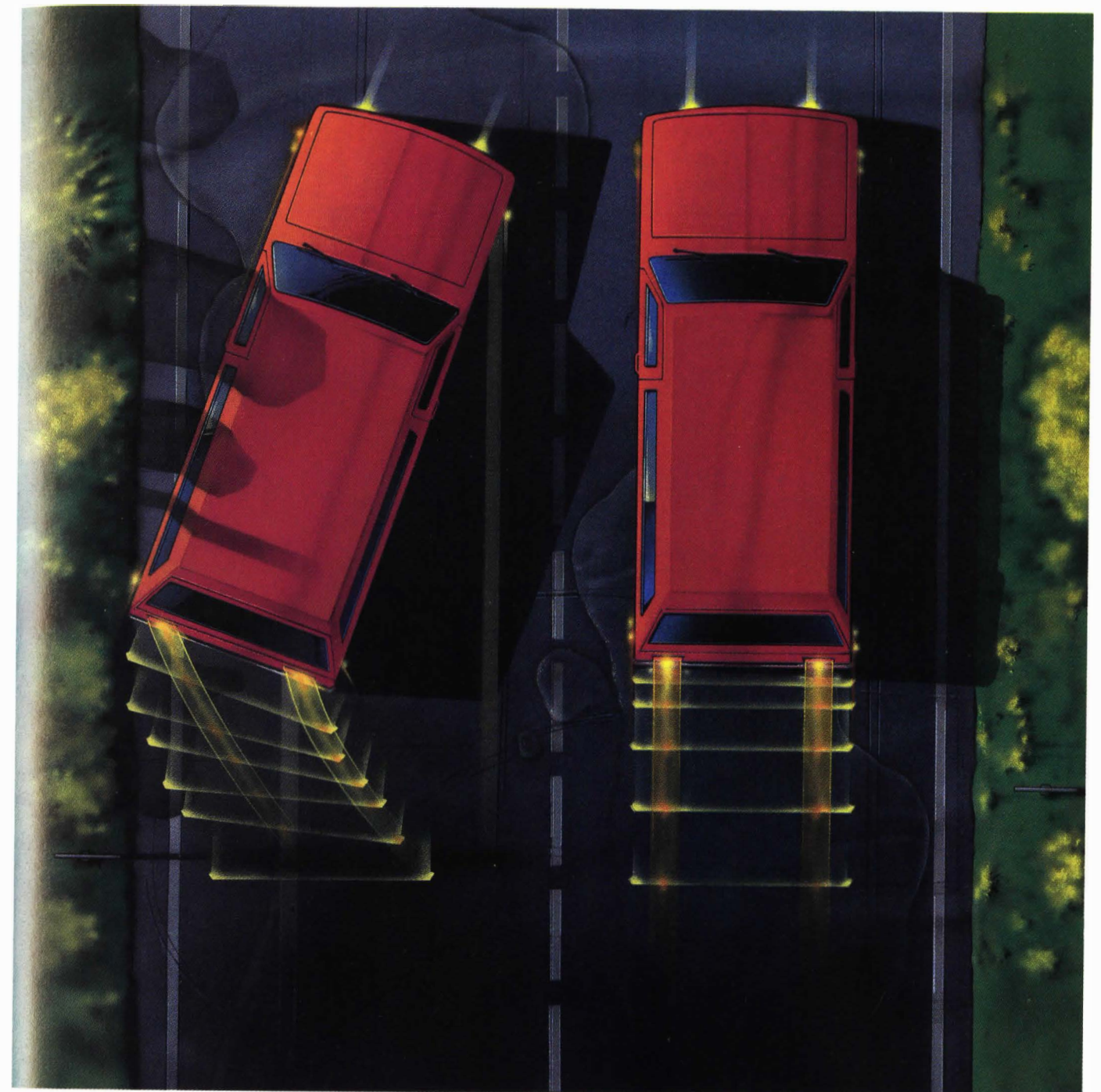
Mr. and Mrs. Ben D. Mills
Chairpersons 1966

35 classical symphonic concerts . . . Karl Haas is artistic consultant . . . Istomin-Stern-Rose Trio and New York Pro Musica are artists-in-residence . . . new Adams road exit designed for south-bound traffic.



Mr. and Mrs. James O. Wright
Chairpersons 1967

Expansion of Pavilion stage house and Trumbull Terrace . . . permanent box office built . . . Summer Music School continues its third season under the direction of Robert Shaw.



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PAST CHAIRPERSONS



Mr. and Mrs. Virgil E. Boyd
Chairpersons 1968

Festival undertakes first venture into field of dance . . . American Ballet Theatre begins 2 seasons of appearances . . . Roger Wagner leads the summer choral music program . . . James Levine conducts concert performance Verdi's "Rigoletto".



Mr. and Mrs. Marvin L. Katke
Chairpersons 1969

Appearance of the New York Philharmonic . . . master classes and appearances by James Levine, Vladimir Ashkenazy, and Itzak Perlman.



Mr. and Mrs. E. M. Estes
Chairpersons 1970

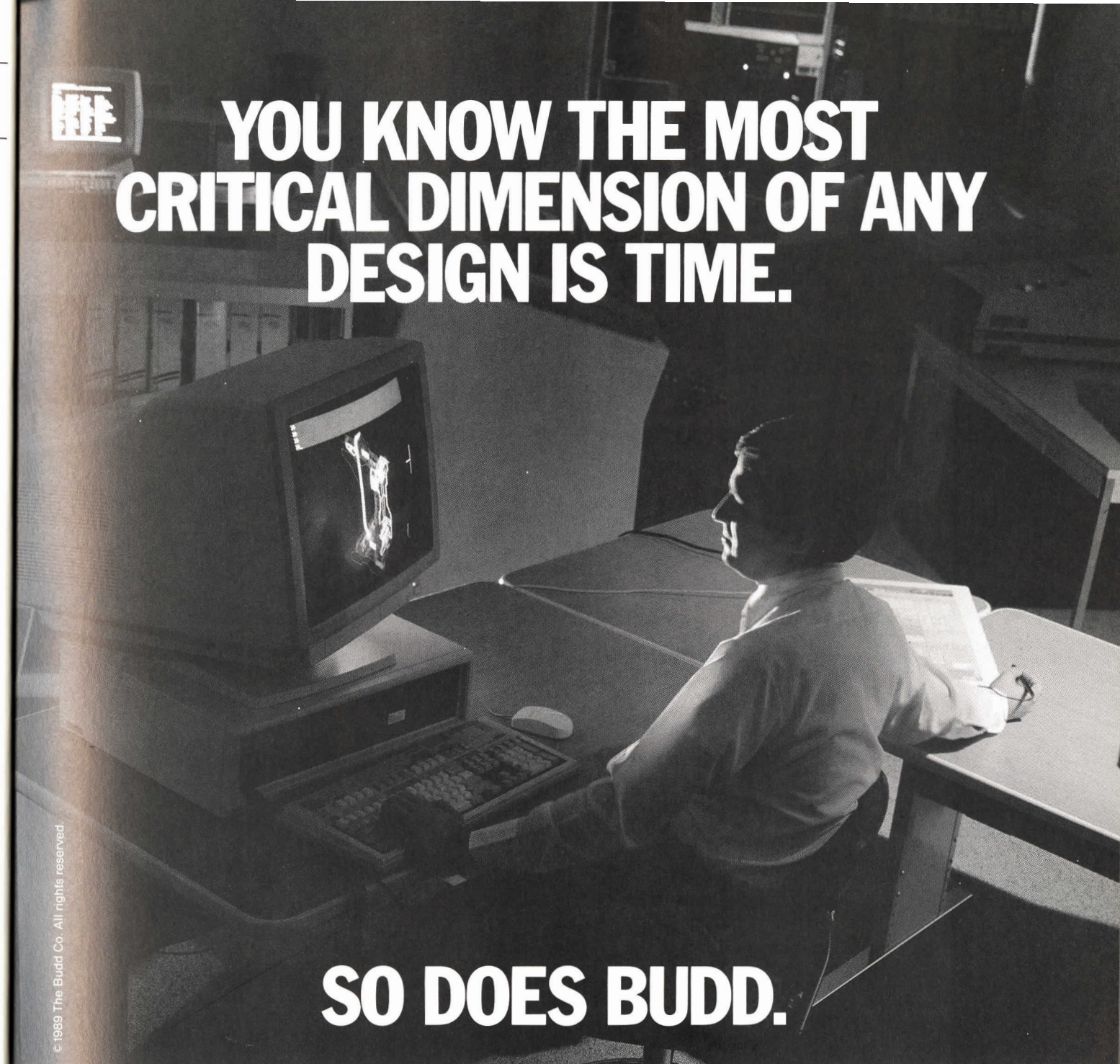
Dramatic departure in programming . . . popular music attractions are added . . . Al Hirt . . . Ramsey Lewis Trio . . . American Ballet Company concerts . . . dessert parlor added to Trumbull Terrace.



Mr. and Mrs. John J. Riccardo
Chairpersons 1971

More popular and variety attractions . . . Ella Fitzgerald . . . Stevie Wonder . . . Judy Collins . . . Royal Winnipeg Ballet . . . expansion of stage house lighting . . . new rest room facilities on south lawn area.

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PAST CHAIRPERSONS



Mr. and Mrs. William P. Benton
Chairpersons 1972

Over 40 symphonic, pops, ballet, and modern dance events scheduled . . . New York Philharmonic . . . hillside recontoured to expand seating . . . Doc Severinson . . . Ferrante & Teicher.



Mr. and Mrs. Robert D. Lund
Chairpersons 1973

22 pops attractions and 17 classical concerts . . . National Ballet . . . Vladimir Ashkenazy named artistic adviser . . . stage house rigging and backstage facilities are improved . . . Fiedler . . . Kostelanetz . . . Previn.



Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974

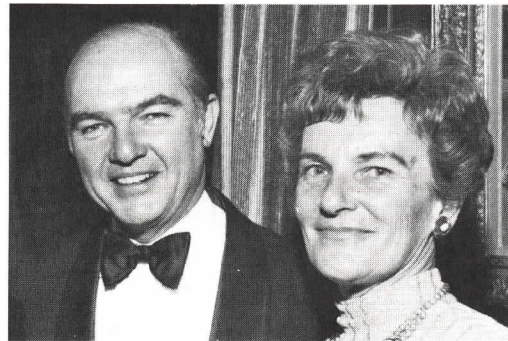
Oakland University celebrates its 15 year . . . a week of jazz added . . . Benny Goodman . . . Earl "Fatha" Hines . . . improvement of Trumbull Terrace . . . San Francisco Ballet.



Mr. and Mrs. Donald E. Petersen
Chairpersons 1975

Tchaikovsky marathon . . . Pennsylvania Ballet . . . children's and matinee concerts added . . . Aldo Ceccato named music director . . . Paul Paray returns . . . improvement of box office.

PAST CHAIRPERSONS



Mr. and Mrs. James McDonald
Chairpersons 1976

Modern Dance Festival . . . Beethoven marathon . . .
Musica Aeterna begins 3 seasons of guest appearances
. . . Women's Committee activities expanded . . .
Barry Manilow . . . Oscar Peterson.



Mr. and Mrs. John C. Secrest
Chairpersons 1977

Over 50 concerts in 12 weeks . . . Royal Danish Ballet
. . . party tent added . . . luncheon in the English
Garden at Meadow Brook Hall benefits the Women's
Committee . . . improvement of the sound system, the
entrance, and the grounds.



Mr. and Mrs. Richard A. Vining
Chairpersons 1978

Klaus Tennstedt and Vladimir Ashkenazy conduct . . .
New York Pro Arte Chamber Orchestra . . . Leslie
Browne and Patrick Bissell of "Turning Point" appear with
The Ballet Repertoire Company . . . Women's
Committee reorganized.



Mr. and Mrs. Bennett Bidwell
Chairpersons 1979

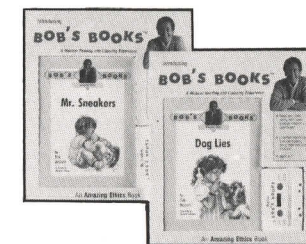
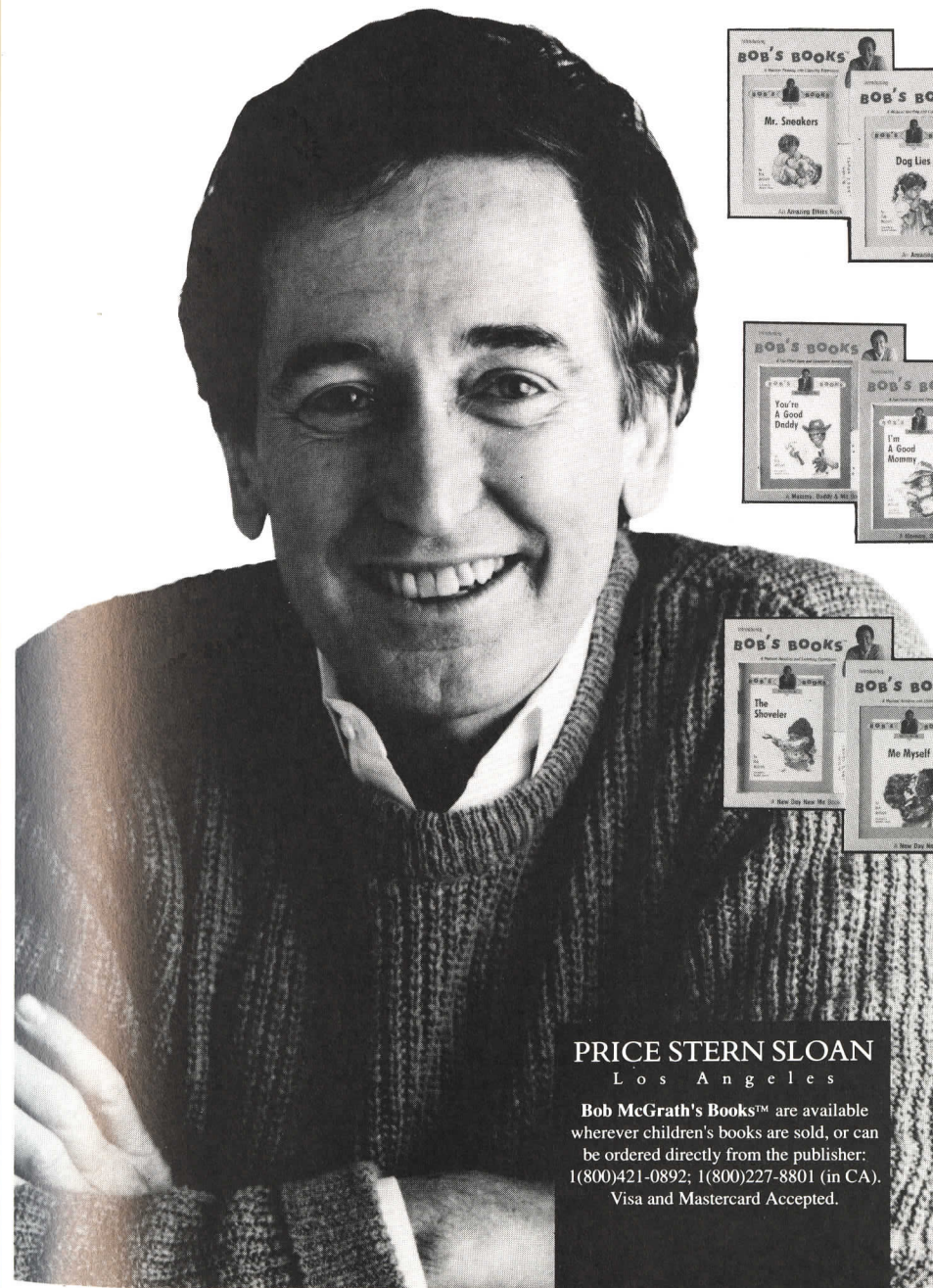
Neville Marriner named artistic director . . . Eliot Feld
Ballet . . . Detroit Symphony Chamber Orchestra . . .
Treble Clef Gift Shop opened on Trumbull Terrace . . .
appearances of Victor Borge, Della Reese, and "Four Girls
Four" benefit the Women's Committee.

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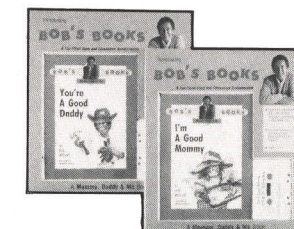
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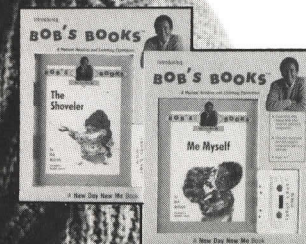
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New Day, New Me Books
The Shoveler— Lisa is persistent in shovelling snow and wins the admiration of her parents, neighbor and herself!
Me Myself— A little boy feels good about resolving a problem with his brother after he has a meaningful conversation with a cat.

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PAST CHAIRPERSONS



Mr. and Mrs. Roger Smith
Chairpersons 1980

Eric Leinsdorf conducts the Chicago Symphony Orchestra . . . Jazz Jamboree with Lionel Hampton, Buddy Rich, and Woody Herman . . . Loretta Lynn . . . Neville Marriner conducts Minnesota Orchestra.



Mr. and Mrs. Gerald Greenwald
Chairpersons 1981

Oakland University welcomes new new president, Dr. Joseph E. Champagne . . . increased number of Detroit Symphony Orchestra concerts and variety attractions . . . James Galway and Cleo Laine . . . Phil Donahue . . . Barbara Mandrell . . . Women's Committee sponsors major fund-raiser, The Meadow Brook Fair.



Mr. and Mrs. Harold A. Poling
Chairpersons 1982

Season opens with Bychkov conducting Detroit Symphony Orchestra . . . Fireworks each night Fourth of July weekend . . . Kris Kristofferson . . . Judy Collins . . . Andy Williams . . . Women's Committee raffles car . . . season closes with "Hooked on Classics" and spectacular light show.



Mr. and Mrs. F. Alan Smith
Chairpersons 1983

20th Season of concerts . . . Ehrling, Babini and Staples repeat opening performance of 1964 . . . Neville Marriner accepts directorship of London Symphony . . . First Festival Women's Fashion Show Benefit.

The handcrafted Buick Reatta. Enjoy another moving performance.



The new handcrafted Reatta Roadster offers the exhilaration of a sports car and the luxury of a Buick.
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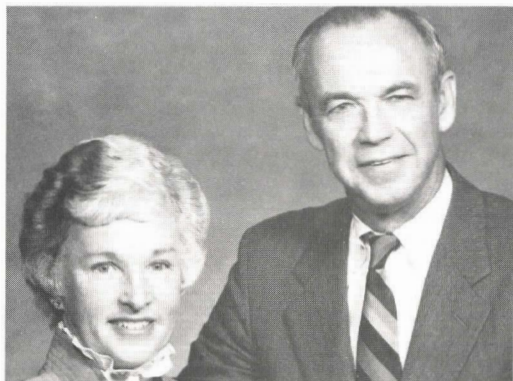
Mr. and Mrs. Stephan Sharf
Chairpersons 1984

The very first musical at Meadow Brook-7 performances of "Oklahoma" . . . Blue Grass Marathon . . . U.S. Marine Band . . . Cleveland Orchestra . . . more picnic tables . . . walky-talkys for staff . . . change Sunday DSO concerts to 6:00 p.m.



Mr. and Mrs. Louis Ross
Chairpersons 1985

Another musical, "Chorus Line" is a great success . . . San Francisco Ballet returns . . . Canadian Brass makes debut appearance . . . Neville Marriner returns with London Symphony . . . improvements in sound and light panel . . . new asphalt path to pavilion . . . DSO conductors include Berglund, Semkow and Skrowaczewski.



Mr. and Mrs. John R. Edman
Chairpersons 1986

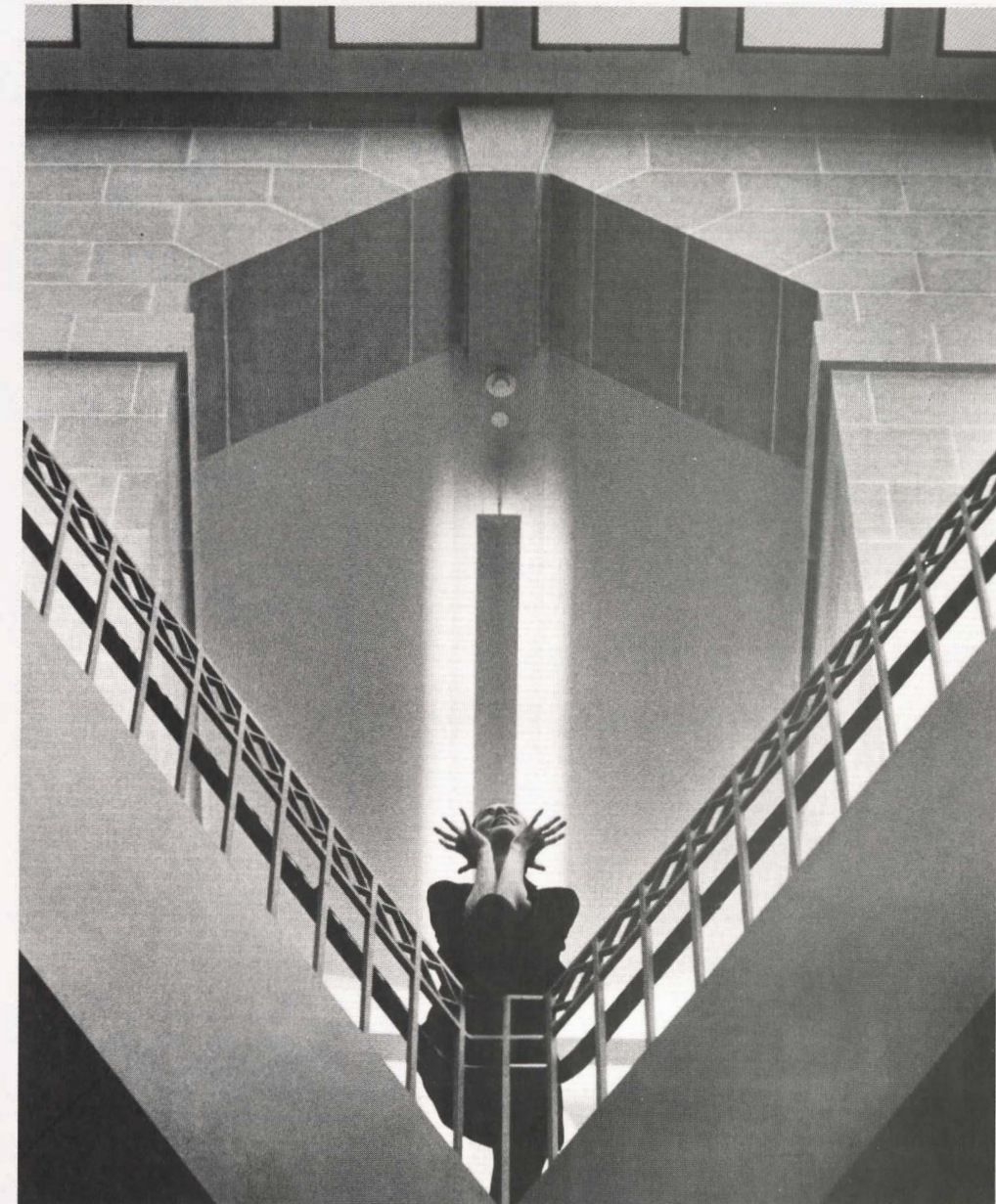
Zubin Mehta conducts the Israel Philharmonic during the 50th Anniversary U.S. Tour . . . one of Liberace's last performances . . . New York Philharmonic with Leonard Bernstein . . . renovation of Trumbull Terrace, expanded rest room facilities . . . handrails for the handicapped.



Mr. and Mrs. Harold Sperlich
Chairpersons 1987

London Symphony . . . 2 performances of Academy of St. Martin in the Fields with Neville Marriner . . . Boston Pops Esplanade Orchestra . . . No fireworks . . . upgraded sound and light panels . . . new patio furniture on Trumbull Terrace . . . resurfaced black tops paths.

enlighten up

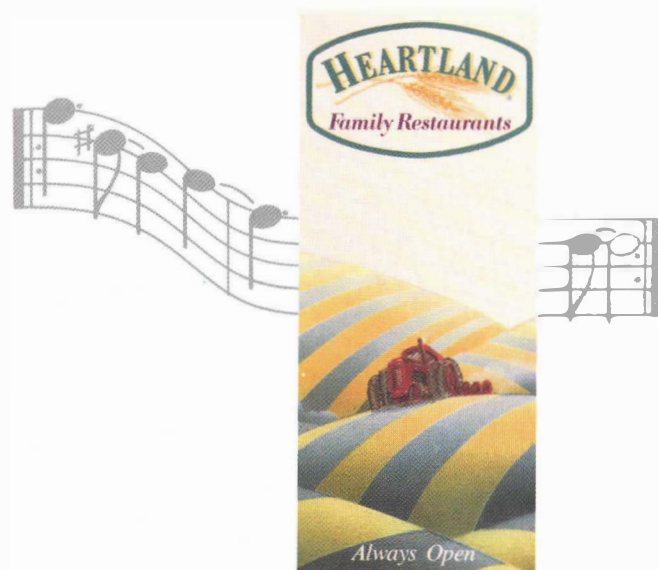


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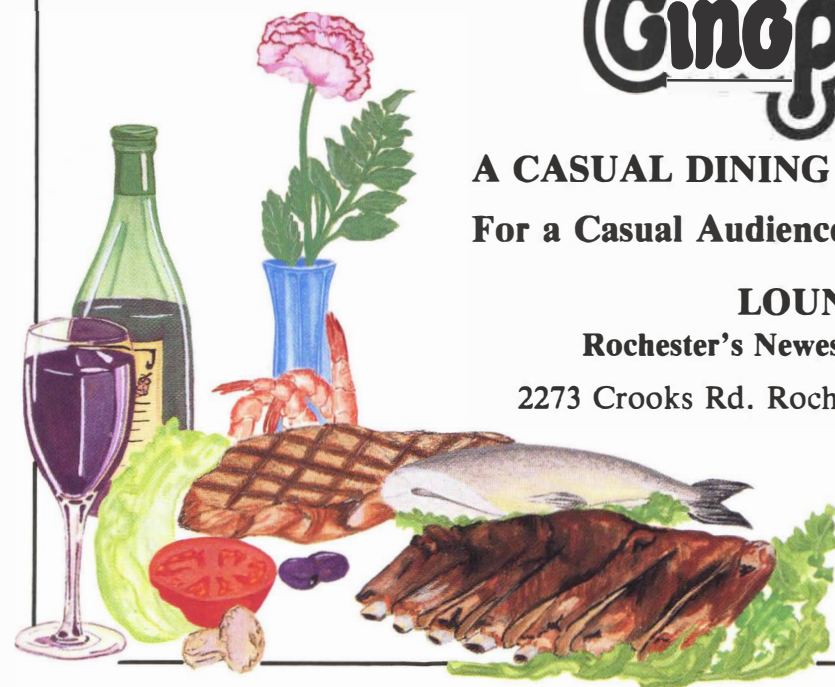
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COMMUNICATIONS**

PAST CHAIRPERSONS



Mr. and Mrs. Philip E. Benton Jr.
Chairpersons 1988

Highlights of the 25th Season included 3 visiting orchestras . . . the opening of the new Treble Clef Gift Shop . . . a week of "Carousel" and the largest number of concerts in Meadow Brook history.



Mr. and Mrs. Lloyd Reuss
Chairpersons 1989

Five performances of "Annie" starring JoAnne Worley . . . Royal Danish Ballet appeared in June . . . expanded Children's Concert series . . . and Maestro Herbig's last summer as Music Director of the Detroit Symphony Orchestra.



Chamber Music Society OF DETROIT

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1990

1991

Sunday, October 7, 1990
GUARNERI QUARTET
with John Bruce Yeh, Clarinet

Saturday, October 20, 1990
MUIR STRING QUARTET
with Joseph Kalichstein, piano

Sunday, November 11, 1990
SLOVAK CHAMBER ORCHESTRA

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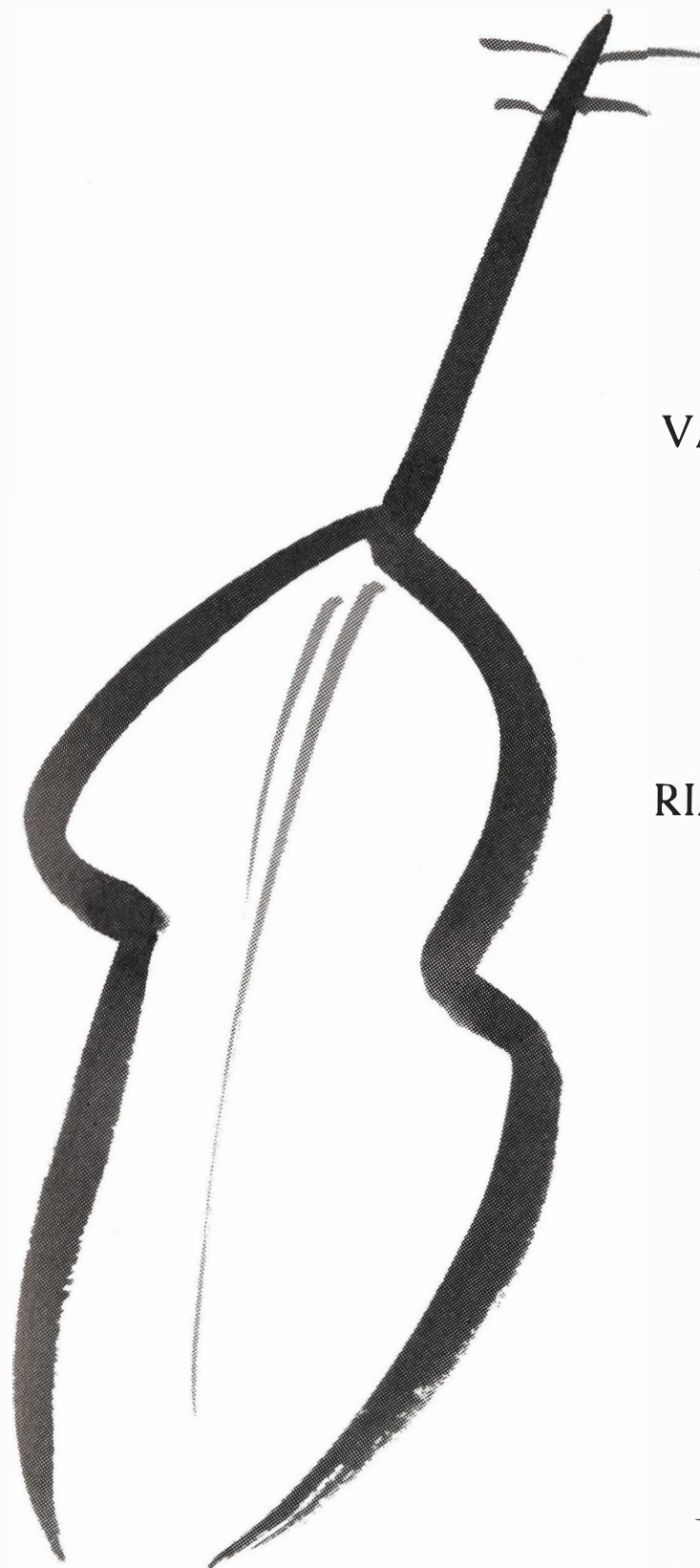
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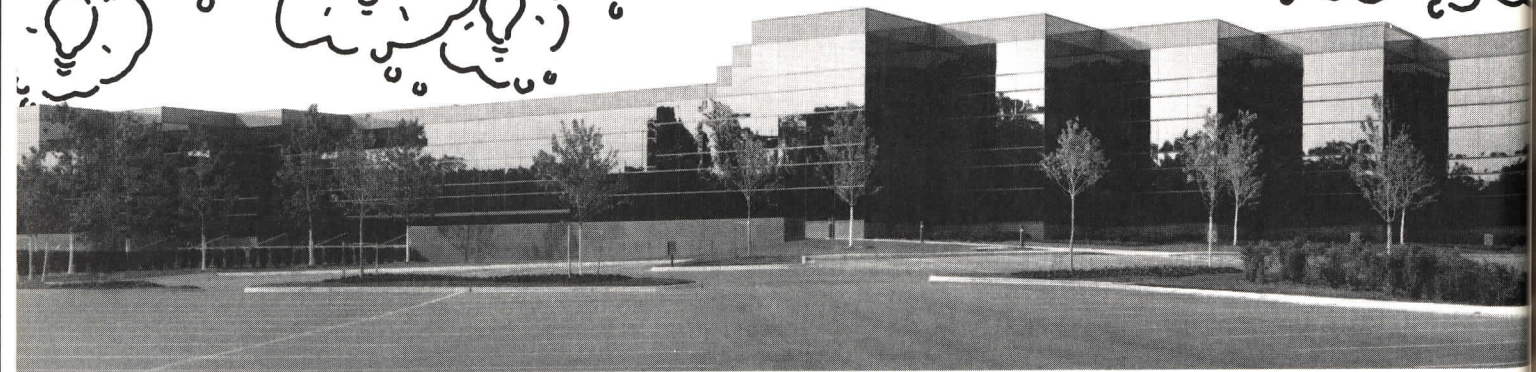
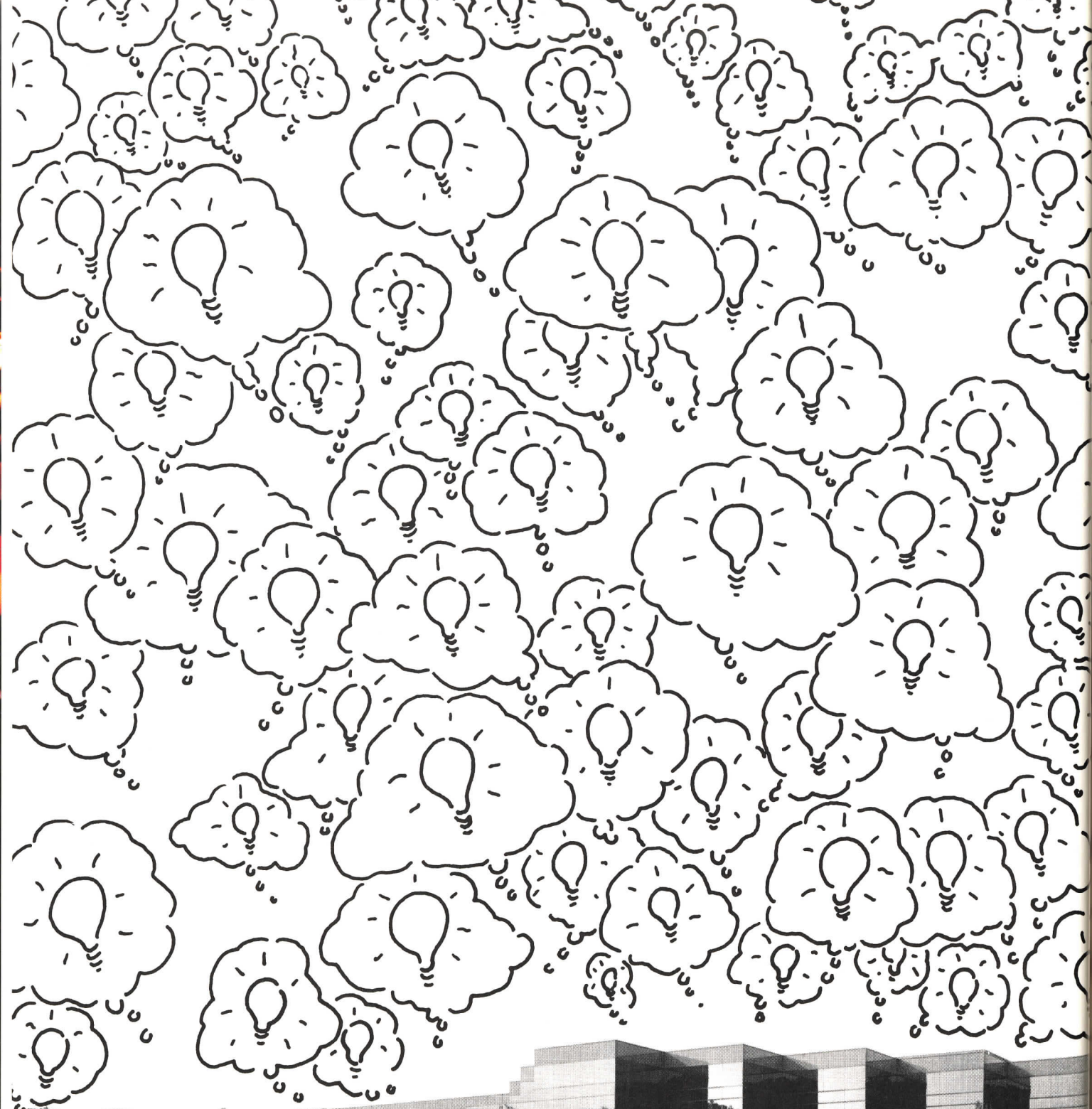
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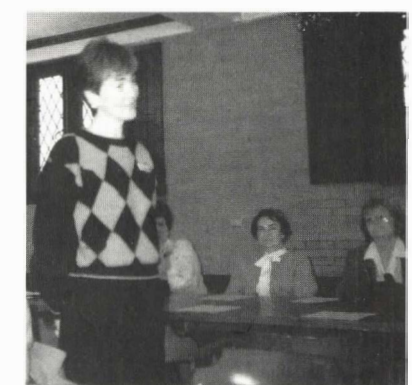


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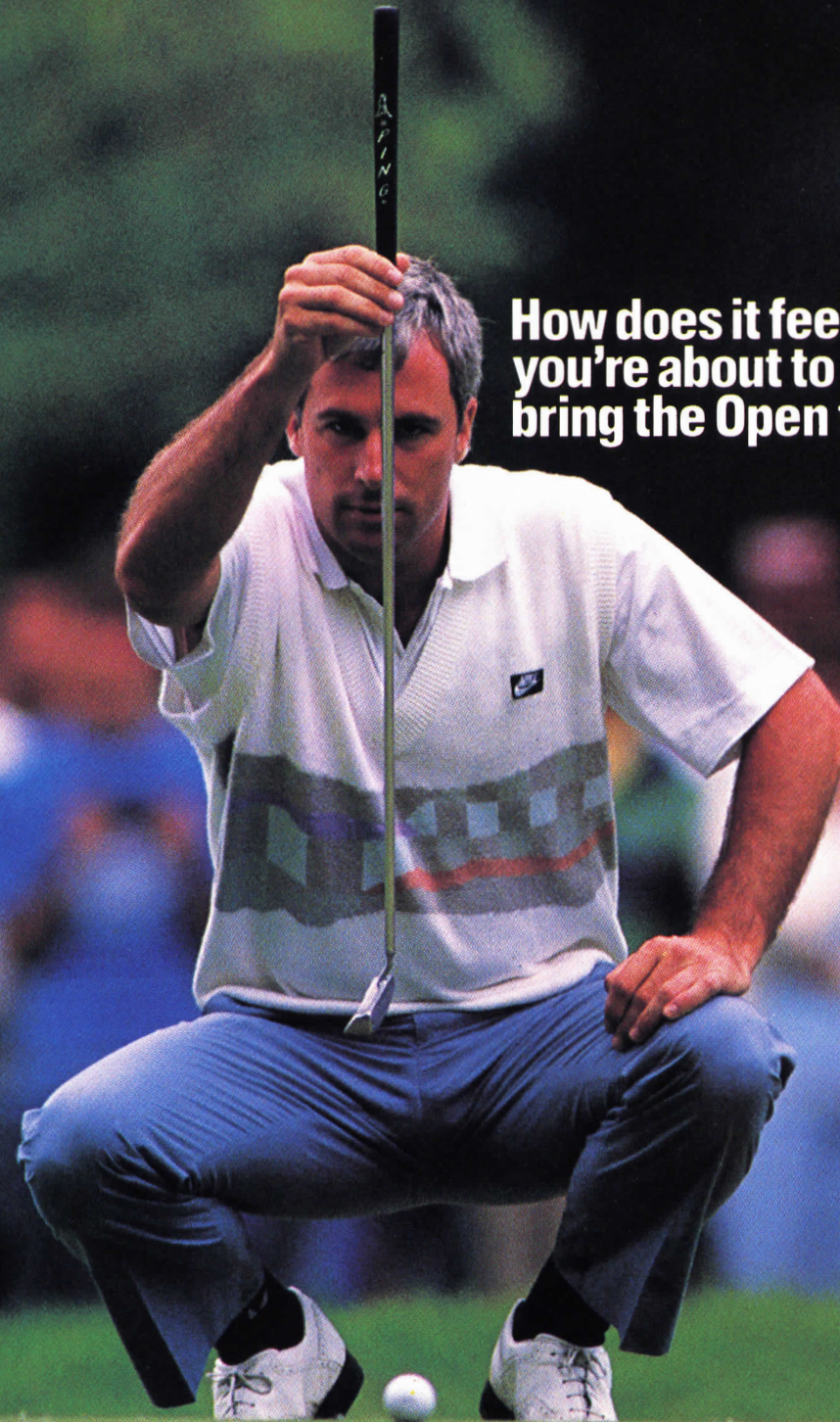
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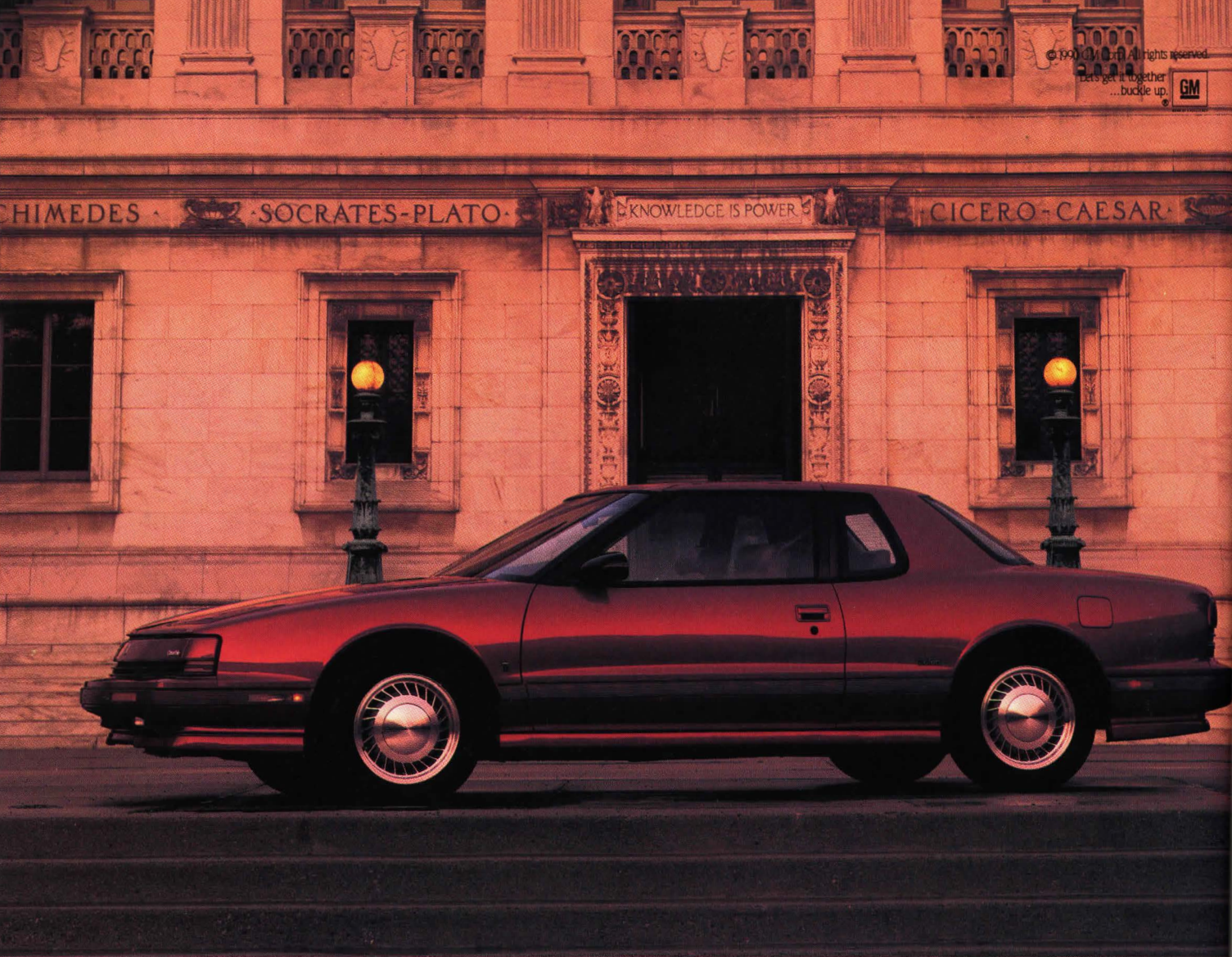
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GUNTHER HERBIG
Music Director

Since moving to the United States in 1984 to become the music director of the Detroit Symphony Orchestra, Gunther Herbig has appeared as guest conductor with the major American and European orchestras. In addition to his music directorship with the Detroit Symphony Orchestra, he holds the post of music director designate with the Toronto Symphony Orchestra, with whom he recently performed two highly-acclaimed concerts in New York's Carnegie Hall. He begins his tenure as music director of the Toronto Symphony in September 1990.

Gunther Herbig's debut with the Detroit Symphony Orchestra was at Meadow Brook in June 1983. Highlights of his Meadow Brook performances with the orchestra over the following seasons include collaborations with such world-renowned artists as Claudio Arrau, Philippe Entremont, Malcolm Frager, Itzhak Perlman, and Richard Stoltzman. In addition, he conducted the world premiere of Ellen Taffe Zwilich's Concerto for Piano and Orchestra in June 1986. All-Tchaikovsky, all-Beethoven, and all-Mendelssohn concerts were also performed, including a unique performance of Mendelssohn's incidental music to the Shakespeare classic *A Midsummer Night's Dream*.

Maestro Herbig has taken the Detroit Symphony Orchestra on tour several times to the major east-coast concert halls, and in early 1989 led the Orchestra on a triumphant 14-city European tour. It is due to his dedicated leadership that the Detroit Symphony Orchestra is one of the world's greatest orchestras, maintaining its artistic quality throughout his tenure as music director.

For his dedicated commitment to the organization, Detroit Symphony Orchestra Hall, Inc. would like to thank Maestro Herbig as he continues his artistic career with the Toronto Symphony Orchestra.



NEEME JÄRVI
Music Director Designate

In January 1990, Detroit Symphony Orchestra Hall announced the appointment of internationally-acclaimed conductor Neeme Järvi as 11th music director of the Detroit Symphony Orchestra beginning September 1, 1990. Mr. Järvi first conducted the Detroit Symphony Orchestra in 1983 at Meadow Brook, and since then has appeared in Detroit as guest conductor on many occasions, including a triumphant two weeks of concerts following his January appointment. During the 1990-91 season, he will conduct eight weeks of classical subscription concerts, a New Year's Eve Gala "Night in Old Vienna," and two weeks during the summer of 1991 at Meadow Brook.

Born in Tallinn, Estonia, Mr. Järvi has become well-known to music lovers around the world through his more than 150 recordings and his guest appearances with many major orchestras. He made his American orchestral debut with the New York Philharmonic within a month after his immigration to the United States in January 1980, and he first performed in Detroit conducting the Metropolitan Opera's performances of *Samson et Dalila*. He currently holds the post of principal conductor of the Gothenburg Orchestra of Sweden, and is conductor laureate of the Scottish National Orchestra.

Mr. Järvi joins the DSO at a critical time in its history, when remarkable strides have been made toward the revitalization of the organization. Following its return to the newly renovated Orchestra Hall last fall, the Orchestra has been playing to full houses and has seen an unprecedented show of community support. Under Mr. Järvi's leadership, the DSO will begin its 77th season with a fresh and creative look to its programs and roster of guest artists. His commitment to the music of American composers is well represented, as is his dedication to bringing new and exciting performances to Detroit audiences.

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GUNTHER HERBIG

Music Director

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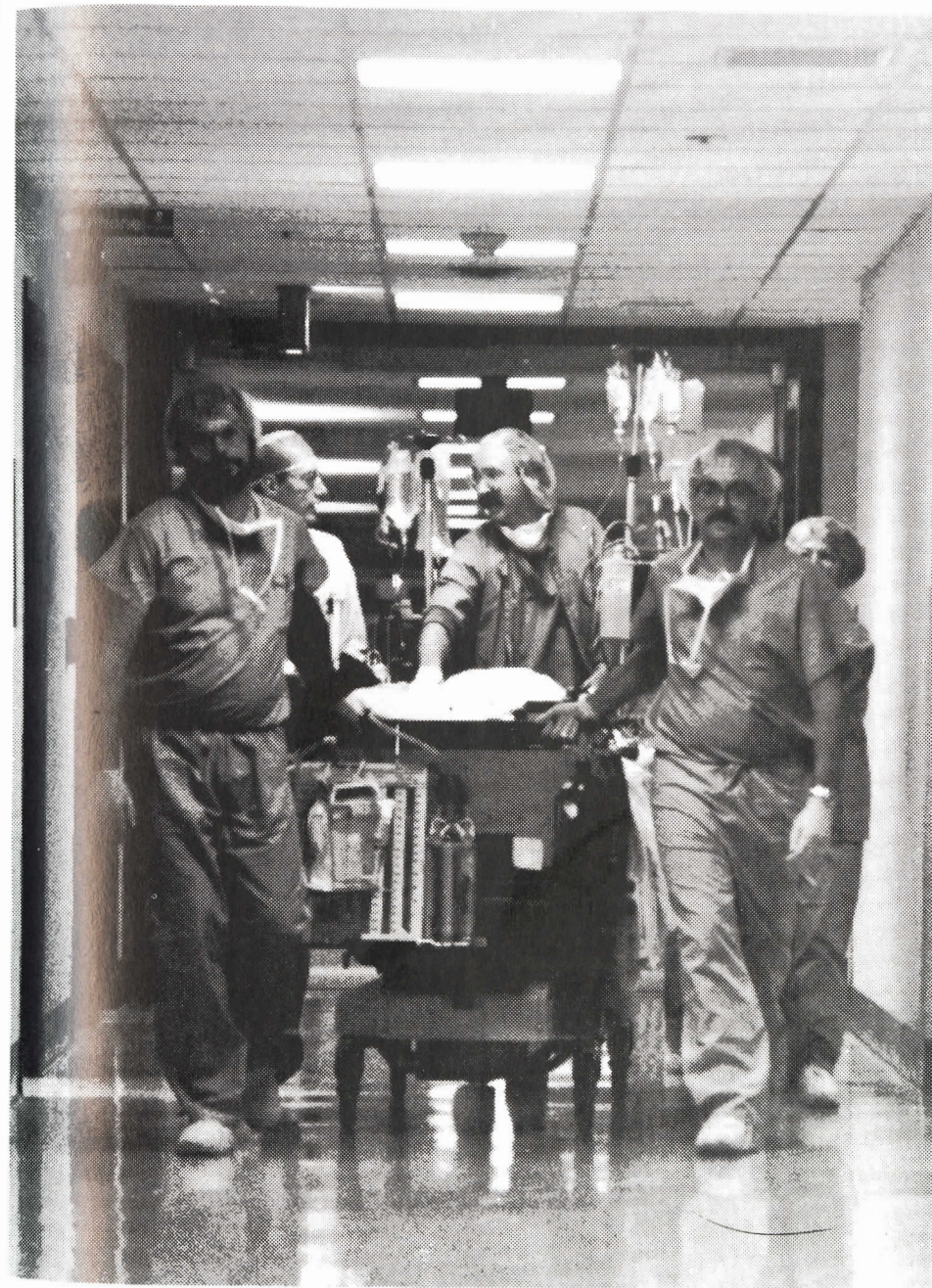
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SUNDAY, JUNE 24

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Thursday, June 21

James DePreist, conductor
Garrick Ohlsson, pianist

- Dvorak** Carnival Overture, Op. 92
- Mozart** Piano Concerto No. 24 in C minor, K. 491
Allegro
Larghetto
Allegretto
- Garrick Ohlsson**
Intermission
- Rachmaninoff** Symphony No. 2 in E minor, Op. 27
Largo; Allegro moderato
Allegro molto
Adagio
Allegro vivace

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Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Sunday, June 24

James DePreist, conductor
Itzhak Perlman, violinist

- Dvorak** Carnival Overture, Op. 92
- Bruch** Violin Concerto No. 1 in G minor, Op. 26
Introduction; Allegro moderato
Adagio
Finale: Allegro energico
- Itzhak Perlman**
Intermission
- Rachmaninoff** Symphony No. 2 in E minor, Op. 27
Largo; Allegro moderato
Allegro molto
Adagio
Allegro vivace

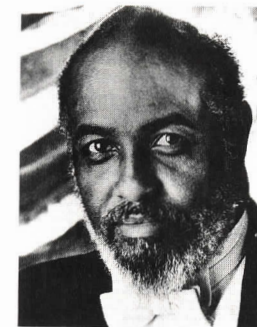
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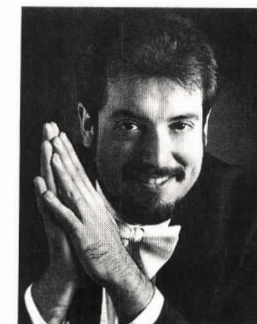
James DePreist

A musician of international stature, American-born and -trained conductor James DePreist has been music director of the Oregon Symphony since July 1980. His work there has played a vital role in the orchestra's pursuit of artistic excellence, taking it up the ranks of major American orchestras. He also continues a distinguished career as guest conductor with the finest orchestras in North America and Europe.

Maestro DePreist did not follow the traditional educational path to the podium. With a bachelor's degree in economics and a master's in film and communications, he planned to go on to law school. But an avocational interest in music led him to the Philadelphia Conservatory, where he studied composition with Vincent Persichetti. There he wrote a dance score which he conducted himself with members of the Philadelphia Orchestra. The State Department subsequently sponsored a tour of the Far East, where Mr. DePreist conducted orchestras in Bangkok, Manila, and Taipei.

Shortly after winning first prize in the 1964 Dimitri Mitropoulos International Conducting Competition, Leonard Bernstein selected him to be an assistant conductor of the New York Philharmonic for the 1965-66 season. In 1972 Mr. DePreist became associate conductor to Antal Dorati at the National Symphony, from which he went on to become music director of L'Orchestre Symphonique de Quebec, Canada's oldest orchestra.

Recordings conducted by Mr. DePreist include those with the Oregon Symphony, Delos Chamber Orchestra, and the Royal Philharmonic on the Delos label, and the Toronto Symphony and Quebec Symphony for CBS.



Garrick Ohlsson

Having appeared regularly both as recitalist and orchestral soloist in the great concert halls on four continents, Garrick Ohlsson is recognized worldwide as a grand master of the piano. Born in White Plains, New York, he began piano studies at age eight, and by age 13 entered The Juilliard School. Although he had already won first prizes at the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his victory at the 1970 Chopin

Competition in Warsaw that brought him major international attention. Highlights of his 1989-90 season included two world premieres: Tomas Svoboda's Piano Concerto in Charleston, West Virginia, and at the Kennedy Center, Washington, D.C.; and Henri Lazarof's Piano Concerto in Seattle. His orchestral appearances included those with the Cleveland Orchestra, Detroit Symphony Orchestra, Montreal Symphony, Czech Philharmonic, BBC Wales Orchestra, and the Royal Philharmonic. Summer festival appearances in 1990 include Tanglewood (Boston Symphony), Mostly Mozart (New York and Japan), Mid-summer Mozart (San Francisco), and Switzerland's Lucerne Festival (Czech Philharmonic), in addition to this performance at Meadow Brook.

A successful recording artist, he made his first recording on the Arabesque label, the Complete Sonatas of Carl Maria von Weber, which was nominated as Solo Instrumental Record of the

Year by *Ovation* magazine. His recently released recording of the Busoni Piano Concerto with the Cleveland Orchestra under Christoph von Dohnanyi was nominated for a Grammy Award for Best Classical Album of the Year. Soon to be released is the first installment of the complete piano works of Chopin, the Dvorak Concerto with the Czech Philharmonic, *Rhapsody in Blue* with the Stuttgart Radio Orchestra, and Brahms' Piano Concerto No. 2 with the Dresden Staatskapelle Orchestra.



Itzhak Perlman

Itzhak Perlman's uniqueness among superstar musicians stems from something more than his extraordinary artistic credentials. The combination of talent, charm, and humanity in this Israeli-born artist is unrivalled, and audiences all over the world respond not only to his flawless technique, but to his irrepressible joy in making music. His presence also speaks eloquently on behalf of the handicapped and disabled, whose cause is an integral

part of his life. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986.

Displaying the gifts that make him one of the world's greatest musicians, Mr. Perlman has appeared with every major orchestra and in recitals worldwide. His recordings, on the EMI/Angel, Deutsche Grammophon, CBS Masterworks, London/Decca and RCA labels, appear regularly on the best-seller charts and have won numerous Grammy Awards. With a vast repertoire encompassing all the standard violin literature, he also performs music by contemporary composers, whose efforts he has championed. Harvard, Yale, Brandeis, and Hebrew Universities are among the many institutions which have awarded him honorary degrees.

On television, Mr. Perlman has entertained and enlightened millions of viewers of all ages through his appearances on shows as diverse as "Sesame Street," several "Live From Lincoln Center" broadcasts, and the PBS special "A Musical Toast," which he hosted. In April 1980, *Newsweek* magazine featured him with a cover story, and in 1981, *Musical America* honored him as Musician of the Year with a cover story for its *Directory of Music and Musicians*.

Program notes by Michael Fleming

Carnival Overture, Op. 92

Antonin Dvorak

Born September 8, 1841, Nelahozeves, Bohemia

Died May 1, 1904, Prague

Life was sweet for Dvorak as his fiftieth birthday approached in 1891. The increasing financial success of his compositions had enabled him to purchase a small country house. The University of Prague appointed him to a professorship, and Cambridge University presented him with an honorary doctorate. And from the other side of the Atlantic came an offer to head the newly founded New York National Conservatory of Music. The only cloud in this otherwise bright picture was the reluctance of Dvorak's publisher, Simrock, to pay full value for his larger works; such trifles as the *Slavonic Dances* were more to public taste.

Whether the composer was feeling philosophical in 1891, we can only surmise. But more than one commentator has seen his cycle *Nature, Life and Love*, composed that year, as the product of midlife musing. The *Carnival Overture*, written between July and September, forms the middle panel in this triptych. All three parts, including the overtures *In Nature's Realm* and *Otello*, were performed for the first time in Prague in April 1892, at a farewell concert for the composer before he departed for the New World.

The *Carnival Overture* plunges directly into whirling festivities. Only once is the celebratory mood broken: before taking up the development of his themes, Dvorak pauses for a reflective interlude in slow tempo, mulling over the "nature" theme — based on a series of rocking thirds — that recurs in all three overtures in the set. For a moment we can savor woodwind writing as luscious as any Dvorak ever penned, but suddenly, the party begins again, and there is not a moment's rest until the final chords.

Piano Concerto in C minor, K. 491

Wolfgang Amadeus Mozart

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

Biography does nothing to explain Mozart's having written two such passionate and yet contrasting works in the space of two years — the C-minor and D-minor Piano Concertos. During that same time, he was also at work on *The Marriage of Figaro*. If any connection can be proposed between the opera and the two minor-key concertos, it must be that while writing such a radiant work, Mozart needed an outlet for darker emotions.

The C-minor Piano Concerto is one of a kind in Mozart's oeuvre — rare but not unique in its tonality, but absolutely alone in its solemn grandeur. The first movement opens with a theme that implies much, but reveals little at first. Its opening, in stark octaves, seems almost archaic, but it is by no means simple; its rhythmic and harmonic implications will be unfolded in the course of a long, richly orchestrated, fully worked-out movement. The piano begins with its own theme, a less suggestive one, before taking up the material of the ritornello. Any notion of digital display is far from Mozart's mind here, and the soloist is not so much a protagonist as a collaborator in the symphonic fabric.

The substance and structure of the second movement are simple but not naive. Anyone could jot down such a smiling, triadic tune, with its Alberti bass accompaniment — or so we believe until we look more closely, and realize that one note out of place, one altered rhythm would have made the whole movement commonplace.

The third movement is in some ways the most troubling, for it refuses the relief expected in a finale. It is a muffled march, not gloomy but not offering any easy comfort. Appropriately, Mozart turned away from the rondo scheme he had so often used, which carried the expectation of a release of tension in its quick tempo and clear-cut themes. Instead, he uses a variation scheme, any one of whose sections might have been lifted from a conventional virtuososo work, but which are arranged with an art that comes from the mind, not the fingers. Briefly, Mozart offers the promise of a major-key conclusion, but that would be too facile. As he tightens his theme into triple meter for the final variation, he moves once again into the tonic minor, echoing at a distance the piano's first, chromatic variation.

Violin Concerto No. 1 in G minor, Op. 26

Max Bruch

Born January 6, 1838, Friedenau, near Berlin

Died October 20, 1920, Berlin

Looking back from his seventy-fifth birthday on a lifetime as a violinist, Joseph Joachim said: "The Germans have four violin concertos. The greatest, the most uncompromising, is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's." All of the concertos Joachim mentioned in 1906 are still part of every virtuoso's repertoire. But Bruch in company with Brahms and Beethoven, or even Mendelssohn? By training and inclination, Bruch belonged there. If posterity does not rank him *in toto* with the others Joachim mentioned, the G-minor Concerto at least has earned him the right to be spoken of in the same breath.

Joachim did not give the premiere of the concerto. That honor fell to Otto von Königsloew, who performed it on April 24, 1866, with the composer conducting. But Joachim did offer his advice for the revision of the work, and it was reintroduced in its new form in Bremen two years later. What prompted Bruch to seek Joachim's council was his unease over the opening movement, which he originally called *Introduzione-Fantasia*.

The first movement is unconventional by the standards of the Mendelssohn-Schumann-Brahms school to which Bruch adhered. He launches the concerto with an improvisatory exchange between violin and orchestra, followed by the customary exposition, with first and second subjects in their proper places. But just as he seems ready to begin the development, he brings back the opening flourishes, then modulates gently into the key of the second movement.

The *Adagio* is an unassertive masterpiece, its winsomeness concealing a keen intellect. Especially cunning is the way in which Bruch uses a brief melodic tag — at first apparently an appendage to the main theme — as a structural member that supports and gives unity to the entire outline.

Brahms — or even Dvorak — might have been proud to own the lusty gypsy *Finale*. In it, the passagework sounds infallibly right, but has a rich melodic content that distinguishes it from the more decorative fioratura of a composer like Mendelssohn. Sentiment, too, is given its due here in a second subject that Sir Donald Tovey calls "a touchstone." He commented, "it is surely significant that this most successful of Max Bruch's works shows one of its noblest features just where some of its formidable rivals become vulgar."

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninoff

Born April 1, 1873, Oneg

Died March 28, 1943, Beverly Hills

The fiasco attending the premiere of Rachmaninoff's First Symphony had driven him away from composition altogether for a time, but he had redeemed himself with his Second Piano Concerto. The first draft of his Second Symphony was completed in early 1907, and if he had had his own way, it might never have been performed. "When I get it written and then correct my First Symphony," he wrote to his friend Nikita Morozov, "I give my solemn word — no more symphonies. Curse them! I don't know how to write them, but mainly, I don't want

to." But there was no turning back. Complaining constantly, Rachmaninoff finished the orchestration, and the premiere was scheduled for one of the Siloti concerts in St. Petersburg, January 26 (Old Style), 1908.

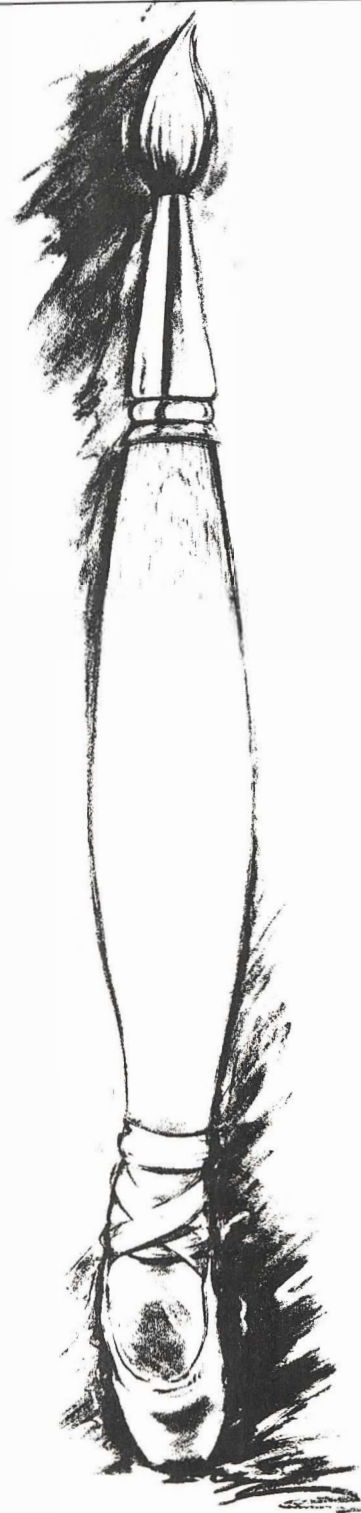
The first movement follows along the lines set down in Tchaikovsky's *Pathétique* Symphony: a long, pregnant introduction, followed by a quicker section based on motifs drawn from it. Rachmaninoff is in no hurry here, and his habit of building up to a climax slowly, often through melodic sequences, has tempted many conductors to make cuts (the composer, under pressure, authorized some of these). But for the listener willing to put aside inherited ideas about symphonic pace and architecture, the movement offers many pleasures.

In the Scherzo, Rachmaninoff introduces a second, yearning theme, that is again stated and restated, not developed. Such indulgences have brought down the wrath of some traditionalists, who dismiss Rachmaninoff's symphonies out of hand as so much tune-spinning. Here, though, he returns quickly to his more symphonic main subject, which is based on the melody that haunted him all his life: the *Dies Irae* from the Mass for the dead.

In the *Adagio* one is swept along on the flood tide of melody, enchanted by Rachmaninoff's masterly interweaving of solo passages and the full orchestra.

The finale has a Scherzo-ish feel to it, and it is altogether the most successful movement in the symphony. Surely it will not spoil anyone's enjoyment to point out that the main theme here is derived from the Scherzo proper, and no one needs a nudge in the ribs to recognize the sublime reference to the slow movement.

In the midst of a passage of swirling triplets, he introduces, quietly at first, a descending scale, a bell-like figure that becomes more and more insistent. Of this Patrick Piggott writes in his BBC Music Guide on Rachmaninoff's orchestral music, "it is as if a thousand bell-towers were ringing out a clamorous celebration of some great religious or national occasion."

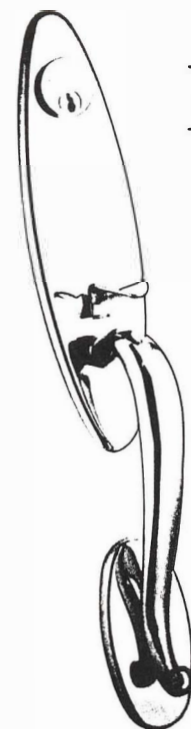


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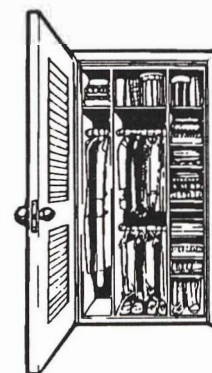
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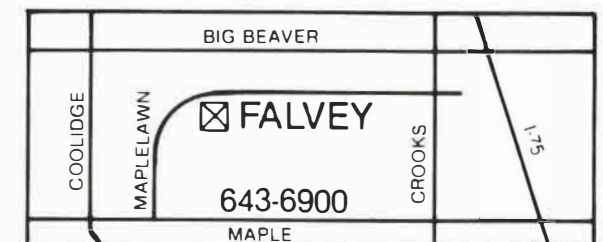


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Friday, June 29

Sunday, July 1

Stephen Stein, conductor (1st half)

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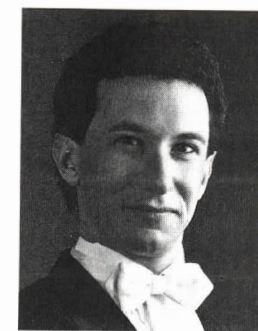
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Freed & Brown	You Are My Lucky Star All I Do is Dream of You
Berlin	Ballad to be announced Alexander's Ragtime Band
Gershwin & Gershwin	Gershwin Medley Love is Sweeping the Country Who Cares Of Thee I Sing
Gershwin & Gershwin	I've Got a Crush on You
Gershwin & Gershwin	Medley from <i>Shall We Dance</i> They All Laughed I've Got Beginner's Luck Let's Call the Whole Thing Off
Gershwin, Gershwin & De Sylvia	I'll Build a Stairway to Paradise
Gershwin & Gershwin	They Can't Take That Away From Me
Gershwin & Caesar	Swanee
	Michael Feinstein
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Michael Feinstein plays the Baldwin piano.



Stephen Stein

Stephen Stein is resident conductor of the Detroit Symphony Orchestra and has been music director of the Anchorage Symphony since July 1987. With the DSO Mr. Stein has conducted concerts on the regular Subscription Series, Weekender Pops and Young People's Concert Series, as well as Christmas Festivals. In addition, he has led Hudson-DSO Metro Tours, conducted the Educational Concert Series and Project Score, and served as music director

of the Detroit Symphony Civic Orchestra.

Among the orchestras he has guest conducted are the National Symphony, Rochester Philharmonic, Syracuse Symphony, Indianapolis Symphony, and Richmond (Indiana) Symphony. Mr. Stein has been a finalist in the Leopold Stokowski Conducting Competition, the major conducting competition in the United States, and has participated in the Tanglewood Music Festival's conducting program, where he worked with such renowned conductors as Seiji Ozawa and Leonard Bernstein. From 1983-85, Mr. Stein was Exxon/Arts Endowment Conducting Assistant with the Indianapolis Symphony Orchestra, and during the 1982-83 season, he served as conducting and directing assistant to Sarah Caldwell at the Opera Company of Boston.

In 1982 he won first prize in the San Diego Opera's Young American Opera Conductors Program and subsequently made his company debut conducting the American premiere of Verdi's *Il Corsaro*. He has served as musical assistant with the Frankfurt Opera and the Hamburg State Opera, and he also served as assistant to Manuel Rosenthal in the Seattle Opera's new production of *The Ring*. His cinematic adaptation of Mozart's opera *The Impresario* won an Academy Award for Best Dramatic Achievement in Film.

Mr. Stein received conducting degrees from the University of Southern California and Northwestern University and has served as conducting fellow at the Aspen and Eastern Music Festivals.



Michael Feinstein

One of the foremost interpreters of American classic popular song, Michael Feinstein began playing the piano at age five. Much of his youth was spent collecting old 78-rpm records by such legendary performers as Al Jolson, Bing Crosby, and Fred Astaire, all of whom influenced his singing style. At age 20, he moved with his family to Los Angeles, where he became close friends with Ira Gershwin, spending six years cataloguing Gershwin's records,

music, and memorabilia. During this time he frequently acted as a surrogate in matters pertaining to the publication and/or performance of Gershwin's works, and he set for himself the goal of insuring the proliferation and perpetuation of American classic popular song, an art form that is to this country what the waltz is to Vienna or opera to Italy.

Late in 1983 he decided to use his talents in the rarefied world of cabaret and was a success almost at once. The enthusiasm of audiences convinced the owners of the famed Algonquin Hotel in New York to take a chance on him in 1986. The gamble paid

off, and a four-month sell-out engagement followed. Since then Mr. Feinstein has played in houses throughout the United States, recorded five albums, appeared on numerous television programs, toured to 20 European cities with Liza Minnelli, appeared in a feature film, and performed in concert at the White House. "Michael Feinstein in Concert: Isn't It Romantic" opened on Broadway at the Lyceum Theatre in April 1988, winning both the Drama Desk and Outer Critics Circle awards, and was followed with a successful national tour.

Program notes by Michael Fleming

The Chairman Dances

John Adams

Born February 15, 1947, Worcester, Massachusetts
Resides in Berkeley, California

The opera *Nixon in China* was a pivotal work for John Adams — one that, by virtue of its subject matter, brought him to the attention of a wider audience than had known his music in the concert hall and one in which he looked backward and forward, appropriating many of the devices and formal schemes of grand opera, while turning decisively to our own time for subject matter.

When originally conceived, *The Chairman Dances* was, as Adams suggests, intended for use in *Nixon in China*. By the time of the opera's premiere, in Houston in 1987, this segment had been dropped. It remains, however, as significant a work in leading up to *Nixon* as *Fearful Symmetries* would be in leading out of it. Written in 1985 on joint commission from the American Composers Orchestra and the National Endowment for the Arts, *The Chairman Dances* steps tentatively into the shallows of American vernacular music, where Adams would wade more boldly in *Nixon in China*. At the premiere of *The Chairman Dances*, given in 1986 by the Milwaukee Symphony, Adams told the audience that "the myths of our time are not Cupid and

Psyche or Orpheus or Ulysses, but characters like Mao and Nixon." As Adams originally envisioned the scene, *The Chairman Dances* was to form part of the opera's third act. The historic visit of President Richard Nixon to the People's Republic of China is an accomplished fact; now, in Act III, comes the time for mutual congratulations and reminiscences. Adams takes up the story line in the preface to the score:

"Madame Mao, alias, Jiang Ching, has gatecrashed the Presidential banquet. She is seen standing first where she is most in the way of the waiters. After a few minutes, she brings out paper lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle, and slit up to the hip. She signals the orchestra to play and begins to dance by herself. Mao is becoming excited. He steps down from his portrait on the wall and they begin to foxtrot together. They are back in Yenan, the night is warm, they are dancing to the gramophone. . . ."

None of this takes place in the opera as it finally developed; the recollections in Act III are more somber, the voices of the principal characters intertwining as each looks back. We do, however, recognize in this music, the strong-spirited woman whose Act II aria, "I am the wife of Mao Tse-Tung," is a sure showstopper. And already, Adams proves that the label "minimalist" is too confining for such a Protean composer.

Underlying *The Chairman Dances* is a relentless pulse, as persistent though not as insistent as in *Fearful Symmetries* — the "sequel" to *Nixon in China* just as this is the "prequel." But above this, Adams weaves real melodies that refuse to be bound to the barline, that constantly surge against the confines of the underlying harmonies. As the atmosphere becomes more heated, the reminiscences become more explicit: some swooning strings from a 1930s fantasy movie, the tinkle of a cocktail lounge piano. All in good fun, you say, but in Adam's opera-to-come, there are deeper currents, and if this teaser prompts the listener to investigate that larger and greater work, it has done its job.



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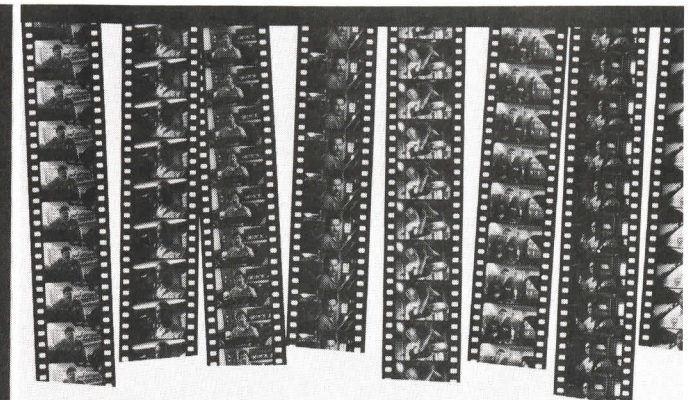
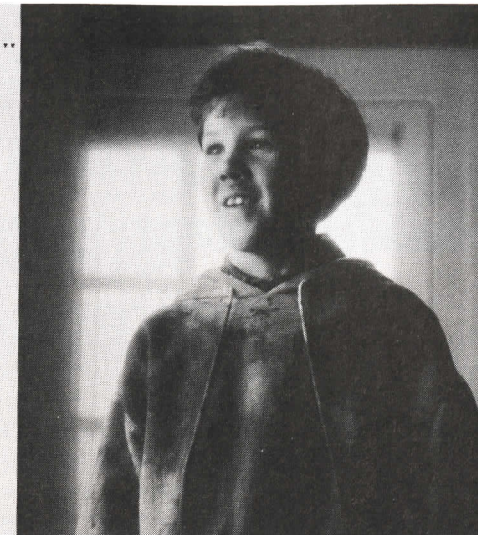
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Mitch Miller, conductor

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Haggart	South Rampart Street Parade
Ellington/ arr. Moore	Duke Ellington Fantasy
Intermission	
Cohan	Sing-along Grand Old Flag Yankee Doodle America the Beautiful

Tchaikovsky 1812 Overture

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Mitch Miller

music. Starting piano study at an early age, he moved to the oboe when he was eleven. At age fourteen, he began studying at the Eastman School of Music, and at fifteen, was playing first chair with the Syracuse Symphony eighty miles away.

Shortly after graduating cum laude from the Eastman School, Mr. Miller moved to New York City. In 1934, he toured with an orchestra formed by George Gershwin that traveled around the country playing Gershwin's major works with the composer featured as piano soloist. The following year, Mr. Miller played for the original production of *Porgy and Bess* during its eight-week run on Broadway.

Working from twelve to fifteen hours a day, Mr. Miller played full-time with the CBS Symphony, as well as accepting freelance work with conductors such as Percy Faith and Andre Kostelanetz. He credits this mix with exposing him to a range of music from Haydn to Hollywood.

As head of popular recordings at Columbia Records in the fifties, he was responsible for producing the hits that took that company to the top of the industry. During that time, he came up with the idea of the popular "sing-along" series of albums that led to his three-and-one-half-year prime-time television show, "Sing Along With Mitch."

Mitch Miller enjoys the conducting appearances that have taken up a major amount of his time in recent years. In that role, he has appeared on numerous occasions with the Detroit Symphony Orchestra, and has frequently donated his services in raising funds for the restoration of Orchestra Hall.

Mitch Miller has put his stamp on American music in a number of ways. He has been a noted oboist, a record company executive, a network television host, and a symphony orchestra conductor, directing "pops" series throughout the country. Virtually everyone in the United States has been touched in one way or another by the music of Mitch Miller.

A native of Rochester, New York, Mr. Miller was brought up with

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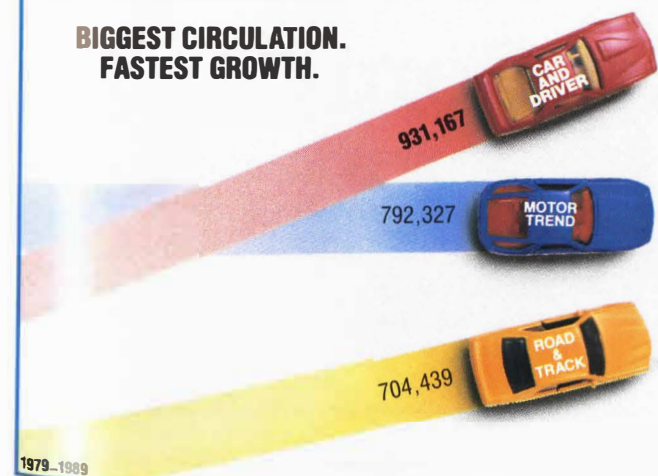
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Thursday, July 5

Sunday, July 8

Zdenek Macal, conductor

Alexei Sultanov, pianist

Beethoven Leonore Overture, No. 3, Op. 72b

Tchaikovsky Piano Concerto No. 1 in B-flat minor,
Op. 23

Allegro non troppo e molto maestoso;

Allegro con spirito

Andantino semplice; Prestissimo

Allegro con fuoco

Alexei Sultanov

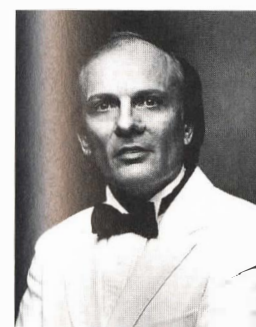
Intermission

Strauss Suite from *Der Rosenkavalier*

London, RCA, Mercury Records

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Zdenek Macal

serves as principal conductor of Chicago's Grant Park Symphony (since 1985) and artistic advisor of the San Antonio Symphony (since 1988).

As a guest conductor, he has worked with orchestras throughout the United States, Europe, Australia, Asia, and South America, including the Chicago Symphony, New York Philharmonic, Detroit Symphony Orchestra, Berlin Philharmonic, London Symphony, Royal Philharmonic, Orchestre de Paris, and Vienna Symphony. In addition, he has appeared at the international music festivals of Lucerne, Edinburgh, Vienna, Zurich, Besancon, and Holland.

A winner of both the 1965 International Conducting Competition in Besancon, France, and the 1966 Dimitri Mitropoulos Competition in New York, Mr. Macal recently recorded music of Dvorak with the Milwaukee Symphony for Koss Classics, including Symphonies No. 6 and 8, the *Husitska* Overture, and the *Czech Suite*.



Alexei Sultanov

added Detroit audiences to the rapidly growing number of his American fans.

Mr. Sultanov was born in 1969 in Tashkent, U.S.S.R., to a family of musicians, and made his formal debut at the age of seven. His mother, a violinist, and father, a cellist, currently teach in Moscow and each have had performing careers. His 13-year-old brother is also a gifted pianist. A frequent performer throughout the Soviet Union both in recital and with orchestra, he has played in Europe at the Concertgebouw, Herkulessaal der Residenz in Munich, London's Wigmore Hall, The Louvre, Teatro La Fenice, and the Berlin, Lucerne, and Helsinki Festivals. He recently completed his second year at the Moscow State Conservatory, where he studies with Professor Lev Naumov.

Mr. Sultanov's performances at the Clibum Competition were recorded and released on the Teldec label. His new Teldec recording, containing concertos by Tchaikovsky and Rachmaninoff, was released this past spring.

Television appearances include a PBS broadcast special about the Eighth Van Cliburn International Piano Competition aired in October 1989, as well as NBC's "Today" Show, the "Tonight" Show with Johnny Carson, and "Late Night" with David Letterman.

Program notes by Michael Fleming

Leonore Overture No. 3, Op. 72b

Ludwig van Beethoven

Born December 16 or 17, 1770, Bonn

Died March 26, 1827, Vienna

For Beethoven, the composition of an opera was fraught with problems. First of all he was stubbornly high-minded, so a conventional libretto, with its tricks and dalliances, would never do. Then, quite early in his career he developed an instrumental style of such dramatic power that to harness it to mere words required heroic effort.

As a result, Beethoven forged his own operatic manner from the depths of his soul. Nothing before prepares us for *Leonore*, the first version of which was performed in 1805, and which reached its final form nine years later, under the title *Fidelio*. For each of the revisions, Beethoven composed a new overture: the sprawling *Leonore* No. 2 for the 1805 production; *Leonore* No. 3 the following year; the compact *Fidelio* Overture for 1814; and *Leonore* No. 1, in all probability composed between No. 3 and the *Fidelio* Overture.

The libretto was a blood-and-thunder rescue drama by Pierre Bouilly in which a man is unjustly imprisoned for his political views, his heroic wife comes to his aid, disguised in men's clothing; and the two are saved from death only by the last-minute intervention of the benevolent minister of the state, who sets them free.

One may wonder, on hearing the *Leonore* Overture No. 3, why Beethoven set aside such a splendidly dramatic work. For just that reason: it is too dramatic to serve as a prelude to an opera, and more than one commentator has explained it as a symphonic poem in the making. Self-sufficient as it is, the overture is closely bound to the opera, drawing its noble second theme from Florestan's aria "In des

Lebens Fruhlingtagen," its shattering trumpet calls from the opera's rescue scene, and the blazing C-major tonality from the key in which the opera triumphantly ends. The resulting effect is that the overture summons the same emotions as the opera, though over a shorter span of time.

Concerto for Piano and Orchestra No. 1 in B-flat, minor, Op. 23

Peter Ilych Tchaikovsky

Born May 7, 1840, Kamsko-Motkinsk

Died November 6, 1893, St. Petersburg

Tchaikovsky was always unsure about the technical side of composition, and always prone to seek out the advice of others. When he asked Nicolai Rubinstein in 1875 for an opinion on his new piano concerto, he got more than he had bargained for. Three years after the occasion, he was still smarting, as he wrote to his patron and confidante, Nadezhda von Meck:

"I played the first movement. Not a single word, not a single comment! If only you could have known how foolish, how intolerable is the position of a man when he offers his friend food he has prepared, and his friend eats it and says nothing. Say something, if only to tear it to pieces with constructive criticism — but for God's sake, just one kind word, even if not of praise . . . Rubinstein's eloquent silence had tremendous significance. It was as though he was saying to me: 'My friend, can I talk about details when the very essence of the thing disgusts me?' I fortified my patience, and played on to the end. Again silence. I got up and asked, 'Well?' It was then that there began to flow from Nicolai Rubinstein's mouth a stream of words, quiet at first, but subsequently assuming more and more the tone of Jove the Thunderer. It appeared that my concerto was worthless, that it was unplayable, that passages were trite, awkward and so clumsy that it was impossible to put them right, that as composition it was bad and tawdry, that I had filched this bit from here and that bit from there, that there were only two or three pages that could be retained, and that the rest would have to be scrapped or completely revised. . . ."

Tchaikovsky hurried out of the room at the Conservatoire, where this explosion had taken place, but Rubinstein followed him and renewed his tirade. Suddenly, the composer stiffened his spirit, and stood against Rubinstein's offer to play the first performance of the concerto, if changes were made. "I won't change a single note," he said, "and I'll publish it just as it is."

Looking back from more than a century later, we are still amazed at the vehemence of Rubinstein's objections — though, to his credit, he later withdrew them and performed the Tchaikovsky concerto. Still, it is easy to understand how the work could have been misinterpreted at first, its genuine novelties heard as flagrant violations of musical logic. As usual, Tchaikovsky's intuition proved wiser than his detractors' ratiocinations. The concerto is carefully and subtly planned, with themes that differ on the surface, but are related under the skin. The principal theme of the first movement proper (after the introduction, in the unorthodox key of D-flat) is a Ukranian folk melody, its contours left intact, but the melodic line broken up with pianistic tiny-work. All through the movement, the piano is carefully distinguished from the orchestra, the former making itself heard through brilliant figuration, the latter relying more on forceful assertion.

The second movement is a bit of orchestral chamber music, with solo woodwinds and horn taking roles nearly equal to the piano. Apparent at every turn is Tchaikovsky's knack for musical embellishment: melodies are rarely repeated exactly, but with some delicate alteration of accompaniment, register or tone color. The contrasting tune, in a quick triple meter, is a French song from the repertoire of Desiree Artot, a singer with whom Tchaikovsky had a brief flirtation in his younger years. "Il faut s'amuser, danser et rire," the song begins: "One should play, dance and laugh."

Play and laughter were not among Tchaikovsky's close companions, but the dance was never far away. The first movement introduction, if one steps back from it mentally, can be heard as a colossal waltz. The main theme of the finale is a genuine dance, taken again from the Ukraine. The piano is chameleon-like here, at first setting the pace for the entire orchestra, then stepping aside to play a supporting role, then at the end matching the orchestra's bold strides step for step. Warhorse though it is, this is a work that reveals greater depths at each rehearing.

Suite from *Der Rosenkavalier*, Op. 59

Richard Strauss

Born June 11, 1864, Munich

Died September 8, 1949, Garmisch

In April 1945, Richard Strauss' world was falling into ruins. The opera houses in Dresden and Munich had been the targets of Allied bombs, many of the greatest German and Austrian musicians had fled to the United States, and there were only shreds left of a once-thriving concert life. Allied troops occupied Munich, and from there it was only a step to Strauss' mountain retreat at Garmisch. One day, a party of American soldiers knocked at Strauss' door. "I am the composer of *Rosenkavalier*," he said. "Leave me alone."

The mere mention of *Rosenkavalier* was sufficient identification. For all the shudders in *Salome* and *Elektra*, and the delights in such orchestral tone poems as *Till Eulenspiegel* or *Don Quixote*, it was on *Der Rosenkavalier* that Strauss' reputation rode, and until recently it was a cliché of music criticism to see everything Strauss wrote after it as anticlimax.

One need not disparage the later works of Strauss to cherish *Rosenkavalier*, however. From the time that the composer conceived the idea of writing "a Mozart opera," this new comedy seems to have had a charmed life. Hugo von Hofmannsthal, who had written the blood-drenched libretto of *Elektra*, turned his hand to lighter material here, drawing on, in the words of musicologist Norman del Mar, "a bit from Moliere, an idea from an eighteenth-century French novel, a turn from a Viennese comedy by Haffner, an ingredient from *Don Pasquale* (or any other farce in which an old man wants to marry a young girl.)"

The opera is set ostensibly in the late eighteenth-century Vienna of Maria Theresa, but its music speaks of the years just before the First World War, when sweeping undercurrents ran beneath an apparently calm surface. Strauss, setting the libretto as quickly as Hofmannsthal could send it to him — at one point, he even set a stage direction to music — created not just a musical style but a whole musical world, one rich in allusion, filled with nostalgia, caught in perpetual never-never land of imagination.

The libretto recounts the love affair between the adolescent octavian (a trouser role for mezzo-soprano) and the Marschallin, a high-born woman of the then-advanced age of 32. Alongside this bittersweet romance runs the foiled marriage between the parvenu Sophie and the bumbling Baron Ochs. To announce the engagement, Octavian must bear to Sophie's home the traditional silver rose, from which the opera takes its name — "the knight of the rose," as usually translated, or "the rose bearer," in Michael Kennedy's more felicitous rendering. In the end, the Marschallin surrenders her young lover, who has fallen in love with Sophie, and the marriage of convenience between Ochs and Sophie is derailed. A story that has begun as a pure comedy of manners has subtly become something more, and as the curtain falls, smiles and tears mingle.

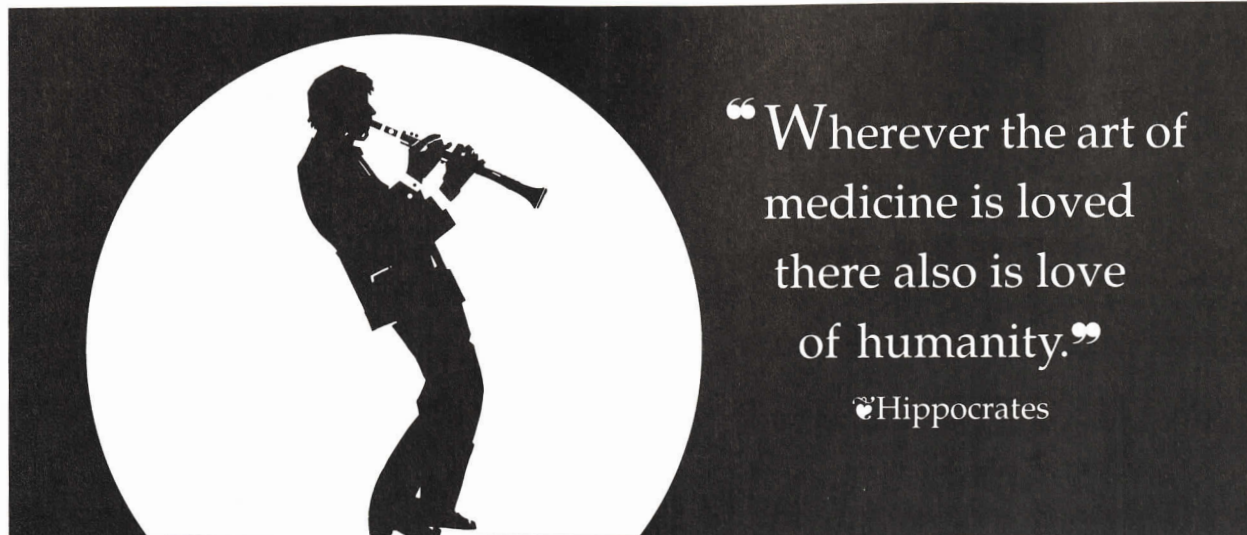
The orchestral suite heard here was published in 1945, and its origin is uncertain: Strauss may have had a hand in compiling it, though the printed score does not specifically say so. In any case, it contains the "greatest hits" from the opera: the prelude that opens the opera, leading to a gentle love scene between the Marschallin and Octavian; the glittering music for the presentation of the silver rose in Act II; the blustering waltz for Baron Ochs; the ravishing trio that ends the opera, turning to a duet as the Marschallin takes her leave; and to round things out, a reprise of the waltz.

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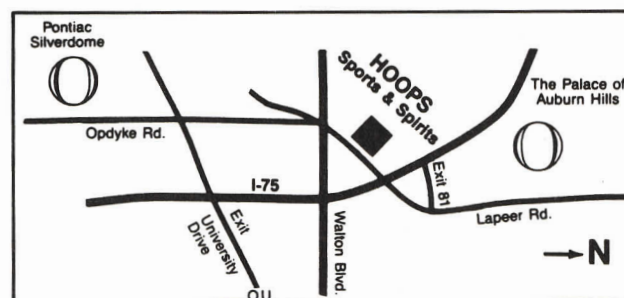
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SUNDAY, JULY 15**

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Friday, July 13

Sunday, July 15

Neeme Järvi, conductor

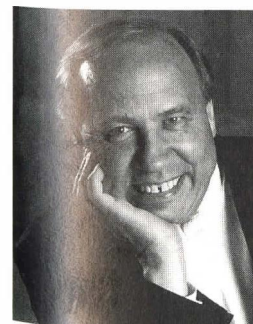
Roberta Peters, soprano

- Rimsky-Korsakov** Suite from *Le coq d'or*
King Dodon in His Palace
King Dodon in Battle
King Dodon with the Queen of Shemakha
The Marriage Feast and Lamentable End of King Dodon
- J. Strauss, Jr.** Two Arias from *Die Fledermaus*
Audition Song
Laughing Song
Roberta Peters
Intermission
- Lehar** "Meine Lippen sie küssen so heiss" from *Giuditta*
"Ich bin verliebt" from *Schon ist die Welt*
"Vilia" from *The Merry Widow*
Roberta Peters
- Kodaly** Suite from *Hary Janos*, Op. 35a
Prelude: The Fairy Tale Begins
The Viennese Musical Clock Song
The Battle and Defeat of Napoleon
Intermezzo
The Entrance of the Emperor and His Court
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Neeme Järvi

Music director of the Detroit Symphony Orchestra beginning September 1990, Neeme Järvi was born in Tallinn, Estonia, in 1937. Graduating from the Tallinn Music School and later completing his studies at the Leningrad State Conservatory, he made his conducting debut at the age of 18. In 1963 he became director of the Estonian Radio and Television Orchestra, and

began a thirteen-year tenure as chief conductor at the Tallinn Opera.

International acclaim came in 1971 when Mr. Järvi won first prize in the Conductors Competition at the Accademia Nazionale di Santa Cecilia in Rome. This led to invitations to conduct major orchestras throughout Eastern Europe, Great Britain, Germany, Sweden, Japan, Mexico, and Canada. In the Soviet Union he became chief conductor and artistic director of the Estonian State Symphony, and also conducted the Soviet premiere performance of *Der Rosenkavalier*, *Porgy and Bess* and *Il Turco in Italia*.

In January 1980 Mr. Järvi immigrated to the United States, and in the following month made his American orchestral debut conducting the New York Philharmonic. Since then he has conducted the major orchestras in North America and Europe, and has served as principal guest conductor with the City of Birmingham Symphony (1981-83) and music director of the Scottish National Orchestra (1981-88). He is presently principal conductor of the Gothenburg Orchestra of Sweden and conductor laureate of the Scottish National Orchestra. Equally renowned for his opera conducting, Mr. Järvi made his Metropolitan Opera debut with *Eugene Onegin* during the 1978-79 season and returned during 1985-86 to conduct a new production of *Khovanshchina*.

One of the world's most recorded conductors, Mr. Järvi has made award-winning discs for Chandos, BIS, Orfeo, and Deutsche Grammophon, including releases with the Chicago Symphony, Scottish National Orchestra, London Symphony and Philharmonic, Bamberg Symphony, and Bavarian Radio Symphony Orchestra.



Roberta Peters

Long a favorite of audiences around the world, American soprano Roberta Peters made her sensational debut at the Metropolitan Opera in the role of Zerlina in Mozart's *Don Giovanni* in 1950. She quickly became one of the Met's most prized sopranos, appearing in over 500 performances, including more than 50 Saturday-afternoon radio broadcasts and participation in the Metropolitan Opera's Centennial Gala telecast. Best known for her por-

trays of the famed coloratura heroines of grand opera, she made her European debut in 1951 at Covent Garden in the title role of William Balfé's opera *The Bohemian Girl* conducted by Sir Thomas Beecham. She also won high praise as the Queen of the Night in Salzburg Festival performances of *The Magic Flute* under Karl Boehm, with whom she later recorded the work.

Although opera has been the center of her artistic life, Ms. Peters has been very active in operetta and musical comedy. In 1973 she undertook a four-week tour of *The King and I*, and in following seasons appeared in Noel Coward's *Bittersweet*, as Lehar's *Merry Widow* and, most recently, as Maria in *The Sound of Music*, all highly successful, sold-out engagements.

Also making her mark on national television, Ms. Peters made an unprecedented 65 appearances on the *Ed Sullivan Show* and an equally impressive 25 spots on the *Voice of Firestone*. Her many critically-acclaimed recordings have been issued by such companies as RCA, Deutsche Grammophon, CBS, and London/Decca.

Program notes by Michael Fleming

Suite from *Le coq d'or*
Nicolai Rimsky-Korsakov
 Born March 6, 1844, Tikhvin
 Died June 21, 1908, St. Petersburg

We think of Rimsky-Korsakov first of all as the composer of such glittering orchestral extravaganzas as the *Capriccio espagnol*, *Scheherazade* and the *Russian Easter Overture*; then as the author of a still-useful textbook on orchestration; finally, and less favorably nowadays, as the editor of many of the works of Modest Mussorgsky. Most Western listeners give hardly a thought to Rimsky's fifteen operas, though they span the last four decades of his career and constitute the most considerable operatic oeuvre of any Russian composer.

Why the neglect? The language barrier has certainly been a powerful obstacle, though other Russian-language operas — Mussorgsky's *Boris Godunov* and *Khovanshchina*, and Shostakovich's *Lady Macbeth of Mtsensk* — have caught on in the West. But even in the age of super-titles, Mussorgsky's operas seem destined for a sort of half-existence; to be savored on recording by connoisseurs, but by a more general audience only in the form of excerpts.

Even Rimsky's advocates, such as Gerald Abraham, admit that his operatic characters are little more than pasteboard. As Abraham wrote in *The New Grove*, "[Rimsky-Korsakov] could provide a librettist's characters — the tenor lovers and the simple Russian heroines — with suitable, often lyrically beautiful music, but the music hardly ever seems to have grown out of the character's inner being. Rimsky-Korsakov's operas paradoxically succeed by being, in most cases, deliberately non-dramatic."

We need not linger, then, over the intricacies of the plot of *Zolotoy petushok* — literally translated as "The Golden Cockerel," best known under its French titles, *Le coq d'or*. The tale, derived from Pushkin by Vladimir Belsky, who had furnished librettos for three previous operas by Rimsky-Korsakov, recounts the misadventures of the bungling King Dodon, a fool on the throne, a laughingstock in love and war.

Rimsky-Korsakov began work on the opera on October 28, 1906. Progress was slowed by his involvement in the rehearsals for his previous opera, *The Invisible City of Kitezh*, and by a trip to Paris to conduct one of Diaghilev's Historical Concerts. By September 11, 1907, the score was complete. But its troubles had only begun: the government, shaken by the 1905 Revolution, was jumpy about an opera depicting a foolish monarch, and when Rimsky died in 1908, he had never heard a public performance of his *Golden Cockerel*. Pending this, he had extracted the Introduction and Wedding March for concert performance; the four-movement suite usually played was compiled by his son-in-law, Maximilian Steinberg, following the composer's directions.

Like Rimsky's other orchestral works, the suite has a brittle transparency that sets it apart from the work of even his closest contemporaries. At the very beginning, we meet two of the main characters of the opera; the golden cockerel itself, a magic sentinel that introduces itself with a lusty trumpet fanfare, and the Queen of Shemakha, whose slithery theme foreshadows her conquest of King Dodon later on. By the time we see the King on the battlefield, at the beginning of Act II, his soldiers, including his two sons, already lie dead. This is the doleful scene depicted in the second movement. The Queen's lustful wiles and the old King's comical dance are portrayed in the third movement. To finish, we have the clattering wedding march of King Dodon and the Queen of Shemakha, interrupted by the call of the cockerel. Suddenly, the court Astrologer appears, claiming the Queen as his own bride, the reward Dodon had promised him before setting off to war. The King strikes the Astrologer dead, but does not live to enjoy his triumph: the cockerel pecks Dodon on the head, and the monarch falls lifeless.

Audition Song and Laughing Song from *Die Fledermaus*
Johann Strauss Jr.
 Born October 25, 1825, Vienna
 Died June 3, 1899, Vienna

"Meine Lippen, sie küssen so heiss" from *Giuditta*
 Ich bin verliebt" from *Schön ist die Welt*
 "Villia" from *The Merry Widow*

Franz Lehar
 Born April 30, 1870, Komarom
 Died October 24, 1948, Bad Ischl

The careers of Johann Strauss Jr. and Franz Lehar mark the high points of what Richard Trabuner, in his definitive book *Operetta: A Theatrical History*, designates as the Gold and Silver eras of Viennese operetta. Lesser lights, such as Suppe, Heuberger and Millöcker, fill out the picture, and still play an important part in the repertoire of the Vienna Volksoper. But on the world scene, Strauss Jr. and Lehar are the composers whose music has traveled the best.

The tradition of Viennese operetta may be said to have begun in 1836, when Jacques Offenbach visited the Austrian capital to produce some of his already famous operas bouffes. In mid-century, just as Vienna was undergoing a tremendous physical and financial expansion, this ebullient music seemed to fit the mood of the times exactly, and it was not long before Viennese composers were setting out to beat Offenbach at his own game.

Franz von Suppe was one of the first of these Viennese followers of Offenbach. Today in the English-speaking world, the names of his operettas are known from their popular overtures — *Poet and Peasant* and *Light Cavalry* in particular — but the operettas themselves continue to hold the stage chiefly in German-speaking lands. It was Johann Strauss Jr. who composed the first genuinely international Viennese operetta, *Die Fledermaus*. After an indifferent reception at its first performance, the work traveled around the world, and it is now at least as much a fixture in English-speaking countries as in Germany and Austria.

The hypnotic rhythm of the waltz runs through both French and Viennese operettas, sometimes purely in fun, sometimes tinged with melancholy. Two model waltz-songs are represented here, Adele's Audition Song from *Fledermaus*, and "Meine Lippen, sie küssen so heiss" from Franz Lehar's *Giuditta*. There is no time on our whirlwind tour of operetta for detailed discussion of the changes that took place between Strauss and Lehar. Suffice it to say that Strauss' world was one of apparently untroubled serenity and prosperity — at least as far as the operetta audience was concerned — whereas much of Lehar's career came after the First World War and the fall of the Austro-Hungarian Empire. Instead of celebrating a mythical present time of champagne and revelry, Lehar's works increasingly looked back with longing to an *alt Wien* that had never quite existed.

His masterwork, *The Merry Widow*, had a performance history not unlike that of *Die Fledermaus*. After a slow start, it circled the stages of the world, and even its title quickly became anglicized, something less likely with *Die Fledermaus* — "The Bat" simply would not do. *Schön ist die Welt*, first produced in 1931, never achieved the popularity of Lehar's earlier works, though it continues to provide a mine of rich nuggets for singers. And by the time of *Giuditta*, Lehar's last major work, the curtain was about to fall, not only on Viennese operetta, but on Viennese culture in general. Its opening was a triumph for Lehar, taking place in 1934 at the shrine of Viennese opera, not operetta, the *Staatsoper*. Little could anyone at that glittering occasion have guessed, however, that four years later Austria would fall in the *Anschluss* with Germany, a willing victim in its own destruction.

Suite from *Hary Janos*, Op. 35a
Zoltan Kodaly
 Born December 16, 1882, Kecskemet
 Died March 6, 1967, Budapest

The names of Kodaly and Bartok are linked as indissolubly — and as incongruously — as those of Ravel and Debussy, Nielsen and Sibelius, Bruckner and Mahler. The connection between the two Hungarian composers is real enough: at the beginning of the twentieth century, they worked as a team, collecting and publishing authentic versions of Hungarian folk songs. But from there on, their paths diverged. Bartok became more and more a composer in his own right, incorporating

Hungarian folk melody into a style that became first cosmopolitan, then increasingly personal. Difficult as it was for Bartok to leave Hungarian soil before the Second World War, the break had little effect on his musical development.

Kodaly, on the other hand, remained throughout his life a Hungarian to the bone. Even when he was temporarily deposed as the sage of Hungarian music by the radical government that came to power after World War I, he persisted, and was soon returned to power. The *Psalmus Hungaricus*, composed in 1922 to celebrate the fiftieth anniversary of the union of Buda and Pest, clinched his position as one of the most important Hungarian composers. And when Bartok departed for the New World, Kodaly was left to rule alone. During the last three decades of his long life, he broke no new musical ground, but his methods of music education, based on choral singing, became unassailable in Hungary and highly influential elsewhere.

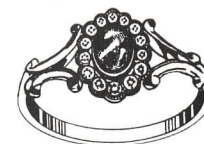
He composed *Hary Janos* at the time of his greatest renown, in 1925-26. Musicologists debate whether it should be called an opera or a play with music, but at a time when the Hungarian musical stage was looking for direction, it was highly influential. "Before we could hope to win the people for work inspired by their own voice," Kodaly wrote, "we must first arouse in them the consciousness of their own musical language, otherwise nothing we might say in that language could be understood by them. This was the task I set myself when writing *Hary Janos* . . ."

The title character is based on a real person, a veteran of the Napoleonic Wars. As Kodaly describes him in the preface to the score, "Hary is a peasant, a veteran soldier, who day after day sits in the tavern, spinning yarns about his heroic exploits; and being a real peasant, the stories produced by his fantastic imagination are an intricate mixture of realism and naivety, of comic humor and pathos. Yet he is by no means just a Hungarian Munchausen. Though superficially he appears to be merely a braggart, essentially he is a natural visionary and poet. That his stories are not true is irrelevant, for they are the fruit of a lively imagination, seeking to create, for himself and for others, a beautiful dream world."

The orchestral suite, prepared by the composer, reveals a knack for striking musical portraiture. In alternate movements, scenes are depicted from the play — the Viennese Musical Clock, the Battle and Defeat of Napoleon (one of Hary's exploits) and the Entrance of the Emperor and His Court — and ones that allow the composer's imagination to run free. In the former, he reveals his keen wit, his mastery of clear-cut melodic structure and bright orchestration. In the latter, he treats elements of traditional Hungarian music — both genuine folk music and the citified *verbunkos* style of the nineteenth century — in his own way, never overburdening a simple tune but still making use of modern resources of harmony and orchestration.



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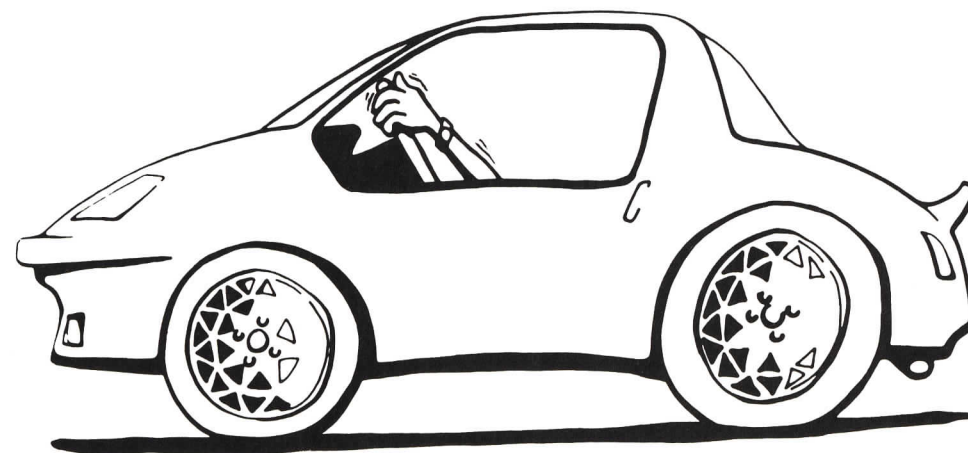


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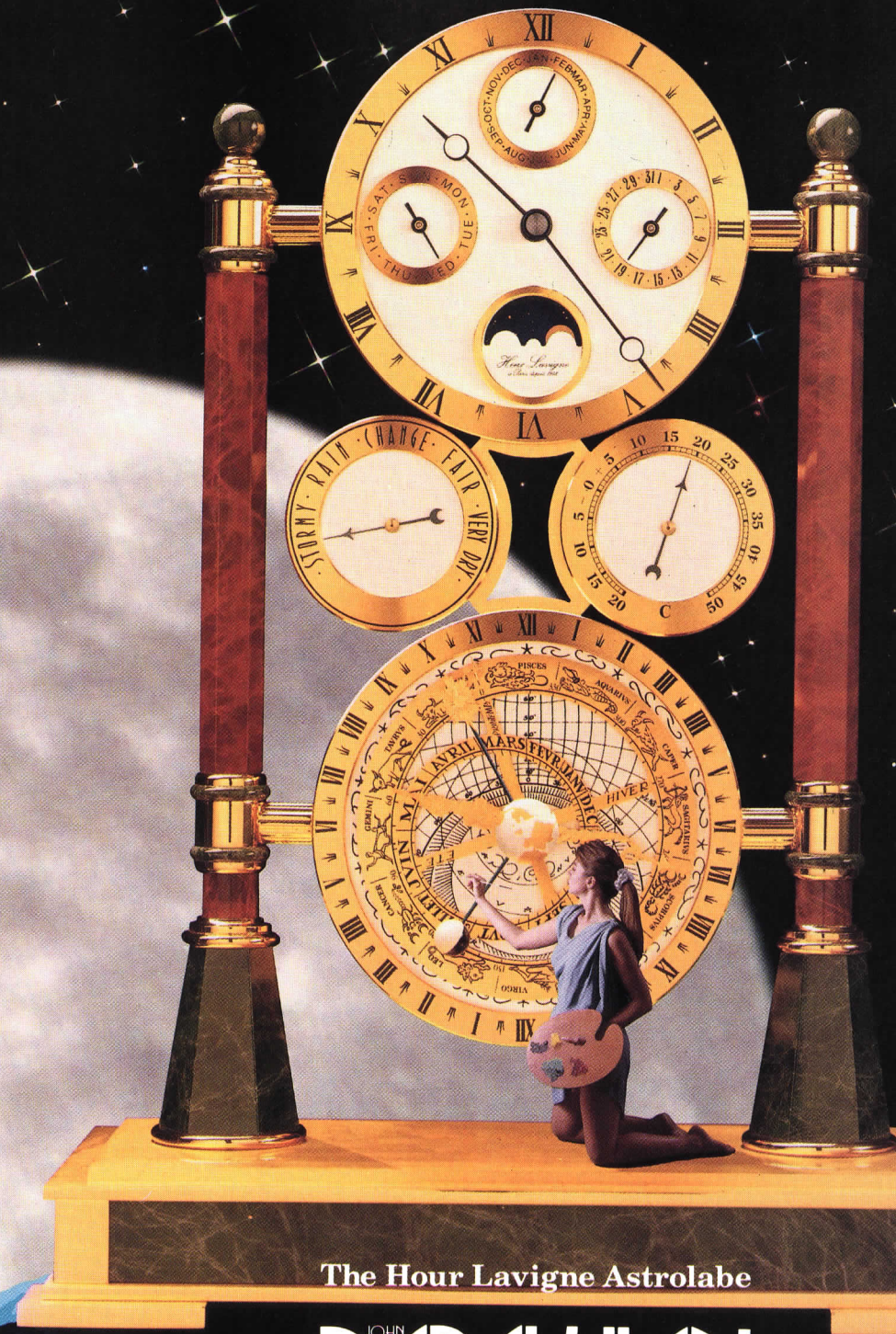
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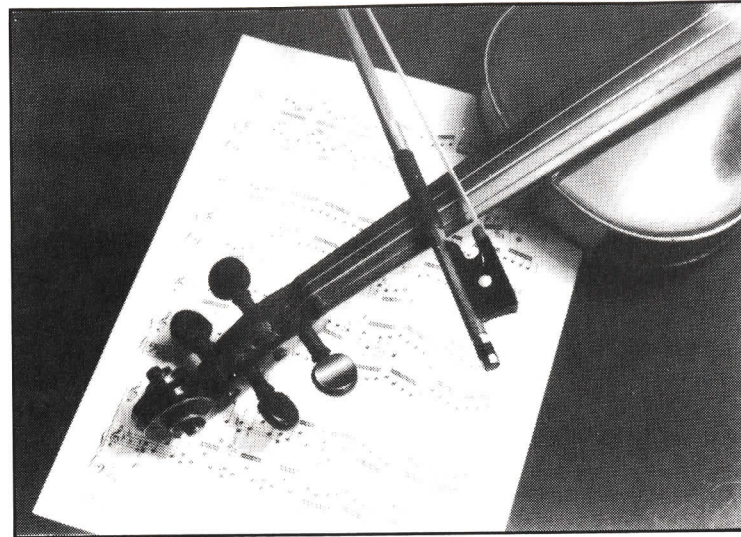
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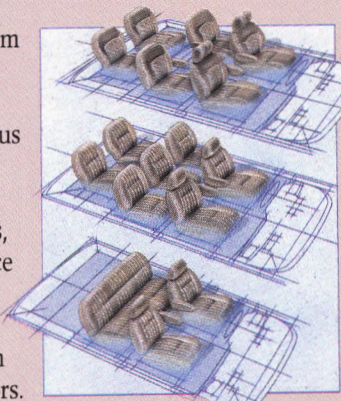


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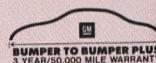
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"Good Night, Sweet Prince:
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Beethoven Coriolan Overture, Op. 62

Berlioz King Lear Overture, Op. 4

Liszt Hamlet

Intermission

Commentary and excerpts from the films
Hamlet and *Richard III*

Smetana Richard III

Walton/Palmer Henry V, A Shakespeare Scenario

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Michael Lankester

Currently music director of the Hartford Symphony Orchestra, London-born Michael Lankester is a frequent guest conductor of orchestras in England and North America, where he has worked with the Cleveland Orchestra, National Symphony, Boston Pops, and Toronto Symphony. His impressive list of British orchestra engagements include the London Symphony (with whom he has recorded for Argo records), the Royal Philharmonic, BBC Symphony, Birmingham Symphony, English Chamber Orchestra, and the Halle Orchestra. Having made his American debut in 1981 with the Pittsburgh Symphony Orchestra, he subsequently served for eight years as that ensemble's associate conductor, and later, conductor in residence.

Also active in England with theatre and opera, Mr. Lankester held the post of music director of the National Theatre of Great Britain, and has conducted opera in Sadler's Wells, Aldeburgh, Kings Lynn, Cambridge, and at the Cheltenham Festivals. In addition, he has served as head of music and opera at the Royal College of Music.

Mr. Lankester studied on scholarship at the Royal College of Music with the legendary Sir Adrian Boult. Beginning his career on tour throughout Great Britain conducting the Contrapuncti Chamber Orchestra, Mr. Lankester achieved national prominence when he substituted for William Walton in a series of "Proms" concerts in London, conducting the composer's music.

Program notes by Michael Fleming

Coriolan Overture, Op. 62

Ludwig van Beethoven

Born December 15 or 16, 1770, Bonn

Died March 26, 1827, Vienna

The figure of Coriolanus has exerted a fascination ever since Plutarch recorded the story of the Roman patrician who turned against his own country in contempt of the plebeians, sided with the enemies of Rome, and was persuaded to lift his siege of the city only by the entreaties of his mother, his wife and his children. Shakespeare, of course, made Coriolanus the subject of one of his tragedies; Heinrich von Collin, an Austrian civil servant and a friend of Beethoven, wrote a work more suited to the sensibilities of his age, one in which the playwright is in Donald Tovey's words, "determined to allow nothing to happen on the stage that can be described in narrative, and to let no consideration of action or movement prevent each character from uttering all the noblest sentiments that the occasion and person inspire."

"Overture" is a misnomer for this work. Though it was inspired by Collin's play, which opened in Vienna in 1802, it was not commissioned for a theatrical performance. Thus, with or without the names, it is a tone poem, one that still follows the outlines of the theatrical overture, but that in its material forges its own path.

Wagner suggested bypassing Collin altogether, and found the inspiration for Beethoven's work in Shakespeare. Beethoven did know Shakespeare's works, in the Eschenburg prose translation, but to attempt to tie the Overture to a specific scene, as Tovey does, is stretching a point. Later in 1807, Beethoven would begin serious work on the *Pastoral* Symphony, and the note he added to that score might as well be applied to *Coriolan*: "more description of feeling than tone-painting."

The feelings are those roused by a powerful and rebellious character, one whose deeds must have echoed in Beethoven's own soul. The very physiognomy of Coriolanus' mind can be read in the first notes we hear: a strenuous orchestral unison followed by a chord that explodes in rage. From this is drawn the first theme proper, one that paces uncontrollably, then bursts into a shout. In the second theme, most commentators have heard the entreaties of Coriolanus' family. Why not, so long as one does not use the association to bind the composer to a bar-by-bar scenario? The shape of the piece can be matched with the story as recounted by Shakespeare, Collin, or even Plutarch, for that matter. The psychic energy that is suppressed at the beginning bursts out in force, then ebbs, as the principal theme limps away, muttering and bedraggled.

King Lear Overture, Op. 4

Hector Berlioz

Born December 11, 1803, La Cote-Saint-Andre

Died March 8, 1869, Paris

If Beethoven's preoccupations with the plays of Shakespeare, such as they were, formed part of a wider tradition in Germany, those of Berlioz had a more personal origin. "I come now to the supreme drama of my life," he writes in his *Memoirs*. "I shall not recount all its sad vicissitudes. I will say only this: an English company came over to Paris to give a season of Shakespeare at the Odeon, with a repertory of plays quite unknown in France. I was at the first night of *Hamlet*. In the role of Ophelia I saw Henriette Smithson, who five years later became my wife. The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius, was equalled only by the havoc wrought in me by the poet she so nobly interpreted. That is all I can say."

Berlioz is prone to garnish his biography with half-baked tales, but this one is genuine enough. His personal preoccupation with Miss Smithson would find musical shape in the *Symphonie fantastique*. His

devotion to Shakespeare would continue through a series of works, none of them in the same form, as Hugh MacDonald points out in his BBC Music Guide *Berlioz Orchestral Music*. The *Tempest* (1830) produced a choral fantasia; *King Lear* (1831) an overture; *Romeo and Juliet* (1839) a choral symphony; *Hamlet* (1848) a funeral march; and *Much Ado About Nothing* an opera, under the title *Beatrice et Benedict*.

Lear was not among the plays produced during that fateful season at the Odeon. Berlioz came to know it only four years later, reading it en route from Florence to Nice, where he would spend what he later recalled as the happiest three weeks of his life. In the *Memoirs*, he recounts another of his tales, of how he was stopped on the street by the police as he was sketching *Lear*. They had never heard of the monarch, and according to the story, took Berlioz apparently for a spy or at least a troublemaker. He left Nice posthaste, but apparently finished the overture first. The first performance took place at the Paris Conservatoire in 1833, by which time the *Symphonie fantastique* had made Berlioz a figure of renown.

The composer offers us tantalizing hints that the Overture contains some very explicit reference to the play itself, and it has long been traditional to associate the opening recitative for the basses with the blind King, the poignant oboe melody in the *allegro* with Cordelia, and the pizzicato chord near the end (taking the suggestion of Richard Strauss) with the snapping of Lear's overtaxed brain. Reacting to this line of thought, Sir Donald Tovey insisted on calling the Overture the "Tragedy of the Speaking Basses, of the Plea of the Oboe, and of the Fury of the Orchestra." Listeners can find their own associations, keeping in mind that Berlioz was as much a Classicist as a Romantic, and that, even for the archetype of program music, the *Symphonie fantastique*, he eventually withdrew the verbal props, allowing the music to stand on its own.

Hamlet

Franz Liszt

Born October 22, 1811, Raiding, Bohemia
Died July 31, 1866, Bayreuth, Bavaria

Liszt's twelve symphonic poems are astonishingly varied, even though they are usually lumped together, under the name — *Symphonische Dichtung* — that Liszt himself was the first to use. Of the dozen, composed between 1848 and 1858, some are literary (*Les preludes*, after Lamartine); others are pictorial (*Hunnenschlacht*, inspired by Wilhelm von Kaulbach's painting); others purely abstract (*Festklänge*, intended to celebrate the composer's forthcoming wedding to Princess Carolyne von Sayn-Wittgenstein). One threat that runs through the whole ten-year cycle, however, is Liszt's preoccupation with heroic characters: Tasso, Orpheus, Prometheus, Mazeppa, and Hamlet.

One can find a bit of each of these in Liszt himself, even the troubled Danish prince. Outwardly as resolute as Liszt was, he was inwardly more sensitive, less sure of himself than his public persona indicated. As it turned out, *Hamlet*, though numbered tenth among the dozen symphonic poems when they were published, was the last to be composed, in 1858, and it waited the longest time, sixteen years in fact, for a first performance. Written as a prelude to Shakespeare's play, it was never used for this purpose, and it stands now as a penetrating character sketch, cast in an original form.

With a decade's experience in composing symphonic poems, Liszt was quite sure of himself in dealing with his musical material here, and needed no longer to rely on the advice of others in orchestration. Hamlet, "pale, fevered, suspended between heaven and earth, prisoner of his doubt and lack of resolve," as Liszt described the Prince, is depicted in closely related themes that constantly strive upward, then fall back into inaction. As the work originally stood, development of this material formed the entire scenario. Before finishing the symphonic poem, however, the composer added two short interludes portraying Ophelia, music more delicately scored than Hamlet's and its triple meter contrasting with his duple time. She appears only in passing, but Liszt's view of her, as elaborated in a letter, is so idiosyncratic that it deserves quotation in full:

"Ophelia is loved, only Hamlet imperiously demands, as does every exceptional being, the wine of love, and he will not be satisfied with buttermilk. He wants to be understood by her, without being obliged to explain himself. So Ophelia becomes the character which is usually

regarded as that of Hamlet: she collapses under her mission because she is incapable of loving Hamlet as he must be loved, and her madness is only the decrescendo of a feeling, the uncertainty of which did not enable her to remain on Hamlet's level."

Richard III

Bedrich Smetana

Born March 2, 1824, Bohemia
Died May 12, 1884, Prague

Bedrich Smetana spent three years in Sweden beginning in 1856. The major products of those years are the symphonic poems *Richard III*, *Wallenstein's Camp*, and *Haakon Jarl* — all written under the acknowledged influence of Liszt. Smetana began work on *Richard III* near the end of 1857, basing it on themes he had sketched years before in Prague. He finished the score on July 17, 1858, at Sato, a spa where he had taken his wife.

At first the composer was undecided on what to call the work. It is entered in his diary in 1858 as "symphony"; at the first performance in Goteburg in 1860 (in an arrangement for four pianos) it was billed as a "symphonic work"; and at the Prague orchestral premiere two years later, it bore the label "fantasia for full orchestra." Written in a single multi-section movement, it is not a symphony in any sense of the word, but a tone poem, based on the Shakespeare play.

In a letter to Liszt, Smetana explained that the main theme, a limping figure that appears first in the cellos and basses, represents the protagonist; and the second subject, a falling figure anticipated in the winds but first stated by the violins, the enemies of the King. Like Liszt, in his *Faust* Symphony, Smetana is concerned more with depiction of character than with narrative, and in this he succeeds, though on a naive level.

"I can say that the personality of Richard III begins in the very first bar and that his theme predominates in various forms throughout," the composer wrote. "The middle section depicts Richard victoriously crowned King. Toward the end, I have tried to picture the terrible dream he has in his tent before the battle when his victims appear as ghosts to foretell his doom."

Henry V: A Shakespeare Scenario (arr. Christopher Palmer)

William Walton

Born March 29, 1902, Oldham, England
Died March 8, 1983, Ischia

Ask half a dozen people to talk about the music of Sir William Walton, and you will get descriptions as varied as those of the fabled blind men of India talking about an elephant. To the concertgoing public, Walton's name will be forever associated with his cheeky 1922 setting of poems by Edith Sitwell in *Facade*. Orchestral players will mention his First Symphony and *Portsmouth Point Overture*. Choral singers cannot resist *Belshazzar's Feast*. And so on.

Movie buffs may recognize Walton subliminally, but ignore his name as thoroughly as those of Britten and Copland — other distinguished 20th-century composers who wrote for the movies, not always for purely commercial reasons. Walton composed scores for 14 films, beginning with *Escape Me Never*, from which he salvaged only a ballet, arranged for piano. His most noteworthy film scores were those he composed in collaboration with Sir Laurence Olivier: *Henry V*, *Hamlet*, and *Richard III*.

Susana Walton, the composer's wife, recalls the beginning of her husband's long association with Olivier, one that turned into an off-screen friendship as well:

"Larry tells me that at the time he was still in the navy and he didn't really know William at all, except that he had written the music for *As You Like It*. Dallas Bower [the film's associate producer] came to see him and said, 'You must use this chap called Walton for the music.' Larry queried, 'Walton?' 'Yes,' said Dallas, 'he's a bit modern, but writes a good tune.' Larry replied, 'Modern . . . yes, oh very good. That will be splendid. A real modern musician. Thank you very much.'"

The project did not go as smoothly as Walton had hoped. Much of Walton's work was in fact done before shooting began, with the intention of fitting action to music. But eventually, he was forced to fit his score to the finished film, a process that he found "a bloody nuisance." Still, he was proud of the result, and extracted several numbers from the film for orchestral performance.

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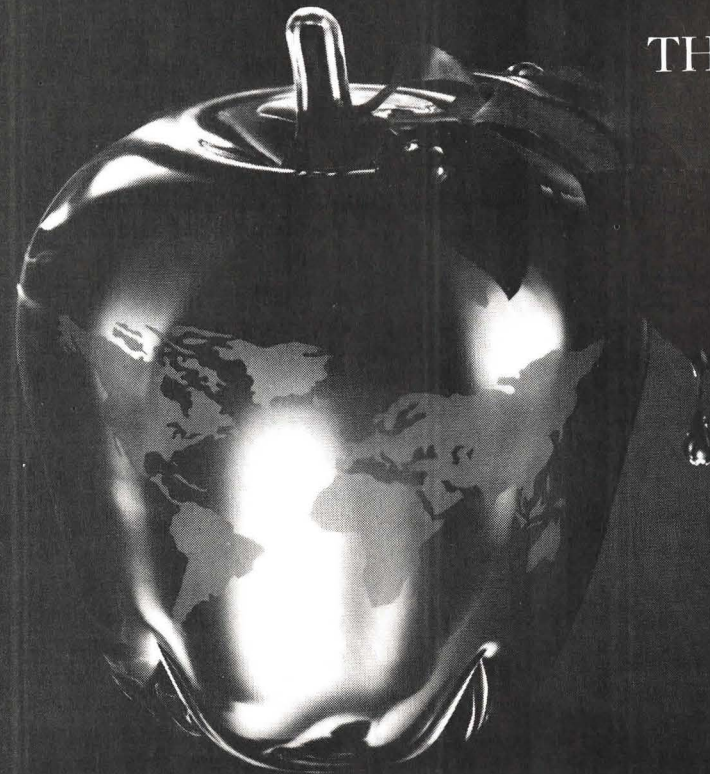
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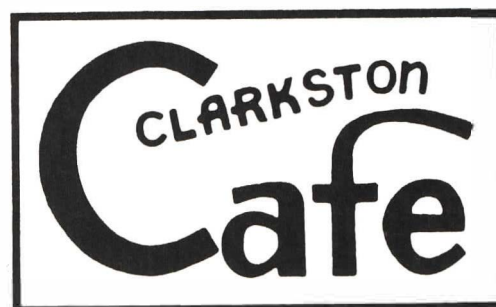
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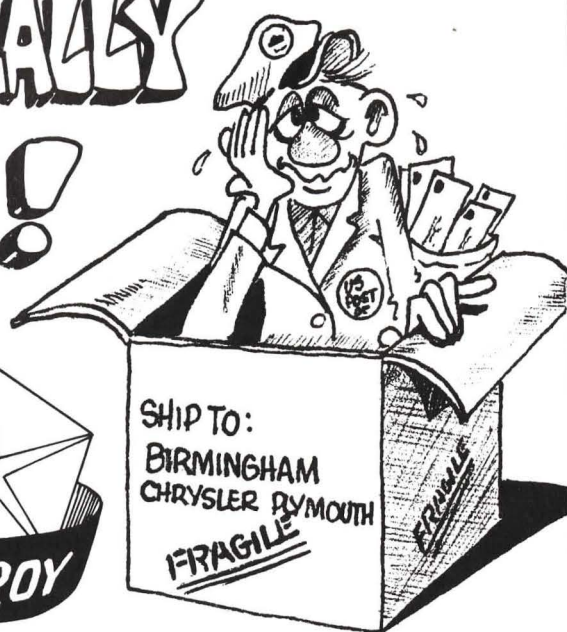
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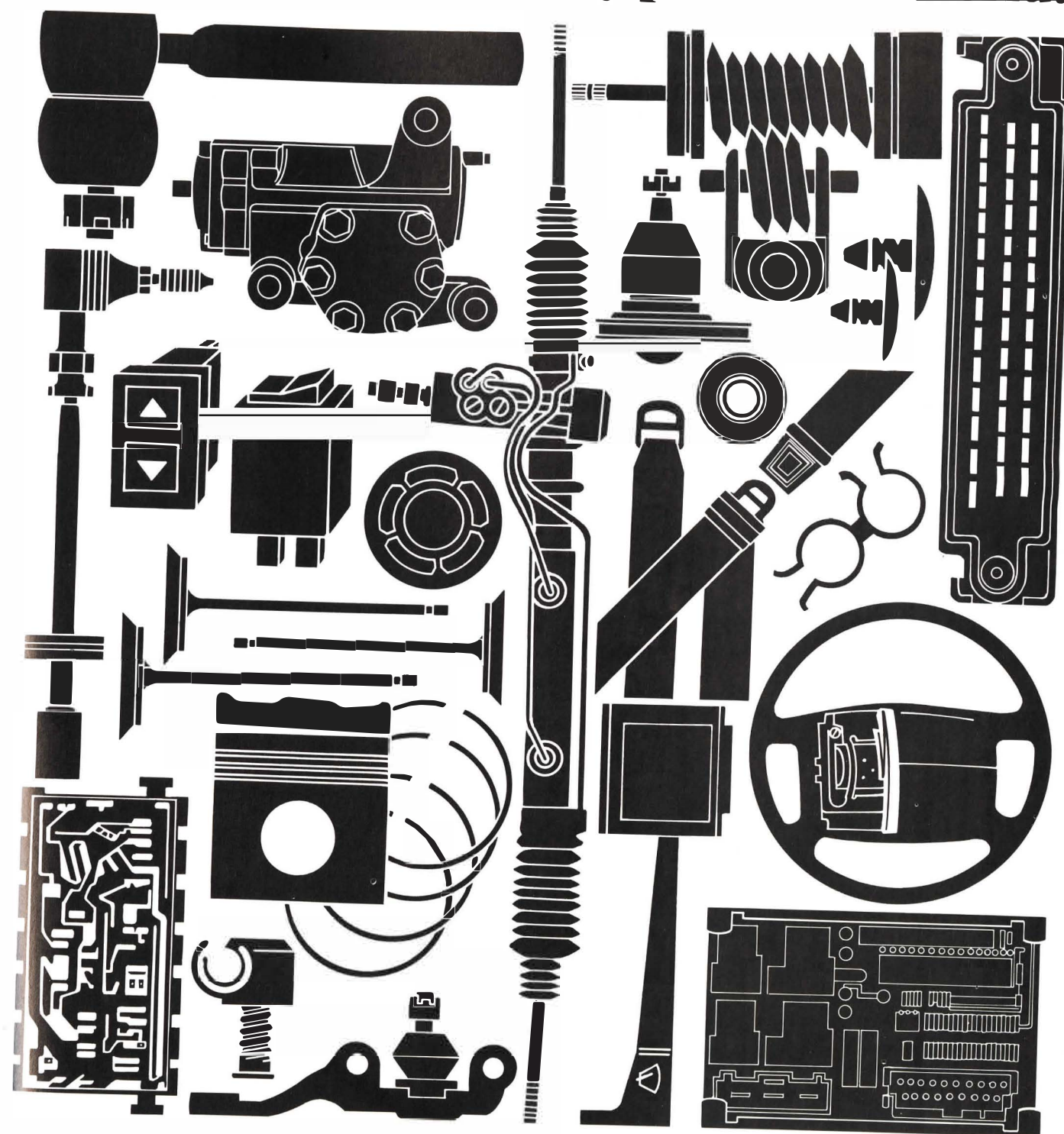
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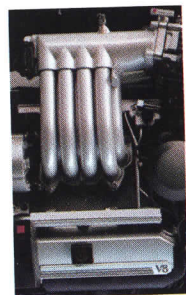
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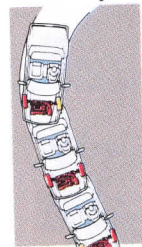
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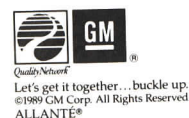
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Violin Concerto in E major, RV 269 ("Spring")

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Allegro — Danza pastorale

Violin Concerto in G minor, RV 315 ("Summer")

Allegro non molto

Adagio

Presto

Violin Concerto in F major, RV 293 ("Autumn")

Allegro

Adagio molto

Allegro

Violin Concerto in F minor, RV 297 ("Winter")

Allegro non molto

Largo

Allegro

Geoffrey Applegate

Intermission

Vivaldi Sinfonia in B minor, RV 169 ("al Santo Sepolcro")

Adagio molto

Allegro ma poco

Oboe Concerto in C major, RV 447

Allegro molto

Larghetto

Minuetto

Donald Baker

Bassoon Concerto in E minor, RV 484

Allegro poco

Andante

Allegro

Robert Williams

Concerto for Orchestra in G major, RV 151

("alla rustica")

Presto

Adagio

Allegro

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Nicholas McGegan

Recognized as a brilliant authority of Baroque opera and oratorio, Nicholas McGegan has attracted international attention for the energy and style of his performances with both modern and period-instrument ensembles. In 1985 he was appointed music director of San Francisco's Philharmonia Baroque Orchestra, which, under his direction, has become the most prominent and active period-instrument ensemble in the United States. In

June 1988 he served as music director of California's Ojai Festival, and he is music director designate of the Goettingen Handel Festival in West Germany, succeeding John Eliot Gardiner. As a guest conductor, Mr. McGegan has led such ensembles as the San Francisco and Saint Louis Symphonies, the Los Angeles Chamber and Grant Park Orchestras, Saint Paul Chamber Orchestra, Ars Musica, Canada's Tafelmusik, and the Boston Early Music Festival Orchestra.

In 1986 Mr. McGegan conducted the nationally-praised production of Handel's *Ariodante* at the Santa Fe Opera. Other major productions have included *The Coronation of Poppea* at the Washington Opera, *The Tales of Hoffman* and *Return of Ulysses* at the Long Beach Opera, a landmark production of *Teseo* at the Pepsico Summerfare and Boston Early Music Festivals, *Dido and Aeneas* at the Budapest Opera, and Landi's *Il Sant' Alessio* at the 1988 Nakamichi Festival in Los Angeles.

A well-rounded conductor and performer, Mr. McGegan has made numerous discs on the Erato, Decca, Hungaroton, and Harmonia Mundi labels.



Geoffrey Applegate

Principal second violin of the Detroit Symphony Orchestra, and a member since 1981, Geoffrey Applegate began his violin studies at the age of ten in California. After only two years, young Applegate was asked by the conductor of the San Diego Symphony to perform as soloist with the orchestra. This success was followed by other solo appearances, including those with the San Diego Chamber Orchestra and La Jolla Civic Symphony

Orchestra. In 1975 he entered the Peabody Conservatory of Music in Maryland, where he was concertmaster of the Peabody Symphony Orchestra. During this time, he was given the McKim and Van Holstein awards in music and found time to perform with the Baltimore Symphony Orchestra for three seasons.

As a chamber musician, Mr. Applegate has performed in piano trio and string quartet concerts in Europe, as well as in North and South America. An active part of the Detroit music scene, he appears frequently in concerts with the Lyric Chamber Ensemble, has performed as a guest with the Detroit Chamber Winds and Brunch with Bach, and has been soloist with virtually every orchestra in the Detroit-Ann Arbor area. A frequent soloist with the DSO, he last appeared in April 1989 performing Kurt Weill's Concerto for Violin and Wind Orchestra.

Mr. Applegate has played in recital at Interlochen, served as guest artist at the International Viola Congress in 1987, and was featured at the 1989 Kapalua Music Festival in Maui, Hawaii.

An active teacher, Mr. Applegate is on staff at Wayne State University and the Center for Creative Studies in Detroit, and has given master classes at several universities, including Columbia University and Eastern Michigan University.



Donald Baker

Donald Baker has held the position of principal oboe of the Detroit Symphony Orchestra since 1973. Born in Pittsfield, Massachusetts, he began playing the oboe in the seventh grade and two years later became a student of John Holmes, oboist with the Boston Symphony. During his undergraduate years at Oberlin College, he studied with Devere Moore (who later was oboist with the Chicago Symphony) and travelled to Nice, France, to study

with the legendary former first oboist of the Philadelphia Orchestra, Marcel Tabuteau. At age 21, Mr. Baker was named principal oboe of the Dallas Symphony, and he performed there many years before assuming his post with the Detroit Symphony Orchestra. Between symphony seasons, he has played and taught at the Aspen Festival, the Santa Fe Opera, and the National Music Camp at Interlochen, Michigan. Active in the Detroit area as a soloist and chamber musician, Mr. Baker has made frequent solo appearances with the Detroit Symphony Orchestra, his last in April with performances of Mozart's *Sinfonia concertante* with three other DSO principals.



Robert Williams

Robert Williams joined the Detroit Symphony Orchestra as principal bassoon in September 1974. Prior to that he served as principal bassoon with the orchestras of Winnipeg, Minnesota, Colorado and Tucson. Noted for his clear tone and impeccable technique, Mr. Williams represented the Detroit Symphony Orchestra as solo bassoonist in a performance of Beethoven's Ninth Symphony with the World Philharmonic Orchestra, an orchestra made

up of musicians from over 60 countries. Last summer he served two weeks as acting principal bassoon with the Boston Symphony Orchestra at the Tanglewood Music Festival, where he also taught master classes.

Since his first appearance as a soloist with the Detroit Symphony Orchestra in 1975 performing Haydn's *Sinfonia concertante*, he has been featured many times in concertos by Mozart, Vivaldi, Weber, Strauss, and Benjamin Lees and was heard this past season performing Mozart's *Sinfonia concertante* with three of his DSO colleagues. An advocate of the ever-growing repertoire of bassoon chamber music, Robert Williams has played with the Buddhist Bassoon Quartet and is a founding member of the popular Detroit Symphony Bassoon Quartet.

As a teacher, he is active with private studio work and has taught at the University of Michigan, Wayne State University, the Grand Teton Orchestra Training Institute, and Clairmont Music Festival. In addition, he taught master classes at the University of Arizona in November 1989.

Program notes by Michael Fleming

The Four Seasons

Sinfonia in B minor, RV 169 ("al Santo Sepolcro")
Concerto for Oboe and Orchestra in C major, RV 447
Concerto for Bassoon and Orchestra in E minor, RV 484
Concerto for Orchestra in G major, RV 151 ("alla rustica")

Antonio Vivaldi

Born March 4, 1678, Venice
 Died July 28, 1741, Vienna

Few composers' reputations have risen and fallen as often and as startlingly as that of Vivaldi. Born in 1678 into a musical family in the Republic of Venice, where his father had found employment at the cathedral of St. Mark, Antonio was in his early years merely one of a number of violinist-composers who enriched the cultural life of *La serenissima*, as Venetians proudly called their little city-state. His first published work, a set of trio sonatas, was issued in 1705. But not until 1711, when Estienne Roger of Amsterdam published *L'estro armonico*, a set of concertos for one, two and four solo violins with orchestra, did the young musician become a European, rather than a purely Italian, personality.

Through most of his lifetime, Vivaldi maintained an association with the Ospedale della Pietà in Venice, a girls' orphanage with a famously well-drilled orchestra. But even there, he had periodic fallings-out with the institution's directors, and there were times when he traveled north, not only because of his growing fame, but because he had no steady employment at home.

By the time he was thirty, however, Vivaldi's works, especially his concertos, had spread all over Europe, producing schools of Vivaldian composers in Germany, France, and to a lesser extent in England, where the more sober style of Corelli continued to hold favor. J. S. Bach thought highly enough of Vivaldi to transcribe a number of his concertos for the harpsichord and organ, though the generation of Bach's sons had little use for him. It was in fact the Bach revival in the first quarter of the nineteenth century that brought Vivaldi's music into the repertoire once again. If his concertos had been good enough for Bach to transcribe, it seemed that they were good enough to perform in their own right!

In the early twentieth century, the labors of musicologists such as Arnold Schering in Germany and Marc Pincherle in France furthered the reputation of Vivaldi. And the discovery of large caches of Vivaldi manuscripts in the 1920s ensured that the composer would be known by more than the handful of works that were printed during his lifetime. A complete edition of the works of Vivaldi was undertaken in Italy beginning in 1947, and if it does not always meet present-day standards of musical scholarship, it is a monument of musicological industry and a tribute to a country that had largely forgotten its non-operatic musical heritage.

The rest of the Vivaldi story belongs to the age of the long-playing record, then the cassette and the compact disc. As record companies grew hungry for repertoire to fill their 33 $\frac{1}{3}$ -rpm LP records, the music of Vivaldi and his contemporaries seemed just the thing: accessible to the average listener, not too long, piquantly varied in instrumentation. There were articles about a "Baroque boom," and jibes from those less sympathetic to Vivaldi, to the effect that he had written, not five hundred concertos, but the same concerto five hundred times. (The numbering of Vivaldi's concertos, painstakingly carried out by Peter Ryom, is noted in this program by the initials RV — Ryom *Verzeichnis* or catalogue.)

The proliferation of Vivaldi concertos on records in the 1960s and 70s was amazing: works for violin, of course, and others for flute, trumpet, even mandolin, became a sort of unexceptionable background music, filling the air waves, capturing the unwilling listener in elevators and restaurants. It was no coincidence that Vivaldi's most popular work, *The Four Seasons*, provided both the title and the score for a film about the yuppie generation. Then, out of the halls of academe, came a wave that offered both a boost and threat to Vivaldi: the "authentic," or to use the current term, "historically-informed" performance movement. Coinciding neatly with the rise in popularity of

the compact disc, the newly-organized early instruments ensembles set out to re-record many of the works of Vivaldi that had been first made available to listeners in the 1960s. Many, but not all. As technology had boomed, musical knowledge had shrunk, and listeners were less interested in hearing an unfamiliar work than one already known by a newly-fashionable performing ensemble. Record collectors whose parents had battled over Toscanini's Beethoven symphonies versus those of Furtwangler now compare the merits of Trevor Pinnock's *Four Seasons* and Christopher Hogwood's. In the process, a Baroque Top Forties has been established, one as narrow as the standard repertoire of Haydn through Mahler had been.

This is not to disparage such newly decked-out evergreens as *The Four Seasons*. From the time these four violin concertos were first published, in 1725, they were extraordinarily popular. In 1739, for example, Nicolas Chedeville applied for a license to publish several Italian works in arrangements for "the musette, the hurdy-gurdy, or the flute with the accompaniment of violins and a bass." At the top of his list was the "Spring" Concerto from *The Four Seasons* — already the most popular of the set. Michel Corrette used the same concerto as the basis for a large choral work, and Jean-Jacques Rousseau arranged it for solo flute.

What was it that so stirred the listeners of Vivaldi's time — and continues to do so? For the most part, the composer's accuracy in portraying natural sounds. Unlike today, when composers feel obliged to apologize for imitative music, the goal then was to create as realistic a copy as possible when painting nature in music. Today, we appreciate *The Four Seasons* as much for its purely musical qualities as for the moments of dead-on-the-mark pictorialism: the call of the cuckoo in "Spring" or the hunt in "Autumn." When the twelve concertos that make up Vivaldi's Opus 8 were published — the set that included *The Four Seasons* — they bore the collective titled "The Contest of Harmony and Invention." In eighteenth-century parlance, "harmony" meant the traditional outlines of musical form, "invention," the composer's individuality in melody and harmony. These two forces are held in balance throughout *The Four Seasons*, and the listener can enjoy them on one occasion as vivid tonal pictures, taking their titles literally; on another, as pure music, as little dependent on the poems Vivaldi wrote to accompany them as Strauss' tone poems are on his written programs.

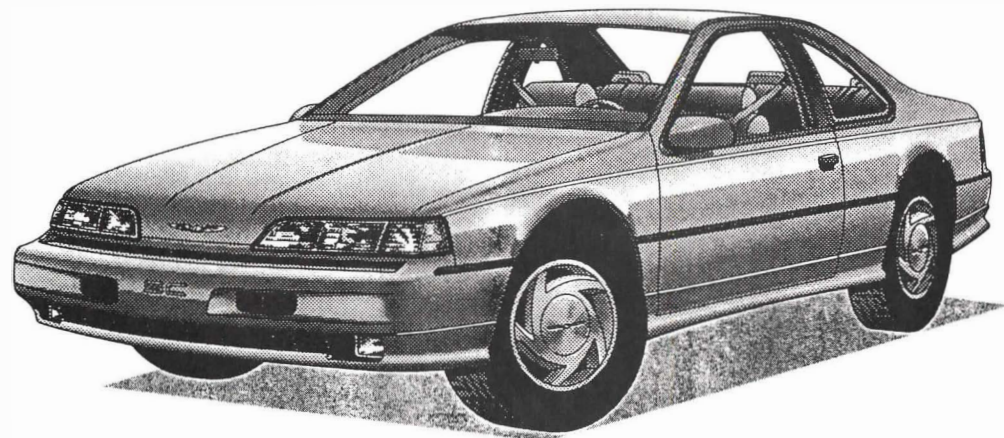
In most of Vivaldi's concertos — for one soloist or more, programmatic or not — there is a standard scheme, one that Bach and other Vivaldians took over intact. In the two outer movements, in quick tempo, the organizing principle is the *ritornello*, an orchestral refrain that sets off episodes for the soloist or soloists. Middle movements, in a slower tempo, are less predictable as to form, but often use a repeated bass pattern, over which the melody is freely varied. Here, above all, was the soloist's chance to display skill in improvised embellishment, a once-lost art that many modern performers have recovered.

In writing for the violin, his own instrument, Vivaldi proceeded much more adventurously than Corelli and his followers. In range, he took the Baroque fiddle right up to the top of the compass the fingerboard allowed; in figuration, he was constantly inventive, finding an infinite variety in the scales and arpeggios that formed the basis of violin style in the eighteenth century. In writing for wind instruments, as for the oboe and bassoon in the works on this program, Vivaldi tended to use violinistic patterns without much alteration, a feature especially evident in the first movement of the Oboe Concerto in C major. In the E-minor Bassoon Concerto, he took a bit more care to suit the instrument, sometimes allowing the bassoonist to plunge into the lower register for special effect, but more often keeping the line in the tenor register, to avoid conflict with the ever-present *basso continuo*.

In addition to his many solo concertos, Vivaldi composed a number of orchestral concertos and *sinfonie*, sometimes intended to serve as preludes to theatrical works, otherwise independent, even when tagged with descriptive titles like the two programmed here. The Concerto "alla rustica" stays closest to the familiar scheme, with three movements, alternating fast and slow. Its "rustic" features are the succession of three dancelike movements — a *giga*, a sarabande, and a duple-meter finale perhaps best labeled a country dance — and the use of a countrified scale with a raised fourth in the last movement.

At the opposite pole from this very secular work is the *Sinfonia "al Santo Sepolcro"* (at the holy sepulchre), one of two works Vivaldi wrote with such a title. In texture, Vivaldi goes back to the church sonatas of Corelli, matching a solemn, loosely imitative opening movement with a livelier fugue to follow. The title suggests a connection with the church, where instrumental music was regularly performed in Venice. The occasion may have been Easter Eve, when according to the ceremonial of the time, a consecrated host from the Mass was "buried" in an "Easter sepulchre" a niche in the church — from which it would be taken with great pomp on Easter morning.

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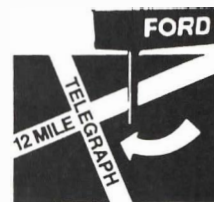
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THURSDAY, AUGUST 9 SUNDAY, AUGUST 12

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Thursday, August 9

Sunday, August 12

Vassily Sinaisky, conductor

Italo Babini, cellist

Tchaikovsky Capriccio italien, Op. 45

Tchaikovsky Variations on a Rococo Theme for cello and orchestra, Op. 33

Italo Babini

Intermission

Tchaikovsky Symphony No. 4 in F minor, Op. 36

Andante sostenuto; Moderato con anima

Andantino in modo di canzona

Scherzo: Pizzicato ostinato

Finale: Allegro con fuoco

Vassily Sinaisky appears courtesy of Classical Artists International, NY and Gosconcert, USSR.

London, RCA, Mercury Records

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

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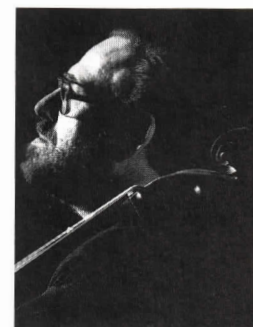


Vassily Sinaisky

Born in Leningrad in 1947, conductor Vassily Sinaisky studied at the Moscow Conservatoire under the renowned Ilya Musin. Upon graduation, he was offered the post of assistant to Kirill Kondrashin, then chief conductor of the Moscow Philharmonic Orchestra. Mr. Sinaisky toured throughout the Soviet Union, Eastern and Western Europe with the Moscow Philharmonic, and began to appear as guest conductor with other orchestras in the Soviet Union and abroad.

As a result of winning the gold medal in the 1973 Karajan Competition in Berlin (the only Soviet conductor to be so honored), he was soon engaged to conduct such orchestras as the Berlin Philharmonic, Dresden Staatskapelle, Leipzig Gewandhaus, Helsinki Philharmonic, Tokyo Symphony, and Czech Philharmonic. A further result of the Karajan Competition success was his appointment as chief conductor of the Latvian Symphony Orchestra, with whom he made many foreign tours. Recently named conductor of the Bolshoi Ballet and Opera Theatre and artistic director of the Maly Orchestra, Mr. Sinaisky made his critically-acclaimed United States debut with the San Diego Symphony in February 1989, returning in November to take part in its "Treasures of the Soviet Union" Festival.

With a large discography to his credit, Mr. Sinaisky has recorded on the Supraphon, Le Chant du Monde, and Melodiya labels.



Italo Babini

Principal cello of the Detroit Symphony Orchestra since 1960, Italo Babini occupies the Orchestra's "James C. Gordon Chair." A native of Brazil, he began his musical studies at the age of five and, as a youth, gave many recitals throughout South America.

In his late teens, Mr. Babini won scholarships that enabled him to study in Munich and at Yale University. During his time at Yale, he served as first cellist with the

New Haven and Connecticut Symphony Orchestras and won first prize at the Tanglewood Music Festival, which resulted in an appearance as soloist with the Berkshire Festival Orchestra. A scholarship to study with the renowned cellist Pablo Casals took him to San Juan, where he appeared as soloist at the Casals Festival and in recital with Jesus Maria Sanroma.

One of the nation's most outstanding cellists, Italo Babini has performed often as soloist with the Detroit Symphony Orchestra, his last appearance being in October 1988. Highlights of their collaboration include the Detroit premiere performance of the cello concertos by Samuel Barber and Sir William Walton. He has also performed with orchestra, in recital, and with chamber music ensembles throughout the country and abroad, including a recent recital performance with pianist Maria Meirelles as part of Mexico's Parnassos International Concert Series on May 23, 1990.

With several recordings to his credit, Mr. Babini recently worked on a compact disc including pieces for cello and orchestra with the London Symphony Orchestra under Paul Freeman, and cello with piano with Ms. Meirelles. This recording is the beginning of a series of discs to be released by Mr. Babini on the Centaur label.

Program notes by Michael Fleming

Capriccio italien, Op. 45

Peter Ilych Tchaikovsky

Born May 7, 1840, Kamsko-Votkinsk

Died November 6, 1893, St. Petersburg

Tchaikovsky was always the most discontented of travelers. En route, he habitually found something to complain about in his letters back home: the smells, the noise, the quality of the food or of his fellow travelers. And once he had arrived in a new city, he equally found cause for unhappiness. One might have expected that his Italian journey in the winter of 1879-80 might have lifted his spirits, if only because it allowed him to escape the grim Russian winter. But no, a week after he arrived in Rome, he was writing to his brother Anatoli:

"There is nothing much to say. Life is in its regular rut. I am up by nine, when I go down and have tea. Back in my room I write and then go for a short walk before lunch at 11:30. Then another walk . . ." The tale goes on, sounding much like the routine the composer had fallen into at his sister's house in Kamenka. The churches of Rome soon caught his eye, and he studied with interest the statues of the emperors on the Capitol. But "the noise, the rumbling of carriages and carts, (and) the beggars" drove him to distraction.

Even if the composer protested that he was "not the least attracted" by the uproar of the Roman carnival, which began in January of the next year, the sounds of the street filtered into his brain, and before long he found himself at work. In the middle of January, he began what he first called his *Italian Fantasy*. He finished the sketches within a week, and when he wrote to Anatoli again he was boasting of the new piece, for which he would finish the orchestration back in St. Petersburg.

His models for the *Capriccio italien*, as it came to be called, were the Spanish orchestral fantasias of Glinka. That composer's *Recollection of*

a *Summer Night in Madrid* is in fact very close to what Tchaikovsky produced in his *Capriccio*: a potpourri of Mediterranean melodies, which he assembled "partly from anthologies, partly through my own ears on the street," as he wrote to his patroness Nadezhda von Meck.

Of the homespun tunes Tchaikovsky incorporates, only two can be identified: the opening fanfare, which according to his brother Modest represents a bugle call the composer heard each day from a barracks near his hotel in Rome; and the tarantella at the end, a traditional melody known as *Cicuzza*. Between these come four other tunes, reflective of both Italian melancholy and merriment, but tantalizingly unidentifiable. The composer, a better judge of his own music than he is usually given credit for, predicted a "happy future" for the *Capriccio*. His prediction was fulfilled because, as usual, Tchaikovsky knew just how to deck out a simple melody, how often to return to it for another whirl, and when to let it spin off into the distance.

Variations on a Rococo Theme, Op. 33

Peter Ilych Tchaikovsky

From the first time Tchaikovsky heard *Don Giovanni*, as an impressionable youth, Mozart remained his ideal. More than once he paid homage to Mozart, most obviously in his *Mozartiana* Suite, and most persuasively, though at a distance, in the *Variations on a Rococo Theme*, written in 1876 for his friend, cellist Wilhelm Fitzenhagen. The composition of the *Variations* fell in the midst of a turbulent period of the composer's life, between *Francesca da Rimini* and *Eugene Onegin*, and it may be seen as Tchaikovsky's means of distancing himself from the emotional upheaval he was then undergoing, which found expression in the above named works.

The result is not mock-Mozart, but Tchaikovsky reflected in a Rococo mirror. Even the delicately balanced theme could not be mistaken for a product of the Classical period, and the composer orchestrates the work with his accustomed brilliance, even though his resources are modest (double winds, two horns, and strings).

Tchaikovsky always lamented his feeble grasp of form, but here, with the outlines firmly drawn in advance, he was free to give play to his fancy, and the resulting work has not only the charm of Mozart, but some of his strength and wit. Tchaikovsky gave himself two elements to work with: the tune itself and the orchestral refrain that begins as a link between variations but is increasingly drawn into dialogue with the Rococo theme.

As the work now stands, Variation No. 6 in D minor is the emotional high point, approached by variations in which the temperature is turned progressively higher, and followed by a virtuoso variation *tour de force* that dissipates the accumulated tensions. It was not always so. There were originally eight variations, not seven; but Fitzenhagen, apparently aware of the value of the D-minor variation as an applause-catcher, moved it from its original place as Variation No. 3 to a later point, dropping the original eighth variation altogether. The score has been published in its original form in the Soviet Union.

Symphony No. 4 in F minor, Op. 36

Peter Ilych Tchaikovsky

Tchaikovsky began work on his Fourth Symphony early in 1877, and by May 15 he had sketched the first three movements. However, his work was interrupted as a personal crisis threatened to engulf him. Acting on a combination of impulse and determination, he agreed to marry Antonina Milyukova, a former student at the Moscow Conservatory who had become infatuated with the composer and who plagued him with letters declaring her love. The marriage was a disaster, and Tchaikovsky fled to St. Petersburg in October, leaving his wife behind. The crisis past, by mid-December he was hard at work again, finishing the score in time for its first performance at the concert of the Russian Musical Society in Moscow on February 22, 1878, with Nicolai Rubinstein conducting.

In a letter to his patroness, Nadezhda von Meck, Tchaikovsky gives a detailed program for the symphony, tying it to "that fateful force which prevents the impulse to happiness from attaining its goal." He explicitly identifies the brasses' recurring motto in the first movement with

fate, causing no little consternation to later commentators embarrassed at the notion of such close ties between music and emotion, biography even. As the British musicologist Alan Walker points out, however, this motto is no simple *cri de coeur*; it is the source of many of the basic themes of the symphony. In particular, the emphasis on the equivocal third degree of the scale gives both the motto and the themes related to it an uneasiness that the listener may not be able to explain, but that can surely be sensed.

The second movement, Tchaikovsky wrote, "expresses another phase of depression. That is that melancholy feeling which comes in the evening when, weary from your labour, you are sitting alone, you take a book — but it falls from your hand. There comes a whole host of memories. It is both sad that so much is now past and gone, yet pleasant to recall your youth."

"The third movement," he continues, "expresses no definite feeling. It is made up of capricious arabesques, of the elusive images which rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication." The rest of Tchaikovsky's explanation is less fanciful: he mentions "a street song" and "in the distance, a military procession," both of which the listener can verify for himself.

"If within yourself you find no reasons for joy, look to others," Tchaikovsky writes in relation to the fourth movement. "Go among the people. Observe how they can enjoy themselves surrendering themselves wholeheartedly to joyful feelings." Tchaikovsky recalls the first movement "fate" motif here, contrasting the individual's preoccupation with his own destiny, and the indifference of those around him. Musically, such a flashback may seem contrived, but psychologically it is just right. Tchaikovsky was most true to himself — and most convincing to his listeners — when he looked inward; here, as much as anywhere in the symphony, we see Tchaikovsky face to face.

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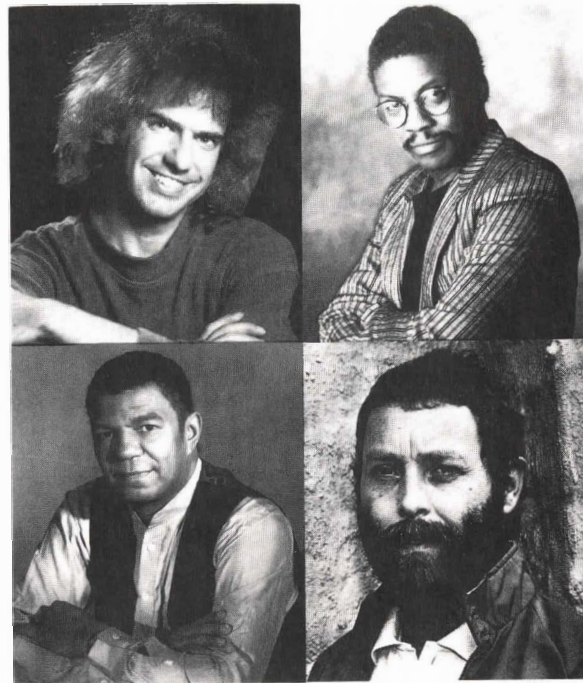
SATURDAY, JUNE 16

Children's Concert
Fred Penner
11 a.m.



TUESDAY, JUNE 19

Pat Metheny Herbie Hancock
Jack DeJohnette Dave Holland



FRIDAY, JUNE 22

Ann Jillian

Marvin Hamlisch



SATURDAY, JUNE 23

Children's Concert
The Song Sisters
11 a.m.



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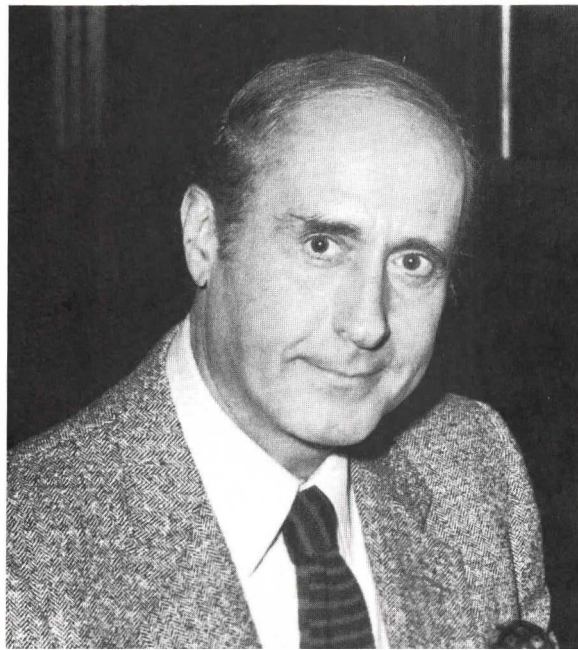


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Henri Mancini
Detroit Symphony Pops



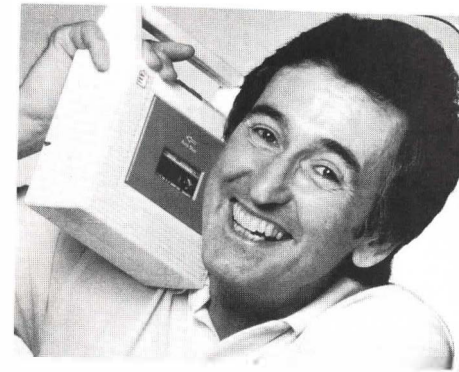
TUESDAY, JUNE 26

George Benson



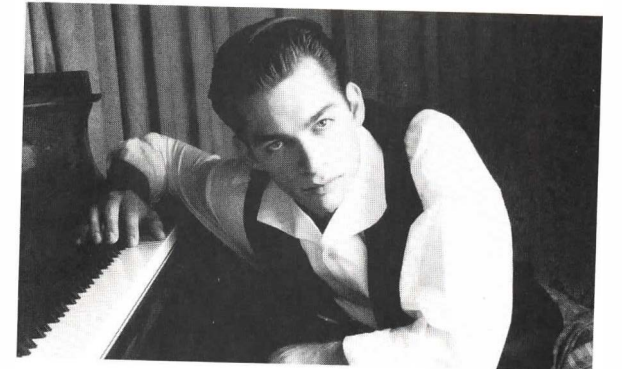
SATURDAY, JUNE 30

Children's Concert
Bob McGrath of "Sesame Street"
11 a.m.



SATURDAY, JUNE 30

Harry Connick, Jr.



WED., JUNE 27

Rickie Lee Jones
Lyle Lovett



THURSDAY, JUNE 28

Milton Nascimento



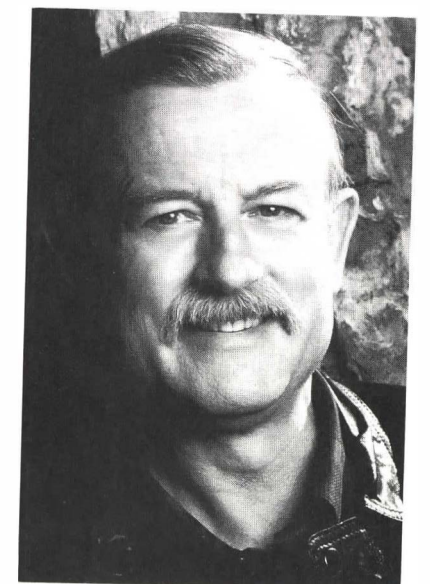
TUESDAY, JULY 3

The Platters The Diamonds
Little Anthony The Dixie Cups
Fireworks follow the show

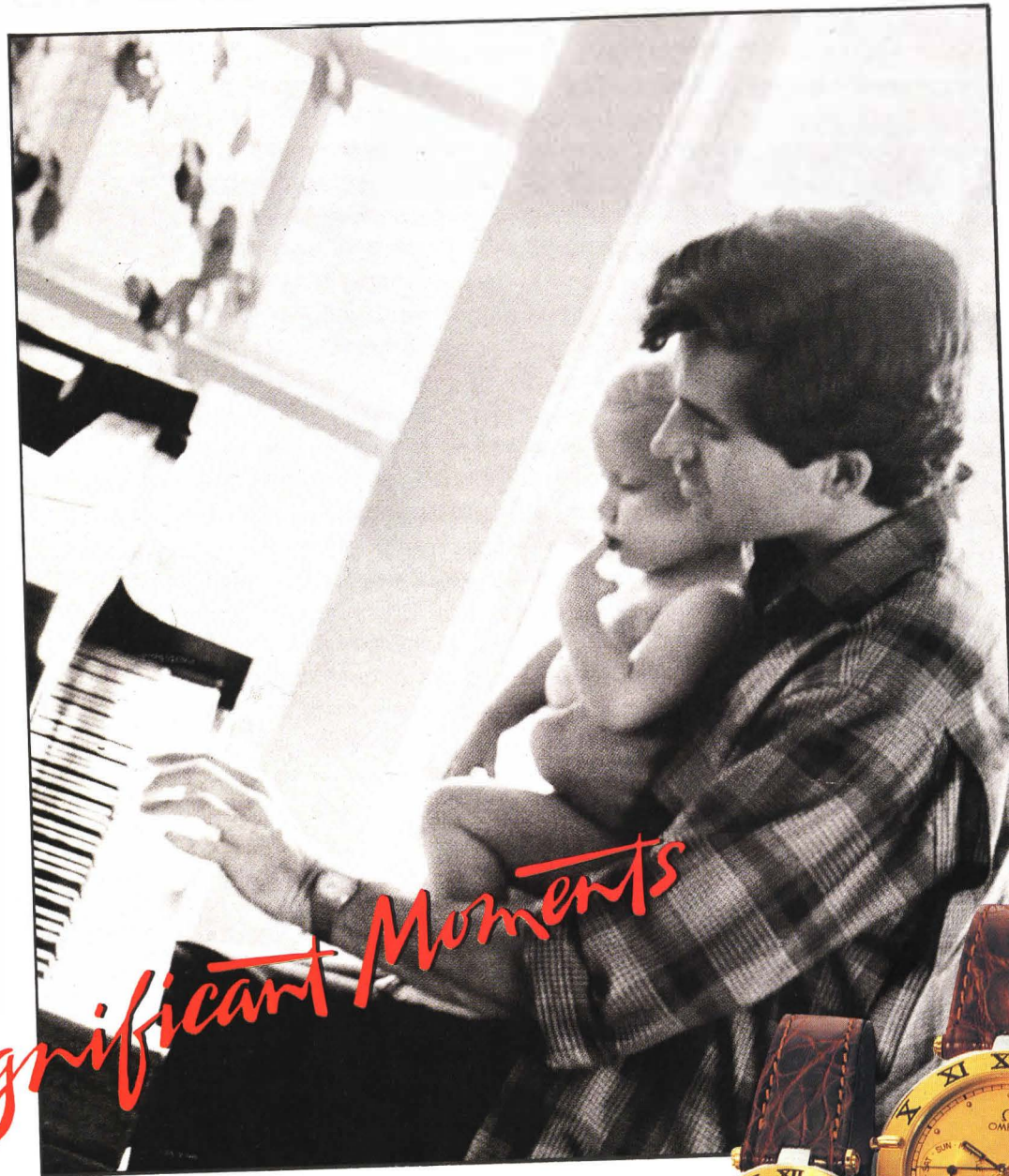


FRI.-SAT., JUL. 6-7

Roger Whittaker



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WEDNESDAY, JULY 11

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7:30 p.m.

THURSDAY, JULY 12

Garrison Keillor
Chet Atkins



SATURDAY, JULY 14

Children's Concert
Odetta & Friends
11 a.m.



SATURDAY, JULY 14

John McGlinn
Meadow Brook Festival Orchestra



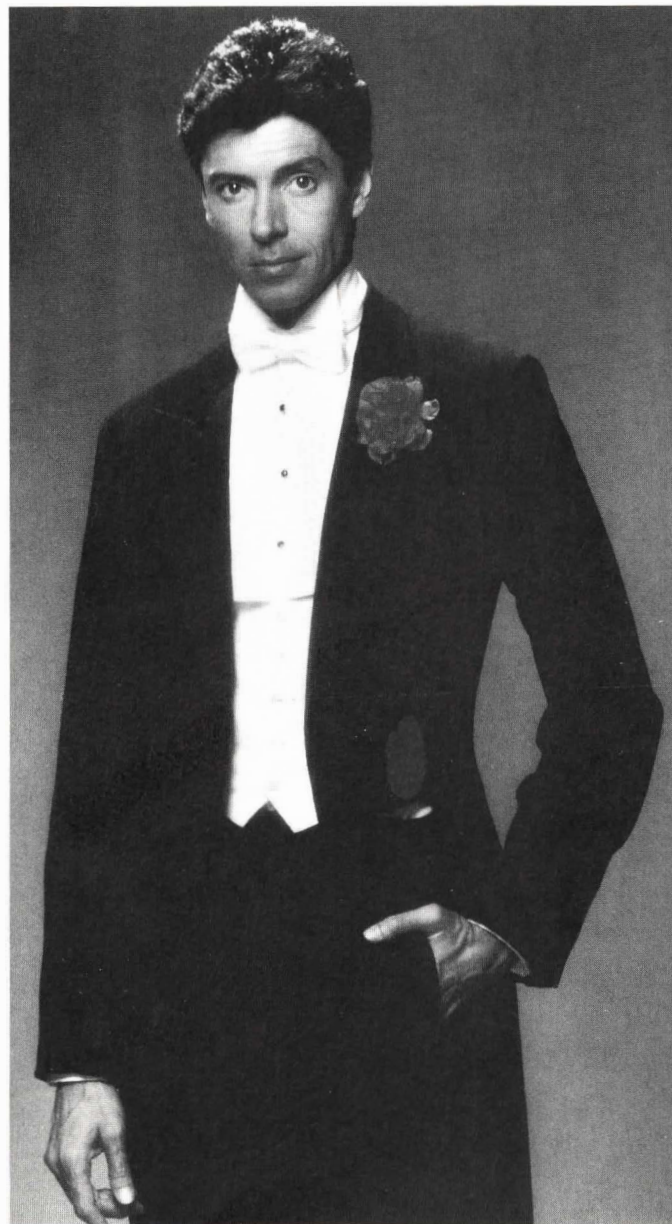
SUNDAY, JULY 15

"The Other Side of Daytime"
With the stars of
"The Young & The Restless"
2 p.m.

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July 17-21

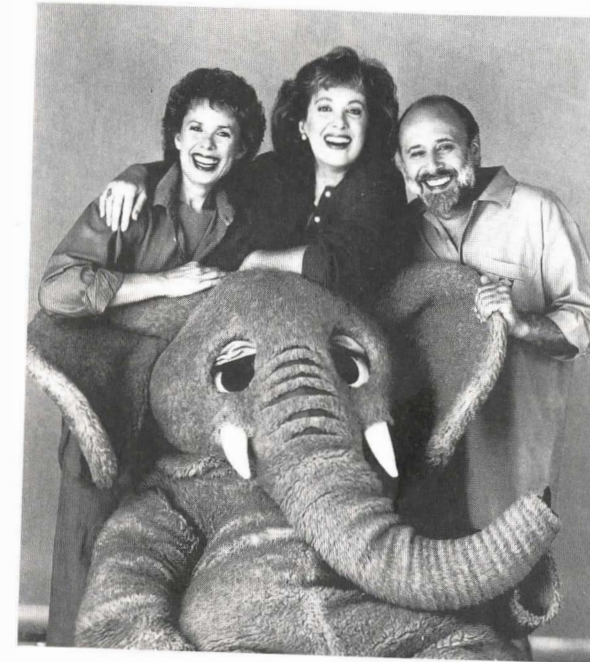


Book by Michael Steward
Music by Charles Strouse
Lyrics by Lee Adams

Tommy Tune is a major force in the world of professional theatre as a director, choreographer, actor and song-and-dance man. Born in Wichita Falls, Texas and raised in Houston, he attended Lon Morris Junior College and the University of Texas at Austin. He made his Broadway debut in the musical BAKER STREET. His directing and choreographing credits include THE BEST LITTLE WHOREHOUSE IN TEXAS, A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE, THE CLUB, CLOUD 9, NINE and MY ONE AND ONLY. He is the recipient of five Tony Awards (the only person in theatrical history to win in four different categories), five Drama Desk Awards, two Obies and the Dance Magazine Award for Lifetime Achievement. Mr. Tune has appeared on "Irving Berlin's 100th Birthday Special," "The Presidential Inaugural Gala" and toured the United States, Canada, Monte Carlo and Russia in concert. His new musical, GRAND HOTEL opened on Broadway at the Martin Beck Theatre on Sunday, November 12, 1989.

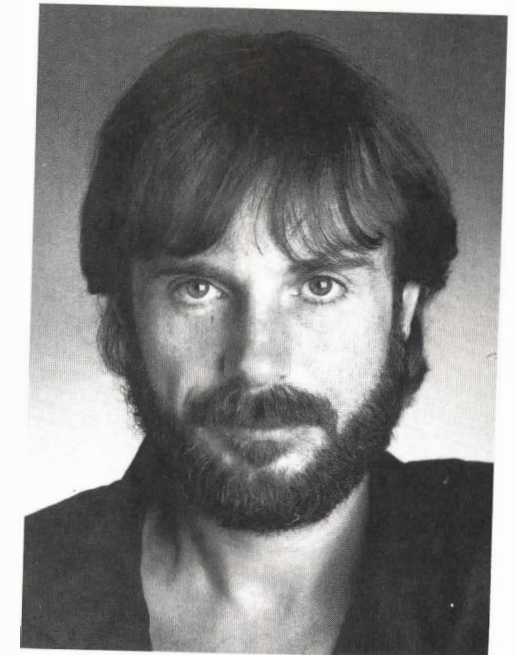
SUNDAY, JULY 22

Children's Concert
Sharon, Lois & Bram
1 p.m. & 4:30 p.m.



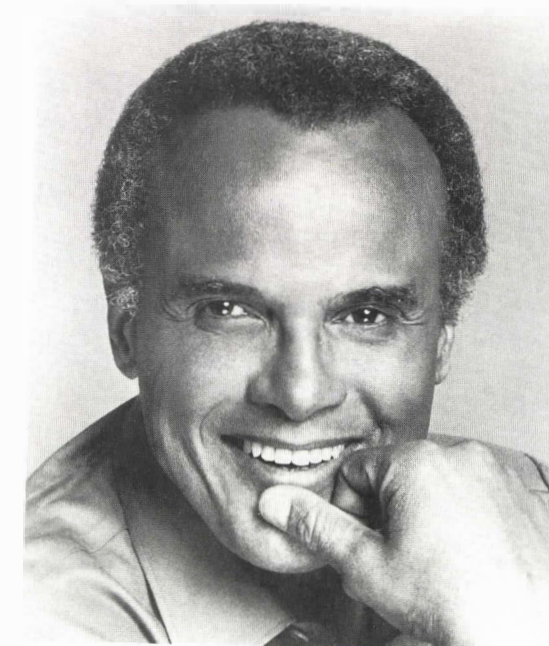
MONDAY, JULY 23

Jean-Luc Ponty



TUESDAY, JULY 24

Harry Belafonte



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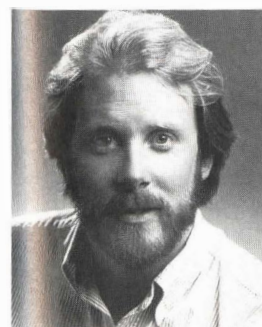
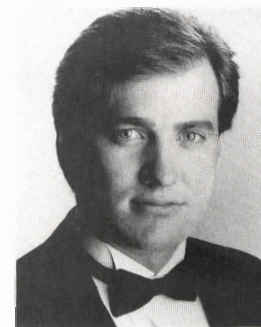
WEDNESDAY, JULY 25

"New Vaudeville"
Fred Garbo The Wright Brothers



SATURDAY JULY 28

Detroit Symphony Pops
Erich Kunzel, conductor
Kathleen Brett Gabrielle Prata
Benoit Boutet Lewis Dale von Schlanbusch



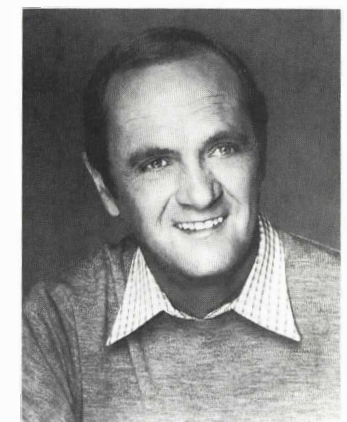
FRIDAY, JULY 27

Chubby Checker The Drifters
Gary U.S. Bonds The Tokens



THURSDAY, AUG. 2

Bob Newhart

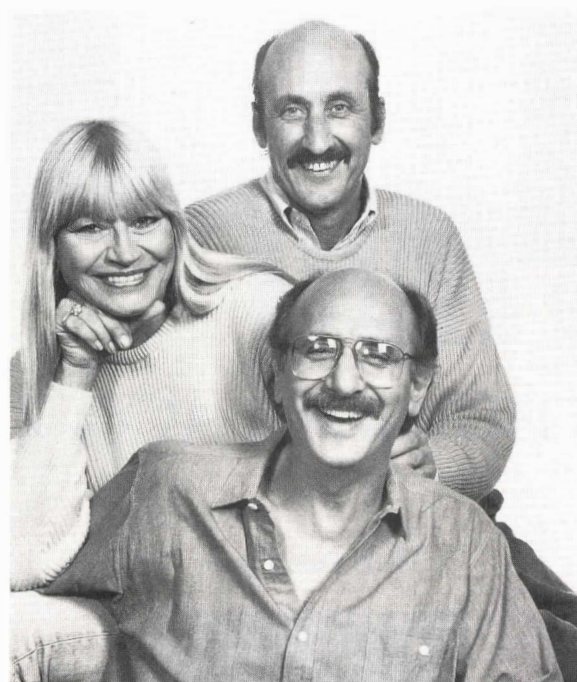


SATURDAY, AUG. 4

Children's Concert
Linda Arnold
&
Frank Cappelli
11 a.m.

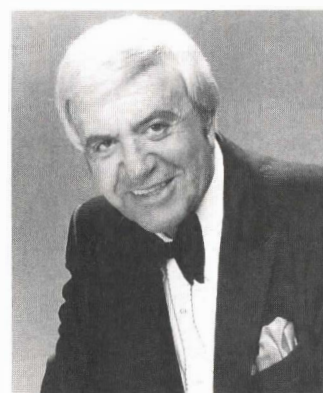
SATURDAY, AUG. 4

Peter, Paul & Mary



SUNDAY, AUG. 5

"Big Band Sounds"
Don Cornell The Pied Pipers
Tex Beneke & His Orchestra

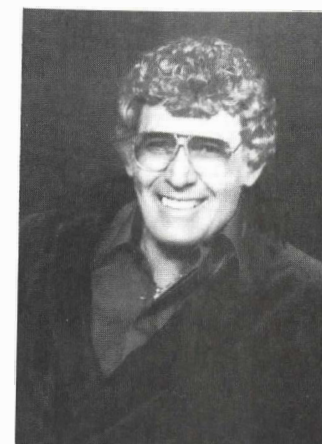


MONDAY, AUG. 6

Basia

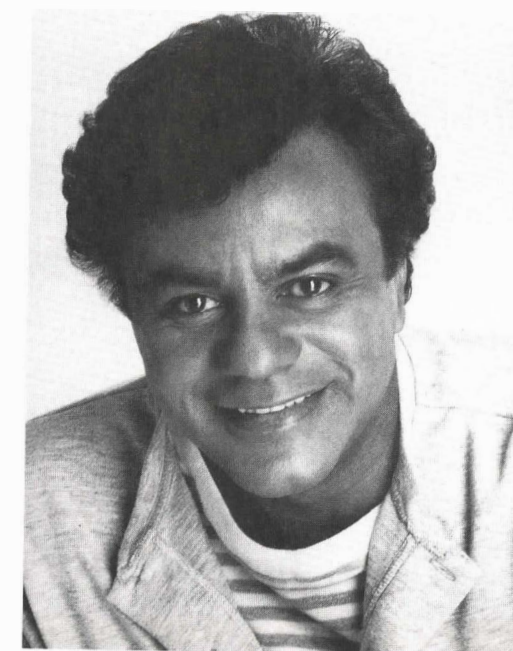
WEDNESDAY, AUG. 8

The Everly Brothers
Carl Perkins



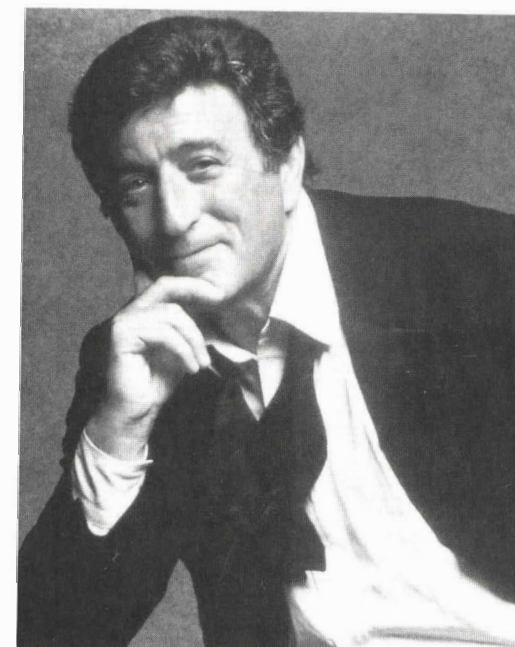
FRI.-SAT., AUG. 10-11

Johnny Mathis



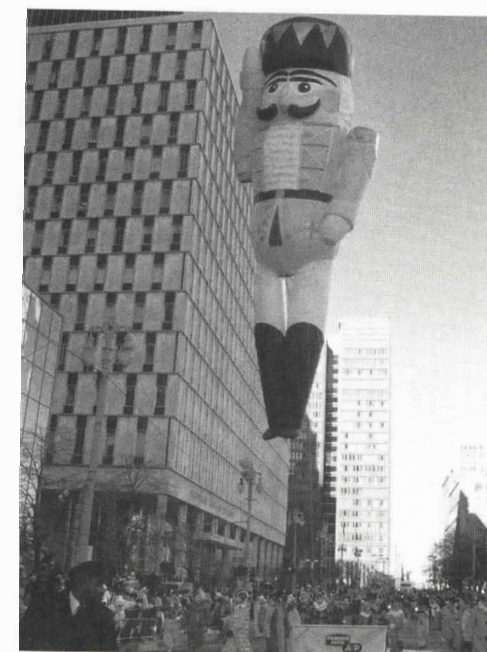
WEDNESDAY, AUG. 15

Tony Bennett
with
The Count Basie Orchestra



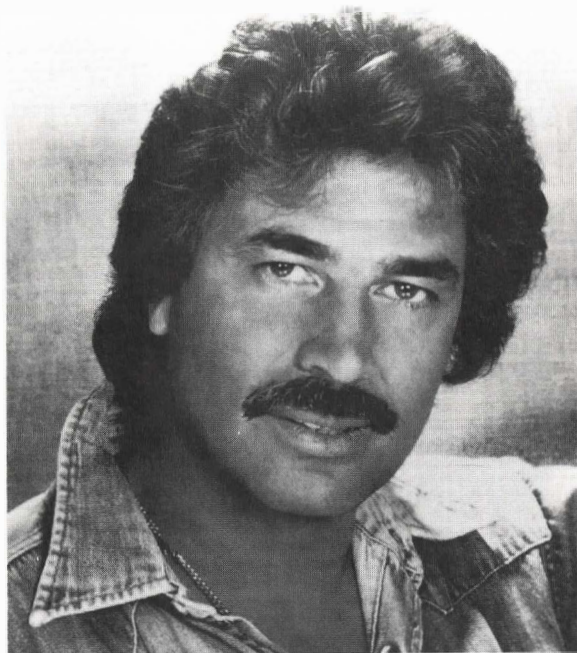
THURSDAY, AUG. 16

"Santa's Summertime Stage"
7:30 p.m.



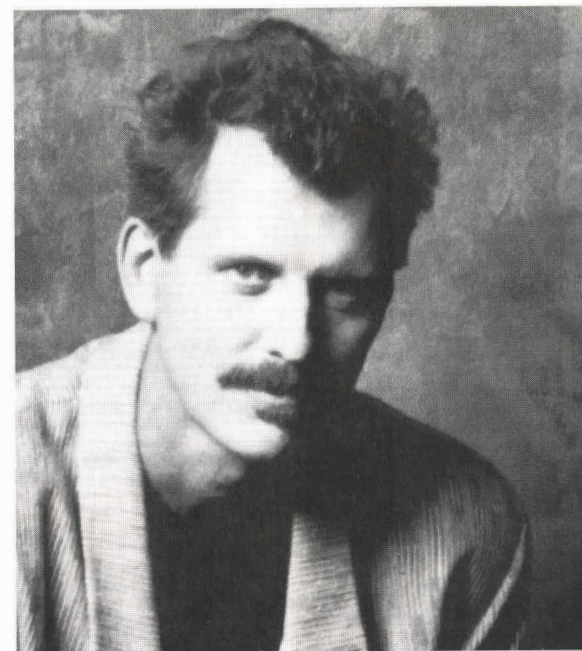
FRIDAY, AUG. 17

Engelbert Humperdinck



SATURDAY, AUG. 18

Michael Franks



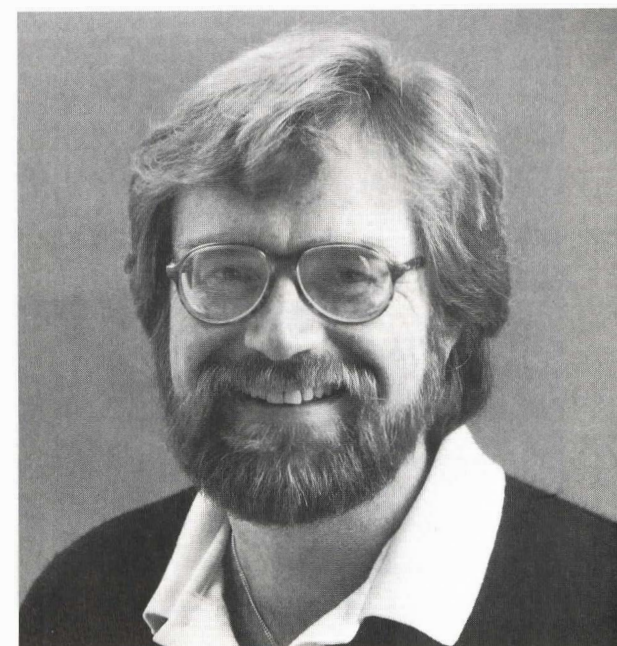
SUNDAY, AUG. 19

Lou Rawls



TUESDAY, AUG. 21

Mannheim Steamroller
"The Music of Nature:
A Concert for Yellowstone"
Meadow Brook Festival Orchestra



Chip Davis, composer

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FRI-SAT., AUG. 24-25

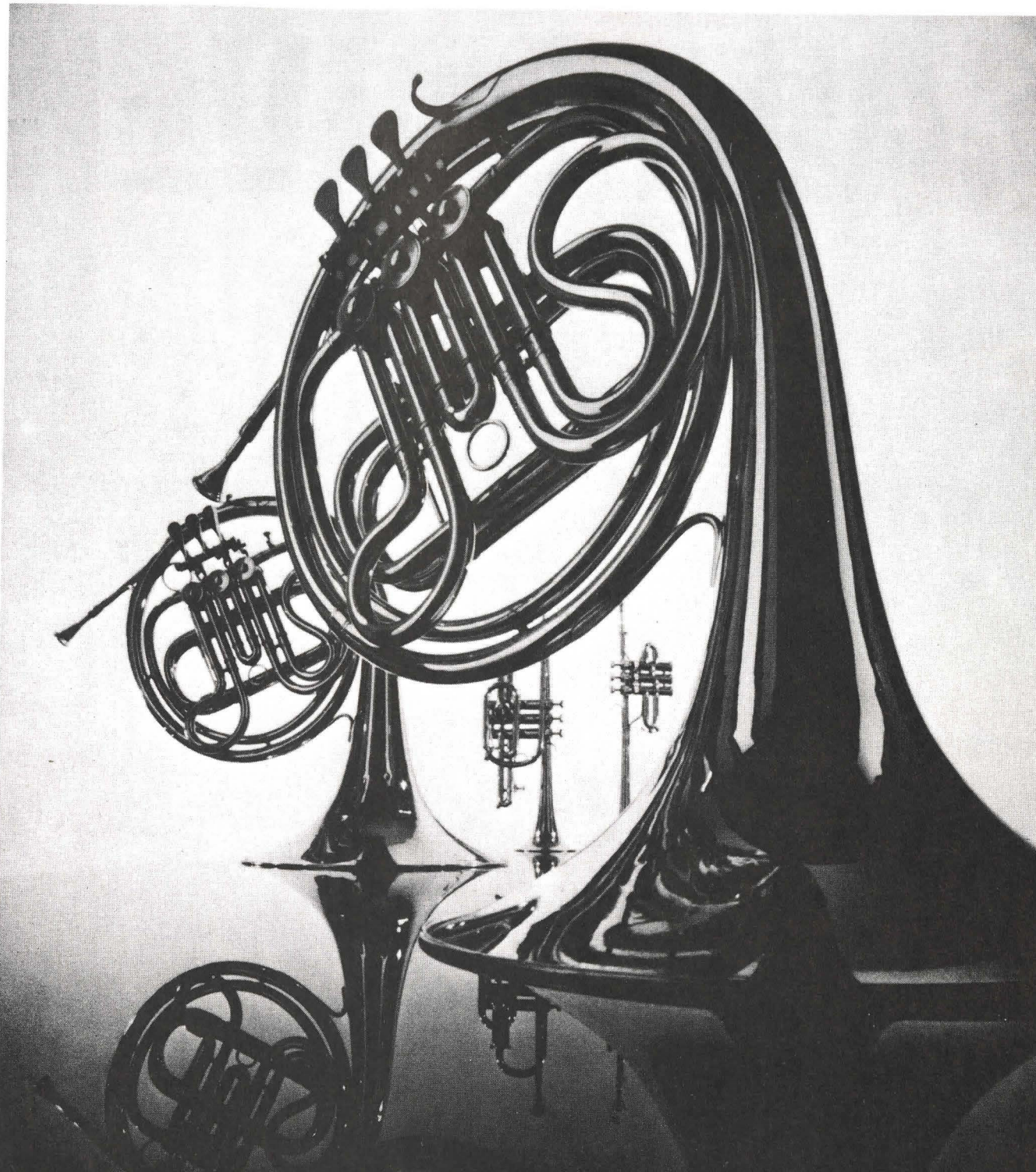
Laser Light Spectacular!
Richard Kapp, conductor
Meadow Brook Festival Orchestra
8:30 p.m.

SUNDAY, AUG. 26

"The Ghost of the Paris Opera"
with Laser Lights
Charles Greenwell, conductor
Meadow Brook Festival Orchestra
8:30 p.m.

WEDNESDAY AUG. 29

Fats Domino
Hank Ballard & The Midnighters
Bill Haley's Comets



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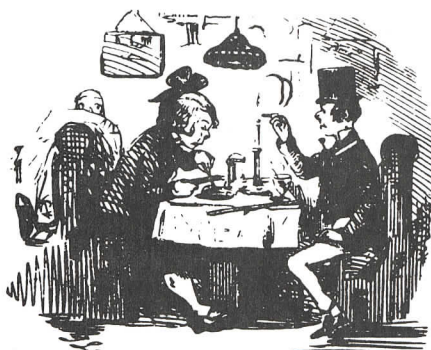
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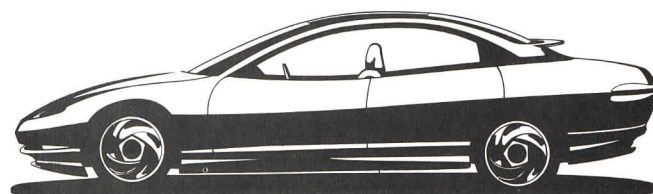
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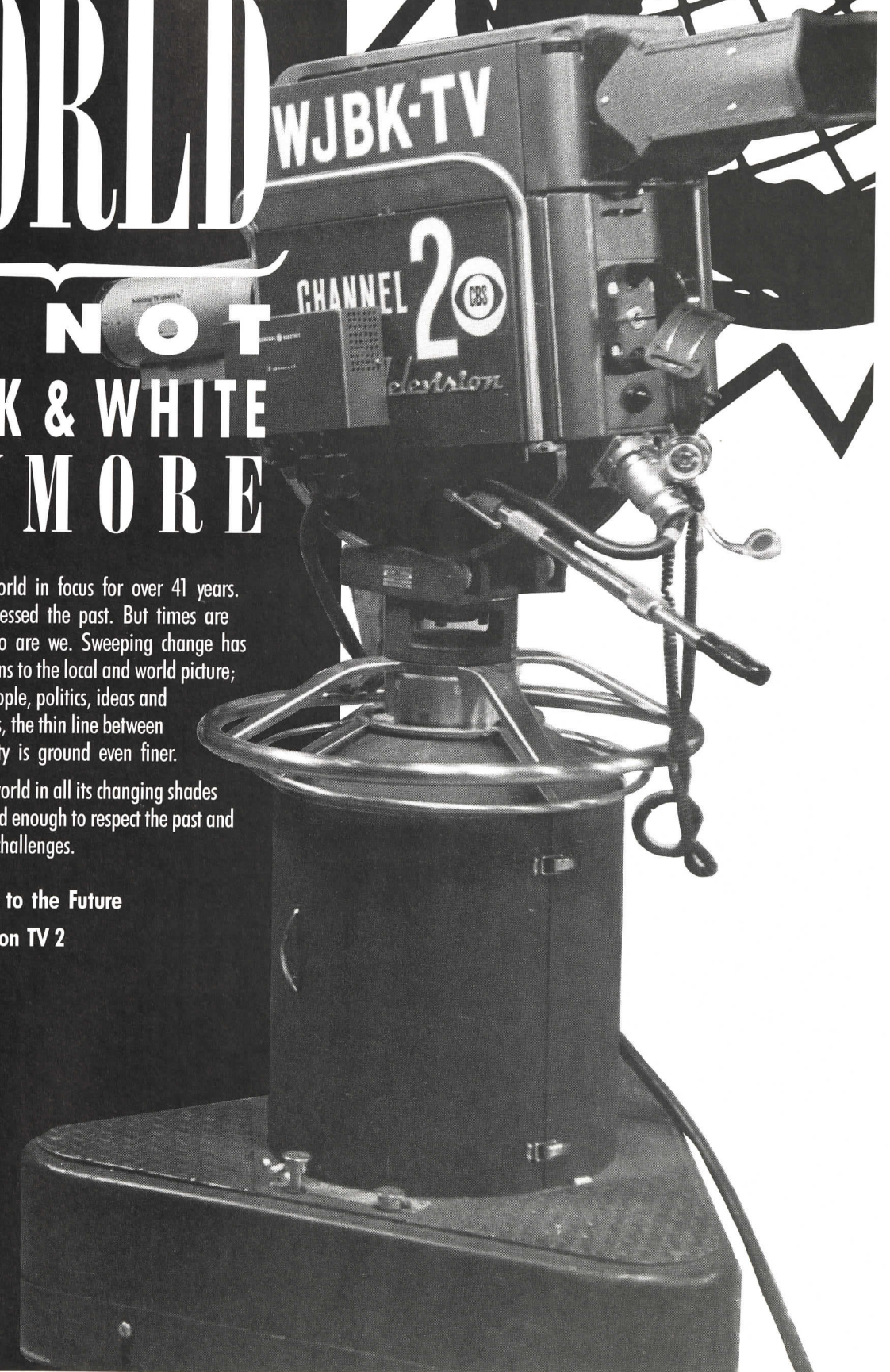
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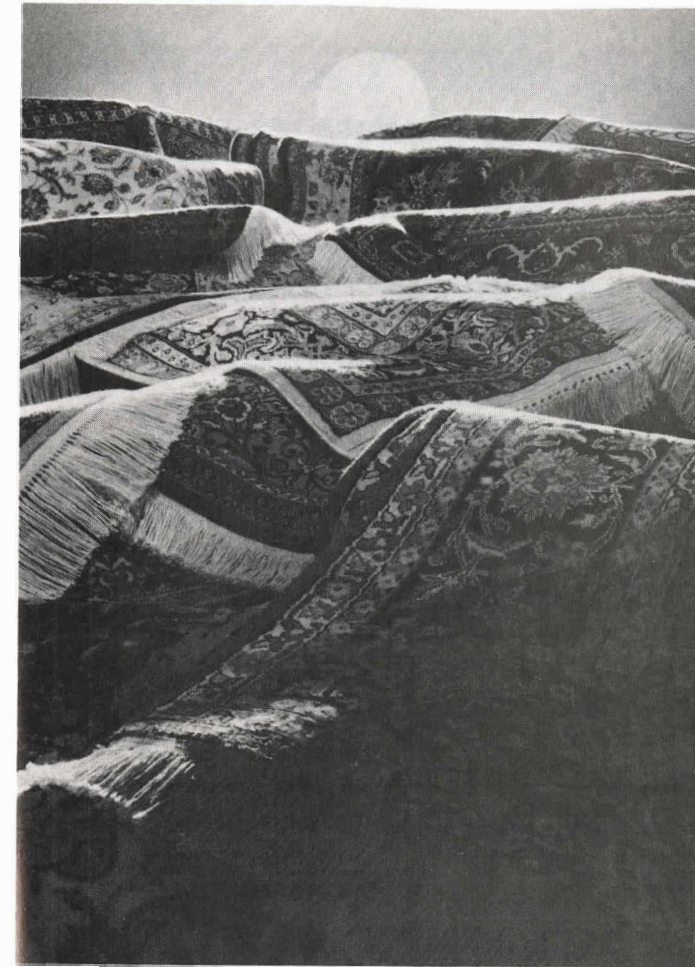
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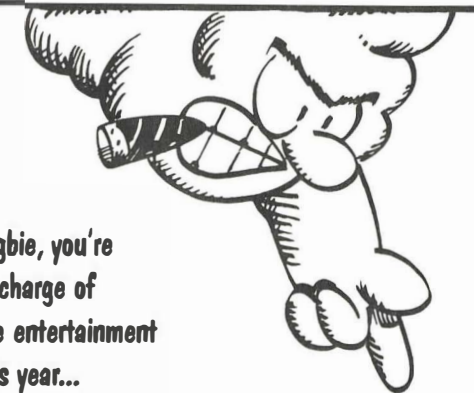
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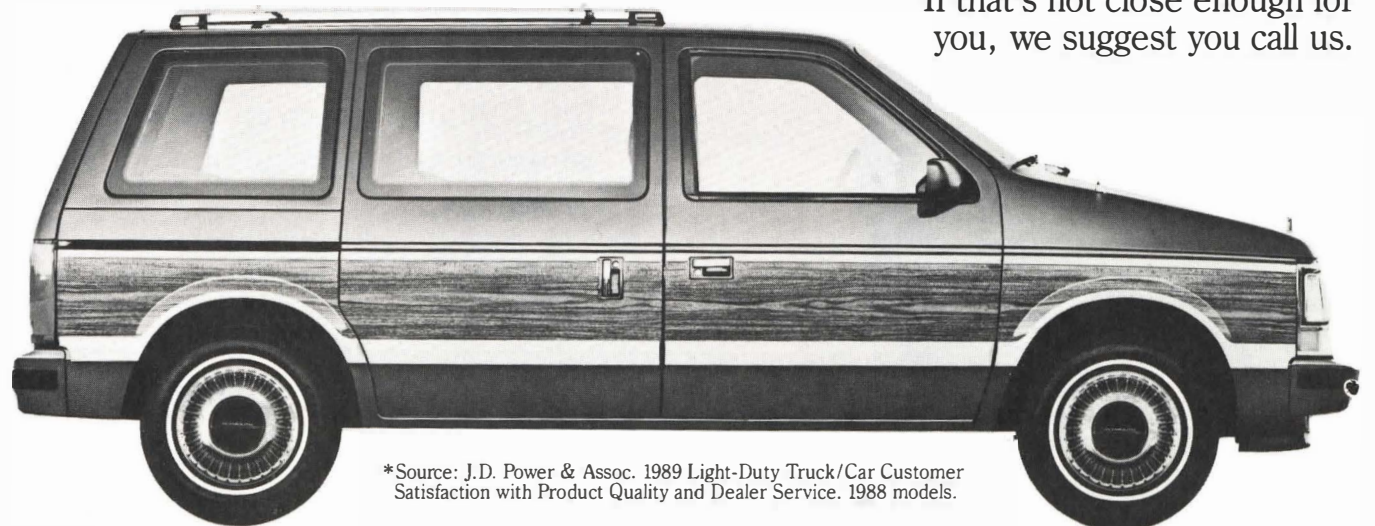
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*Source: J.D. Power & Assoc. 1989 Light-Duty Truck/Car Customer Satisfaction with Product Quality and Dealer Service. 1988 models.

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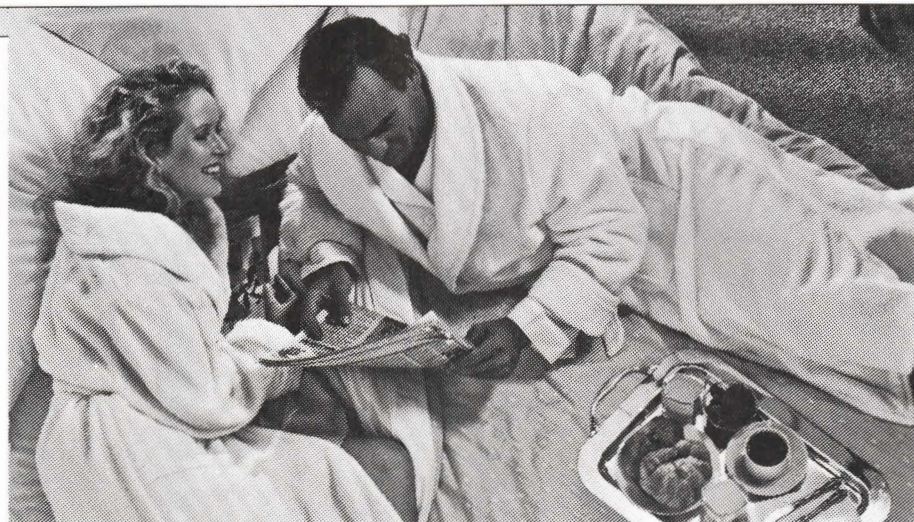
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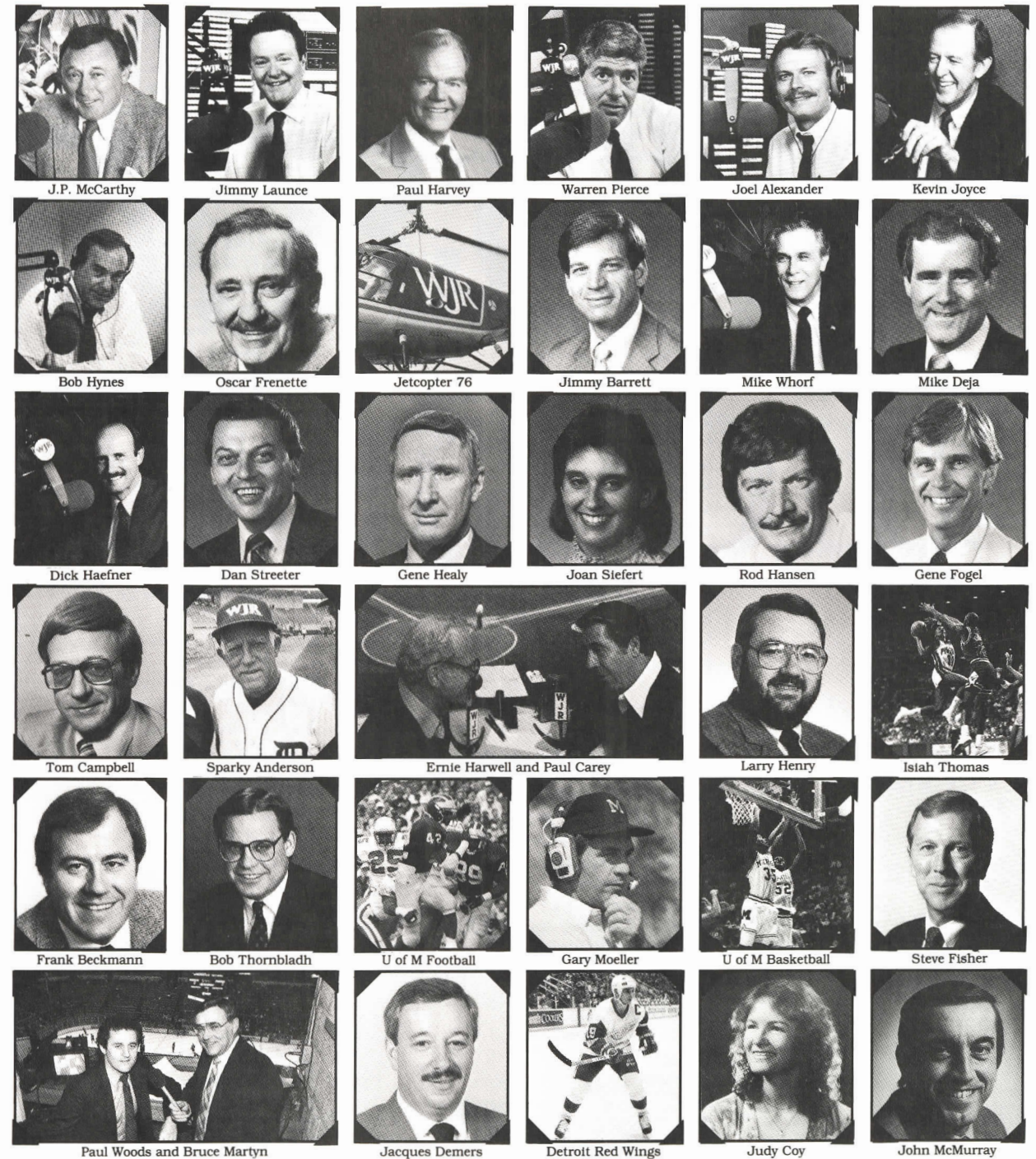
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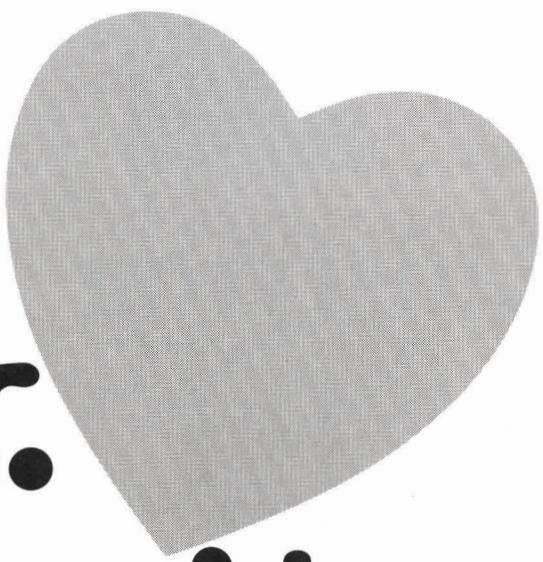
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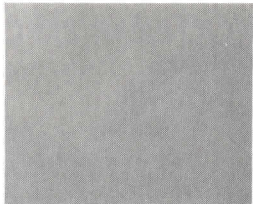
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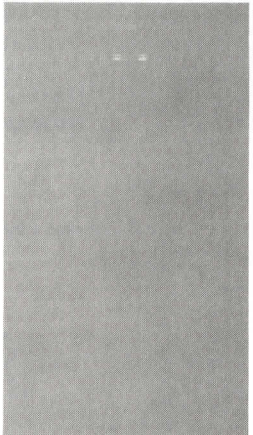
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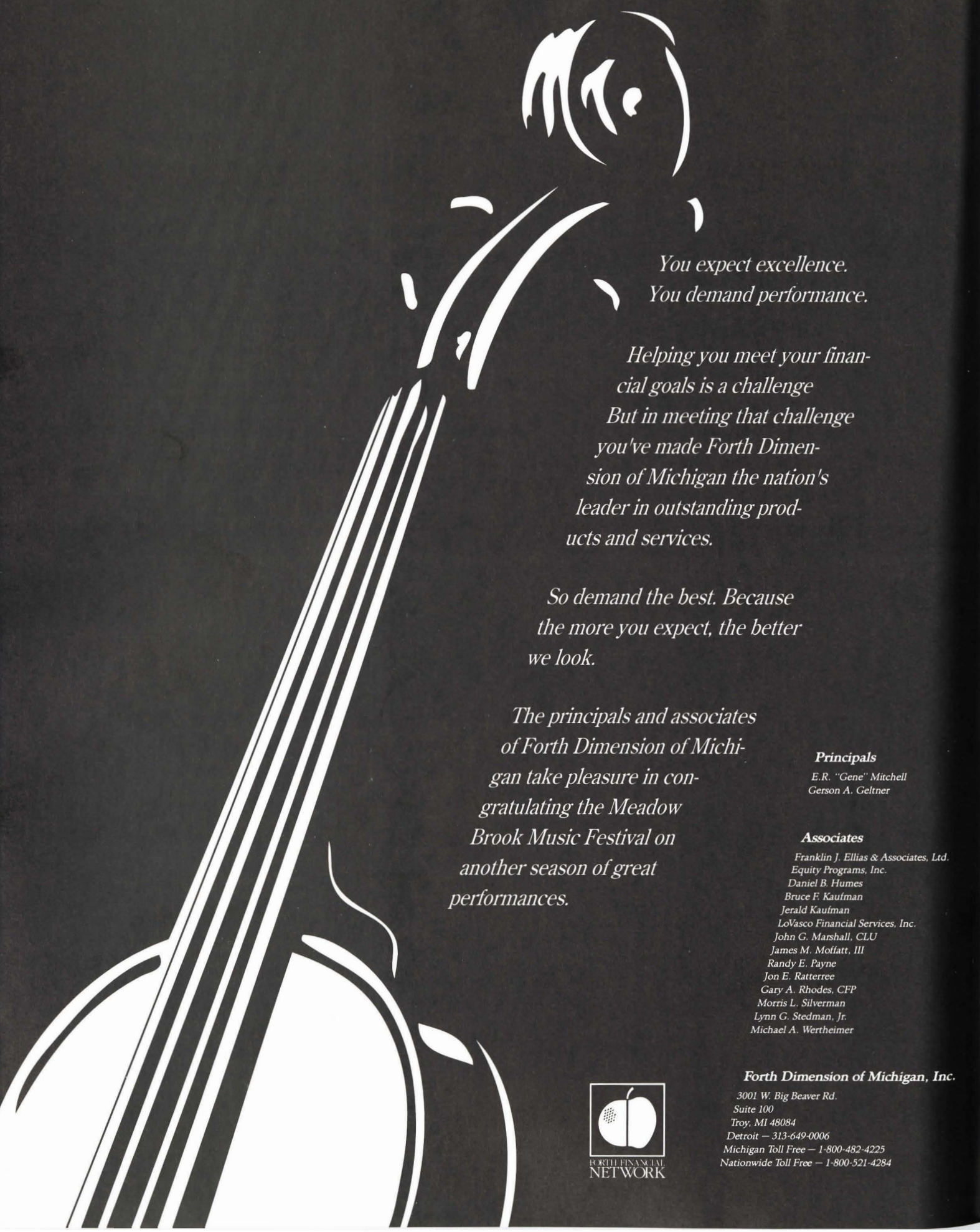
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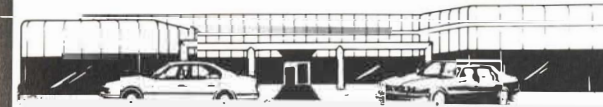
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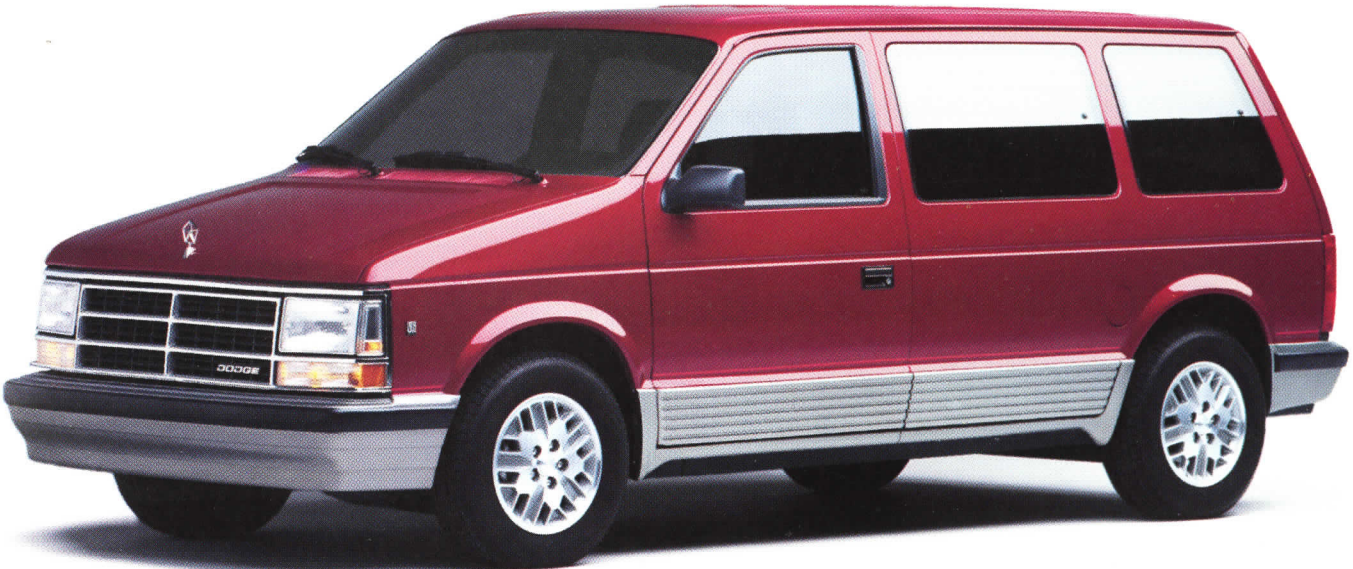
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