

THE NEW MONTE CARLO. YOUR OWN PERSONAL "DRIVER'S SUITE."

Come in, sit down, relax. Feel the fabric, grip the wheel, enjoy the view. Already your senses are saying: This is different, this is special, this is me.

This is The New Monte Carlo, a thoroughly contemporary, distinctively sculptured personal luxury car from Chevrolet.

Your own finely furnished "Driver's Suite."
Come in, sit down, relax.

A Room with a View.

You'll sit on broad full-foam seats, molded for comfort and covered in tasteful cloth in your choice of five colors.

The floor is thickly carpeted, not just where you can see it but even under the seat.

Overhead, Monte Carlo's acoustical "ceiling" helps to keep things hushed.

Tall side windows let in plenty of light and give you a panoramic view of the passing landscape, while dual mode ventilation brings in a steady flow of new air, even at low speeds.

There are pull straps on the doors, handsome dual pods to house the instruments and controls, a smart delta-spoke steering wheel covered in soft vinyl.

The glove box is lighted, of course.

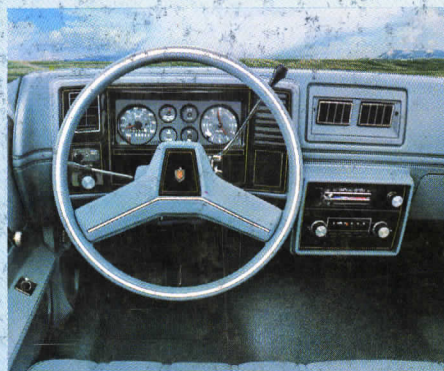
As is the ashtray.



A Room with Some Room.

When we sat down to design this trim, new-size automobile, we devoted a great deal of attention to room and comfort. With these rather surprising results:

1. There is more leg room in The New Monte Carlo than last year.



2. There is more head room.
3. There is more hip room in the rear.
4. The back seat is easier to get into and out of than before.
5. There is more usable room in the trunk than last year.

Expanded space. It's one of many major improvements you'll enjoy in The New Monte Carlo.

Don't Just Sit There.

Come in, sit down, relax. Put on the belt, turn on the engine, take off down the road.

Get the feel of this beautifully engineered car in motion, over bumps, up hills, through curves. Smile.

Enjoy yourself.

You've got front and rear stabilizer bars beneath you, teaming with steel-belted radial-ply tires to provide that nice firm feeling on the road.

You've got Monte Carlo's road-tuned suspension, with big coil springs at all four wheels, helping to smooth out the rough spots. And 14 rubber body mounts to soak up sound and vibration.

Reduced overhang and a shorter turning diameter than last year's Monte Carlo give the car new agility in city traffic, cramped quarters and parking.

Think of all the miles you drive each year.

Think how enjoyable they'd be in Monte Carlo.

Read No More.

We would have hoped that by now you'd have set this magazine aside and slipped off to see your Chevrolet dealer.

Do it soon.

Experiencing The New Monte Carlo firsthand is a pleasure you really shouldn't put off.

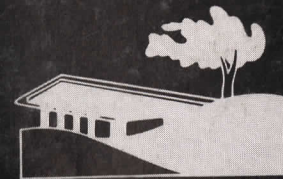
And a pleasure you richly deserve.

Chevrolet



PUT A LITTLE DISTANCE BETWEEN YOURSELF AND THE CROWD.

Our best to you...the summer of '78



MEADOW BROOK MUSIC FESTIVAL

SUMMER HOME OF THE DETROIT SYMPHONY ORCHESTRA: Antal Dorati, Music Director



*This year, take off in a 1978 Thunderbird.
\$5,896 as shown.*



Take flight in a new Thunderbird and experience for yourself the styling, features, and appointments that make the Thunderbird name famous. When you take the controls, you'll find its wide stance and full-coil suspension complement its legendary Thunderbird quality.

Then consider Thunderbird's superb styling: clean, classic lines, concealed headlamps, opera windows, and wrapover roof with bright moldings. It all makes Thunderbird inordinately distinctive.

BASE STICKER PRICE \$5,498*

Power Front Disc Brakes	No Charge
Power Steering	No Charge
Automatic Transmission	No Charge
5.0 Litre (302 CID) V-8	No Charge
Full Wheel Covers	No Charge
AM Radio	No Charge
Electric Clock	No Charge
Steel-Belted Radials	No Charge
White Sidewall Tires	\$ 46
Vinyl Roof	\$ 138
Color-Keyed Bodyside Moldings	\$ 54
Dual Accent Paint Stripes	\$ 46
Deluxe Bumper Group	\$ 76
Remote Control Mirror	\$ 16
Color-Keyed Belts	\$ 22
TOTAL	\$5,896

But perhaps the most outstanding feature of all is that this 1978 Thunderbird, equipped exactly as you see it here, comes at the down-to-earth price of only \$5,896. That's sticker price excluding title, taxes, and destination charges. It includes many luxury features, usually options, that come as standard equipment on a new Thunderbird.

This is the year you could be flying your own Thunderbird. Flight test one today at your Ford Dealer.

THUNDERBIRD

FORD DIVISION



*Excluding title, taxes, and destination charges. *May be deleted for credit.

**If you don't think
there's more to
National
Geographic
than meets the eye,
it's time you took
another look.**

For information contact George Moffat, our Detroit Manager.
3000 Town Center, Southfield, MI. 48075 (313) 358-4360

creative work plan

1. KEY FACT

2. PROBLEM THE ADVERTISING MUST SOLVE

3. ADVERTISING OBJECTIVE

4. CREATIVE STRATEGY

A. Prospect Definition:

B. Principal Competition:

C. Promise:

D. Reason Why:

5. (If necessary) MANDATORIES & POLICY LIMITATIONS

Account

Date

Creative Supervisor

553A Rev. 5/74

Young & Rubicam Inc.

The most effective advertising doesn't begin with someone yelling "I've Got It!"

All of our advertising begins with the Creative Work Plan. And it's unique to Young & Rubicam. It is a disciplined, time consuming, sometimes agonizing exercise that we impose upon ourselves. We do it for a lot of reasons, primary among them; memorable advertising and increased sales for our clients.

We know that the most entertaining campaign in the world simply isn't worth the effort if it doesn't get results. Sure, we win our share of awards. But they're for very successful campaigns. They're for campaigns on cars like Chrysler Cordoba, our work on Manufacturers Bank and the public service work we do for people like the United Foundation and the Boy Scouts.

While the space at the bottom of the Creative Work Plan calls for the signature of a creative supervisor, we consistently utilize the talents of our marketing, media and account services people.

More importantly, we utilize the talents and input of our clients. When the exercise in discipline is over, and the Creative Work Plan is finally completed, we are at the point where a lot of ad agencies begin.

We believe that all that extra work helps us sell everything from cars to banking services to soda pop to Band-Aids . . . all around the world.

Perhaps it could help sell a lot of whatever you sell.

For more information, contact Joe Seregny, Executive Vice President and Office Manager, Young & Rubicam, Detroit, (313) 963-1345.



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The Meadow Brook Festival concept began 15 or 16 years ago as a dream of Matilda Wilson, benefactor of Oakland University, and several other community minded residents who felt there was a need to bring music to north Oakland County. Fortunately for us they had the vision which resulted in the magic which is Meadow Brook today.

The concept of a cultural center in north Oakland County has always been the raison d'être for Oakland University with the Performing Arts playing a role second only to the larger role of the University.

In 1963 the Detroit Symphony Orchestra was approached about the possibility of making the campus of Oakland University its summer home. The idea was well received and the dream was on its way to becoming a reality. Negotiations were under way with the Symphony; personnel were off to Tanglewood to observe, the site was selected, and last and most important the Kresge Foundation provided a portion of the funds.

Ground was broken on February 29, 1964 to erect an outdoor pavilion in memory of Howard C. Baldwin, a noted civic leader and a former trustee of the Kresge Foundation. The pavilion roof, open on the sides, covers 2,200 seats. It is surrounded by trees and a sloping lawn which accommodates an additional 6,000 concert goers. The natural amphitheatre was personally selected by Mrs. Wilson, and the pavilion's construction is fiberglass.

It was hard to believe that within 5 short months of these events the Detroit Symphony Orchestra, under the direction of Sixten Ehrling, presented the opening night performance of the now world renown Meadow Brook Music Festival. It was a night to remember — the music and setting were breathtaking. The moonlight on the freshly painted fences and barns of the Meadow Brook Farm was a never to be forgotten sight. One photographer from the Washington Post remarked in response to an inquiry about recapturing the sight, “Never in a million years.”

However, Meadow Brook has recaptured it because concert goers have attended the concerts during the last 15 years. The Festival has grown from a 4 week program of classical music, to an 11 week festival which offers a full spectrum of music — classical, pops, popular, jazz and dance. Distinguished conductors and guest artists have graced the stage, works have been commissioned, and each year the Festival attains new heights of artistic excellence. This year we are extremely proud to announce the appointment of Neville Marriner as the Artistic Director — perhaps the most recorded conductor in history. We are grateful that he will join with Meadow Brook in bringing musical joy to all our friends in the Greater Detroit area.

Meadow Brook Music Festival Staff

The Meadow Brook Music Festival operates under the management of the Director of Cultural Affairs of Oakland University

Robert A. Dearth

Leon Petrus
Managing Director
and Acting Artistic Director

Vincent Ammann
Finance Manager

Jane Mosher
Director of Community Relations

Suzanne Day
Box Office Manager

Thomas Stapleton
Director of Operations

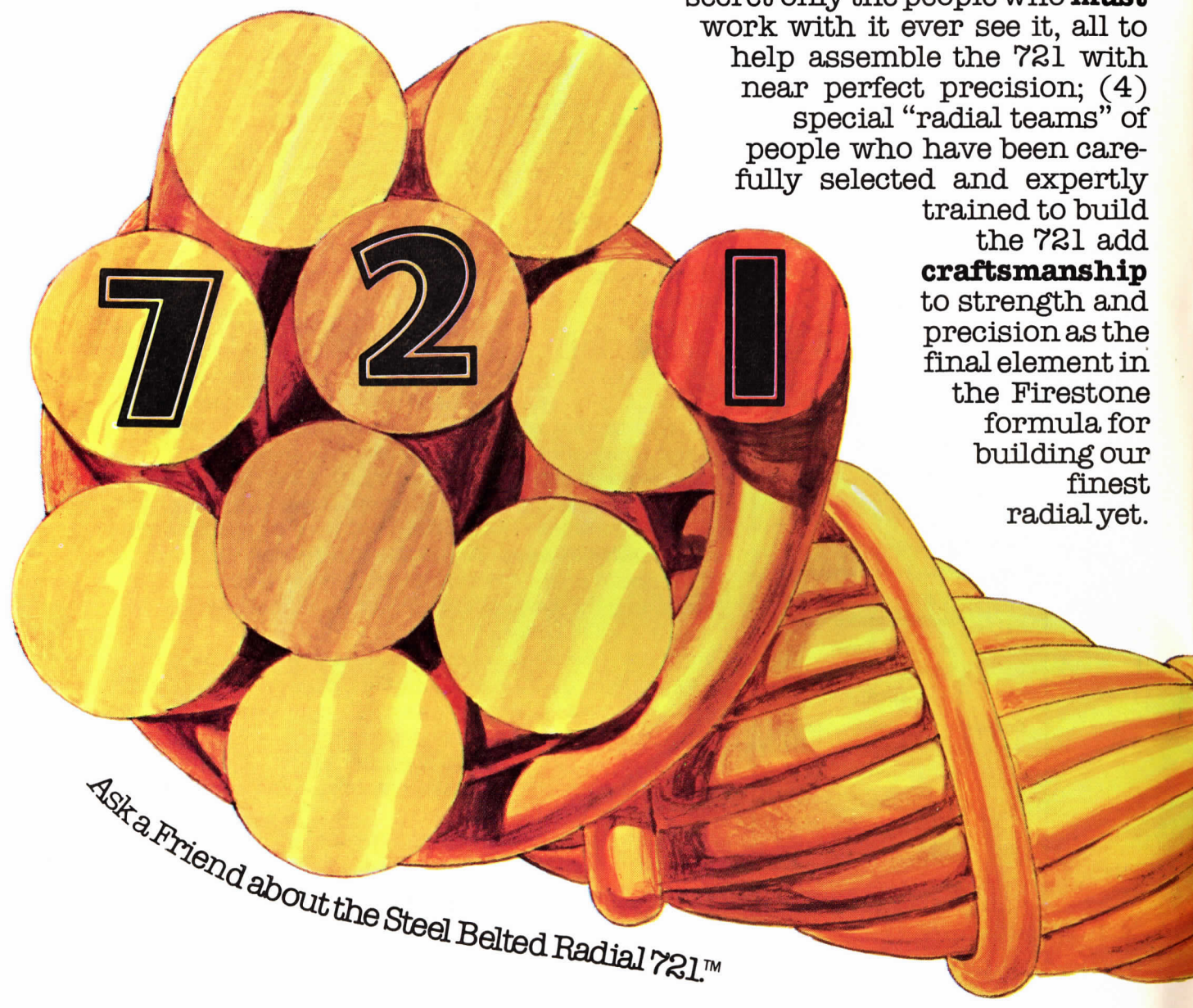
Bruce Hall
Production Coordinator

John Miller
Stage Manager

The American radial we steel belted radial

Behind the people who sell it and behind the people who buy it are:

(1) the strongest steel cord we've ever put into a passenger tire, ten strands where five were before – seven strands around two tightly bound by one; (2) 5,000,000 miles of development testing to find the right steel cord construction for a radial tire; (3) special new tire building equipment so secret only the people who **must** work with it ever see it, all to help assemble the 721 with near perfect precision; (4) special "radial teams" of people who have been carefully selected and expertly trained to build the 721 add **craftsmanship** to strength and precision as the final element in the Firestone formula for building our finest radial yet.



Ask a Friend about the Steel Belted Radial 721™

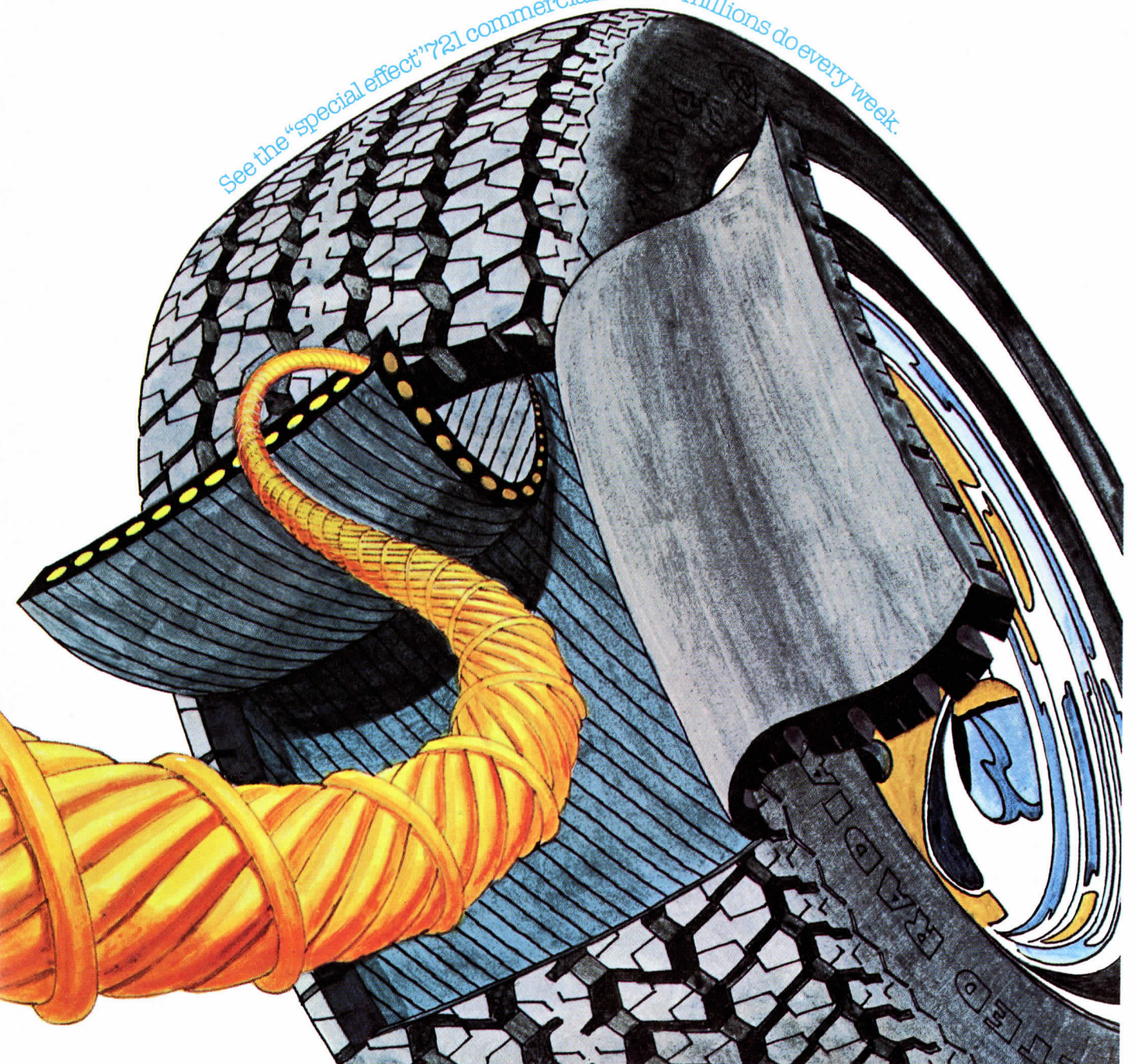
believe can take on any other in the world:

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721

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See the "special effect" 721 commercials on TV—millions do every week.



While you're minding your business, who's minding your investments?

If you've reached the point where your personal assets and investments would benefit from full-time attention, now might be the prudent time to come meet the people of the Trust Division of National Bank of Detroit.

What you'll meet is a sum of experience and expertise unmatched by any other financial institution in Michigan. People with a sound knowledge of the market's present and anticipated climate, constantly reinforced by research and computer analyses, who are ready to work with you on a personal basis to attain the goals of security and financial return you desire.

We'll discuss an account relationship that allows us to buy and sell securities at our discretion, or make recommendations for your approval. Either way, you'll receive the personal attention that has made us first choice of many of your contemporaries.

Why not give us a call—225-2912. By letting us help you in the business we do best, you'll have more time for the business you do best.



Trust Division
National Bank of Detroit



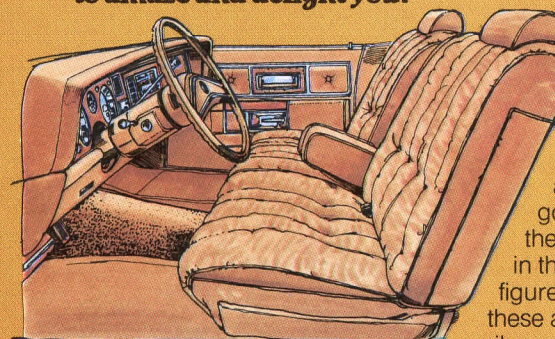
The 1978 Buick Electra. Intelligence and elegance.

When people think about buying a luxury car, quite naturally, the name Buick usually gets mentioned.

After all, we've spent over 75 years now building a rather impressive reputation in that area.

And when you see the new Electra, it should be quite evident that

An interior designed to amaze and delight you.



we haven't lost our touch. From the crisp, yet classic styling outside, to the rich, lush interior, it's all there. All the prestige, the tradition, the elegance, you've come to expect from Buick.

In short, it's a luxury car that would be at home in any day and age.

The feat we're proudest of, however, is the downright exemplary manner in which we've attuned the new Electra to the needs and wants of this day and age.

Consider, for instance, the fact that this full-size luxury car sits on a wheelbase occupied by some mid-size cars of only a few years ago.

Thus making it lithe and nimble. Easy to park. And it conserves fuel rather effectively.

In fact, according to the EPA, an Electra with standard 350-cu.-in. (5.7 litre) engine and automatic transmission got an estimated 22 mpg in the highway test, and 15 in the city, for a combined figure of 18 mpg. Remember, these are estimates. (The mileage you get may vary depending on how and where you drive, the car's condition and how it's equipped. And EPA estimates are lower in California.) Electra models are equipped with GM-built engines supplied by various divisions. See your dealer for details.

Yet, for all its trim dimensions



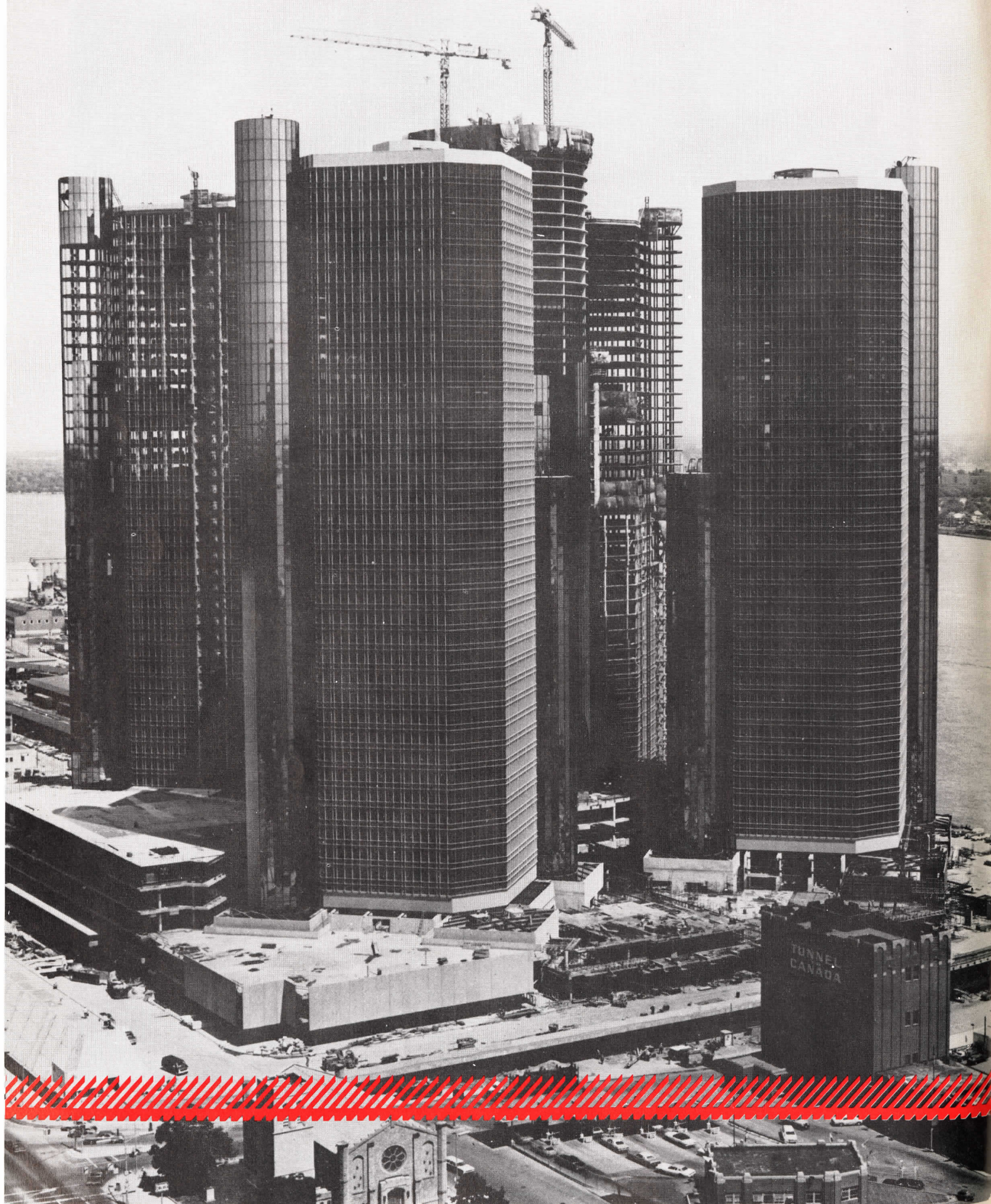
Electra.
22 mpg highway. 15 mpg city;
Another engineering marvel.

outside, the interior of Electra continues to be an absolutely astounding place. With such wonders as a quartz-controlled clock, and power windows, standard. Plus lots of head room, leg room, trunk room for you, your passengers and your belongings.

The 1978 Buick Electra. The kind of elegance and élan Buick owners have always demanded. Combined with the kind of engineering the times demand. A rather neat trick, if we do say so ourselves.



BUICK
A little science.
A little magic.



“a two story shack on a forty story foundation”

A business executive was standing with a friend in the Skyroom of an office building in Houston. He pointed far below. “Look at that building,” he remarked: “They sank a forty-story foundation, and then built a two-story shack on it.”

The executive hesitated a moment, then concluded, “that’s like a lot of people I know: forty-story foundations and two-story lives.”

There are men and women who are equipped by natural skill and training to make a significant contribution to their company or business, yet they are satisfied to waste their time and efforts. That’s building a shack on a skyscraper foundation.

There are men and women who have the opportunity and the potential to develop and grow in their personal lives, yet they are content to put forth the least possible effort. That’s building a shack on a skyscraper foundation.

There are men and women who have education and training which makes them potential leaders in the continuing battle for a better society, yet they resist every effort to enlist their support for worthy endeavors. That’s building a shack on a skyscraper foundation.

There are men and women who possess a heritage of faith and idealism sufficient to make them impervious to the pitfalls of moral decadence, yet they are weakened by shoddy thinking and de-

structive habits. That’s building a shack on a skyscraper foundation.

Pressures to be successful are severe in our society. Too often our world is impatient with failures of any kind. But that is no reason why you should hesitate and procrastinate while you wait for someone else to give you what you think you want from life. Build what your dreams and your conscience tell you is the rightful goal for one with your potential and abilities.

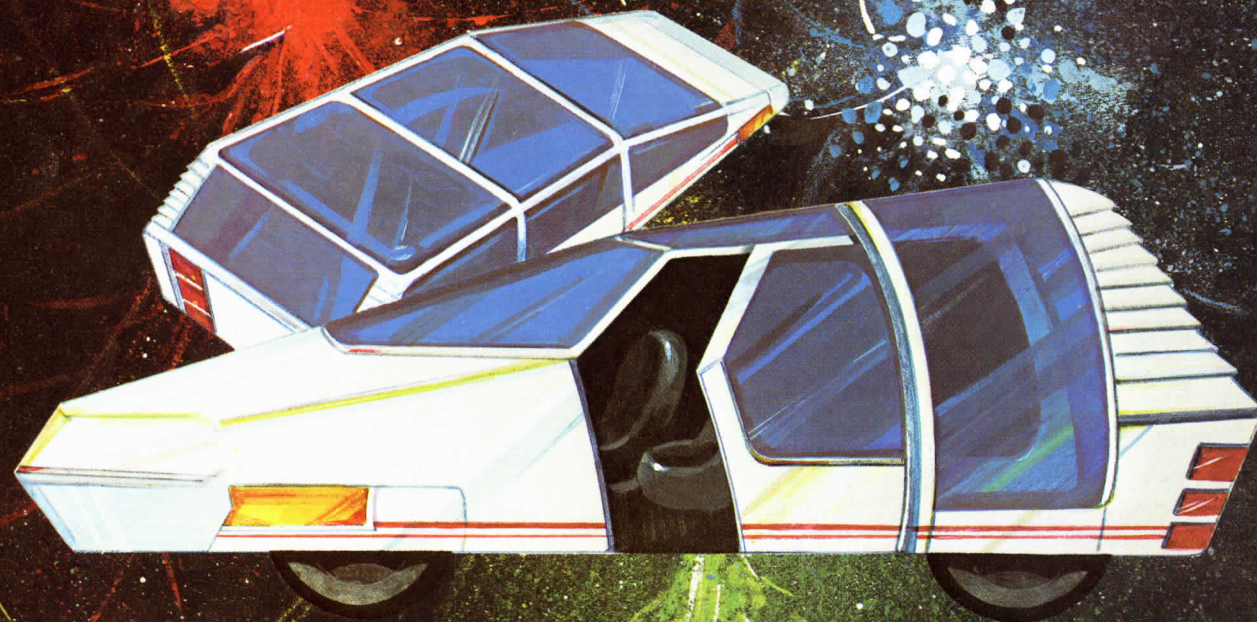
Make your achievements of skyscraper proportions as have the men and women whose efforts are now visible in the Renaissance Center. Nothing else will suffice for a man or woman to whom life has given a skyscraper foundation.

The Renaissance Center is living proof of the vision, energies and dedication to a society that is present in the city of Detroit. To the men and women that do battle to better our city and society by fully exploiting their natural and acquired skills, by supplying the seemingly unending inner strength, the idealism and the personal conviction in pursuit of building a better community in which to work, live and recreate, this great achievement can be looked upon with personal satisfaction and pride. For it is through their efforts that the cohesive spirit to do good is being realized.

F. JOS. LAMB CO., 5663 E. NINE MILE ROAD, WARREN, MICHIGAN 48091 (313) 536-3535 TELEX 23-0324
ENGINEERS AND BUILDERS OF SPECIAL MACHINES AND AUTOMATION EQUIPMENT

USM Bailey fireworks

for sparking new ideas



When it comes to sparking imaginations and stimulating culture, our hat is off to the Meadow Brook Music Festival.

Avid support of its activities by the community has resulted in the Festival's increasing popularity through the years. This year, with a program of more than fifty events, it should be the liveliest Festival yet.

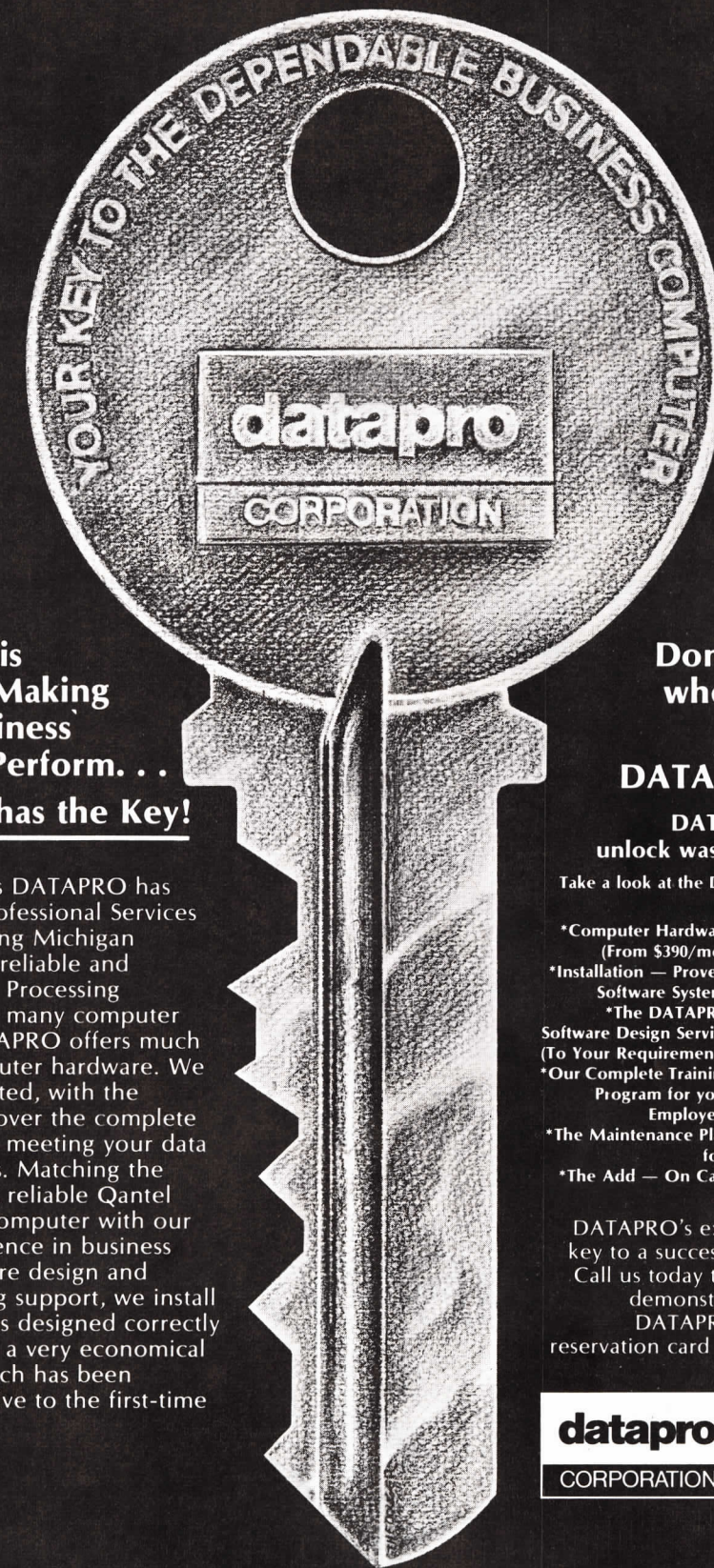
Just as USM Bailey sparks new ideas for vehicles of the future, the Meadow Brook Music Festival sparks music and laughter in young and old alike.

Best wishes for another successful season.



USM Corporation
Bailey Division

An **EMHART** Unit



**Experience is
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Computer Perform. . .
DATAPRO has the Key!**

For over 15 Years DATAPRO has committed its Professional Services totally to providing Michigan Companies with reliable and economical Data Processing solutions. Unlike many computer companies, DATAPRO offers much more than computer hardware. We are service-oriented, with the capacity to take over the complete responsibility for meeting your data processing needs. Matching the highly advanced, reliable Qantel Small Business Computer with our extensive experience in business computer software design and customer training support, we install computer systems designed correctly (the first time) at a very economical cost. This approach has been especially attractive to the first-time computer user.

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Q

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A

The Answer Steels.



National Steel Corporation

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TESTED TOUGH IN ALASKA!



Fairbanks, Alaska . . . bold . . . rugged . . . awesome. An extremely tough place to test automotive parts.

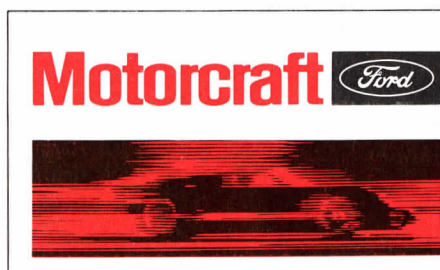


Frigid engines need a dependable power source . . . like one of our heavy-duty Motorcraft batteries.

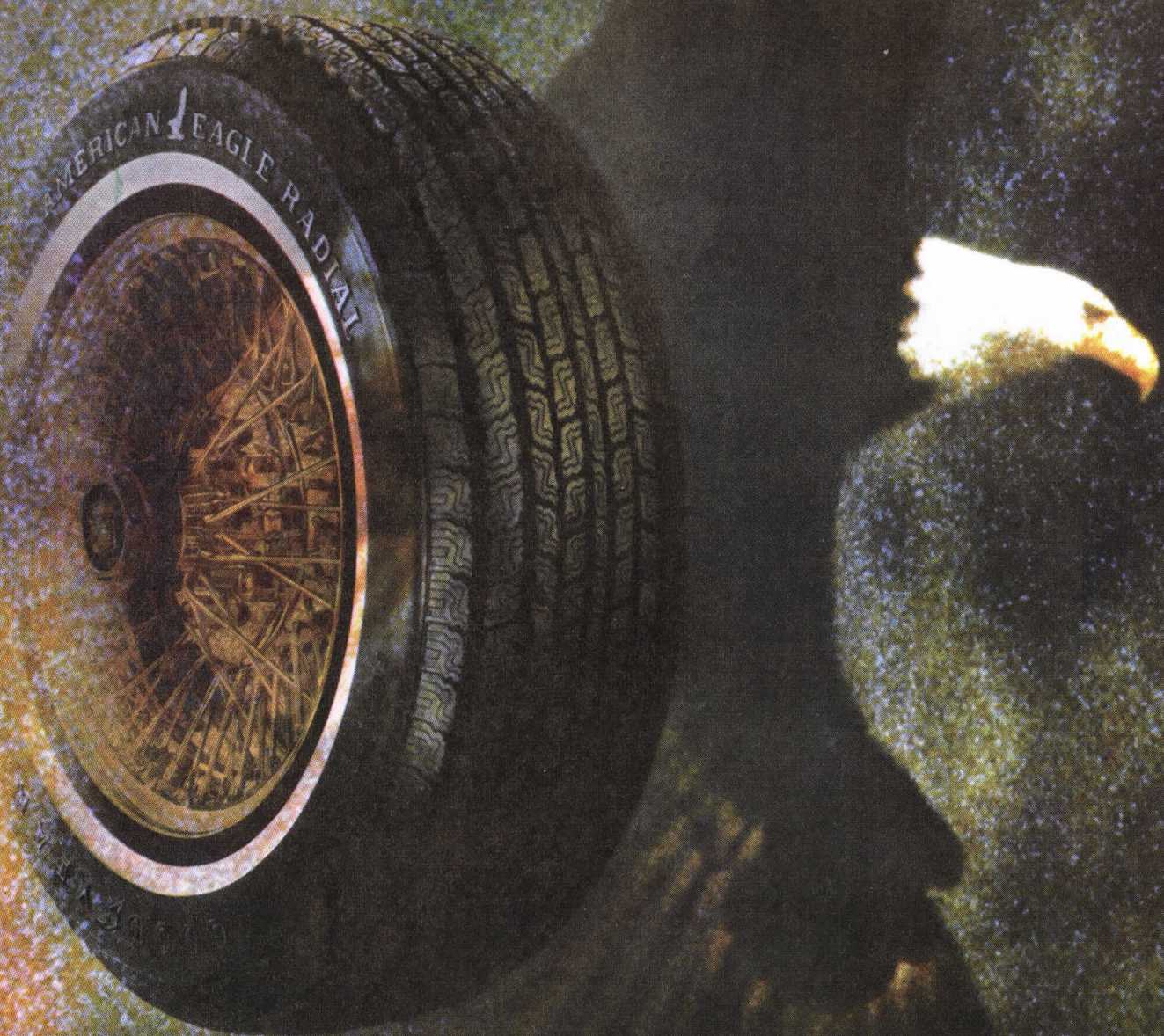


Chuckholes . . . 90-degree heat . . . and penetrating dust. The Arctic summer challenge to Motorcraft parts.

Fairbanks, Alaska. Dry, dusty summers . . . incredibly cold winters. Here, tough weather and rugged roads challenged the Motorcraft "Tested Tough" reputation for six grueling months. Motorcraft shocks, oil filters, heavy-duty batteries, tune-up kits and other quality parts . . . all were installed in 50 privately-owned Ford, GM and Chrysler cars and light trucks of varying ages, with parts replaced at recommended intervals. The result? Less than 1/2 of 1% of the parts installed couldn't take the punishment! If Motorcraft parts can survive the extremes of Alaska, just think how dependably they'll perform for you. Next time you buy auto parts, ask for the ones "Tested Tough" in Alaska. Motorcraft.



TESTED TOUGH



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The Goodyear American Eagle Radial tire is as revolutionary today as our first rayon cord tire was in 1938 and our Polyglas in 1967 and the Polysteel Radial when introduced in 1974.

What makes the American Eagle Radial the tire for today

is belts of Flexten cord. It is made from a flexible, man-made aramid fiber that is, pound for pound, stronger than steel. Flexten cord—a step ahead of steel—makes the American Eagle Radial tough and strong. Yet, the American Eagle is gratifyingly smooth riding, too.

Comfort, control and confidence are the qualities of the American Eagle Radial... the unique luxury tire designed by Goodyear for the American driver and the American road. We invite you to inspect and to enjoy American ingenuity... from Goodyear.

GOODYEAR
American Eagle® - The Goodyear Tire & Rubber Company

The Meadow Brook Music Festival is Proud to Announce the Appointment of Neville Marriner as Artistic Director of the Festival for a Three Year Period Starting with the 1979 Season

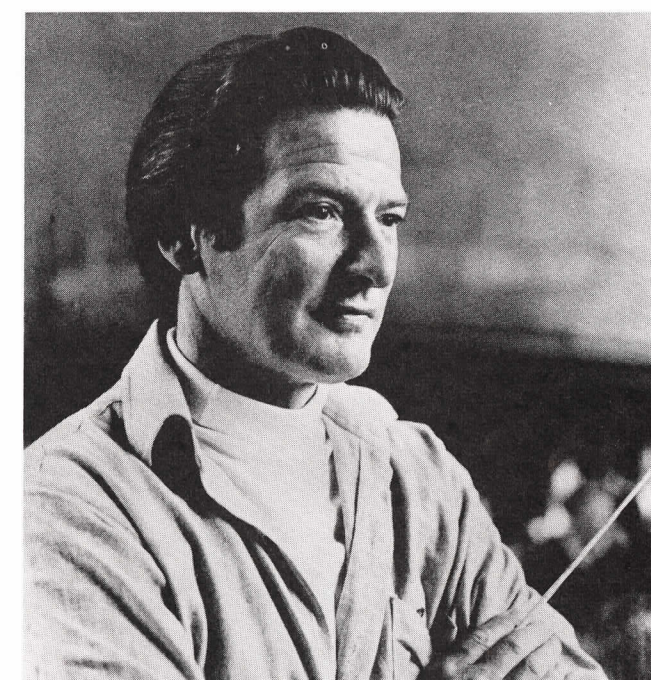
Neville Marriner, the most recorded conductor in history and perhaps one of the most sought after, is familiar to music lovers for his celebrated recordings with the chamber orchestra he founded, the Academy of St. Martin in-the-fields. He has recently completed a three year term as Artistic Director of the South Bank Summer Music Festival in London, and in addition to holding the position of Music Director of the Los Angeles Chamber Orchestra, he has just been appointed Music Director of the Minnesota Symphony Orchestra in Minneapolis.

Marriner's international circuit includes dates with the London Symphony, the Royal Philharmonic, the Boston Symphony Orchestra, the British Broadcasting Company, the Washington National Symphony and others. He has recently signed a ten year exclusive contract with Philips and Deutsch-Grammophon, calling for 300 discs during the coming decade, 200 with the Academy and another hundred with various other orchestras including the Concertgebouw, the London Symphony and the London Philharmonic.

In addition to his general duties directing the artistic content and programming for the Festival, Mr. Marriner will also conduct the Detroit Symphony Orchestra in four concerts at Meadow Brook in 1979 and six concerts each in 1980 and 1981.

He made his debut appearance at Meadow Brook last summer in two of the festival's most popular concerts and is scheduled to appear this season on August 10 and 12 leading the Detroit Symphony Orchestra with Peter Serkin and Claudio Arrau as soloists.

Not content with a reputation as one of the most prominent chamber orchestra conductors on the international circuit, he has



shifted his focus to the grander enterprise of conducting symphonic orchestras.

He never intended to be a conductor but this former violinist with the London Symphony said, "once you've decided at 17 that you're not going to be Heifetz, and the job's already filled, then you have to decide what the alternatives are." He still seems mildly startled at the age of 53 that he is an established member of the international conducting jet-set appearing with orchestras from Boston to Tokyo.

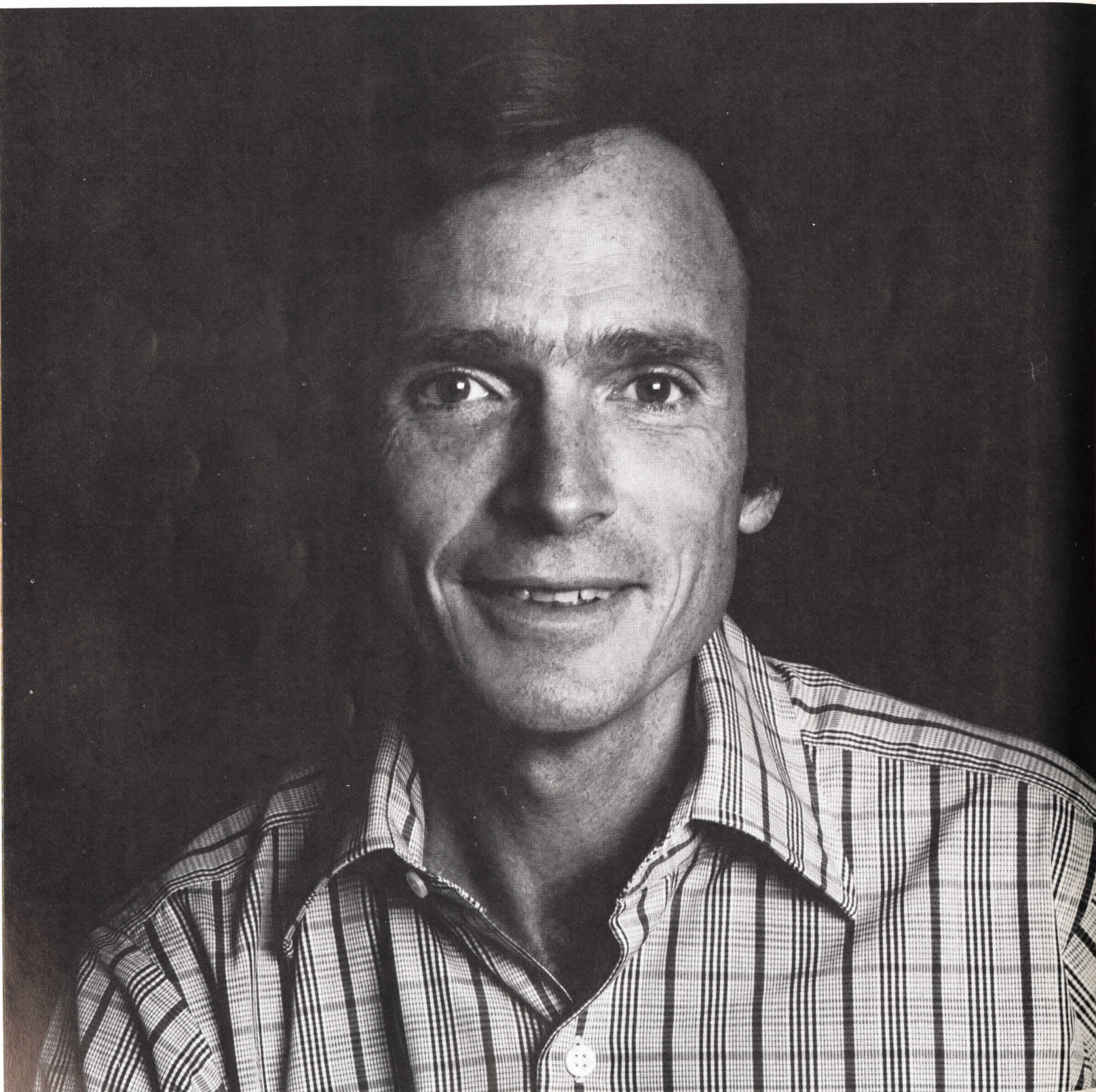
Mr. Marriner made his long overdue debut with the New York Philharmonic in an all-Mozart program in 1977.

We consider it an honor that a conductor of such stature will be directing the artistic endeavors of the Meadow Brook Music Festival during the next three years.

Mr. Marriner resides in London with his wife, Molly, and his son and daughter. We look forward to having all of them with us sometime during the next three summers.

"No cute writing."

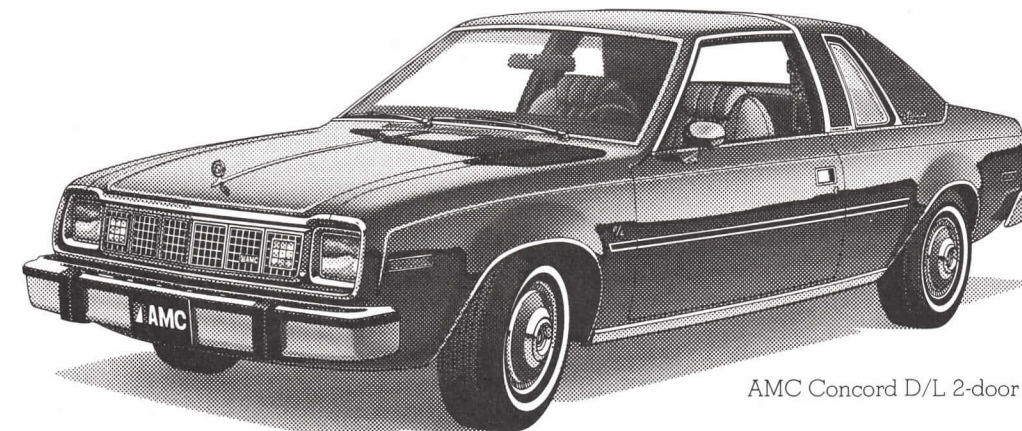
DICK CAVETT, TALK-SHOW HOST. A READER SINCE 1953.



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We spare our advertisers unimportant readers.**

The value Americans want. The size America needs.



AMC Concord D/L 2-door

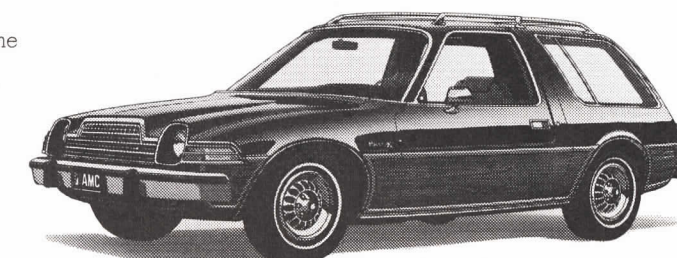
1978 AMC Concord D/L

All new for '78, the Concord D/L sets the standard for luxury in a compact car. Among the many no-extra-cost features are a formal Landau roof with opera windows, whitewall tires with color-keyed wheel covers, individual reclining front seats in crushed velour, electric

digital clock and many more. Plus a new suspension system and insulation network for a smooth, quiet ride. And, of course, the exclusive coverage of AMC's BUYER PROTECTION PLAN® — a standard feature of all AMC cars.

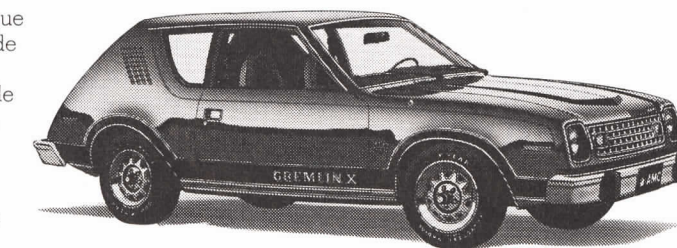
1978 AMC Pacer Wagon

For 1978, the Pacer Wagon has a handsome new front end and grille treatment, plus luxurious new features like individual reclining front seats, woodgrain instrument panel, electric clock and high level ventilation. Some things haven't changed, though. You still get Pacer's unique wide design for plenty of passenger room and comfort. And extra wide stance for road-hugging stability.



1978 AMC Gremlin X

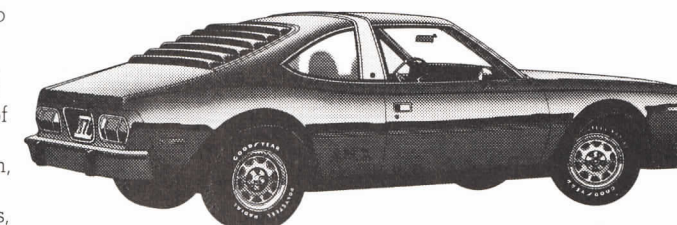
The sporty new 1978 Gremlin X is a versatile, well-dressed, fun-to-drive car. Its unique wide design, fold-down rear seat and extra-wide lift window mean easy access for both people and cargo. Standard Gremlin X features include bucket seats and interior trim in Levi's® fabric, a newly styled instrument panel with brushed aluminum overlay and Extra Quiet Insulation. Steel belted radials, a front sway bar and front disc brakes are also standard, to enhance your driving pleasure.



1978 AMC AMX

From the bold new front end right back to the rakish rear deck, the '78 AMX is a super sporty machine. Inside are touches like special performance gauges, bucket seats and a sport console. And outside, a brushed aluminum roof band, rear window louvers, fender flares and front air dam add plenty of dash to AMX's lean, clean lines.

On the road, AMX acts as good as it looks, with a 258-2V engine, 4-speed transmission, steel belted radial tires and front sway bar among the many standard features.



AMC 



Peerless courtesy of
Crawford Auto Museum, Cleveland, Ohio

When Mr. and Mrs. Scott Montgomery left for their honeymoon in Saratoga Springs, we had a small part in it.

In 1932 when Mr. and Mrs. Montgomery got married, they wanted to go on their honeymoon in style. So as a wedding present, Mr. Montgomery's father gave them one of the most stylish cars of the day, a brand new 1932 Peerless.

The Peerless was considered one of the great cars of its day. And to be seen driving one meant that you knew what the "good life" was all about, and how to live it.

Of course, the Montgomery's wouldn't have been able to go off on their honeymoon in a Peerless if it hadn't been for the automotive parts from TRW.

TRW played a part in making the Peerless the fine motorcar it was, by supplying valves, steering linkage and steering gear. Not only for the

Peerless but for the Pierce Arrow, the Stutz, the Roxton, the Auburn and the Duesenberg. In fact, TRW made parts for most of the 40 manufacturers around at the time.

TRW has been playing a part in the evolution of the automobile since 1901. Going from our simple beginning in the U.S. to 14 major automotive nations around the world, supplying parts for almost every automobile being made, wherever it's made.

So when it comes to the worldwide automotive market, you could really say that TRW has a large part in it.

TRW Automotive Worldwide, TRW Inc., 23555 Euclid Ave., Cleveland, Ohio 44117.

TRW
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Whirlpool Corp. • The Bendix Corp. • Pontiac
Motor Division • The Dow Chemical Company
The General Tire & Rubber Company • Kirsch
Company • Fruehauf Division • Cadillac
Motor Car Division • Detroit Diesel Allison
Division • Anheuser-Busch, Inc. • Ralston-
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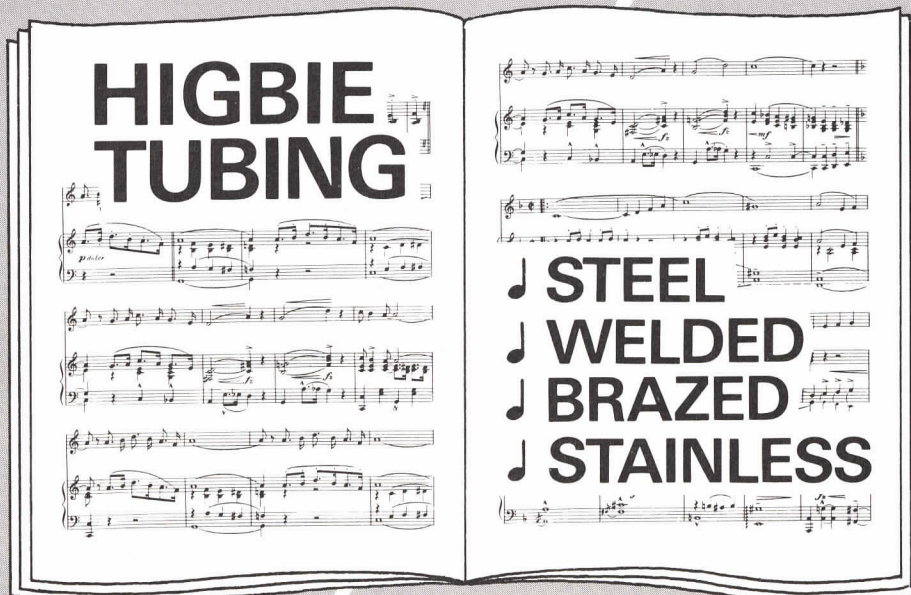
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The well-tempered audience, or Emily Post in the concert hall

by
Richard Evidon

"I know two kinds of audiences only — one coughing, and one not coughing."
[Artur Schnabel, the legendary pianist]

Right, Mr. Schnabel, but not only coughing — you were just tactfully fielding that inevitable, and frankly narcissistic, backstage query, "And what did you think of the audience?" Coughing and also sneezing, fidgeting, snoring, untimely applause, the waggic of tongues and the rustling of programs: you pay your money and get two concerts for the price of one.

It has apparently always been so; only it used to be quite a lot worse. For a 1764 New York concert season, the management had to stipulate that tickets be supplied only to gentlemen in order to prevent the recurrence of such acts or rowdiness as the tossing of eggs from the gallery at the players. On December 27 of that year, an unhappy gentleman subscriber felt compelled to send the following plaint to the *New York Post Boy*: "I am a dear lover of music and can't bear to be disturbed in my enjoyment of an entertainment so polite and agreeable. — How great then is my disappointment and vexation, when instead of a modest and becoming silence nothing is heard during the whole performance, but laughing and talking very loud, squawling, overturning the benches, etc. — Behavior more suited to a *broglio* than a musical entertainment."

Nowadays such extreme behavior is rare, except in certain provincial Italian opera houses. But in other places the manner in which the public conducts itself is often as unpredictable as the manner in which the maestro will conduct the music. There are, naturally, conventions to guide the listeners as there are others for the musicians. Some of these must look and sound very mysterious to the newcomer. The following brief observations about concert rules and rituals are intended for the painless edification of the budding music-lover as well as for the modest amusement of the already initiated.

1. *What shall I wear?* The conductor Sir Thomas Beecham, who was as celebrated for his trenchant wit as for his Tchaikovsky, had somewhat contradictory opinions on the subject. Once he stated, "I believe that on all public occasions everyone should dress up to the nines. If I dress for a concert, why can't the audience dress to?" Why not indeed, Sir Thomas? But on another occasion, a resigned Beecham confessed, "I don't care whether they come dressed by Schiaparelli or in woad, as long as they come." Even

the conservative Viennese have given way: bejewelled and silk-clad matrons now consort (under protest) with rucksacked and Levi-clad tourists at the Opera and Philharmonic.

So, what to wear? In short (but not too short, please), whatever seems comfortable and right. There are those for whom the performances of a Bach Passion or a Bruckner symphony are hallowed events — only "Sunday best" will do. Or for whom Mozart in jeans is unthinkable. But as long as you're decently covered up, you're probably safe. Anyway, you won't distract the musicians — they've seen it all before.

2. *Arrive early.* In Italy, this means about fifteen minutes *after* the advertised time. The musicians will just then be sauntering on to the concert platform. In Germany, however, every hall apparently has a direct line to the Greenwich Observatory and a little man, his eye glued to the second hand of his clock, who gives the countdown to the conductor. Most everywhere else, concerts start a couple, perhaps five, minutes late. But never mind that — be early. The astute concertgoer will be seated at least a quarter of an hour before the music begins.

Why? First, listening to music enjoyably takes full concentration, and that needs a few preliminary minutes of unwinding. The poor soul who dashes in breathlessly as the conductor lifts his baton is sure to spend the first piece panting and sweating and thinking about traffic and parking places instead of Haydn. Secondly, the earlycomer has time to look inside the program, find out what's to be played, and (happy day!) read the notes.

3. *Program notes and when not to read them.* About 200 years ago a German named Reichardt started a series of old music concerts. This was unusual. People normally went to hear new music only, and a piece once played often ended up mouldering in an attic. Reichardt, who was a writer as well as a musician, concocted the notion of providing the public with some information about the unfamiliar pieces they'd come to hear.

This idea caught on in the 19th century, and by the early 20th the Englishman Tovey wrote a series of notes so penetrating and readable that they were published and now can be found in any library.

What's in a note? Something about the composer's life and the circumstances surrounding the piece to be played. And then some description, some "landmarks" to guide the unfamiliar ear: what it is that makes this work unique and worthy of our attention.

Since it's hard to read and listen simultaneously and the racket of turning pages is a curse, the only time *not*

Continued on Page 77

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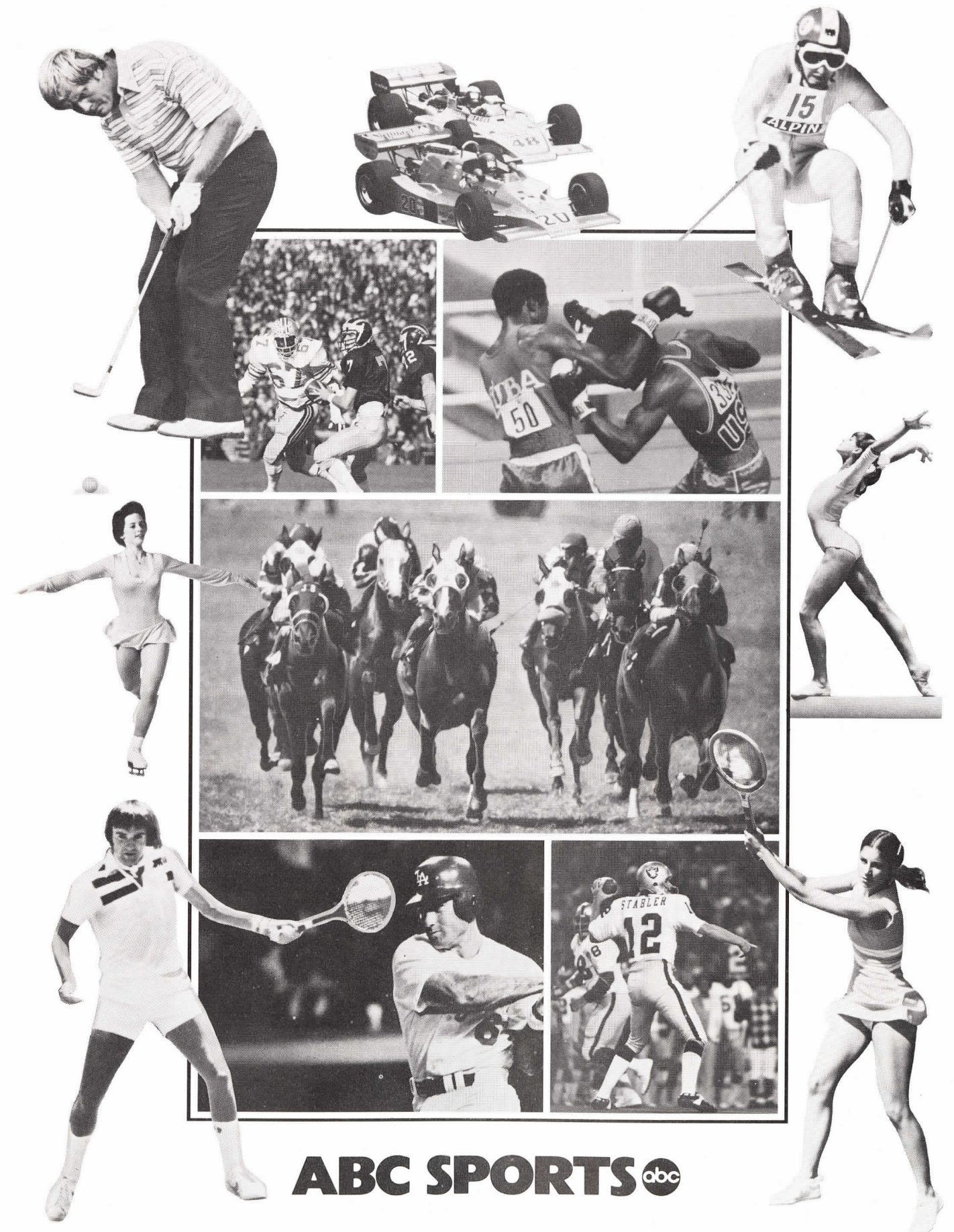
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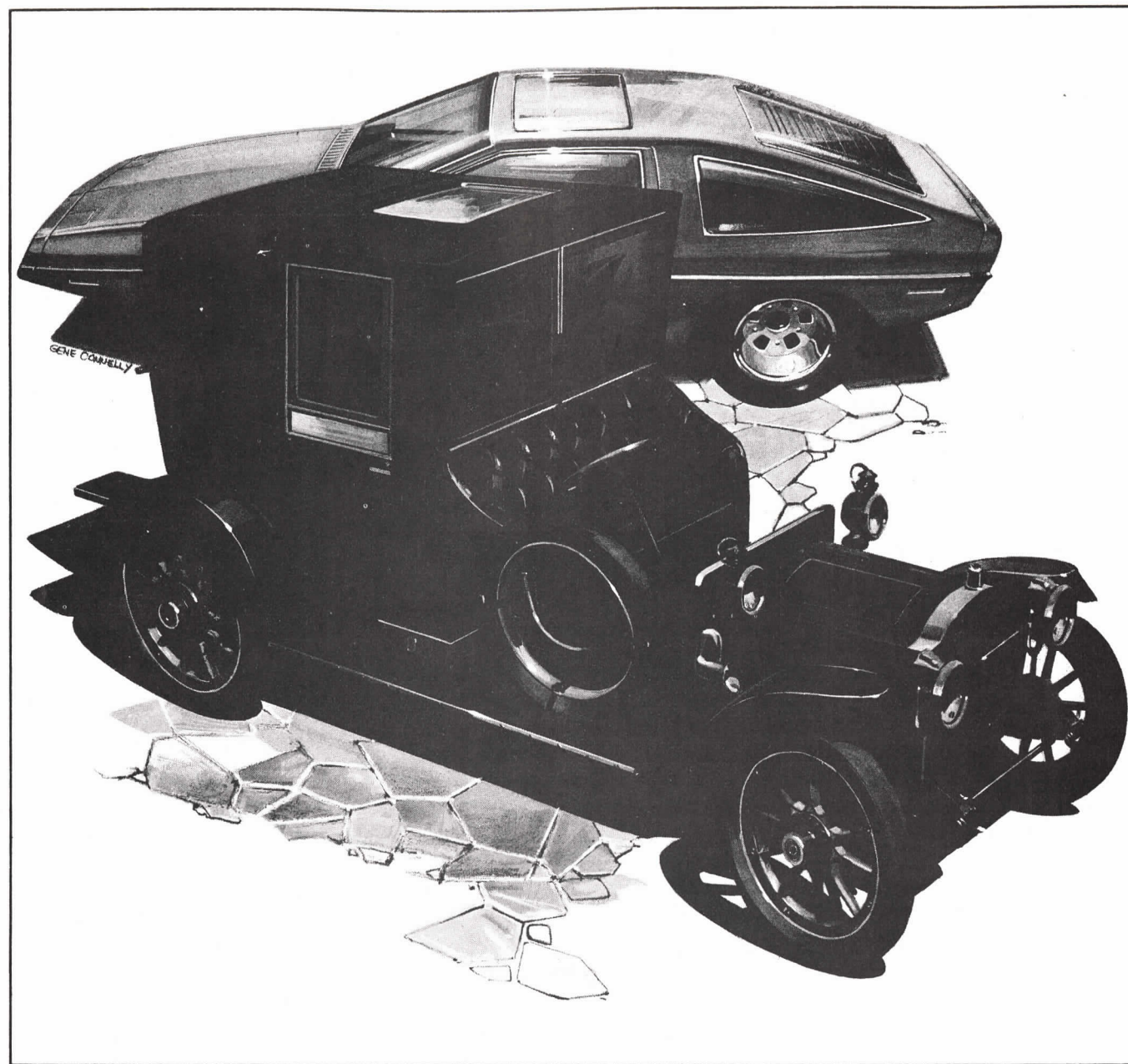
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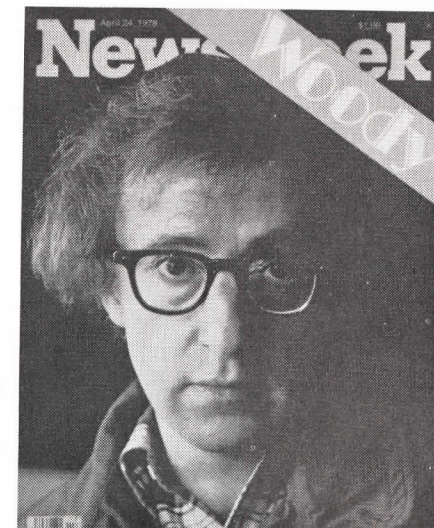
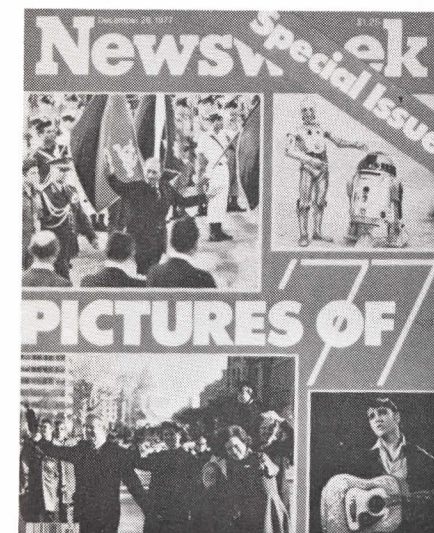
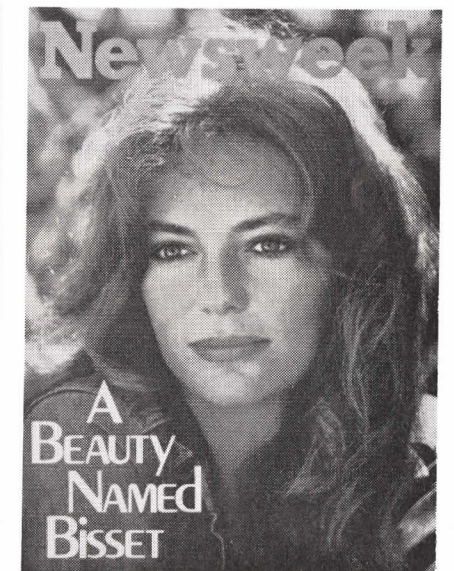
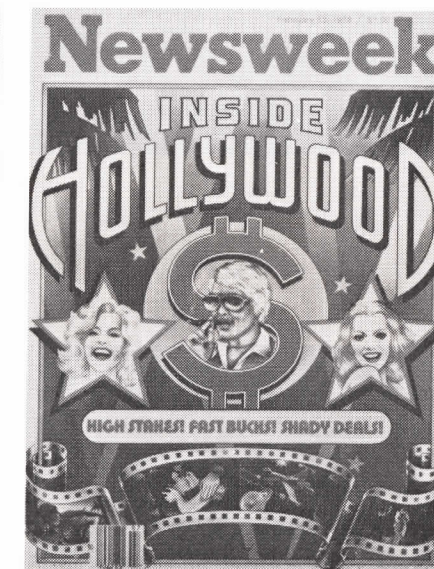
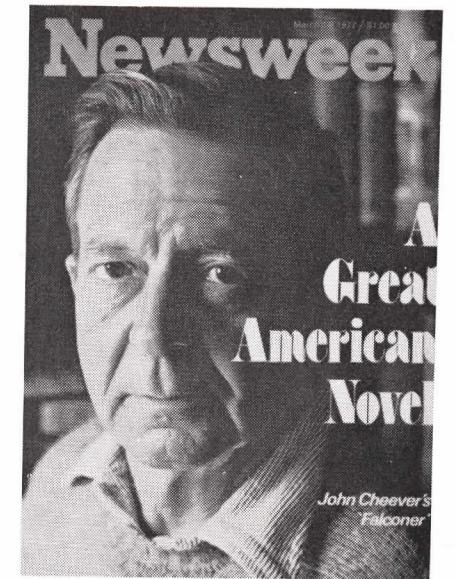
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Newsweek



Campus Entrance

Vandenberg Hall



OAKLAND UNIVERSITY

COMMITMENT TO ACADEMIC AND CULTURAL ENRICHMENT

Oakland University was founded in 1957 to provide an academic and cultural resource for the community.

Today, with a record enrollment and record attendance at its major cultural attractions, the Meadow Brook Music Festival and Meadow Brook Theatre, the university is achieving both goals.

It may be coincidental that the theme of the 1978 festival season is the Meadow Brook Experience, but that last word pervades much of the planning going on at the institution on the academic as well as cultural arts level.

Just as thousands of visitors have been enriched culturally through the festival experience, other thousands have benefited through their participation in another kind of experience, the diverse academic program at the university.

And even now President Donald D. O'Dowd is planning another option on this theme — the opportunity for an undergraduate work experience — one related to qualified students' personal and career goals.

O'Dowd wants to stress still another kind of experience of a technological nature. By fall the university should have the capability to provide undergraduates with computer instruction capability unmatched by any public college or university in Michigan. Experience on this important space age tool will make any graduate more valuable to his or her employer regardless of major, university officials feel.

In addition, the university will move into surrounding communities with more instructional centers to serve part-time students, working adults, and provide services to all manner of non-traditional students.

University officials feel this kind of constant re-evaluation of programs and priorities is one key to the university's continued growth while many institutions are experiencing a decline or leveling off of effectiveness and enrollment.

On the academic front the university had a record enrollment for the fall semester with 11,051 students, the first time enrollment exceeded the 11,000 mark. The winter semester enrollment was another record for that time period.

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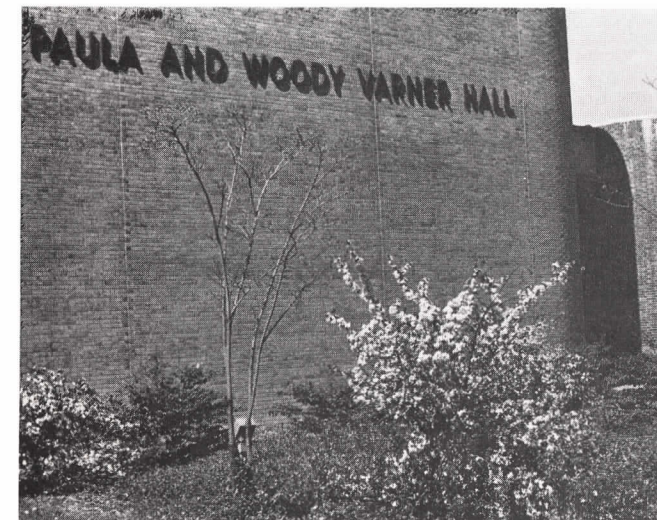
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Adult non-credit education, one of the earliest goals of the university, continues to flourish through a variety of programs offered by the Division of Continuing Education.

On the cultural scene the Meadow Brook Festival which first opened in 1964 concluded its 1977 season with a record attendance. Meadow Brook Theatre, in operation since 1967, is concluding its 1977-78 season by playing to 96 per cent capacity houses. The theatre's last season ticket sales set a record and activity is already beginning for 1978-79.

The Student Enterprise Theatre presents the best works by contemporary playwrights and this season was invited to the American College Theatre Festival regional competition with "Alice," an original production. The Department of Communication Arts now offers its own student plays of a more classical nature, and the department undergraduate major in theatre arts has just been approved by the Board of Trustees.



Paula and Woody Varner Hall



Meadow Brook Music Festival



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The Department of Music sponsors a new faculty and professional artist series in addition to its student concerts and the Meadow Brook Estate, a student troupe of dancers and singers, has been formed with the aid of a grant from the state legislature.

In addition, the Meadow Brook Art Gallery continues to receive national attention. "Through Closed Doors: Western Influence on Japanese Art, 1639-1853," was a major exhibit of the 1977-78 season and support for it was received from the National Endowment for the Arts.

These efforts and others fulfill the desires of D. B. Varner, OU's first chancellor, and O'Dowd, that the university should serve as a cultural cornerstone of the area as well as an academic center.

The university marks two academic milestones this spring with the graduation of the first class from the School of Nursing, the university's newest degree granting unit and with the award of a first doctoral degree in systems engineering. The Ph.D. in engineering is the only state authorized doctoral program at the university although the board of trustees has also approved a Ph.D. in reading education.

Another major academic accomplishment was the entry during the year of the first class in a new Honors College of the Faculty of Arts and Sciences. The rigorous program has attracted many highly qualified students to the university.

The university has been cited for its distinctive programs in area studies, biology and chemistry, early childhood education, engineering, and the health sciences.

While the institution now offers a broad variety of graduate level work in addition to the undergraduate majors, the emphasis on classroom teaching remains strong at the university despite the many graduate programs that compliment the undergraduate offerings. No graduate students are used as instructors of record in any OU course.

On the research front the faculty has earned most of the prestigious awards offered by government agencies and private foundations. Virginia O'Leary, psychology, has just received a two-year appointment to the American Psychological Association in Washington, D.C., and Robbin Hough, economics and management, is in Washington as a member of President Carter's task force appointed to help reduce bureaucracy in government.

The university was founded in 1957 when the late Matilda R. and Alfred G. Wilson gave their Meadow Brook Farms Estate and \$2,000,000 to create a new university in Oakland County.

OU was governed by Michigan State University from 1957 until 1970 when the university received its independence from MSU, its own board of trustees, and its first president, Donald D. O'Dowd, a nationally known psychologist and administrator. O'Dowd has been a member of the OU faculty since 1960.

OAKLAND UNIVERSITY AT A GLANCE

Enrollment, winter 1978 . 11,051 students
General Fund Budget, 1977-78 \$23,598,000
Book Value, Physical Plant . \$61,217,000
Campus Area 1,504 acres

Major Academic Units

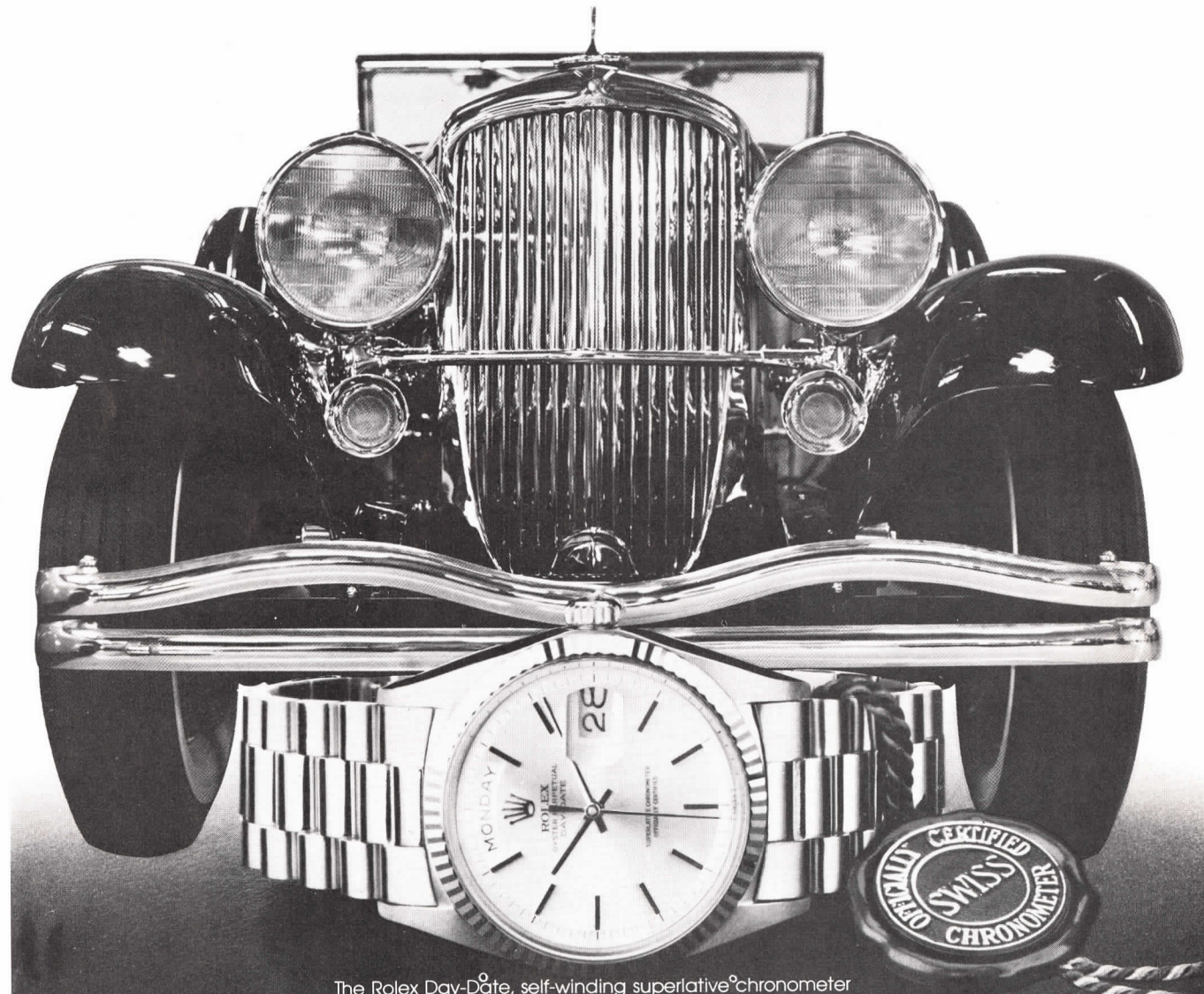
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School of Economics and Management
School of Education
School of Engineering
School of Nursing
School of Performing Arts

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History of Dance at Meadow Brook Music Festival

by
Patricia Smith



Dance has had its ups and downs in this country.

First, the Indians had to dance to make the rain fall, the crops grow and ensure fertility. Their dancing was a necessity; a matter of life and death.

Then the first white settlers from the "old world" arrived and all but outlawed dance as a heathen endeavor. Eventually, as people from all over the world began to populate the United States, they brought their dance forms with them. No longer would dance be a back alley amusement.

There were barn dances, people doing the Virginia Reel and square dancing all around. Isadora Duncan was dancing "naturally" and Vernon and Irene Castle lured us back into the ballroom.

America was on her way to developing a dance style all her own — on and off pointe. Dance, like the populace resembled a melting pot of national and artistic ideas.

In the last 10 years dance has taken its rightful place among the arts in this country — sharing its wealth of variety, originality of thought and the appreciation of a greater audience than ever.

Ten years ago the Meadow Brook Music Festival was ahead of the dance boom, when it presented the first dance week at the Baldwin Pavilion. It was a gala event to say the

least, with one of America's premiere dance companies in residence.

The American Ballet Theatre was trying out its legs on the summer festival circuit. The company performed six concerts, calling on its vast repertoire for variety. Two great dance names were the featured soloists. They were Erick Bruhn, the great Danish dancer and fragile Carla Fracci. Together they held a devoted dance audience in rapture with their dancing in "Giselle". Their electricity and rapport came across to the audience in a way which hasn't been equalled since at the Festival.

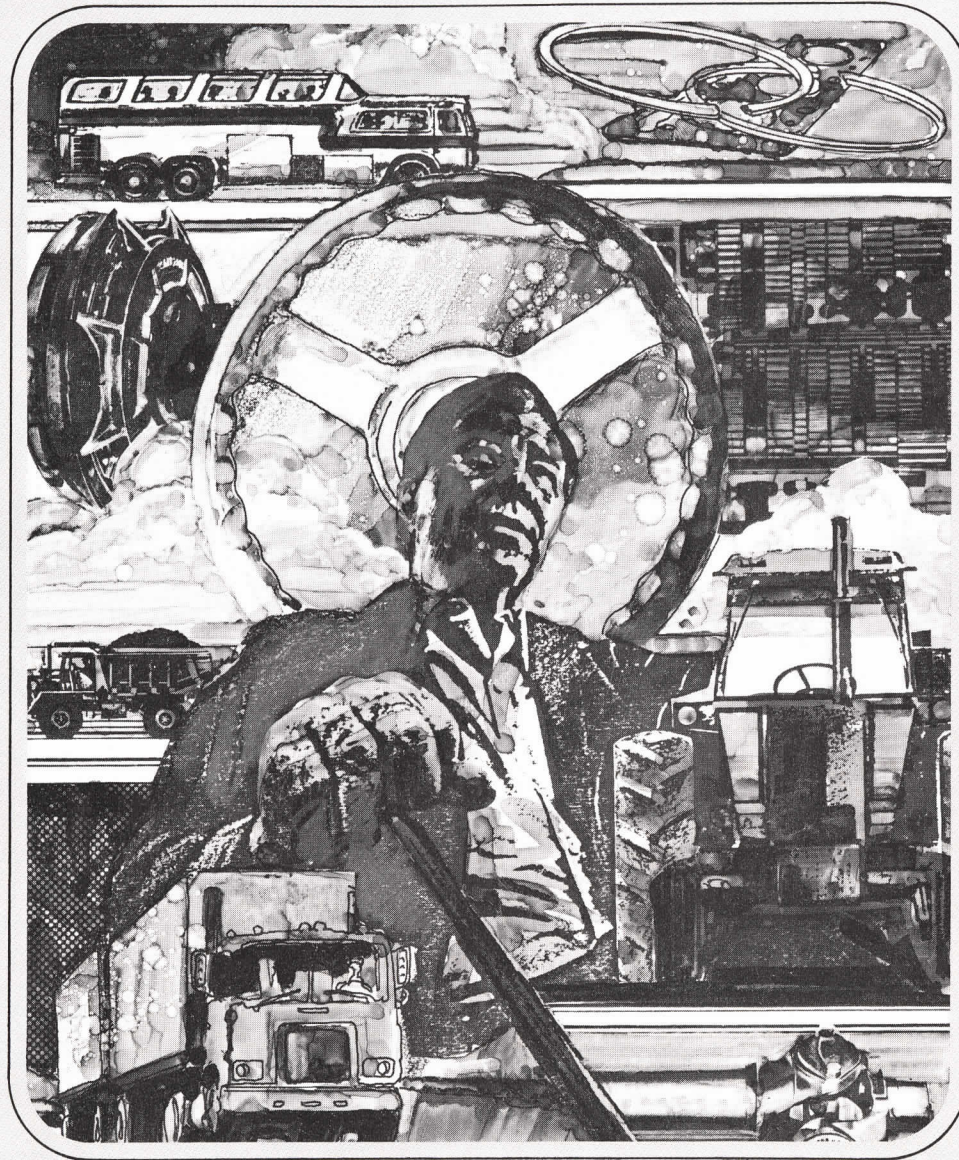
Ms. Fracci was appropriately ethereal in contrast to the tortured Albrecht danced by Bruhn. Seeing them was a once-in-a-festival treat, at any rate a great moment in dance.

That week the company also performed Fokin's evocative "Les Sylphides"; Bournonville's elegant "Pas de Deux"; Loring's "Billy the Kid"; Jerome Robbins' "Fancy Free"; "Theme and Variations" by Balachine and Kenneth MacMillan's "Concerto."

In the casts during that first week were great names in American ballet: Cynthia Gregory, Ivan Nagy, Christine Sarry, Sallie Wilson, Eleanor D'Antuono, Toni Lander, Lupe Serrano and Ted Kivitt.

From the first dance week at Meadow Brook the American Ballet Theatre (ABT)

Continued on Page 73



**Working to keep
the world moving forward.**

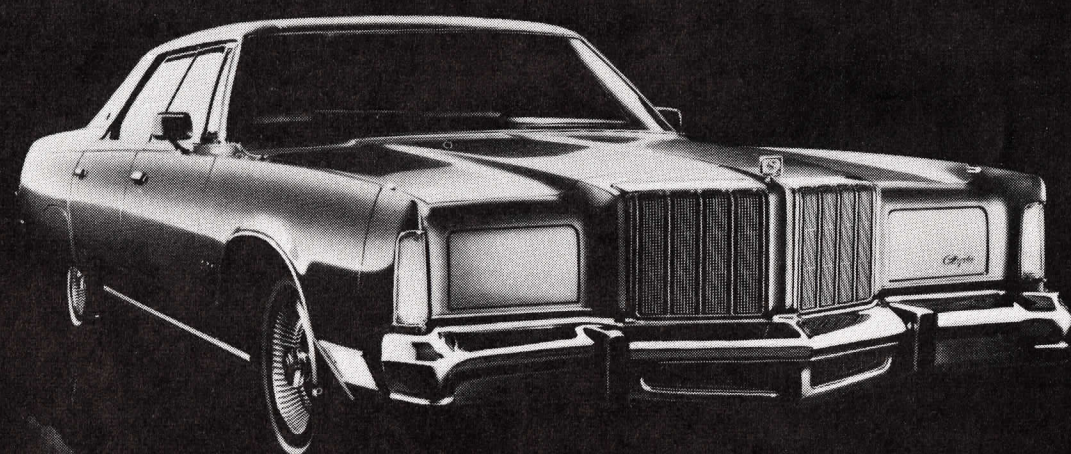


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1978 Meadow Brook Executive Chairpersons Mr. and Mrs. Richard A. Vining

It gives me great pleasure to have this opportunity to express my most sincere appreciation to Mr. and Mrs. Richard Vining for their outstanding leadership of the 1978 Meadow Brook Executive Committee.

As we open the 15th season of summer concerts we continue to be grateful to the dedicated volunteers whose commitment to Meadow Brook has made it possible for the Festival to attain a position of excellence among the major summer festivals of the nation.

Because of their personal involvement the Vinings have given special impetus to the corporate sales program and new purpose to the Women's Committee. Under their direction the fund raising efforts of the executive committee have reached new heights which makes possible continued quality programming and the appearance of world renowned artists on our own stage.

Oakland University and Meadow Brook are deeply grateful to Bonnie and Dick for their time and their leadership in making the Meadow Brook experience a reality for those who live in the metropolitan community.

Donald D. O'Dowd
President, Oakland University



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Mr. and Mrs. Ben D. Mills



1968
Mr. and Mrs. Virgil E. Boyd



1970
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Mr. and Mrs. Rinehart S. Bright



1967
Mr. and Mrs. James O. Wright



1969
Mr. and Mrs. Marvin L. Katke



1971
Mr. and Mrs. John J. Riccardo

AND WE LOOK TO THE FUTURE

On June 22 the Meadow Brook Music Festival launches its 15th season and we are proud to salute the community leadership which has made it possible for Meadow Brook to reach new goals and attain new heights. We are grateful to our past chairmen for their inspiration, and we look to the future for continued success.



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Mr. and Mrs. William P. Benton



1974
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1976
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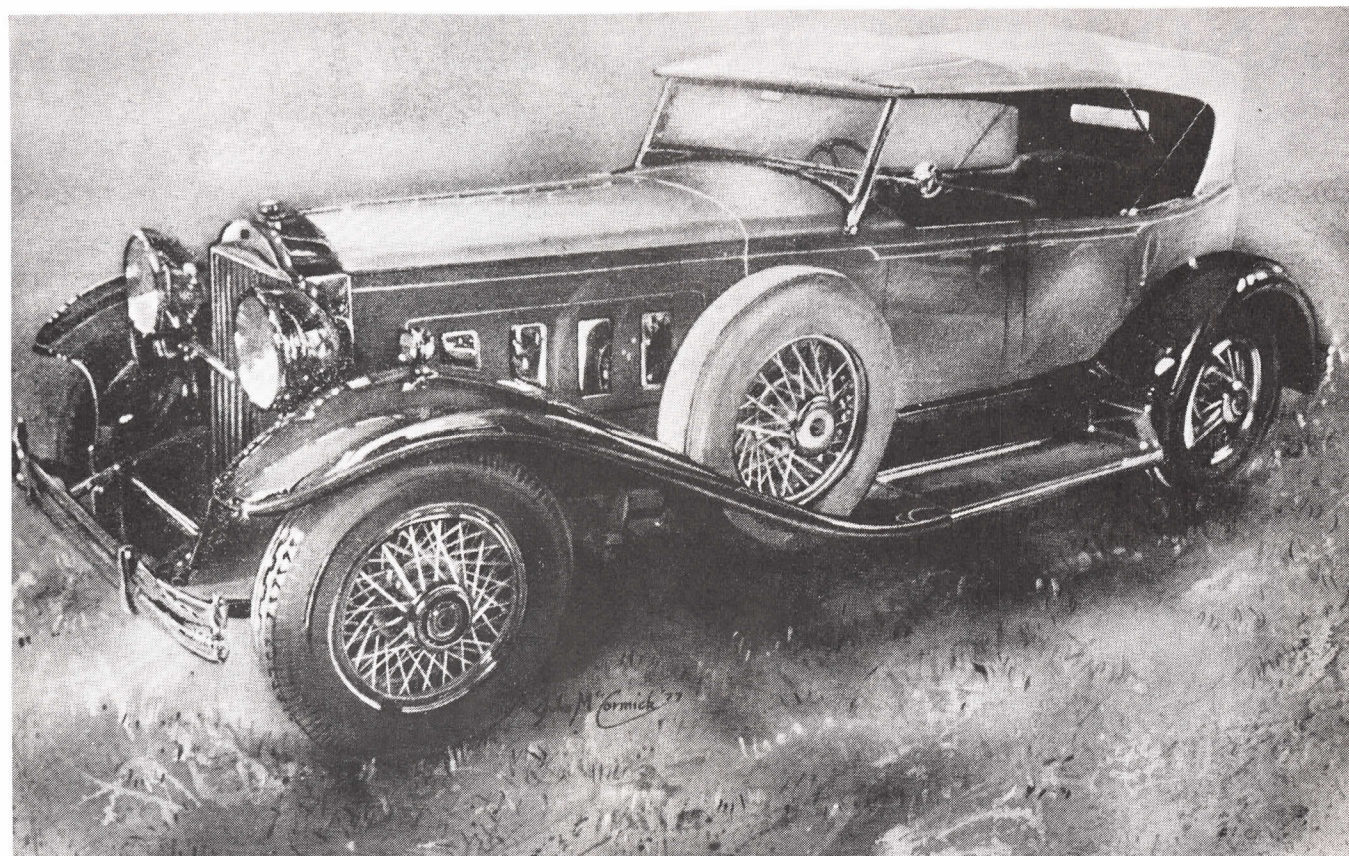
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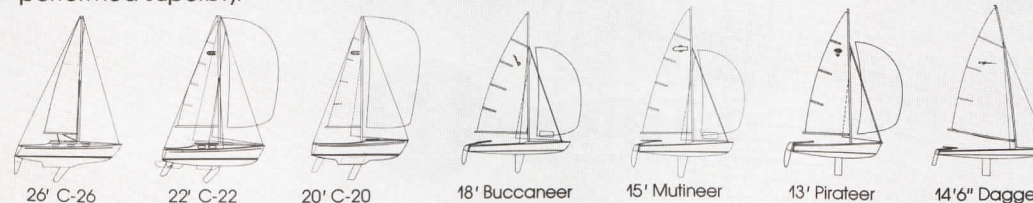
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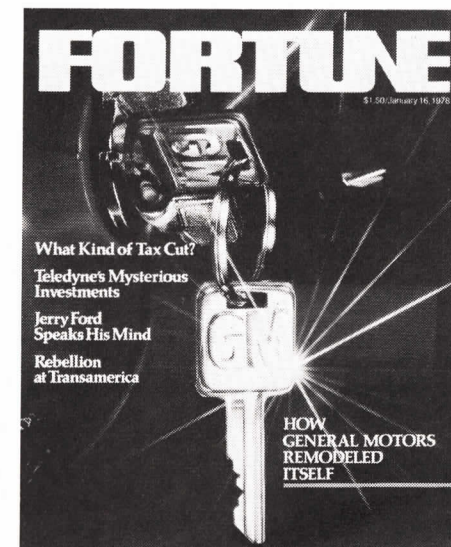
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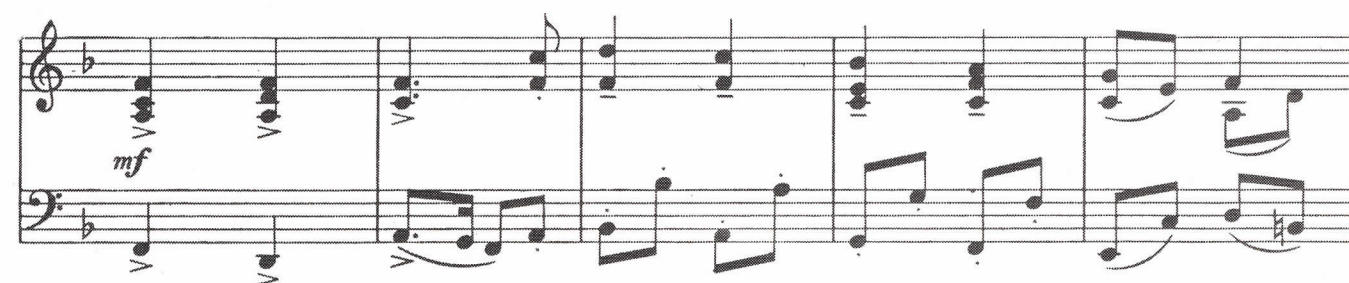
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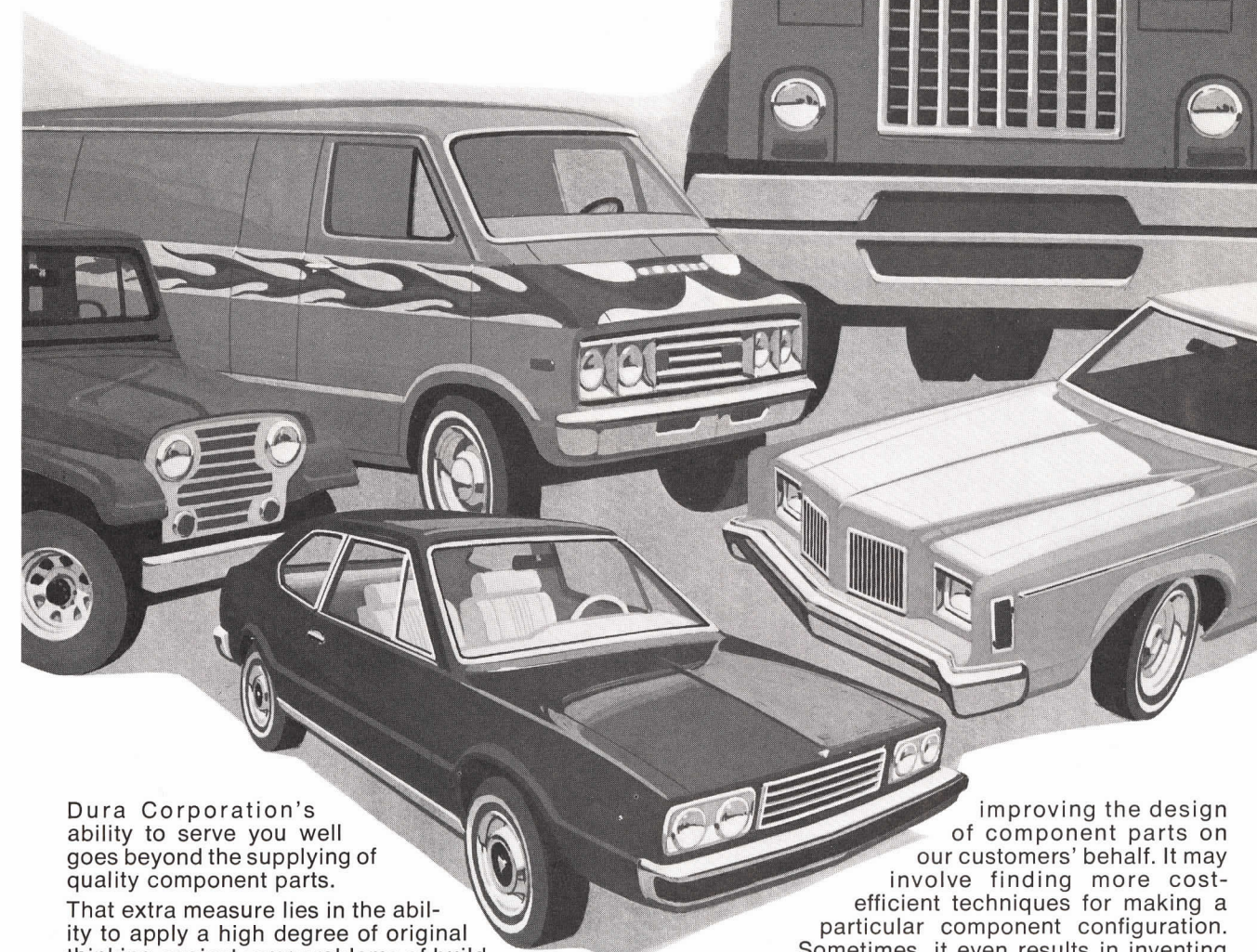
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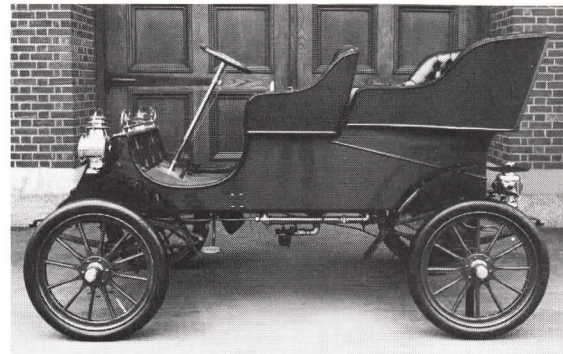
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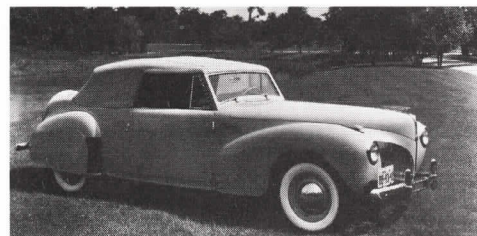
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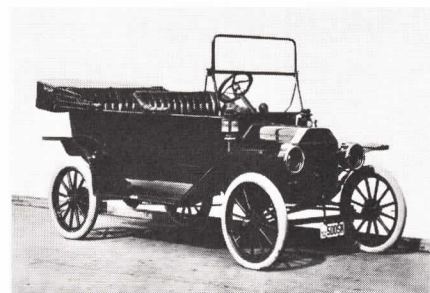
1903: the first Model A.



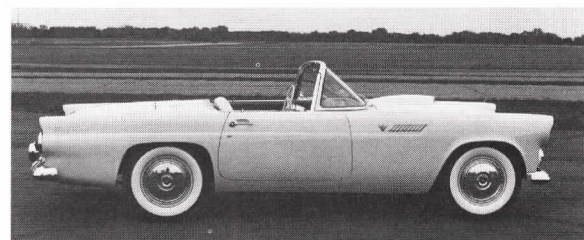
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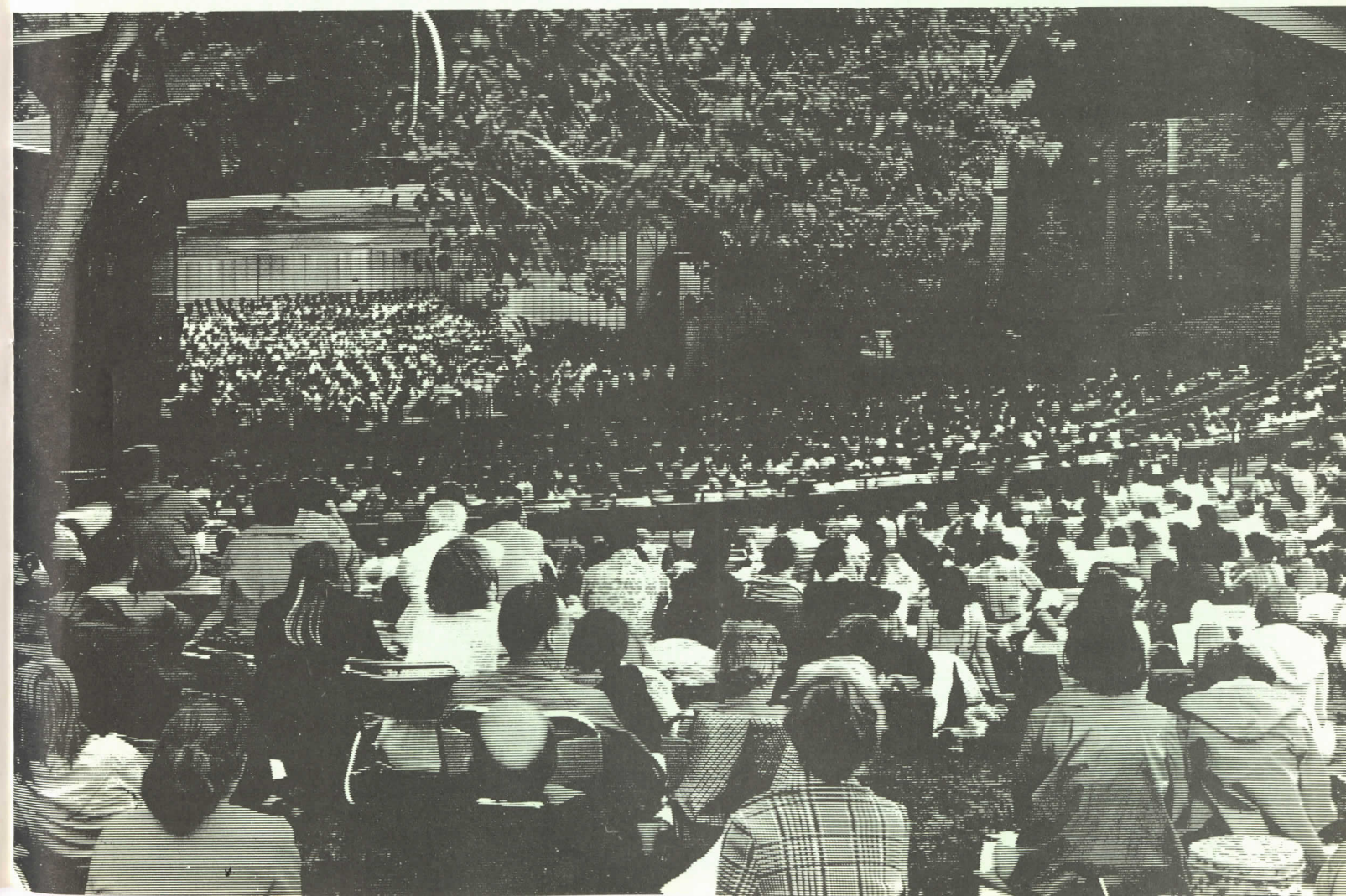
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MEADOW BROOK MUSIC FESTIVAL

SUMMER HOME OF THE DETROIT SYMPHONY ORCHESTRA: Antal Dorati, Music Director

Thursday and Saturday, June 22 and June 24
Thursday and Saturday, June 29 and July 1



Meadow Brook Music Festival

TUESDAY SPECIAL	WEDNESDAY SPECIAL	DSO Thursday at 8:30
JUNE 20	JUNE 21	JUNE 22 KLAUS TENNSTEDT, <i>conductor</i> Verdi: Requiem Mass
JUNE 27	JUNE 28 BOBBY VINTON	JUNE 29 VLADIMIR ASHKENAZY, <i>conductor and pianist</i>
JULY 4	JULY 5	JULY 6 MICHAEL TILSON THOMAS, <i>conductor</i> MALCOLM FRAGER, <i>pianist</i>
JULY 11	JULY 12	JULY 13 KAZUHIRO KOIZUMI, <i>conductor</i> RUGGIERO RICCI, <i>violinist</i>
JULY 18	JULY 19	JULY 20 SIXTEN EHRLING, <i>conductor</i> EUGENE ISTOMIN, <i>pianist</i>
JULY 25	JULY 26 LEO SAYER	JULY 27 BALLET REPERTORY COMPANY RICHARD ENGLUND, <i>director</i> LESLIE BROWNE PATRICK BISSELL
AUGUST 1 PRESERVATION HALL JAZZ BAND	AUGUST 2	AUGUST 3 OLEG KOVALENKO, <i>conductor</i> HENRYK SZERYNG, <i>violinist</i> GORDON STAPLES, <i>violinist</i>
AUGUST 8	AUGUST 9	AUGUST 10 NEVILLE MARRINER, <i>conductor</i> PETER SERKIN, <i>pianist</i>
AUGUST 15	AUGUST 16	AUGUST 17 ANTHONY AND JOSEPH PARATORE IN RECITAL
AUGUST 22	AUGUST 23	AUGUST 24 MOSTLY MOZART NITE #1 MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, <i>conductor</i> LEONARD ROSE, <i>cellist</i>
AUGUST 29 KRIS KRISTOFFERSON RITA COOLIDGE	AUGUST 30	AUGUST 31

Performance Schedule

Jazz Fridays at 8:30	Saturdays at 8:30	Pops Sundays at 7:30
JUNE 23 ELLA FITZGERALD	JUNE 24 KLAUS TENNSTEDT, <i>conductor</i> Verdi: Requiem Mass	JUNE 25 An Evening with HENRY MANCINI and the DETROIT SYMPHONY ORCHESTRA
JUNE 30 TONY BENNETT SINGS <i>Music Director,</i> TORRIE ZITO	JULY 1 VLADIMIR ASHKENAZY, <i>conductor</i> MARK ZELTSER, <i>pianist</i>	JULY 2 UP WITH PEOPLE Fireworks Display
JULY 7 OSCAR PETERSON JOE PASS	JULY 8 MICHAEL TILSON THOMAS, <i>conductor</i> CLAUDINE CARLSON, <i>alto</i> DIANA HOAGLUND, <i>soprano</i>	JULY 9 "HEAVY ORGAN" VIRGIL FOX with DAVID SNYDER'S REVELATION LIGHTS
JULY 14 FABULOUS FOURS; THE FOUR LADS, THE FOUR FRESHMAN, THE PIED PIPERS, THE FOUR INK SPOTS	JULY 15 KAZUHIRO KOIZUMI, <i>conductor</i> LORIN HOLLANDER, <i>pianist</i>	JULY 16 A RUSSIAN-FRENCH POPS EVENING with ANDRE KOSTELANETZ, <i>featuring</i> CAROLE FARLEY, <i>soprano</i>
JULY 21 FRED WARING AND HIS PENNSYLVANIANS	JULY 22 SIXTEN EHRLING, <i>conductor</i> YO YO MA, <i>cellist</i>	JULY 23 (8:30 p.m.) STAR SHIP ENCOUNTERS DETROIT SYMPHONY ORCHESTRA RICHARD HAYMAN, <i>conductor</i> LEONARD NEMOY, <i>narrating</i>
JULY 28 BALLET REPERTORY COMPANY RICHARD ENGLUND, <i>director</i> LESLIE BROWNE PATRICK BISSELL	JULY 29 BALLET REPERTORY COMPANY RICHARD ENGLUND, <i>director</i> LESLIE BROWNE PATRICK BISSELL	JULY 30 FERRANTE & TEICHER
AUGUST 4 ARLO GUTHRIE & PETE SEEGER	AUGUST 5 THEO ALCANTARA, <i>conductor</i> SILVIA MARCOVICI, <i>violinist</i> RAY FERGUSON, <i>organist</i>	AUGUST 6 "POP OPERA NITE" DETROIT SYMPHONY ORCHESTRA THEO ALCANTARA, <i>conductor</i>
AUGUST 11 CHUCK MANGIONE with THE CHUCK MANGIONE QUARTET	AUGUST 12 NEVILLE MARRINER, <i>conductor</i> CLAUDIO ARRAU, <i>pianist</i>	AUGUST 13 DETROIT SYMPHONY POPS ARTHUR FIEDLER, <i>conductor</i> ROBERT MERRILL
AUGUST 18 CLEO LAINE JOHN DANKWORTH	AUGUST 19 NEW YORK PRO ARTE CHAMBER ORCHESTRA RAFFAEL ADLER, <i>conductor</i> IGOR KIPNIS, <i>harpsichordist</i>	AUGUST 20 JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS ELLY STONE JOE MASIELL
AUGUST 25 HELEN REDDY	AUGUST 26 MOSTLY MOZART NITE #2 MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, <i>conductor</i>	AUGUST 27 MOSTLY MOZART #3 at 2:00 p.m., MUSICA AETERNA ORCHESTRA, FREDERIC WALDMAN, <i>conductor</i> ; MISHA & CIPA DICHTER at 7:30 p.m. CAB CALLOWAY
SEPTEMBER 1 DIONNE WARWICK	SEPTEMBER 2 BOBBY GOLDSBORO	SEPTEMBER 3 PAT & DEBBY BOONE

Meadow Brook Music Festival Staff

The Meadow Brook Music Festival operates under the management of the Director of Cultural Affairs of Oakland University

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and Acting Artistic Director*

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Bruce Hall
Production Coordinator

John Miller
Stage Manager

The Meadow Brook Festival concept began 15 or 16 years ago as a dream of Matilda Wilson, benefactor of Oakland University, and several other community minded residents who felt there was a need to bring music to north Oakland County. Fortunately for us they had the vision which resulted in the magic which is Meadow Brook today.

The concept of a cultural center in north Oakland County has always been the *raison d'être* for Oakland University with the Performing Arts playing a role second only to the larger role of the University.

In 1963 the Detroit Symphony Orchestra was approached about the possibility of making the campus of Oakland University its summer home. The idea was well received and the dream was on its way to becoming a reality. Negotiations were under way with the Symphony; personnel were off to Tanglewood to observe, the site was selected, and last and most important the Kresge Foundation provided a portion of the funds.

Ground was broken on February 29, 1964 to erect an outdoor pavilion in memory of Howard C. Baldwin, a noted civic leader and a former trustee of the Kresge Foundation. The pavilion roof, open on the sides, covers 2,200 seats. It is surrounded by trees and a sloping lawn which accommodates an additional 6,000 concert goers. The natural amphitheatre was personally selected by Mrs. Wilson, and the pavilion's construction is fiberglass.

It was hard to believe that within 5 short months of these events the Detroit Symphony Orchestra, under the direction of Sixten Ehrling, presented the opening night performance of the now world renown Meadow Brook Music Festival. It was a night to remember — the music and setting were breathtaking. The moonlight on the freshly painted fences and barns of the Meadow Brook Farm was a never to be forgotten sight. One photographer from the Washington Post remarked in response to an inquiry about recapturing the sight, "Never in a million years."

However, Meadow Brook has recaptured it because concert goers have attended the concerts during the last 15 years. The Festival has grown from a 4 week program of classical music, to an 11 week festival which offers a full spectrum of music — classical, pops, popular, jazz and dance. Distinguished conductors and guest artists have graced the stage, works have been commissioned, and each year the Festival attains new heights of artistic excellence. This year we are extremely proud to announce the appointment of Neville Marriner as the Artistic Director — perhaps the most recorded conductor in history. We are grateful that he will join with Meadow Brook in bringing musical joy to all our friends in the Greater Detroit area.

The Meadow Brook Music Festival is Proud to Announce the Appointment of Neville Marriner as Artistic Director of the Festival for a Three Year Period Starting with the 1979 Season

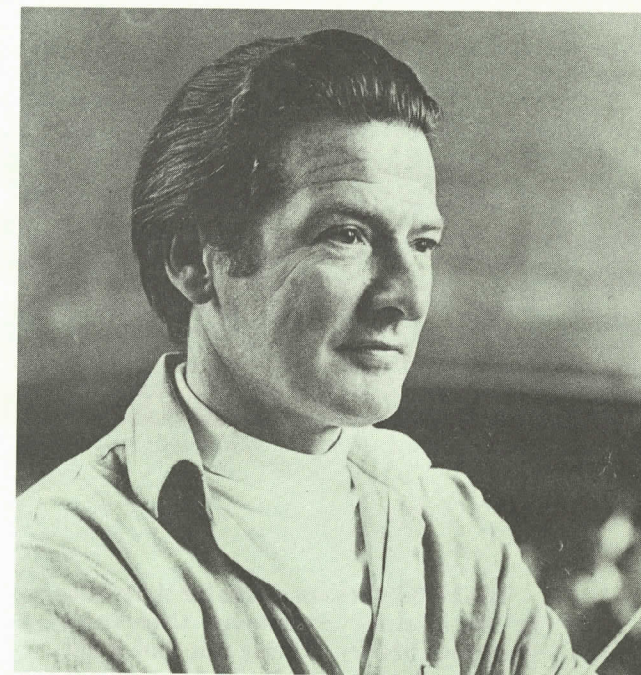
Neville Marriner, the most recorded conductor in history and perhaps one of the most sought after, is familiar to music lovers for his celebrated recordings with the chamber orchestra he founded, the Academy of St. Martin in-the-fields. He has recently completed a three year term as Artistic Director of the South Bank Summer Music Festival in London, and in addition to holding the position of Music Director of the Los Angeles Chamber Orchestra, he has just been appointed Music Director of the Minnesota Symphony Orchestra in Minneapolis.

Marriner's international circuit includes dates with the London Symphony, the Royal Philharmonic, the Boston Symphony Orchestra, the British Broadcasting Company, the Washington National Symphony and others. He has recently signed a ten year exclusive contract with Philips and Deutsch-Grammophon, calling for 300 discs during the coming decade, 200 with the Academy and another hundred with various other orchestras including the Concertgebouw, the London Symphony and the London Philharmonic.

In addition to his general duties directing the artistic content and programming for the Festival, Mr. Marriner will also conduct the Detroit Symphony Orchestra in four concerts at Meadow Brook in 1979 and six concerts each in 1980 and 1981.

He made his debut appearance at Meadow Brook last summer in two of the festival's most popular concerts and is scheduled to appear this season on August 10 and 12 leading the Detroit Symphony Orchestra with Peter Serkin and Claudio Arrau as soloists.

Not content with a reputation as one of the most prominent chamber orchestra conductors on the international circuit, he has



shifted his focus to the grander enterprise of conducting symphonic orchestras.

He never intended to be a conductor but this former violinist with the London Symphony said, "once you've decided at 17 that you're not going to be Heifetz, and the job's already filled, then you have to decide what the alternatives are." He still seems mildly startled at the age of 53 that he is an established member of the international conducting jet-set appearing with orchestras from Boston to Tokyo.

Mr. Marriner made his long overdue debut with the New York Philharmonic in an all-Mozart program in 1977.

We consider it an honor that a conductor of such stature will be directing the artistic endeavors of the Meadow Brook Music Festival during the next three years.

Mr. Marriner resides in London with his wife, Molly, and his son and daughter. We look forward to having all of them with us sometime during the next three summers.

The Detroit Symphony Orchestra



The 1978-79 season marks the sixty-fifth in the Detroit Symphony Orchestra's illustrious history. During this time it has become firmly established among the foremost musical organizations of the world and has won highest critical acclaim wherever it has appeared. The Orchestra continues to distinguish itself through extensive tours, and recordings on the Mercury Classic label have won international recognition, two receiving the coveted Grand Prix du Disque Award of France.

The DSO has a normal performing complement of 97 musicians. Each season the Orchestra presents more than 200 concerts, including over 80 regular subscription concerts and a number of special concerts in its home, the Ford Auditorium. A series of Young People's Concerts and school concerts are also given annually both at Ford Auditorium and in Detroit

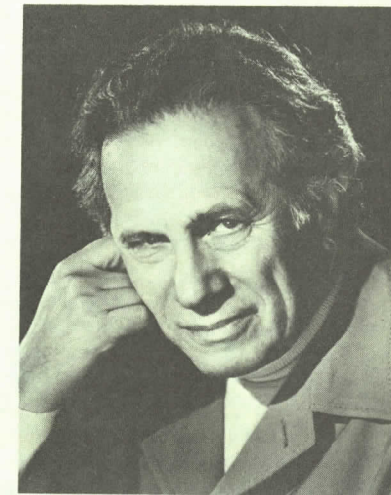
schools. Free concerts are offered each summer at various sites.

The Meadow Brook Music Festival at Oakland University is the summer home of the Detroit Symphony Orchestra. Situated in northern Oakland County, where a special amphtheatre was built for the Orchestra, Meadow Brook has established itself as one of the major summer music festivals in the nation.

Under the new music director Antal Dorati, the Detroit Symphony Orchestra is expanding its activities in several areas, including the production of a series of television specials for national broadcast over the PBS network, resumption of recording activities, establishment of an annual mid-season festival, continuation of weekly statewide radio broadcasts, and continued growth of outstate projects.

ADMINISTRATIVE STAFF

Marshall W. Turkin, executive director
Michael A. Smith, orchestra manager
Haver E. Alspach, business manager
Sylvia Espenschade, public relations director
Paul R. Weiser, development director
Bruce Carr, assistant manager
Wayne S. Brown, assistant manager



Antal Dorati

Antal Dorati, the ninth Music Director in the Detroit Symphony Orchestra's history has appeared with virtually every major orchestra throughout the world and comes to Detroit after seven years as Music Director of the National Symphony Orchestra in Washington, D.C.

Maestro Dorati was born in Budapest, Hungary, in 1906. Trained as a composer, cellist, pianist and conductor, he graduated from the Academy of Music at 18, the youngest in the history of the Academy.

Maestro Dorati joined the Ballet Russe de Monte Carlo as its leading conductor in 1934, and his Detroit Symphony Orchestra debut came during Ballet Russe appearances in Detroit in 1936.

In 1945 Maestro Dorati was named Music Director of the Dallas Symphony Orchestra, and four years later he assumed the same position with the Minneapolis Symphony. He left that orchestra in 1960 to pursue his career as a guest conductor and to make recordings.

In 1966 he became Principal Conductor of the Stockholm Philharmonic and in 1970 was named Music Director of the National Symphony Orchestra in Washington. He became Chief Conductor of the Royal Philharmonic Orchestra in London in July 1975, a position he will continue to hold along with Principal Guest Conductorship of the National Symphony.

Members of the Orchestra

FIRST VIOLINS

Gordon Staples
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Misha Rachievsky
Jack Boesen
Franklyn D'Antonio
Derek Francis
Alan Gerstel
Nicholas Zonas
LeAnn Toth
Beatriz Budinszky
Malvern Kaufman
Richard Margitza
Linda Snedden Smith
Paul Phillips
Elias Friedenzohn
Santo Urso

SECOND VIOLINS

Edouard Kesner
*Felix Resnick
Alvin Score
Lillian Fenstermacher
James Waring
Margaret Tundo
Walter Maddox
Roy Bengtsson
Thomas Downs
Robert Murphy
Larry Bartlett
Joseph Striplin
Bruce Smith
Gabriel Szitas

*Assistant Principal
†Co-principal

Violas

Nathan Gordon
*David Ireland
Philip Porbe
Eugenia Staszewski
LeRoy Fenstermacher
Hart Hollman
Walter Evich
Anton Patti
Gary Schnerer
Catherine Compton

VIOLONCELLOS

Italo Babini
James C. Gordon Chair
*Thaddeus Markiewicz
Edward Korkigian
Mario DeFiore
David Levine
John Thurman
Barbara Fickett
Marcy Schweickhardt
Debra Fayroian
Ralph Curry
William Graham

BASSES

Robert Gladstone
*Raymond Benner
Stephen Molina
Maxim Janowsky
Linton Bodwin
Stephen Edwards
Albert Steger
Donald Pennington

HARPS

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Oliver Green

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Wesley Jacobs

TIMPANI

Salvatore Rabbio
*Robert Pangborn

PERCUSSION

Robert Pangborn
*Norman Fickett
Raymond Makowski
Sam Tundo

LIBRARIAN

Albert Steger
Elmer Janes, assistant

PERSONNEL MANAGER

Oliver Green

Thursday, June 22

Saturday, June 24

DETROIT SYMPHONY ORCHESTRA
† **KLAUS TENNSTEDT**, conductor
DONALD T. BRYANT, director of choruses

† **CAROL NEBLETT**, soprano
MIGNON DUNN, mezzo-soprano
† **ZURAB SOTKILAVA**, tenor
† **PAUL PLISHKA**, bass

MEADOW BROOK FESTIVAL CHORUS
KENNETH JEWELL CHORALE
THE DETROIT LUTHERAN SINGERS

No intermission in tonight's performance.

VERDI, Requiem Mass
I. Requiem and Kyrie
II. Dies Irae
Tuba Mirum
Liber Scriptus
Quid Sum Miser
Rex Tremendae
Recordare
Ingemisco
Confutatis
Lacrymosa
III. Offertorium: Domine Jesu Christe
IV. Sanctus
V. Agnus Dei
VI. Lux Aeterna
VII. Libera Me

This performance is being taped for broadcast on WDET-FM on Wednesday, July 26, at 8:30 p.m.

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

† First Appearance at Meadow Brook Music Festival



Klaus Tennstedt

Conductor Klaus Tennstedt made his North American debut in 1974 with the Toronto Symphony. The same year he made his debut in the United States, with the Boston Symphony Orchestra. Since then, he has become a regular guest conductor at the Boston Symphony's Tanglewood Music Festival. He has conducted the San Francisco, Cleveland, Dallas, Detroit, St. Louis, Chicago, Philadelphia and Montreal symphony orchestras also. Born in Merseburg, Germany in 1926, Tennstedt studied violin, piano and music theory at the Leipzig Conservatory. In 1948 he became the first concertmaster at the Municipal Theatre and later became the theatre's main conductor. In 1958 he became general music director of the Dresden Opera and in 1962 became Director of the State Orchestra and Theatre in Schwerin. He moved from East Germany in 1971 and began another phase of his career which has included a series of recordings.



Carol Neblett

Cincinnati May Festival under the direction of James Levine and she has continued to perform throughout the United States as well as abroad. Highlights of Ms. Neblett's 1978-79 season include her Metropolitan Opera debut as Senta in "Der Fliegende Hollander."



Mignon Dunn

Mezzo-soprano Mignon Dunn always wanted to be an opera singer. Every Saturday she would listen to the Metropolitan Opera radio broadcasts, never swerving from her intention to sing at the Met one day. Born and raised in Memphis, Tennessee, she made her Met debut as planned and since has sung every major mezzo role at that opera house. Her repertoire spans the emotional spectrum to include the haughty Amneris in "Aida" (a role she sang at the Meadow Brook Music Festival a few seasons ago) to devious Delila in "Samson et Delila." She recently recorded the role of the Mother in Charpentier's "Louise" for Angel records. Her many appearances throughout the country have included those with the Chicago Lyric Opera, the Sante Fe Opera Company, the New York Philharmonic and the Boston Opera.



Zurab Stokilava

Zurab Stokilava makes his American singing debut with his Meadow Brook Music Festival performances of the Verdi "Requiem." A leading tenor of the Bolshoi Theatre of Moscow, Mr. Stokilava originally received his training as an engineer, but graduated from the Tbilisi Conservatoire in 1965 as a singer. After his graduation, he studied at La Scala. In 1973 he became a soloist with the Bolshoi Theatre. His most recent triumph was during the 1977/78 season in Salzburg, Austria, where he sang seven performances of "Iolanthe." For his continuing efforts to promote and perform the music of his native Georgia, U.S.S.R., he has been awarded the title of People's Artist of Georgia.



Paul Plishka

One of the most sought after artists on today's international music scene is Metropolitan Opera star Paul Plishka. Constantly in demand for appearances with the world's great opera companies he also excels in the orchestral and recital repertoire. Born and raised in Old Forge, Pennsylvania, he attended Montclair State College in New Jersey and began his musical education there under the direction of Armen Boyajian and the Paterson Lyric Opera Theatre. When he was 23 he won first place in the Baltimore Opera Auditions and shortly thereafter joined the National Company of the Metropolitan, singing two seasons on tour. He has performed over forty roles at the Met, each with distinction. Paul Plishka adds to his exclusive discography the complete recording of Puccini's "Turandot."

Carol Neblett was born and raised in California. She began her musical training with serious study of the piano and violin. At sixteen she began private vocal study with William Vennard, coaching with Pierre Bernac and Lotte Lehmann. Her professional career began at age nineteen as a soloist with the Roger Wagner Chorale, and was soon directed into opera and concert. In 1973-74 she appeared with the New York City Opera and the Baltimore Opera. In 1975 she appeared at the Cincinnati May Festival under the direction of James Levine and she has continued to perform throughout the United States as well as abroad. Highlights of Ms. Neblett's 1978-79 season include her Metropolitan Opera debut as Senta in "Der Fliegende Hollander."

Mezzo-soprano Mignon Dunn always wanted to be an opera singer. Every Saturday she would listen to the Metropolitan Opera radio broadcasts, never swerving from her intention to sing at the Met one day. Born and raised in Memphis, Tennessee, she made her Met debut as planned and since has sung every major mezzo role at that opera house. Her repertoire spans the emotional spectrum to include the haughty Amneris in "Aida" (a role she sang at the Meadow Brook Music Festival a few seasons ago) to devious Delila in "Samson et Delila." She recently recorded the role of the Mother in Charpentier's "Louise" for Angel records. Her many appearances throughout the country have included those with the Chicago Lyric Opera, the Sante Fe Opera Company, the New York Philharmonic and the Boston Opera.

Zurab Stokilava makes his American singing debut with his Meadow Brook Music Festival performances of the Verdi "Requiem." A leading tenor of the Bolshoi Theatre of Moscow, Mr. Stokilava originally received his training as an engineer, but graduated from the Tbilisi Conservatoire in 1965 as a singer. After his graduation, he studied at La Scala. In 1973 he became a soloist with the Bolshoi Theatre. His most recent triumph was during the 1977/78 season in Salzburg, Austria, where he sang seven performances of "Iolanthe." For his continuing efforts to promote and perform the music of his native Georgia, U.S.S.R., he has been awarded the title of People's Artist of Georgia.

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PROGRAM NOTES by Leonard Burkat

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REQUIEM MASS

..... Giuseppe Verdi
(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

Throughout his long career, Verdi concentrated his creative efforts on the composition of operas. During his formative years, he occasionally performed as a church organist and even wrote a few sacred works, but later in his life he was opposed or indifferent to everything connected with the Church. Nevertheless, when Rossini died, in 1868, Verdi dreamed up the idea of having a Requiem in memory of Rossini written by thirteen Italian composers, each contributing one section of the work, the whole to be performed once and then sealed up in the archives of the Conservatory. Verdi and his publisher organized a committee that got all the music written, and he himself composed the closing *Libera me*. However, the kind of destructive rivalries among performers that have sometimes plagued musical life brought the project to a stop and the collective work was never heard.

The professor of aesthetics at the Milan Conservatory, Gian Andrea Mazzucato, had been a member of the organizing committee and he was so impressed on reading through the *Libera me* that he suggested that Verdi compose a complete Requiem. Five years later he found the occasion and the inspiration to do so. On May 22, 1873, Alessandro Manzoni, the Italian poet, novelist and patriot whose novel *I Promessi Sposi* ("The Betrothed") and other writings had been a powerful force in bringing about the independence and unification of the Italian nation, died in Milan at the age of eighty-eight. Verdi, who had been a close friend and great admirer of the writer, did not attend his elaborate state funeral but later made a quiet pilgrimage to his grave, where he resolved to create a memorial. "It was simply an impulse," Verdi wrote, "or a crying need to do all in my power to honor this great spirit, whom I valued so highly as a writer and honored so sincerely as a man."

Verdi had finished *Aida* and turned to work on the *Manzoni Requiem*. He used the *Libera me* he had composed for Rossini as the final section of the Requiem. The rest of the score was new material. It was performed for the first time at the Church of Saint Mark in Milan, on May 22, 1874, the anniversary of Manzoni's death. Verdi conducted, and the church was filled to overflowing. Three additional performances were given at La Scala, and before the year was out, Paris and London had heard it, too.

The score requires a quartet of vocal soloists and a mixed chorus, piccolo and three flutes, two oboes, two clarinets, four bassoons, four horns, eight trumpets (four of which play offstage), three trombones, tuba, timpani, bass drum and strings.

I. REQUIEM AND KYRIE

Soloists and Chorus

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Grant them eternal rest, Lord, and let perpetual light shine upon them.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Thou art praised, God, in Zion, and unto thee will a vow be paid in Jerusalem.

Exaudi orationem meam, ad te omnis caro veniet. Hear my prayer, unto thee all flesh shall come.

Kyrie eleison. Christe eleison. Kyrie eleison. Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

II. DIES IRAE

Soloists and Chorus

Chorus

Dies irae, dies illa, Solvet saeculum in favilla, Teste David cum Sibylla. Day of wrath, that day, the world will dissolve in ashes, as prophesied by David and the Sibyl.

Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus! How great a trembling there will be when the Judge will appear and scatter all things!

Bass and Chorus

Tuba mirum spargens sonum, Per sepulchra regionum, Coget omnes ante thronum. The trumpet, sending its wondrous sound throughout the tombs of every land, will gather all before the throne.

Mors stupebit et natura, Cum resurget creatura, Judicanti responsura. Death and nature will be astounded when all creation rises again to answer to the Judge.

Mezzo-Soprano and Chorus

Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur. A written book will be brought forth, in which everything will be contained by which the world will be judged.

Judex ergo cum sedebit, Quidquid latet, apparebit, Nil inultum remanebit. And when the Judge takes his place, whatever is hidden shall be made manifest; nothing will remain unfinished.

Soprano, Mezzo-Soprano and Tenor

Quid sum, miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus? What shall a wretch such as I say then? Of what patron shall I ask help when the righteous are scarcely secure?

Soloists and Chorus

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis! King of terrible majesty, who freely saves those worthy to be redeemed, save me, Source of Mercy!

Soprano and Mezzo-Soprano

Recordare, Jesu pie, Quod sum causa tuae viae Ne me perdas illa die. Remember, merciful Jesus, that I am the cause of thy journey on earth; let me not be lost on that day.

Quaerens me, sedisti lassus, Redemisti crucem passus: Tantus labor non sit cassus. Seeking me, thou hast sat down weary; thou who suffered on the cross hast redeemed me; may such great effort not prove in vain.

Juste Judex ultionis, Donum fac remissionis Ante diem rationis. Just Judge of Vengeance, give me the gift of redemption before the day of reckoning.

Tenor

Ingemisco tamquam reus, Culpa rubet vultus meus; Supplicanti parce, Deus. I moan as one accused; my countenance is flushed with guilt; O God, spare the suppliant.

Qui Mariam absolvisti, Et latronem exaudisti, Mihi quoque spem dedisti. Thou who hast absolved Mary Magdalene and inclined thine ear to the thief hast given me hope also.

Preces meae non sunt dignae, Sed tu bonus fac benigne, Ne perenni cremer igne. My prayers are not worthy; but, God One, have thou mercy, lest I burn in everlasting fire.

Inter oves locum praesta, Et ab hoedis me sequestra; Statuens, in parte dextra. Give me a favored place among the sheep and separate me from the goats, keeping me on thy right hand.

Bass

Confutatis maledictis, Flammis acerbis addictis, Voca me cum benedictis. When the cursed re confounded and assigned to bitter flames, call me among the blessed.

Oro supplex et acclinis, Cor contritum quasi cinis, Gere curam mei finis. I pray, suppliant and kneeling, my heart contrite as ashes; take into thy care my ending.

Chorus

Dies irae, dies illa, Solvet saeculum in favilla, Teste David cum Sibylla. Day of wrath, that day, the world will dissolve in ashes, as prophesied by David and the Sibyl.

Soloists and Chorus

Lacrimosa dies illa!
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu, Domine,
Dona eis requiem.
Amen.

That day will be one of weeping,
on which shall rise again from the
ashes accused man, to be judged;
therefore, spare him, God.

Merciful Lord Jesus, grant them rest.
Amen.

III. OFFERTORIUM

Soloists

Domine Jesu Christe, Rex
gloriae, libera animas omnium
fidelium defunctorum de
poenis inferni, et de profundo
lacu.

Libera eas de ore leonis, ne ab-
sorbeat eas tartarus, ne cadant
in obscurum; sed signifer
sanctus Michael, representet
eas in lucem sanctam; quam
olim Abrahæ promissisti, et
semini eius.

Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus; fac eas,
Domine, de morte transire ad
vitam; quam olim Abrahæ
promissisti, et semine eius.

Libera animas omnium fidelium
defunctorum de poenis inferni,
fac eas de morte transire ad
vitam.

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
dead from the punishment of hell and
from the deep lake:

Deliver them from the lion's mouth;
let not hell swallow them; let them not
fall into darkness; but let St. Michael,
the standard-bearer, bring them into
the holy light which once thou didst
promise to Abraham and his seed.

Offerings of prayer and praise we
bring thee, O Lord; receive them for
those souls whom today we com-
memorate. Let them go from death
into that life which once thou didst
promise to Abraham and his seed.

Deliver the souls of all the faithful
dead from the punishment of hell; let
them go from death into life.

IV. SANCTUS AND BENEDICTUS

Double Chorus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria
tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of Hosts,
Heaven and earth are full of thy
glory.
Hosanna in the highest.
Blessed is he that cometh in the name
of the Lord.
Hosanna in the highest.

V. AGNUS DEI

Soprano, Mezzo-Soprano and Chorus

Agnus Dei qui tollis peccata
mundi: dona eis requiem.
Agnus Dei qui tollis peccata
mundi: dona eis requiem
sempiternam.

Lamb of God, that takest away the
sins of the world, grant them rest.
Lamb of God, that takest away the
sins of the world, grant them rest
everlasting.

VI. LUX AETERNA

Mezzo-Soprano, Tenor and Bass

Lux aeterna luceat eis,
Domine,
Cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine,
Et lux perpetua luceat eis.

Let eternal light shine upon them,
Lord, and upon thy saints forever,
for thou art merciful.
Grant them eternal rest, Lord,
And let perpetual light shine upon
them.

VII. LIBERA ME

Soprano and Chorus

Libera me, Domine, de morte
aeterna, in die illa tremenda,
quando coeli movendi sunt et
terra, dum veneris judicare
saeculum per ignes.

Tremens factus sum ego et
timeo, dum discussio venerit
aque ventura ira, quando
coeli movendi sunt et terra.

Deliver me, Lord, from eternal death,
on that terrible day when the heavens
and earth shall be moved, when thou
shalt come to judge the world by fire.

I am full of terror and fear at the
judgment that shall come and at the
coming of thy wrath, when the heav-
ens and the earth shall be moved.

Stella Herpel
Connie Hornong
Carol Hurwitz
Ivy Kallas
Nancy Kard
Lois Ketrow
Enid Krasner
Gayle Krentler
Janet Laatsch
Helen Langford
Jane Lombard
Jean Lucas
Cynthia Luce
Lois Lundell
Kathryn Marburger
Paula Marconie
Judith Mayer
Kathy McLuskie
Sally Miller
Jo Ann Mitchell
Muriel Morrison
Candace Murray
Therese O'Connor
Michelle Oesterle
Shirley O'Kazen
Ilaine Packman
Celeste Parker
Barbara Piper
Margaret Placeway
Mary Redford
Margery Reuther
Lila Rodgers
Annette Ryan
Carol Saionz
Marion Schulman

Linda Siebert
Verna Simmons
Rose Siri
Barbara Smith
Jane Snell
Patricia Spector
Carol Spencer
Abie Stock
Dolores Stone
Libby Stuber
Pat Szymanski
Helen Thams
Margaret Thompson
Halina Ujda
Michelle Utterson
Ruth Van Hala
Elina Vlisides
Annette Wilbur
Johanna Wilson
Julia Thornbury

TENOR

Norman Arendell
Barbara Chapman
William Cole
Rick Dale
Richard Ebbott
Roy Glover
Craig Haller
Steven Hansen
Dan Harrett
John Herpel
Peter Humphrey
Robert Johnson
John Kennedy

Gerald Kuessner
Donald Kurtz
Ame Le Blanc
Bill Lepezyk
Maris Long
Bob Mac Gregor
Phil Melcher
Michael Nardone
Duane Novelty
Kerry O'Keeley
Richard Pouget
Jim Priore
Robert Rabb
David Ritchie
Samuel Salas
Laurence Smith
Ronald Southers
Ross Topliff
Andrew Wesley
Dennis Zaenger
Richard Zelmanski
William Zemko

BASS

Fred Bookstein
Harry Bowen
Norm Brinkman
Kim Chapman
Ken Collinson
Thomas Crusinberry
William Glasson
H. James Graham
Michael Herderich
Randy Jacob
Klair Kissel

Michael Kollins
Joseph Konzer
James Kurz
Ward Lamphere
Jack Ledingham
C. F. Lehmann
Peter Lundell
Arnaud Marshall
Sol Metz
Brian Morrison
Paul Morrison
Stephen Page
Allan Parok
Bob Penskar
John Petersen
John Picha
Richard Rector
John Rodgers
Robert Schlorff
Dave Schmidt
Wallace Schonschack
Stephen Senie
David Sloan
Clayton Schlotterbeck
Tom Sommerfield
Scott Stevenson
John Stouffer
Wallace Szumny
John Tavernt
Fred Traves
Marc Van Hala
Mark Walters
Ken Wilbar
Allen Priore
Tim Meloch

The Kenneth Jewell Chorale

Eric Freudigman, director

SOPRANO

Dorothy Berry
Bonnie Brooks
Maria Cimarelli
Jan Casai
Carolyn Grimes
Nancy Nowak
Nancy Zanolli vonOeyen
Grace Pfeifer
Jo Pickett
Shirley Schlorff
Faye Washington
Suzanne Wernette
Gretchen woods

TENOR

Frederick Bellinger
Donald Blancett
Christopher Brodersen
Dennis Curry
Stuart Eppinga
Thomas Grimes
Kenneth Ish
Ian Lyons
Dennis Murphy
Lawrence Nuckolls
Thomas Parker
Arthur Vidrich
Gene A. Wabeke
Charles Wingert

ALTO

Kay Abbott
Helen Anderson
Sharon Babcock
Carol Ferrero
Katherine Harris
Anne Jaffe
Anne Henry Maters
Alona Moon Lyons
Pamela Powley
Mary Rubel
Loretta Ryder
Pamela Smith

BASS

Charles W. Babcock
Conwell Carrington
Robert Brown
Dalos Grobe
Robert Hund
William Keener
Sean M. Neall
Donald Renz
Kimball Rose
Mark Vondrak
John H. Wittrock

ENSEMBLE OF CHORUSES

Dr. Donald T. Bryant, director of choruses

Nancy Hodge, rehearsal accompanist

The Meadow Brook Festival Chorus

SOPRANO

Marianne Albert
Floy Alschbach
Ann P. Anderson
Martha Bahnmillar
Freda Baker
Jackie Barth
Judy Blackmar
Jane Boger
Carol Bohland
Vija Bowles
Harriet Bray
Nancy Breithart
Jo Bristah
Kathleen Broniak
Ann Burke
Lois Ann Bush
Marilyn Buss
Phyllis Butler
Sheila Cameron
Robert Carter
Jacqueline Cliff
Kathleen Cole
Beverly Colman
Barbara Cossa
Helen Cousins
Chris Crockett
Kerrie Delevie
Anne Doran
Margaret Dunning
Darlene Durrwachter
Mary Edgar

Kathleen Finch

Kathi Froehlich
Estrellita Gibson
Irene Gordon
Sharon Gregerson
Marjorie Halcrow
Theresa HanksHanna Hintzen
Rosemary Hoagland
Marilyn Hulse
Jane Jacobsen
Mary F. Jardine
Sylvia Jenkins
Nancy Johnson
Elaine Keinert
Laurie Kirchoff
Leslie Kirchoff
Diana Kolakowski
Catherine Krozner
Brenda Kuessner
Irene Larson
Mary Lawless
Judy Lehmann
Carolyn Leyh
Kathleen Lin
Virginia Lock
Elna Lord
Darlyne Luce
Carol Maraldo
Nancy Marentette
Marguerite Marshall
M. Jill Marzovk
Bessie McGowan

Cheryl McGinnis

Dorothy McKibben
Olga Meyer
Robin Miller
Joan Ellen Moore
Ann Marie Moss
Beth Pack
Betty Page
Harriet Perample
Karen Persello
Sue Petcoff
Sara Peth
Paula Polan
Marilyn Ratliff
Sherry Rehm
Bette Roselle
Rose Rutledge
Mrs. Geo. Schmidt
Mary Shiner
Katie Smith
Nancy Smith
Clara Sprung
Jenny Lynn Stewart
Anne Stouffer
Carol Strong
Fran Theis
Cindy Todd
Heidi Unger
Sandra Vandermark
Nancy Verner
Irene Walrad
Catherine Weymouth

Mary Lou Williams

Helen Williams
Cheryl Ann Wilton
Tillie Wloch
Cindy Worrell
Kathleen Yound
June Jardine
ALTO
Laurie Anderson
Jennie Andrews
Joanne Albert
Lottie Ball
Anne Bellinson
Kay Bohn
Marcia Bottomley
Beth Broad
Fran Brodman
Christine Brown
Ellen Brown
Marion Brown
Lorraine Brozo
Ellen Collarini
Mary Crichton
Marie Crusinberry
Carol Droeg
Maureen Durry
Loraine Bowards
Any Fick
Renee Fraley
Anita Goor
Carol Ann Hartman
Glory Havlin

The Detroit Lutheran Singers

Eric Freudigman, director

SOPRANO

Carmen Beverst
Joyce Bigelow
Florence Bock
Marcia Christoff
Joyce Cromwell
Pat Koontz
Jean MacKenzie
Kathy Maldegen
Kathy Mehl
Martie Ray
Judy Reger
Karen Schmit
Barbara Teachout
Joy Wheeler

TENOR

Irvin Aufdemberge
Robert Buchholz
Robert Carnecki
Robert Herrmann
Frank Kuhlmann
John Marlette
Richard Mehl
Lloyd Schultz
Richard Sperley
Tadashi Tokuhiro
Howard Volkening
Kenneth Zorn

ALTO

Ruth Beckendorf
Virginia Crell
Carol Droeg
Sylvia Geisler
Barbara Halter
Barbara Hoffmeier
Darlene Hutchison
Sue Loontjer
Diane Nast
Cleopatra Rigas
Carol Spaeth
Irene Stringer

BASS

Leon Beckendorf
George Beverst
Paul Bruns
Clifford Carroll
James Ellerby
Ernest Gaston
Clifford Halter
Robert Herbon
Paul Joseph
Thomas Rehkop
Charles Schock
Harold Vetter
Stanley Wickman

Thursday, June 29

DETROIT SYMPHONY ORCHESTRA VLADIMIR ASHKENAZY, conductor and pianist

MOZART, Symphony No. 25 in G minor, K. 183
Allegro con brio
Andante
Menuetto e Trio
Allegro

MOZART, Concerto No. 19 in F major, K. 459
Allegro
Allegretto
Allegro assai

INTERMISSION

MOZART, Piano Concerto No. 17 in G major, K. 453
Allegro
Andante
Allegretto

This performance is being taped for broadcast on
WDET-FM on Wednesday, August 2, at 8:30 p.m.

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

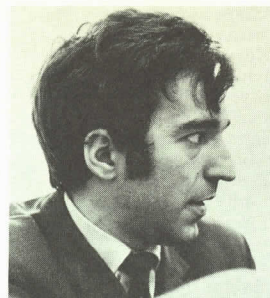
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SYMPHONY NO. 25, IN G MINOR, K. 183
..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna)

For two months of the summer of 1773, young Mozart left provincial Salzburg for the capital city of Vienna, a great artistic center that was then crowded with important composers. There he undoubtedly encountered the new kind of symphony that Joseph Haydn had recently begun to write, the passionate music of a time of storm and stress. On his return home, Mozart composed four symphonies, of which this is the second, with a fullness and freedom of expression that he had only rarely approached before then.

Only two of Mozart's forty-one symphonies are in the minor: this one and the better-known Symphony No. 40 in G Minor, K. 550. His model may have been the famous minor-key symphonies that Haydn composed sometime around 1771 or 1773, his *Mourning* Symphony (No. 44) and his *Passion* Symphony (No. 49). This proved to be one of Mozart's most advanced orchestral works, a composition he liked so much that he revived it ten years later, when he was no longer just an ambitious provincial boy but a well-known figure at the height of his career in Vienna. At a time when the conventional orchestra consisted of two oboes, two horns and strings, he used four horns, two of which are replaced in the slow movement and the trio section of the minuet by two bassoons.

The first movement, *Allegro con brio*, with its mumbling syncopations, must have been, when new, music of stormy



Vladimir Ashkenazy

At the age of six, Vladimir Ashkenazy began his music studies. Two years later he began studying with Anaida Sumbatian at the Central Music School in Moscow. In 1956 he won first prize at the prestigious Queen Elizabeth Competition in Brussels, where he was unanimously chosen by the judges Arthur Rubenstein, Emil Gilels and Robert Casadesus. In 1958, he made his first North American tour concert. At the 1962 Second Tchaikovsky Competition he became joint First Prize winner. All of his American concert tours have been successful ⁸ sold out houses are the usual experience for him. To his credit is a long list of recordings. Among his best sellers have been the complete Beethoven Piano Concerti recorded with the Chicago Symphony under Sir Georg Solti. When he is not touring or recording, he lives in Reykjavik, Iceland, with his wife and four children.

passion. Some historians claim to hear *The Sorrows of Young Werther* in it, but it is only the spirit of the times they hear, for Goethe's novel was published a year after the Symphony was written. There is a short plaintive *Andante* slow movement with muted violins (which also show Mozart's special concern for orchestral colors in this work), followed by a heavy, dancing Minuet whose central trio section is for winds only. The last movement, *Allegro*, is a brilliant combination of wit, and emotional music, cast in the classic sonata form.

CONCERTO FOR PIANO AND ORCHESTRA NO. 19, IN F MAJOR, K. 459

..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna.)
Mozart's interest in the piano concerto sprang from very simple motives. Early in 1784 he wrote to his father that he was putting aside an opera that he was working on because "piano concertos are bringing in money now." He wrote six of them that year, each of astonishing perfection. The first two were composed for his students. The others are brilliant, virtuoso showpieces that he played himself. "As you know," Mozart wrote, "I must play new works, so I must compose."

Mozart was in demand. He was a new, popular entertainer, suddenly taken up by the noble and the rich, whose interest made careers. Like all the popular virtuosos of the time, and like today's rock stars, he performed little music in public but his own. Those who engaged him to play for them and who bought subscriptions to his concerts were not really looking for the best music but the latest. Their taste for novelty was insatiable, but there were limits to their attention span, limits to their musical understanding, beyond which their interest could not be stretched. This was at a time when a serious, thoughtful observer of musical life wrote that "the most widely popular of all living composers, and quite rightly, is without doubt Leopold Kozeluch" — not Mozart or Haydn. We cannot now easily imagine hearing Mozart's works with eighteenth-century ears, as "modern music," but after just a few years he was no longer the newest thing, the public lost interest in his latest creations and his brilliant career in Vienna came to a premature end.

Mozart's piano Concerto, K. 459, is distinguished, even among his others of this period, for its brilliance, its vigor and its grace. The orchestral writing shows his new freedom in handling the wind instruments, which he had tested successfully in the beautiful Quintet for Piano and Winds, K. 452, written nine months before. The rich contrapuntal writing places it clearly in the category of what was then called "learned" music — which is not where we usually think of classifying Mozart's work today.

The Concerto opens with what was then immediately recognizable as a military march rhythm. It is curiously similar to the first measures of the concertos Mozart wrote earlier that year, but here the rhythmic beat persists and pervades the rich melodic invention that distinguishes this movement. The second movement is not slow but *Allegretto*, an idyll, rich in beautiful overlapping, imitative phrases for wind instruments and piano. The last movement, *Allegro assai*, is, in the words of Charles Rosen's brilliant book, *The Classical Style: Haydn, Mozart, Beethoven*, the "greatest of all Mozart's concerto finales ... a complex synthesis" of sonata, rondo, fugue and *opera buffa* style.

On December 11, 1784, when Mozart entered this Concerto in the notebook in which he catalogued his works, he noted that the orchestration was for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The trumpet and timpani parts have disappeared and the Concerto is now usually played in the form in which it survives, although modern reconstructions of the missing parts are sometimes added.

PIANO CONCERTO NO. 17, IN G MAJOR, K. 453

..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna)

A musicale held on June 10, 1784, at the suburban residence of Ignaz von Ployer, the Archbishop of Salzburg's agent in Vienna, was an important event for Mozart. He was to play his Quintet for Piano and Winds (K. 452); his pupil, the Ployer daughter, was to play this Piano Concerto, which he had written for her; and together they would play the Two-Piano Sonata (K. 448). Mozart wrote to his father on June 9th, "I am taking Paisiello [1741-1816, a famous composer of the Neapolitan school who wrote about 100 operas; best remembered for his *The Barber of Seville* written thirty-four years before Rossini's] in my carriage, because I want him to hear my pupil and my compositions."

Mozart had completed the Quintet on March 30. It was a highly original work, exploring new ideas in concerted writing for piano and wind ensemble that he was to carry forward in the Concerto, which he finished on April 12.

It is difficult now to try to think of a major work by Mozart as "modern" music, to imagine hearing it for the first time with eighteenth-century ears. Yet one of the most striking characteristics of Mozart's mature piano concertos was, and is, the extraordinary writing for the orchestra, in which he so often treats the wind instruments as a body separate from the strings. When the winds play with the piano, their parts are not usually simple accompaniments but are melodic and soloistic music. They may play as a separate ensemble, without strings, and frequently the piano accompanies them. This is the big, new idea that Mozart tried out successfully in the Quintet before he used it in the Concerto. It is a principle that is almost the exact opposite of the one he used in the orchestration of the three preceding concertos, which are so written that the wind parts can be discarded and the works then played almost as chamber music for piano and strings.

The Concerto K. 453 is at once, charming, intimate, subtle and profound. It is a work of uniform excellence in all three of its movements, no less fine, for having been written for a pupil, than are the concertos that Mozart wrote to play himself.

The first movement of the Concerto, *Allegro*, opens like a quiet march and frequently recalls the music of his operas. The piano writing is prominent and bright, but there is one important difference between this solo part and those of the concertos that Mozart wrote to show off his own virtuosity: it is simply less difficult to play. There are a lot of notes, but they are almost always laid out and distributed in a way that must have fallen easily and naturally under the well-trained fingers of Babette Ployer.

The *Andante* movement is a kind of extended aria that is constructed, like some other slow movements in late Mozart piano concertos, of phrases that seem to pair up as questions and answers. The first half of the last movement consists of a simple theme of the kind given to Papageno in *The Magic Flute*, five variations on the theme, and a brief closing passage. After a general pause, Mozart ends the Concerto with an extended fast finale, *Presto*, very much like the closing number of an act of a comic opera.

The Concerto is scored for flute, two oboes, two bassoons, two horns and strings.

Saturday, July 1

VLADIMIR ASHKENAZY, conductor † MARK ZELTSER, pianist

TCHAIKOVSKY, Romeo and Juliet

TCHAIKOVSKY, Concerto No. 1 in B flat minor for
Piano, Opus 23
Allegro non troppo e molto maestoso
Andantino semplice
Allegro con fuoco
MARK ZELTSER

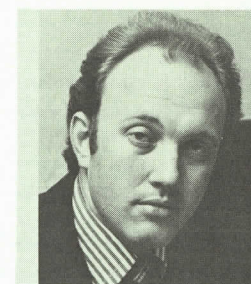
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TCHAIKOVSKY, Symphony No. 4 in F minor,
Opus 36
Andante sostenuto - Moderato con anima
Andantino in modo di canzona
Scherzo - Pizzicato ostinato
Finale

This performance is being taped for broadcast on
WDET-FM on Wednesday, August 9, at 8:30 p.m.

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

† First Appearance at Meadow Brook Music Festival



Mark Zeltser

Pianist Mark Zeltser was born in 1947 in Kishinev, Moldavia, a republic in the southwest part of the U.S.S.R. He gave his first public piano recital when he was nine. His mother was his teacher from the time he was seven. She was a pianist and singer who served on the faculty of the Kishinev Conservatory for 40 years. His father tended to the business side of the music business as manager of the Moldavian State Symphony Orchestra and as an administrator at the Conservatory. Mark Zeltser was admitted to the Moscow Conservatory when he was 16 and in 1971 graduated from the institution with the equivalent of Doctor of Philosophy. Until 1975 he worked for the Soviet concert bureau and toured his country extensively. In June of 1976, Zeltser emigrated to the United States with his parents, grandmother, wife and a collie puppy named Magi. He made his debut with Erich Leinsdorf and the New York Philharmonic and has also played at the Kennedy Center in Washington.

ROMEO AND JULIET, OVERTURE-FANTASY
..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

Tchaikovsky was a young man and an inexperienced composer when he started to write a descriptive overture for orchestra based on Shakespeare's *Romeo and Juliet*, and he worked over the idea with his friend Mily Balakirev, a self-taught composer with extraordinary natural gifts. None of Balakirev's fine compositions would earn him a career or a place in history like Tchaikovsky's, but he possessed in abundance one quality that Tchaikovsky completely lacked: self-confidence.

Almost every step in Tchaikovsky's work on this score was taken under his friend's scrutiny. It was Balakirev who suggested the subject, the musical style and form. While the work was in progress, he criticized the themes and their organization, and when Tchaikovsky tired of it and allowed his attention to wander elsewhere, Balakirev steered him back to *Romeo*.

In November, 1869, the score was done, and in March, 1870, it was given its first performance, by the Orchestra of the Imperial Russian Music Society of Moscow, conducted by Nikolai Rubinstein. Alas, it was a sad failure, and Tchaikovsky (and Balakirev) set to work on a revised version. This was performed in Saint Petersburg in 1872, but was still not satisfactory. In the summer of 1878, Tchaikovsky briefly considered writing a *Romeo and Juliet* opera, but then turned back to his failed Overture. By September, 1880, it finally became the Overture-Fantasy we know today, one of the most popular orchestral compositions of the entire nineteenth century.

The musical structure is not very remote from the classic sonata-form, preceded by a slow introduction. Friar Lawrence is depicted in the somber, hymn-like opening; and in the main section of the work, the bustling first subject represents the street brawls of the Montagues and Capulets; the lyrical second subject, the two young lovers. The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, harp and strings. It is dedicated to Balakirev.

CONCERTO FOR PIANO AND ORCHESTRA NO. 1, IN B-FLAT MINOR, OP. 23

..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

In 1866, Nicholas Rubinstein, the Director of the Moscow Conservatory, engaged Tchaikovsky to teach composition. From time to time, the young composer went to his superior for advice about his works in progress, many of which eventually had their premieres under the older man's direction.

During November and December, 1874, Tchaikovsky composed his First Piano Concerto and dedicated it to Rubinstein. When he played through it privately for Rubinstein and another member of the Conservatory faculty, Rubinstein made no comment during its entire length. At the end, he spoke. The music was vulgar, he said, unplayable, unworthy of its composer. Later on he tried to soften his criticism somewhat, and even offered to play the Concerto if Tchaikovsky would make some alterations he suggested. The composer, his pride wounded, adamantly refused to change even a single note. Instead, he erased the dedication to Rubinstein and inscribed the work to the great German pianist and conductor, Hans von Bulow.

Bulow was delighted with the Concerto and took it with him when he left on a concert tour of the United States. The world premiere of the Concerto took place in Boston, on October 25, 1875, with a small orchestra. Although the Boston critics were none too kind to it, the work was an immediate popular success.

Almost a month later, Tchaikovsky wrote to Rimsky-Korsakov, "A few days ago I had a letter from Bulow, enclosing some American press notices of my Piano Concerto. The Americans think that the first movement suffers from 'lack of a central idea around which to assemble such a host of musical fantasies, which make up the breezy and ethereal whole.' ... Think what appetites [for music] these Americans have. After every performance Bulow was obliged to repeat the entire finale. Such a thing could never happen here." Of course Tchaikovsky was pleased with the Concerto's initial success, but he did alter it later, and Rubinstein played it often.

The Concerto also figured in another important American premiere, the opening of New York's Carnegie Hall in 1891. Tchaikovsky himself conducted the performance, with Adele aus der Ohe as soloist.

The Concerto is so familiar now that listeners often overlook several of its interesting features. The first, and perhaps most curious, is the broadly paced opening section, *Allegro non troppo e molto maestoso*, which is no mere introductory flourish. The original meaning of the word *concerto* is "contest," and this is a long and brilliant competition between piano and orchestra. The magnificent theme is thoroughly developed — so thoroughly that when it is over, Tchaikovsky never brings it back again. The principal theme of the *Allegro con spirito* section was adapted by Tchaikovsky from a tune he heard sung by a blind beggar. In 1879 he wrote to his benefactress, Mm. von Meck, "It is curious that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of the refrain in my pianoforte concerto." Finally, it should be noted that the second movement is a combination of slow movement and scherzo. The waltzing theme of the scherzo section is derived from the refrain of a French song that Tchaikovsky's brothers Modeste and Anatol used to whistle in their youth.

The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

SYMPHONY NO. 4, IN F MINOR, OP. 36

..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

Early in December, 1876, a friend brought to Tchaikovsky a commission from a wealthy widow, to arrange something — we do not know what — for violin and piano. He worked quickly, and at the end of the month she sent him a note of thanks. It was the beginning of an extraordinary fourteen-year intimacy between two people who never met but carried on a voluminous correspondence. The woman's name was Nadezhda Filaretovna von Meck. She later paid him a generous annual stipend in order to free him from the burdens of teaching and hackwork, and he often visited her country estates — but only when she was elsewhere.

In January, 1877, just as Tchaikovsky's new ballet, *Swan Lake*, went into rehearsal, he began to sketch his Fourth Symphony. By May of that year, their correspondence had brought them so close together that he wrote, "I am very busy now with the Symphony I started this winter, which I want very much to dedicate to you, because I think you will find in it an echo of your innermost feelings and thoughts."

The work did not proceed quickly. There were distractions. Ideas for *Eugene Onegin*, his greatest opera, kept getting in the

way. On June 8, he wrote, "I have finished the Symphony — I mean in outline. ... If you do not wish to have your name on it, we can omit it. You and I will know to whom it is dedicated." Earlier in the same letter there is a quick reference to "something else that bothers me greatly. I cannot write you about it now."

The news was that he planned to marry. The subject was a complex one. The issue was not simply that the two women might be jealous. The problem was Tchaikovsky's homosexuality and his decision to accept as his wife a strange, insistent young woman who pressed herself upon him despite his repeated explanation that he did not love her and, as a husband, would not.

In a long letter of July 15, 1877, Tchaikovsky wrote to Madame von Meck, "Naturally, having lived thirty-seven years with an antipathy towards marriage, it is painful to be suddenly converted by destiny into the finance of a woman to whom I am indifferent ... Have you not read again and again between the lines of my letters how deeply I cherish our friendship and how warm my feeling for you is? How much I wish to prove, not by word but by act, all my gratitude and sincere love for you. I have only one way: my music ... I shall inscribe on the [Fourth] Symphony, 'Dedicated to my friend.' And so goodbye, my dear, good, sweet friend ... Please tell no one what led to my marriage. Only you know."

The marriage took place on July 18, while Tchaikovsky was trying to finish the Symphony. The couple was together for about two weeks out of the next two months, and in September the composer failed in a suicide attempt. His brother took him to Switzerland, where he regained some emotional stability, and to Italy, where he returned to work on the Symphony. On January 7, 1878, it was done and on February 22, in Moscow, it was performed for the first time.

Neither the critics nor the public liked it very much and Tchaikovsky did not write another symphony for eleven years. The Fourth Symphony had to make its way slowly into the musical world until it could reach its present position as one of the most popular in the entire repertory. When the possibility of a performance in Paris came up in the 1878-9 season, Madame

von Meck paid the costs of rehearsing this difficult, modern work. It failed there, too. Ten years later, there were signs of slow change. Tchaikovsky wrote in his diary about a performance he conducted in Dresden, "The audience did not like the first movement very much. They liked the *Andante* better and the Scherzo still more. After the Finale, a real success." In London, in 1893, the Symphony was triumphant at last.

The best guide through the Fourth Symphony is still the one that Tchaikovsky wrote in a long letter to Madame von Meck in 1878, here abridged:

"Our symphony has a program that I can express in words to you alone. The introduction is the germ of the entire Symphony, its central idea. This is Fate, the force that prevents our hopes of happiness from being realized, that jealously watches to see that peace and happiness not be complete or unclouded. [Successive new themes express] growing discontent and despair. A sweet vision appears but bitter Fate awakens us. Life is a continuous shifting, grim reality.

"The second movement [*Andantino in modo di canzona*] expresses another aspect of longing. One regrets the past but is too weary to start a new life. The third movement [a scherzo] expresses no definite feelings but is a series of capricious arabesques. The mind is empty, the imagination free to draw curious designs, disconnected images like those that pass through the mind before falling asleep, beyond reality, incoherent.

"The fourth movement [*Allegro con fuoco*]: If you find no joy in yourself, seek it in others. See how the people find their pleasures. Here is a peasant holiday festival. [A Russian folk song is heard.]. No sooner do you forget yourself, than merciless Fate reappears. The others pay no attention. There are simple, profound joys in the world. Take them and life will be bearable after all."

The Fourth Symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.

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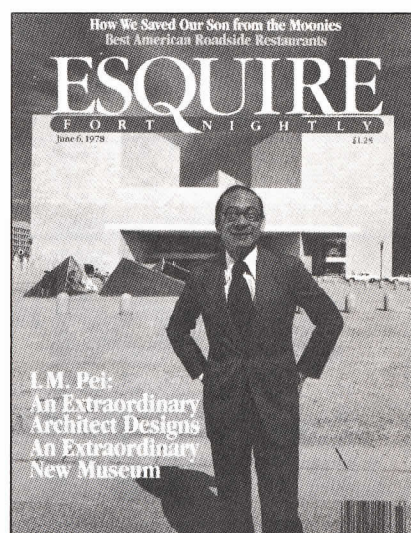
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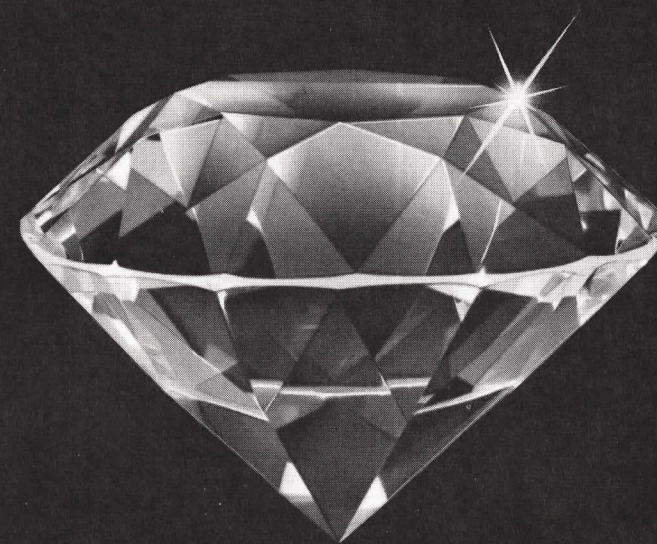
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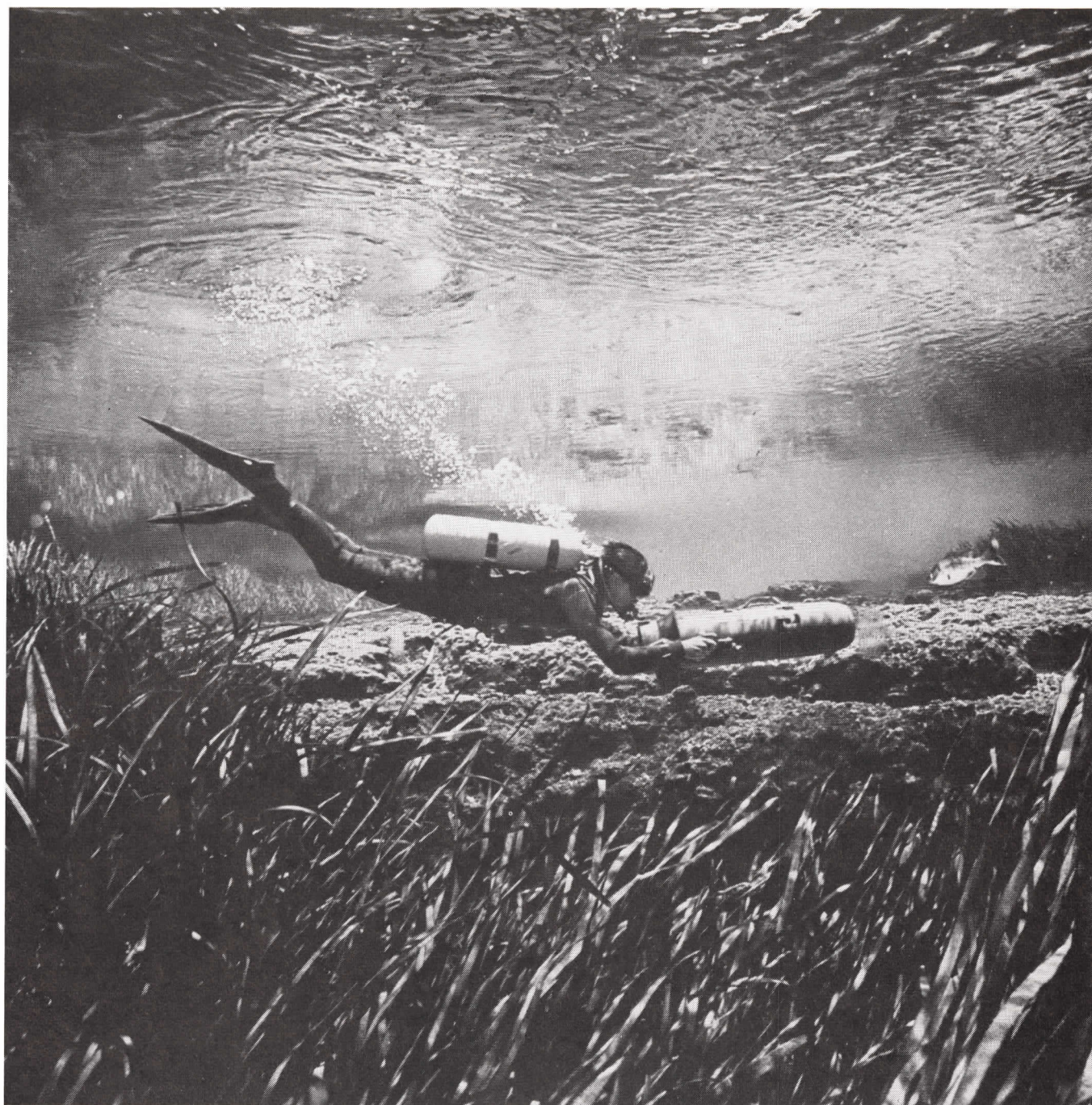


Congratulations, Ford Motor Company, on your Diamond Anniversary.

Ford Credit is proud to be part of the company that helped put our country on wheels. As the vehicle financing subsidiary of Ford Motor Company, we help make Henry Ford's dream come true for many Americans.

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Nobody has ever been able to say what sport is, quite.

But life would hardly be the same without it. Perhaps that's because sport means a number of opposite things.

It means fact and it means fancy. It is as tangible as an aqualung and as intangible as the light under the ocean's surface; exciting as a photo finish, serene as ebb tide.

It is competition; composure; memory; anticipation. Sport is not all things to all people. But today it is something in more different ways to more people than it has ever been before.

It is play for many and work for a few.

It is what no one has to do and almost everyone wants to do. It represents, on the one hand, challenges willingly accepted—and on the other, gambits willingly declined.

Its colors are as bright as a cardinal's feathers; as soft as midnight on a mountain trail. It is as loud as Yankee Stadium at the climax of a World Series—and as quiet as snow.

It is exercise and rest. It is man exuberant and man content.

In America today, sport is not only a dream that lies over the rainbow. It is also an awakening that brings a family together—on a boat or beach, skiing weekend or camping trip.

Sport is not art or religion, morals or ideals. But with all of these it shares values which are at least humanly high and always highly human.

Sport is a wonderful world.

Sports Illustrated
We are sports in print.

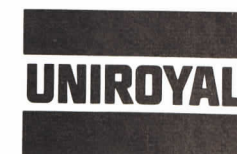


The finest cars in the world use Uniroyal

Six of the finest cars in the world. Cars built by General Motors and Ford Motor Company. The radial tires used as original equipment on these cars are among the world's finest. The Uniroyal Steel-Belted Radial Tire is one of them.

The Uniroyal Radial Tire passed a series of arduous tests conducted by General Motors and Ford.

Only then was it chosen for use as an original equipment tire on the finest cars in the world.



General Motors \$15 Billion Commitment.

For 1977, General Motors introduced a completely new line of trimmer full-size cars. In many ways they were the forerunners of a whole new family of cars designed and engineered for a changing world. They also became some of the most popular new cars in GM history. For 1978, we introduced our all-new mid-size cars—and they're already selling by the hundreds of thousands.

Creating these new automobiles involved a massive commitment in both time and capital. Last year alone we spent more than *three billion dollars* and, over the course of our redesign program, we'll probably exceed *fifteen billion dollars*.

Why has General Motors made such a massive commitment? Quite simply because we feel we have an obligation to help conserve our natural resources—not only gasoline, but the iron ore, copper and other commodities that go into our products. In addition, these new offerings reflect GM's continuing effort to respond to the needs and wants of its customers.

If you're in the market for a new car, may we recommend that you see our latest models. You'll find them at your Chevrolet, Pontiac, Oldsmobile, Buick or Cadillac Dealer's showroom.



Designing and Building Cars for a Changing World

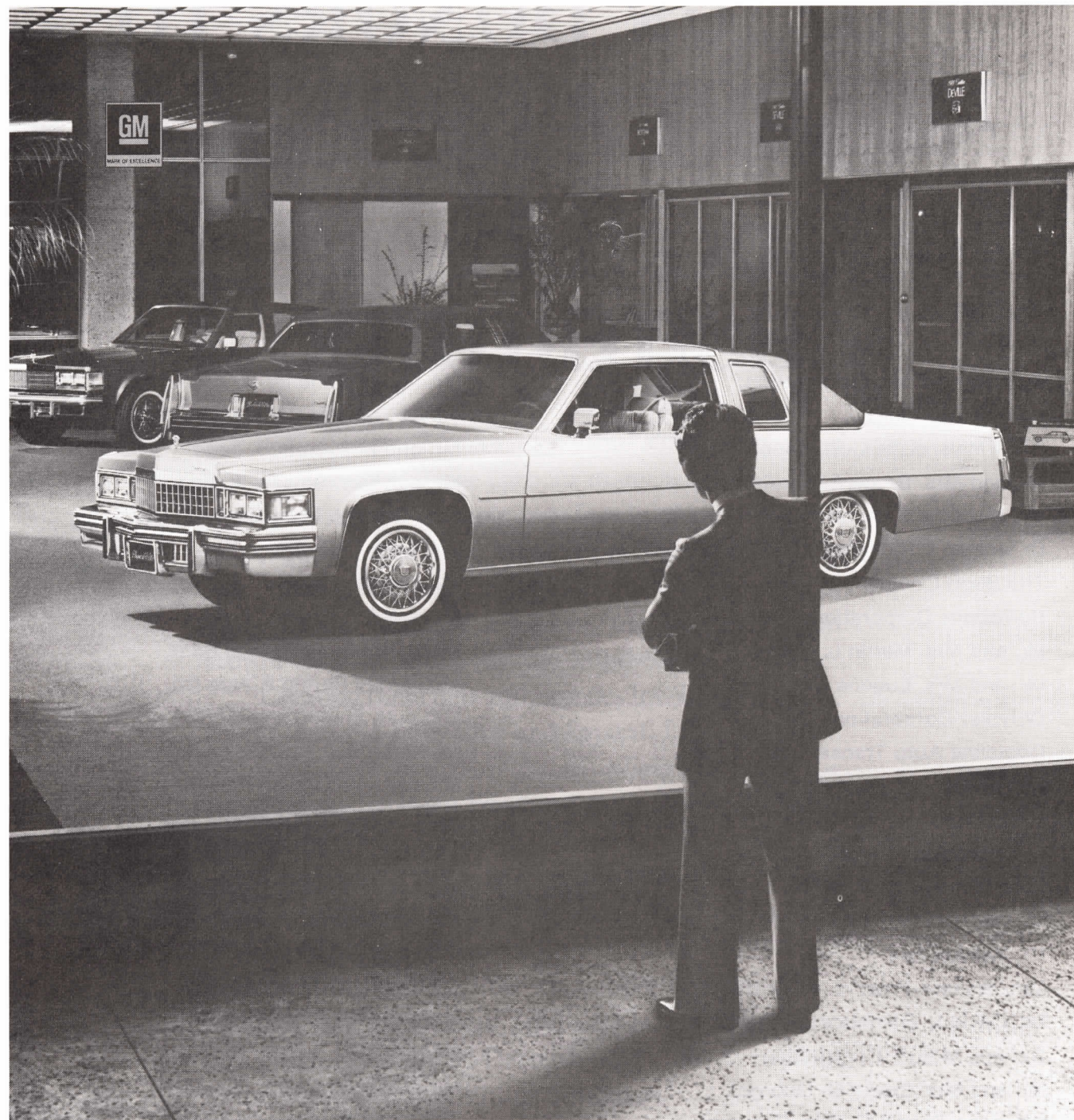
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Three things you should know before buying any fine car.

1. Total Cadillac value. That's everything you get in a Cadillac. Everything that makes it an American Standard for the World. Cadillac comfort. That superb Cadillac ride. It's all the features that come as standard on a Cadillac—features that often cost extra on other cars . . . if they're offered at all.

2. Cadillac resale value. It's consistently the highest of any U.S. luxury car make. Which means a Cadillac could cost less in the long run than you anticipated.

3. Cadillac repeat ownership. It consistently tops all U.S. luxury car makes. Cadillac owners tend to come back to Cadillac.

Haven't you promised yourself a Cadillac long enough? Whether you buy or lease, see your Cadillac dealer soon.



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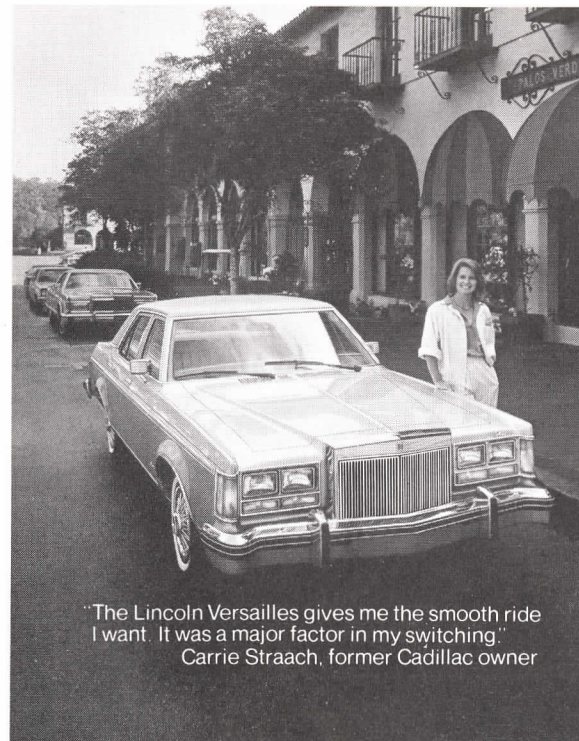
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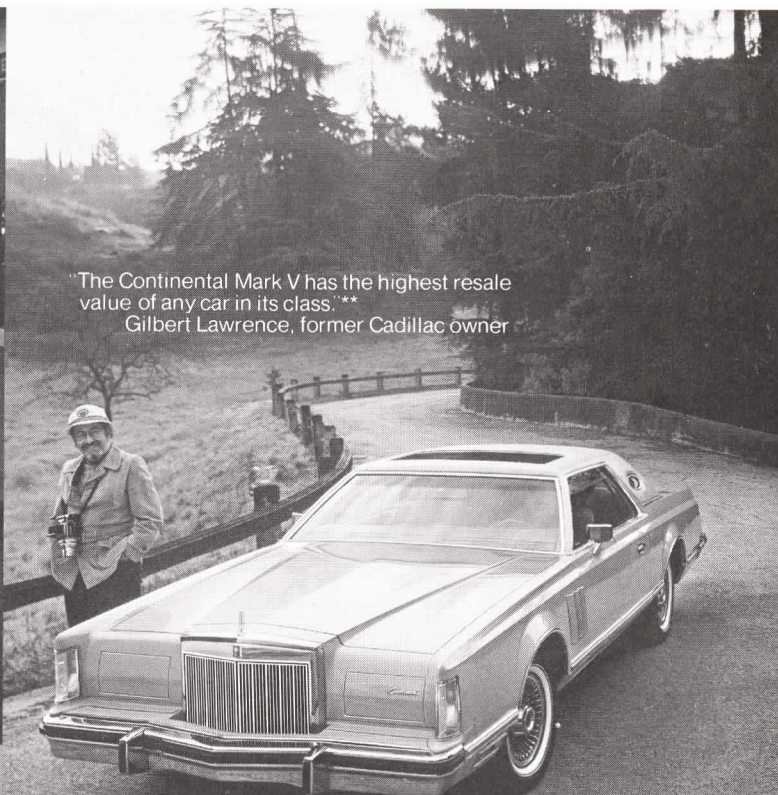
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"The Lincoln Versailles gives me the smooth ride I want. It was a major factor in my switching." Carrie Straach, former Cadillac owner



"The Continental Mark V has the highest resale value of any car in its class."** Gilbert Lawrence, former Cadillac owner

Many Cadillac owners have switched to Lincoln Continental, Continental Mark V and Lincoln Versailles.

How do they like their new cars?



"The Lincoln is roomier than Cadillac DeVille, yet the mileage rating is virtually the same."* former Cadillac owner Edward McHenry.

*EPA estimates for the Lincoln Continental with 6.6 litre eng. 20 m.p.g. hwy, 13 m.p.g. city. For Cadillac DeVille with 7.0 litre eng. 19 m.p.g. hwy, 13 m.p.g. city. Your actual mileage may vary depending how and where you drive, car's condition and optional equipment. Cal. ratings lower.

**Based on recent national average NADA used car trade-in figures.



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traditions would become a part of the Festival — in the Ballet Theatre members who returned later with their own companies and those companies which honored the tradition by performing ballets originally done for the ABT.

A welcome return engagement was made by the ABT in the 1969 season. Opening on the Wednesday night program that year was a work choreographed by ABT member Michael Smuin. Smuin would later return in 1974 to the Festival with his own San Francisco Ballet.

Birgit Cullberg's stunning "Miss Julie," the popular "Etudes" and Smuin's "Gartenfest" opened the engagement. Later in the week, concert-goers saw a world premiere. The work was Steven Jan-Hoff's ballet done to music by Harold Barberman.

The 1970 Season saw the return of another ABT alum, Eliot Feld. This time he brought with him more dances and his young American Ballet Company. Since his last appearance at the Festival, his work had been heralded by critics and he was even given the accolade of being "the finest American choreographer since Jerome Robbins."

Feld apparently knew about artistic temperments, too, and he used his to full advantage as a choreographer and company master — as well as an excuse for delaying the curtain 45 minutes before the start of each ballet on the program.

It is possible that Feld suffered from the same malady as many Michigan mothers of small children — not liking Daylight Savings Time. What does this have to do with ballet? Well, the mothers don't like it because their kids won't go to bed at 9:00 p.m. because it is still light out. Dancers don't like it because when it is still light out, costumes, sets and lighting are less effective.

In six programs that season, Feld's company of young dancers, many trained at the school of the ABT, performed works by only two choreographers — Feld and Herbert Ross.

Ross' powerful "The Maids" was a tour de force for the young company. This choreographer has again become well known but outside the dance world. In collaboration with his wife Nora Kaye, one of the original ABT dancers, Ross produced the Academy Award nominee motion picture, "The Turning Point."

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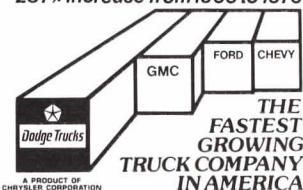
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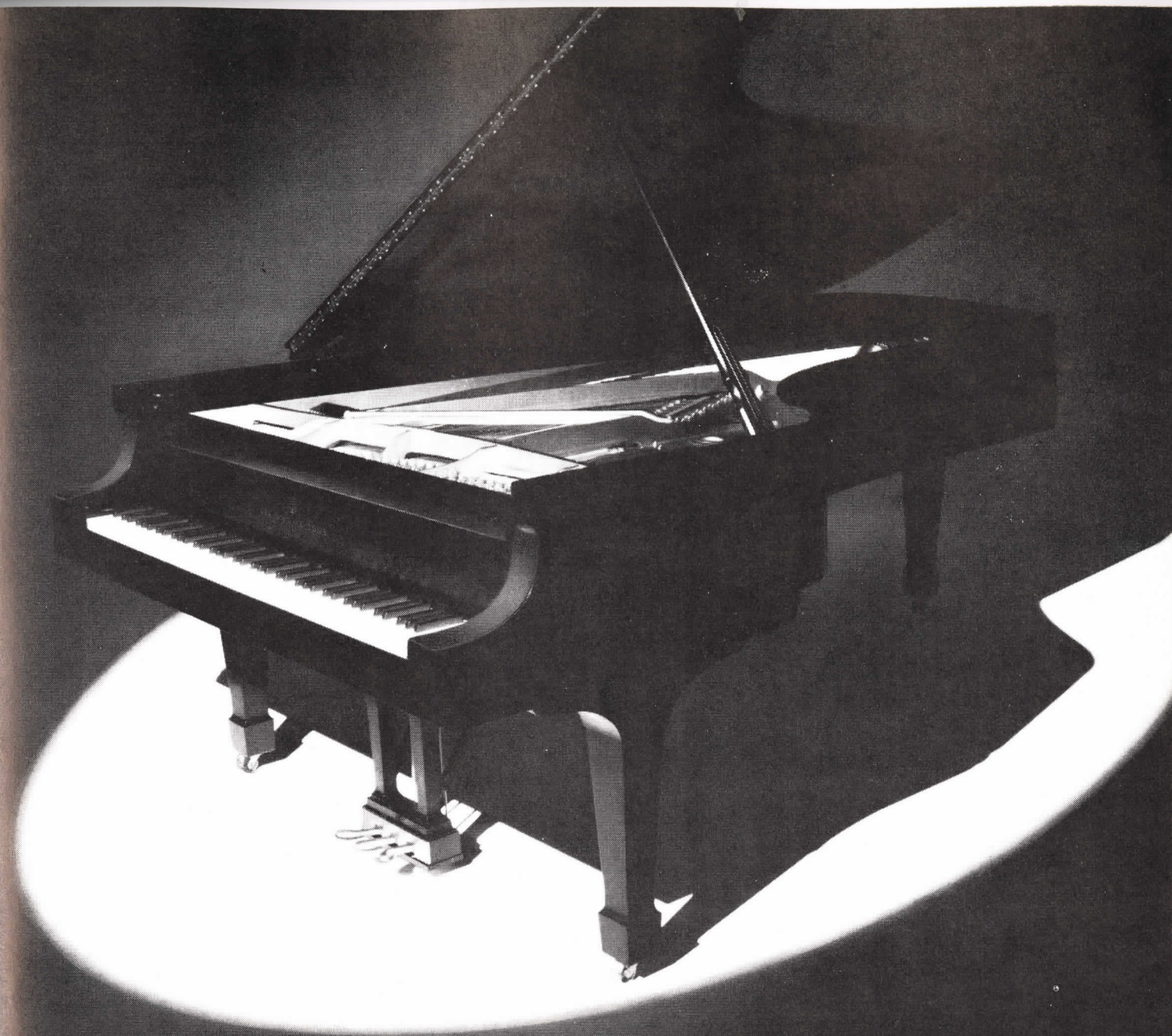
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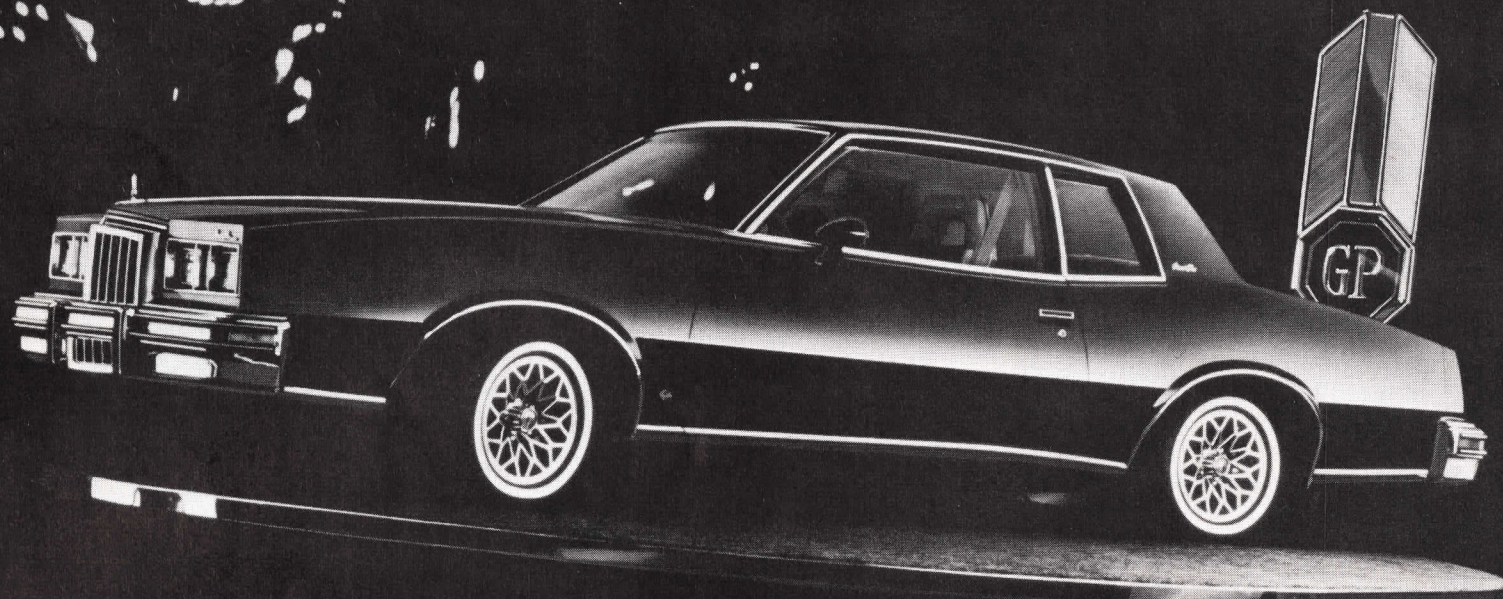
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Continued from Page 21

to read the notes is during the music. With one important exception, that is. When the piece has words and they (both original and translation) are printed in the program book or magazine as they should be, our eyes may be, indeed *ought* to be, buried in the book.

4. *Why are the house lights partly dimmed during the music?* There is, in fact, no historical reason for this procedure. In many old European halls, the chandeliers are left happily "ablaze" throughout the concert; while in certain unenlightened cities pitch darkness prevails, making it quite impossible for the musicians to see the patrons, and for the patrons to follow the words of a vocal piece, or even, if necessary, to gawk at other patrons.

5. *The concertmaster* (f. concertmistress). The leader of the first violins and the most important player in the orchestra. He is the conductor's right-hand (or to locate him more accurately, left-hand) man. In days of yore when orchestras were small, before the arrival on the scene of the modern maestro, he led the music with a wave of his bow and a shrug of his shoulder (as in a string quartet). Now he's a kind of liaison between the chief and the troops, assisting at and occasionally conducting rehearsals. And, of course, he plays all the solo violin passages. For all this, he is rewarded with another solo — a separate, applauded entrance before the conductor makes his.

6. *Silence, please!* "Painters paint on canvas," conductor Leopold Stokowski once admonished a disorderly audience. "We paint our tone picture on silence. Only you can supply that."

Some years back *TIME* printed this description that sounds especially typical of a certain very large East Coast city which shall remain nameless:

When the house lights go down on a concert today, it is often the audience that strikes up the overture. It is a kind of barnyard symphonette. The Hummer and the Time Beater serve as the rhythm section; the Cellophane Crinkler and the Program Rattler handle the solos. In the percussion section, the principal performers are the Bracelet Jangler and the Premature Clapper, while special effects are contributed by the Knuckle Cracker and the Watch Winder. The Coughers' Chorale is directed by the Dry-throated Red-nosed Hacker, whose feeblest lead always get a resounding antiphonal response. The entire performance is choreographed by Fidgeter, produced and upstaged by that notorious team of Latecomer and Earlyleaver.

Sometimes drastic measures are unavoidable. In the midst of conducting the *Fidelio* overture in London, Beecham was once impelled to shout "Stop talking!" at the audience.

7. *A clap in time* . . . The musician has not yet been born who disdains applause after playing. But the operative word here is *after*. Symphonies and concertos, suites and song cycles all consist of distinct but musically interdependent parts or movements. We forbear from expressing our appreciation to the music-makers until the finish line of the last move-

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Continued from Page 73

Besides the Ross ballet, the Feld ballets performed during the 1970 season included "Harbinger" a work he had originally choreographed for the ABT and which cemented him into the role of a sought after choreographer.

Dance took an international turn at Meadow Brook during the 1971 season when the Royal Winnipeg Ballet arrived in Rochester for a one-week stand. Three of the ballets the company performed that season were U. S. premieres.

They were "The Ecstasy of Rita Joe," "The Last Rose of Summer" and "Rondo." Their performances were surprising and thrilling, complete with imaginative sets and lighting.

As if in answer to a balletomane's prayer, the 1972 season at Meadow Brook included back to back performances of not only the Pennsylvania Ballet, but the Erick Hawkins Dance Company as well.

The contrast of these two companies was dramatic. Some patrons considered it too dramatic. Despite the fact that Eliot Feld and the Royal Winnipeg brought contemporary dance to the Festival, nothing had yet been as avant-garde as the Hawkins aggregation.

Hawkins, like many a modern dance master, is somewhat of an evangelist about his particular style of dance. His company's style was, and is, typical of the kind of independence American dancers of the 20th century have been able to muster despite money, audience and loyalty problems.

The loyalty problems come when dancers tire of dancing in one style and seek broader horizons. The audience problems are a matter of identification. After all, it took what we now call classical dance, a few centuries to really catch on, while modern dance is yet in its infancy.

Not to say that dance like Hawkins' is not well developed, it is. The performances at Meadow Brook were highly imaginative, creative and unique, but not as well attended as one might have hoped.

Dancing to the music of Pontiac, Michigan, composer Lucia Dlugoszewski, the Hawkins group performed the choreography of their namesake and "master". Among the works performed by them were "Angels of the Inmost Heaven," "Black Lake" and "Tightrope".

The Pennsylvania company provided classical ballet as well as some modern dance,

Continued on Page 91

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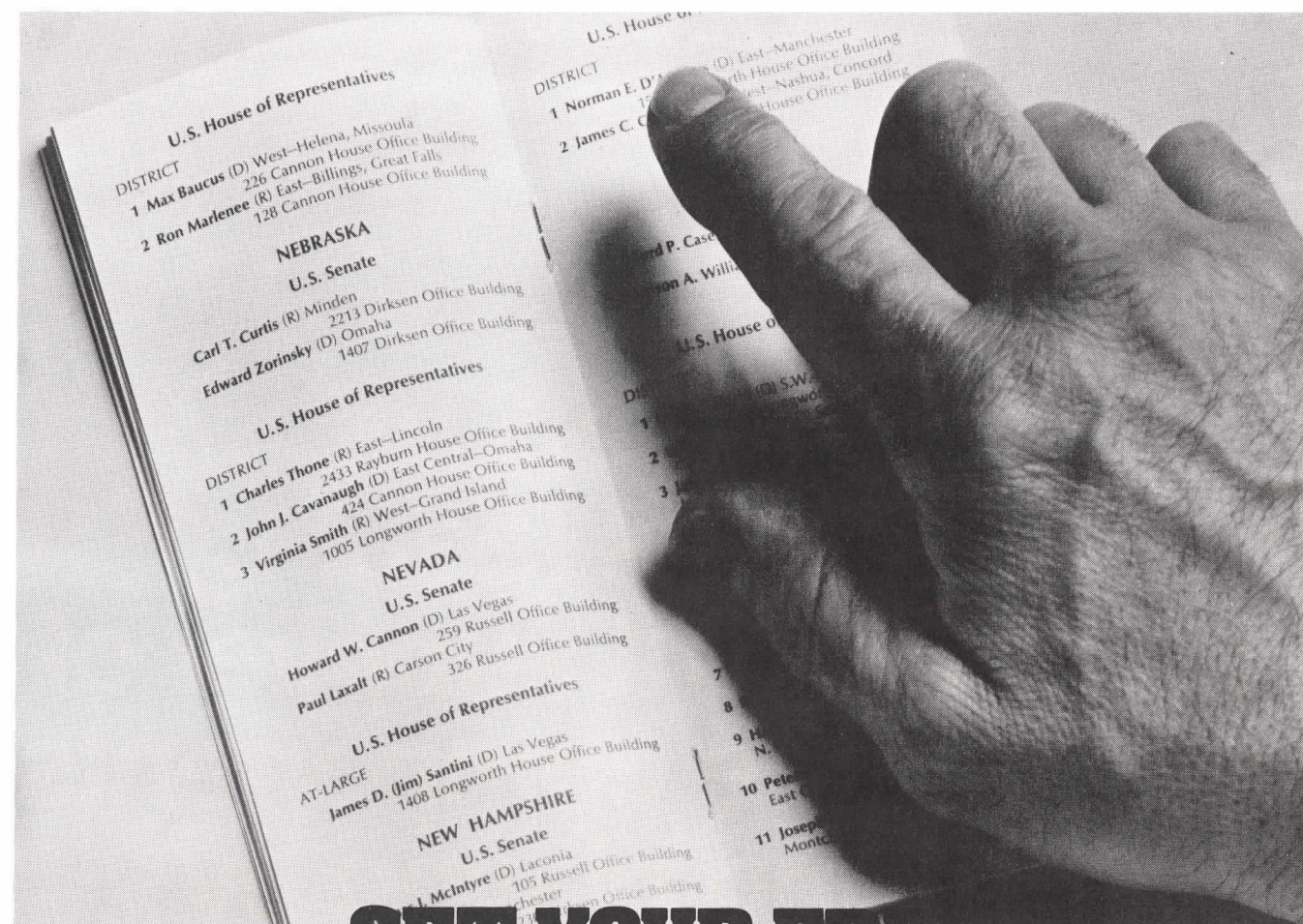


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Continued from Page 77

ment has been crossed just as we would withhold our congratulations from a tightrope-walker until he has reached the other side of Niagara Falls. Who knows what dire consequences might result from disturbing his or their concentration.

In the *Fidelio* performance referred to already, Beecham was driven to silencing some premature applause with a frenzied "Shut up, you!" Reminiscing several years later, he mused that after that evening his audiences didn't applaud anything for months. One night he mounted the podium and said, "Ladies and gentlemen, let us pray."

8. *The Low-standing Ovation.* Horror and dismay! An unseemly habit has swept the concert halls of this land: the indiscriminate (though usually very brief!) standing ovation. A fiddler who can start and finish more or less with the orchestra, an orchestra piece with flashy ending — these can be counted on to stir the public to its feet, a gesture formerly reserved for only the rarest of musical triumphs, for only the most inspired interpretations.

What can the performers think of this extravagance? Do the unlucky few who leave the audience in its collective seat develop emotional complexes? Or has the public creid "Wolf!" once too often and lost its power to impress?

9. *Encore!* This splendid means of getting more for your ticket dollar belongs less to the orchestra concert

than to the solo recital. It seems to be on the wane in this country, though in Vienna still the life of a performer who refuses to grant at least half a dozen unscheduled numbers is not worth a lead dumpling.

Well-chosen encores have actually been known to prevent international incidents. In the fair Austrian metropolis on the Danube I once heard a memorable concert by an orchestra visiting from Budapest. It began with Brahms, enthusiastically applauded, and ended brilliantly with Bartok's raucous and erotic *Miraculous Mandarin*, which however did not please the antidiluvian Viennese at all. There was much grumbling and only isolated pockets of polite clapping. Almost immediately the shrewd conductor pulled a rabbit out of his baton. The orchestra launched into Johann Strauss's *Emperor Waltz*, and an audible wave of smiles creeping onto pursed lips and relieved sighs of "Na, ja!" stole through the gilded hall. Everyone went home happy.

10. *To boo or not to boo.* Hissing and booing are a vulgar custom of the opera house that can be immensely satisfying. Related but no longer commonly to be seen is the throwing of eggs, tomatoes and sundry other comestibles.

In the concert hall such behavior is distinctly frowned upon, but as Stokowski once remarked, "If a man accepts applause when people like what he does, he should be man enough to accept hissing from people who don't like it."

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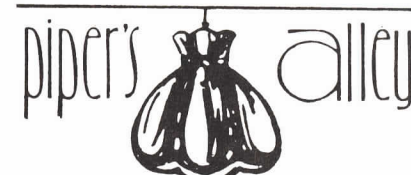
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Continued from Page 81

but nothing came close to the effect of Erick Hawkins' works.

A year later it was back to the classical repertoire with the National Ballet of Washington, D. C., performing. During its 1973 stay, the company presented the complete "Sleeping Beauty" and "Cinderella" ballets plus four others. Everything they performed that season was a first for Meadow Brook.

Unfortunately what might have been a triumphant return to Meadow Brook by the National Ballet, was prevented in 1974, when lack of funds forced the company to disband.

In their stead Michael Smuin's San Francisco Ballet performed. But the company was more than a run-of-the-mill stand-in. It had a fresh look with Smuin's choreography and tutelage. Its repertoire included ABT classics and some new works by Smuin. Again the ABT thread was weaving its way through the dance world.

Smuin proved to be an evangelist of a different sort than Erick Hawkins. During one of the Festival's well received pre-rehearsal lecture demonstrations, he spoke for

government support of the arts. His plea was as elegantly spoken as his ballets were performed.

The Festival stage again welcomed the Pennsylvania Ballet in 1975. A stunning production of John Butler's "Carmina Burana" was danced to the music of Carl Orff. An enormous production of the Orff work was augmented by the Detroit Symphony Orchestra and the Meadow Brook Festival Chorus.

Originally the work had been choreographed for the Pennsylvania company in 1966. Other works in the 1975 repertoire included the elegant Balanchine work, "Concerto Barocco," the zany and sports-minded "Concerto Grosso" and "Zig Zag". "Zig Zag" is a work choreographed by another former ABT dancer, Lar Lubovich.

And it was in the 1976 season that Lar Lubovich's company was in residence at Meadow Brook and played back to back with the Eliot Feld Ballet, a newer version of Feld's older The American Ballet Company.

Not dissimilar, these two companies offered good examples of current American dance mentality. Both showed the high level

Continued on Page 94

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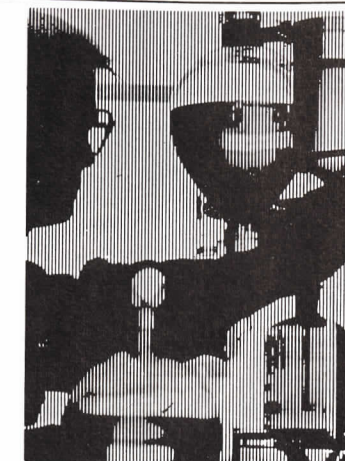
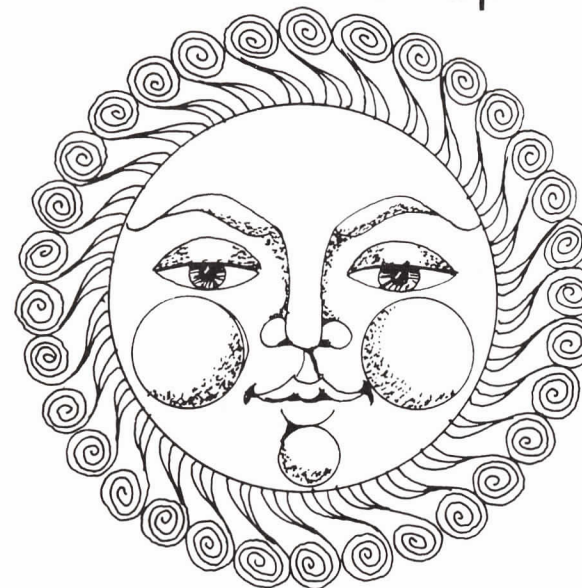
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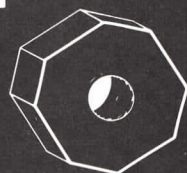
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Continued from Page 91

which American dance had reached by exhibiting an intelligent mix of the many influences which had come before. Both the Feld and Lubovich companies are very expressive of their namesake choreographers who, in both cases, were able to mold completely the performance standards of their companies.

Among the works presented by the Lubovich company that season was one commissioned especially for the Meadow Brook Music Festival. It was done to Stravinsky's "Les Noces" and since has become a major work in the company's repertoire.

Last year, it seemed the dance circle had been closed, back where it had started with elegant classical ballet in the forefront. The reason was the appearance during the season of eight soloists from the Royal Danish Ballet.

The soloists were all trained in the Bournonville tradition, characteristic of the Danish Royal Ballet and also many of the ABT dancers. The Royal Danish was the company from which Erick Bruhn had come when he opened Meadow Brook's first dance season in 1968.

In conjunction with Festival performances, several dance master classes and workshops have been organized. Their success apparently hinged on the enthusiasm and willingness of the company dancers and directors, to pass along their knowledge to an eager batch of Detroit-area dancers.

But it was not all work and no play. Long before it was "chic" in New York, Meadow Brook Festival patrons were entertaining dancers at elegant parties of every sort — all in the name of good public relations for Detroit.

So dance history at Meadow Brook Music Festival has been a varied one, to say the least. Some of the most interesting, innovative programs were not as well accepted as the tried and true "pink" ballets which ran on the traditional side of things. However, they did act as ice-breakers of new ground.

The dance history also reflects the Meadow Brook Festival mentality that not only should the programs entertain, but instruct. Learning about dance by seeking such a wide variety of companies and styles is what American dance is all about — and Meadow Brook Festival has been ahead of the game for a long time.

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JULY 19
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works of Mozart, Beethoven, Schubert, Schoenberg

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JULY 26
Klaus Tennstedt/Carol Neblett (sop), Mignon Dunn (mezz), Zurab Sotkilava (ten), Paul Plishka (bass)/Kenneth Jewell Chorale/Detroit Lutheran Singers
Verdi: Requiem

AUGUST 2
Vladimir Ashkenazy (cond. and pianist)
works of Mozart

AUGUST 9
Vladimir Ashkenazy/Mark Zeltser (piano)
works of Tchaikovsky

AUGUST 16
Michael Tilson Thomas/Malcolm Frager (piano)/Meadow Brook Festival Chorus
works of Brahms

AUGUST 23
Michael Tilson Thomas/Claudine Carlson (alto), Diana Hoaglund (sop)/Meadow Brook Festival Chorus/Detroit Lutheran Singers
works of Ravel, Mahler

AUGUST 30
Kazuhiro Koizumi/Ruggiero Ricci (violin)
works of Wagner, Paganini, Beethoven

SEPTEMBER 6
Kazuhiro Koizumi/Lorin Hollander (piano)
works of Tchaikovsky, Rachmaninoff, Brahms

SEPTEMBER 13
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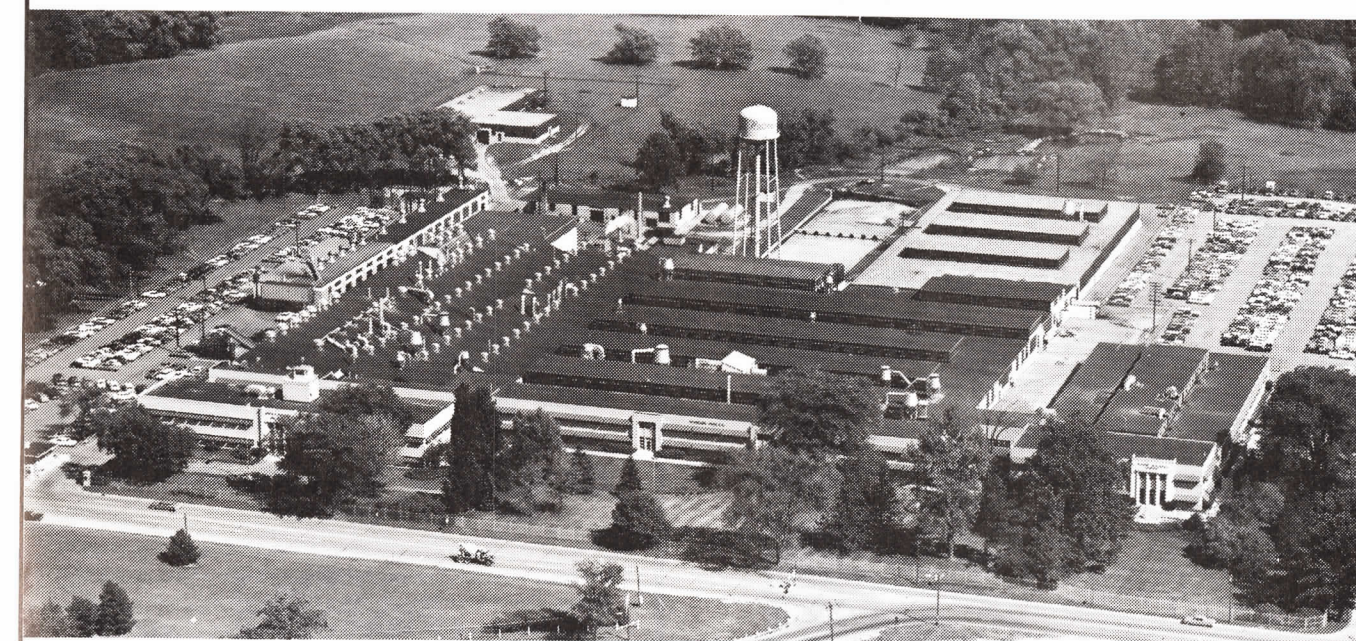
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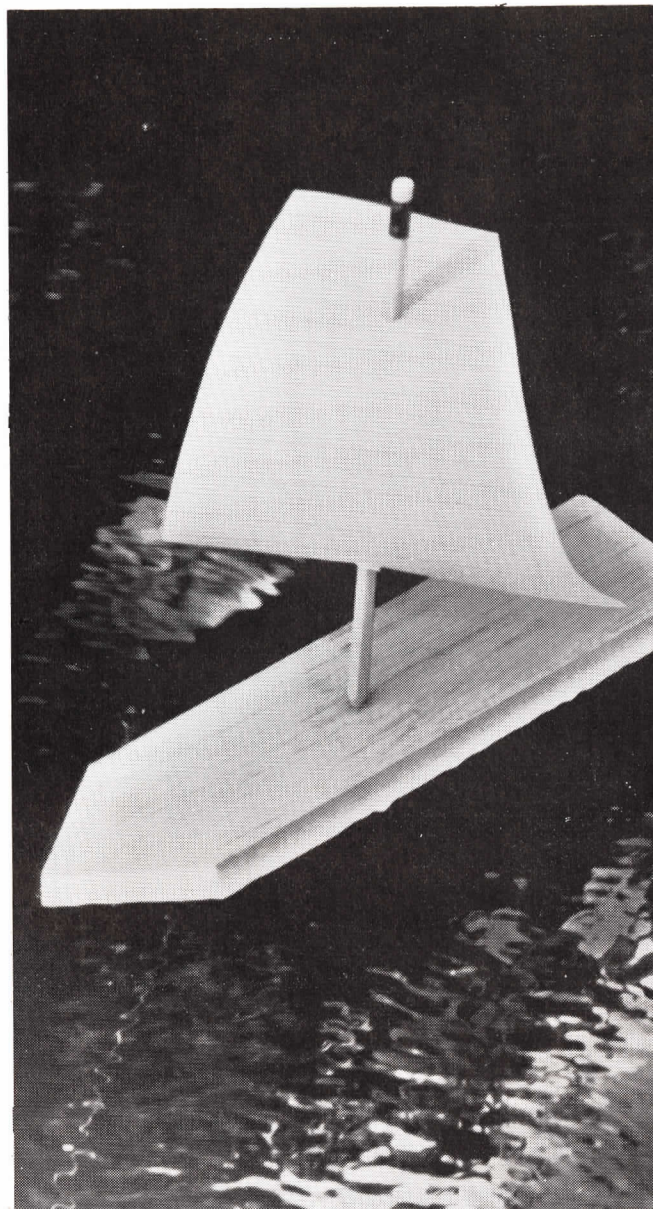
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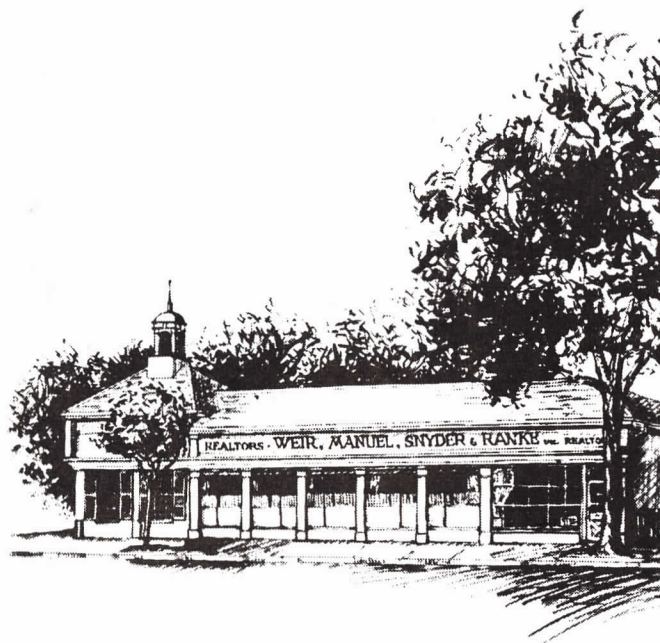
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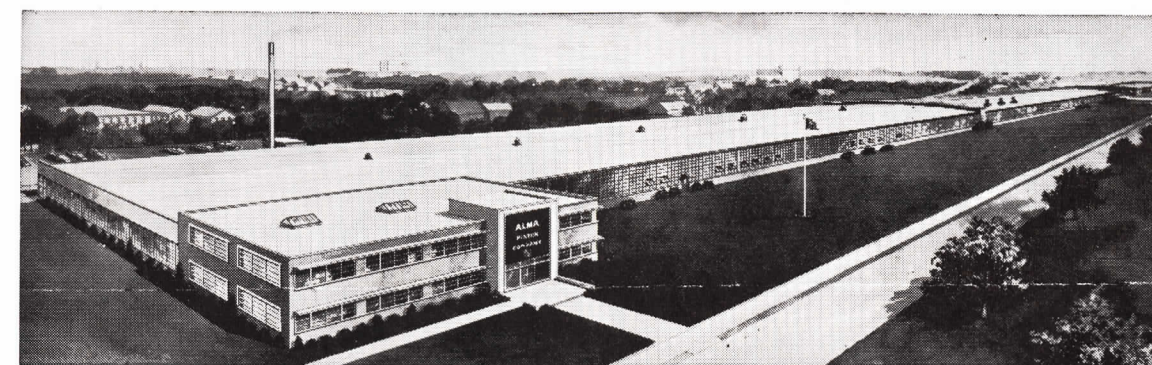
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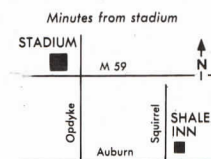
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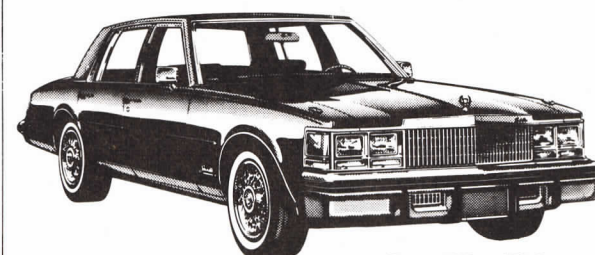
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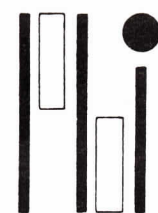


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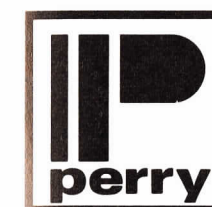
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