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Break Away in a



Wide-Track Grand Prix



JULY 3- AUG. 31, 1969

OAKLAND
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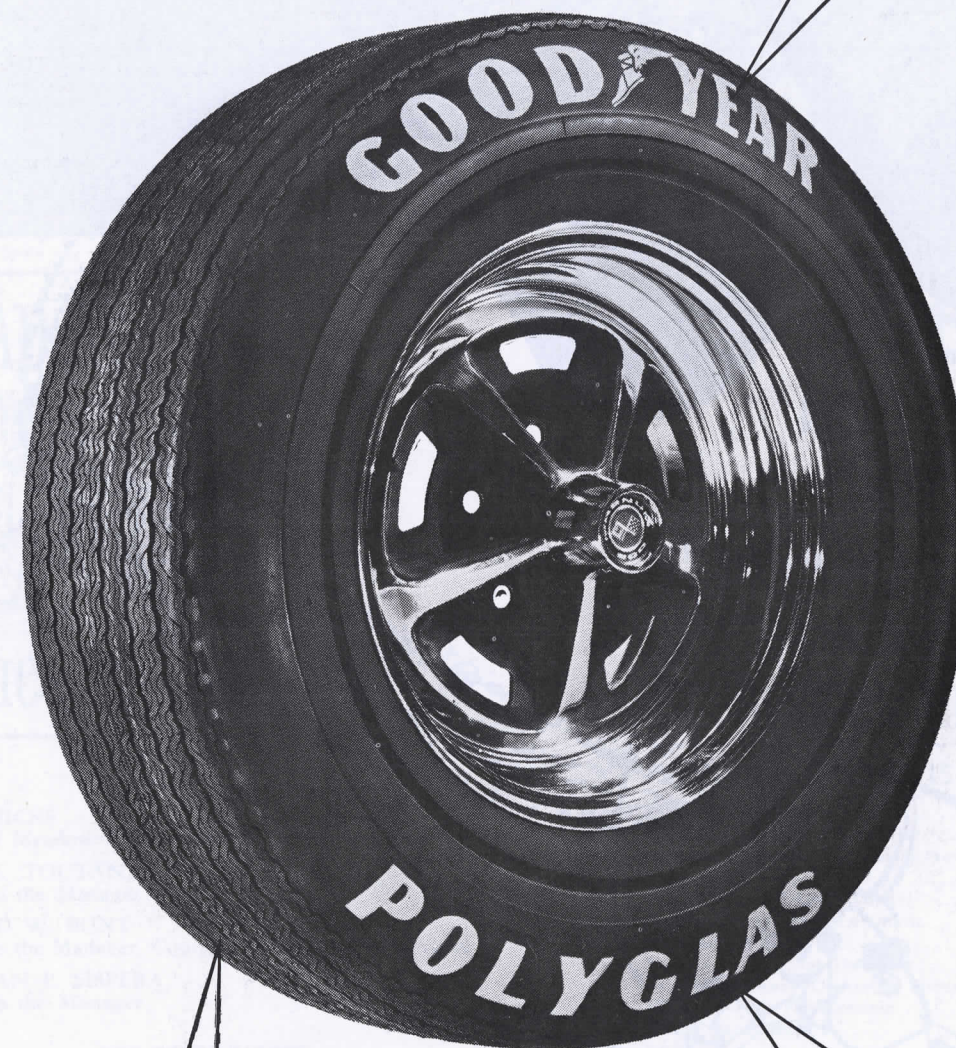
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This tire is trying to tell you something

Nobody else makes the Polyglas® tire. So be sure you see "Goodyear" on the sidewall.

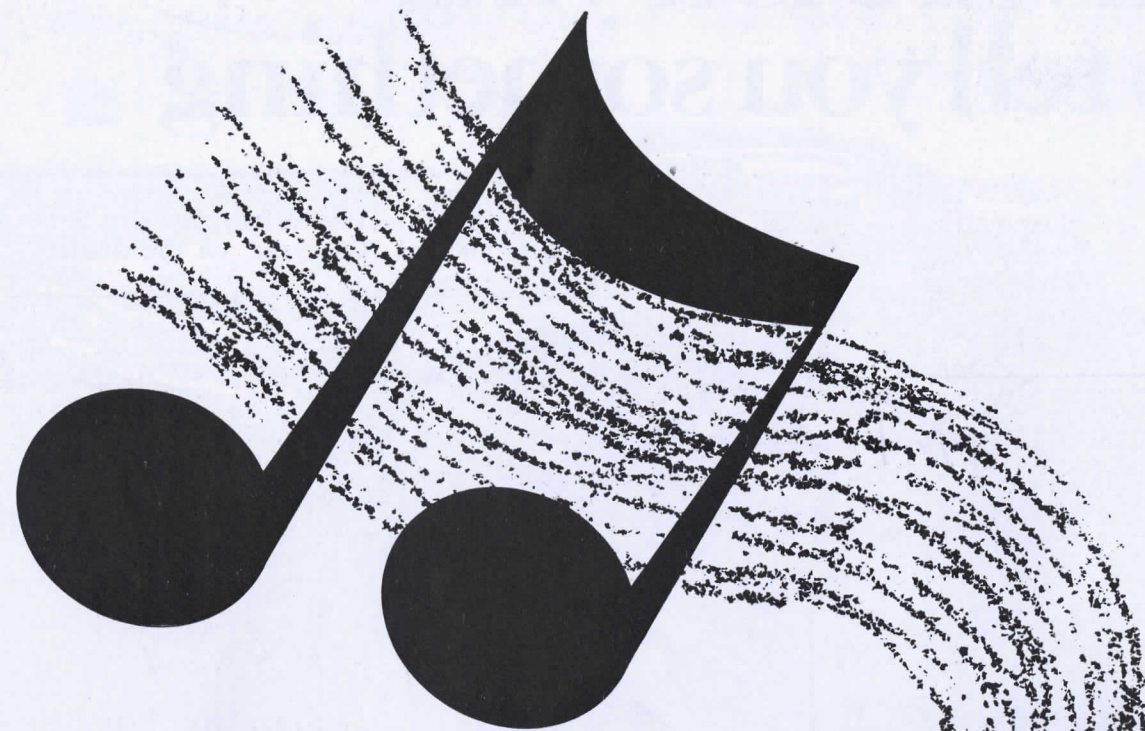


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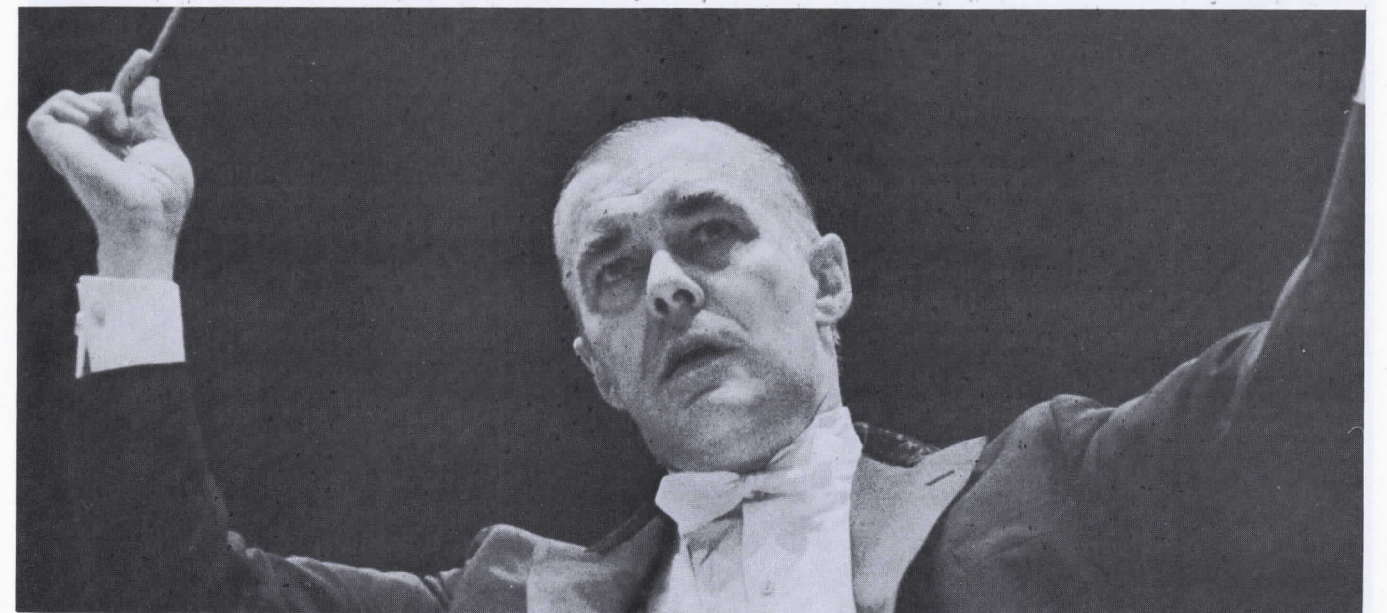


Photo by Tony Spina

MEADOWBROOK



MUSIC & FESTIVAL

JAMES D. HICKS
Manager of Meadow Brook Festival
BERNARD L. TOUTANT
Assistant to the Manager
MRS. FLOYD W. BUNT
Assistant to the Manager, Coordinator Women's Activities
MISS LILLIAN F. SISPERA
Secretary to the Manager

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1969

featuring the
**DETROIT
SYMPHONY ORCHESTRA**
conducted by
SIXTEN EHRLING

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Over 31,000,000 adult readers, issue after issue, applaud for more. **LOOK** You'll see why.



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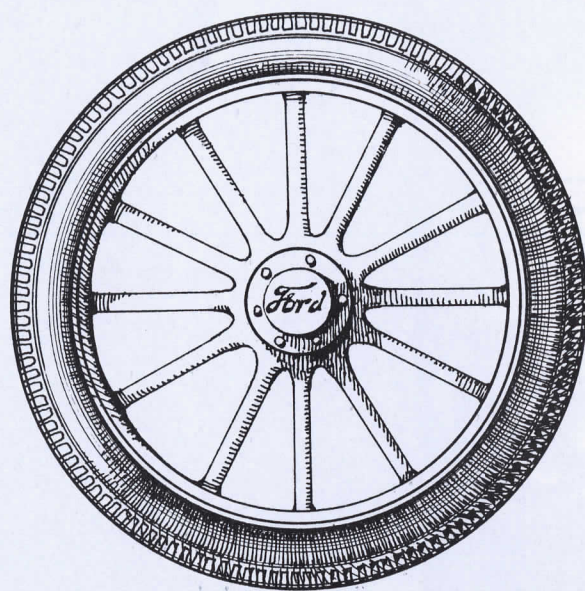
The splendor of the most special occasion is rivaled only by the pleasure of journeying there in a Cadillac. After an evening with Cadillac, you'll find it difficult to return to ordinary motoring.



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For 1969, General Motors has added important safety features. There's the armored door on our standard-size cars*...an exclusive GM advance. It has a steel beam welded inside, to provide increased side impact protection that could help save your life. Passenger-guard door locks have been moved forward, for greater safety and security. Rearview mirrors are larger, the better to see traffic with. Head restraints, of course, are now standard equipment. As are seat belts for all passenger positions, and the energy absorbing steering column pioneered by GM. To protect against theft, there's a new locking steering column. When the ignition key is removed, the wheel and gear selector lock in place.

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Founding Chairman—1964*



*Mr. and Mrs. Rinehart S. Bright
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*Mr. James D. Hicks
Manager Meadow Brook
Music Festival*



*Mr. and Mrs. Ben D. Mills
Chairmen 1966*



*Mr. and Mrs. James O. Wright
Chairmen 1967*



*Mr. and Mrs. Marvin L. Katke
Chairmen 1969*



*Mr. and Mrs. Virgil E. Boyd
Chairmen 1968*

A TRIBUTE:

The "Magical Success" of the Meadow Brook Festival has occurred only because thousands of individuals have given generously of their time, their resources, and their talents. None have contributed more than the founding chairmen, Mr. and Mrs. Semon E. Knudsen; their successors Mr. and Mrs. Rinehart S. Bright, Mr. and Mrs. Ben D. Mills, Mr. and Mrs. James O. Wright, Mr. and Mrs. Virgil E. Boyd, and Mr. and Mrs. Marvin L. Katke; and James D. Hicks, who has served effectively as manager of the Festival since its beginning, but who will be leaving after this season to become manager of the Louisville Symphony Orchestra. We are deeply indebted to them, and the many volunteer workers who have worked with them, for this outstanding cultural adventure, which not only means a great deal to Oakland University and to the community but which has gained national and international acclaim.

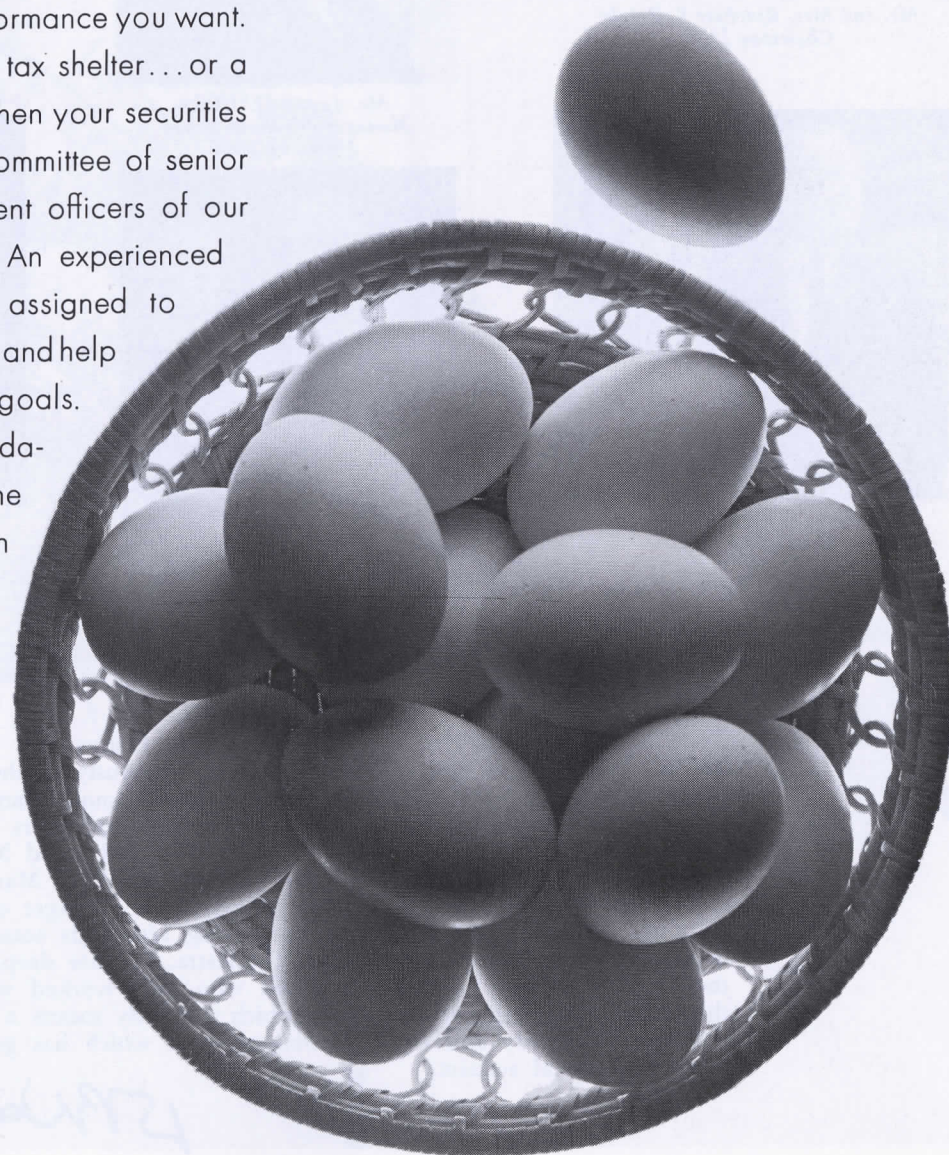
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According to a survey conducted by the National Professional Driver Education Association, their member schools use more Rebels than any other single line of intermediate or standard size cars.

Fortunately, the Rebel was built to face adversity.

The body and frame are welded into a single unit, so there are no body bolts to rattle loose.

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This is called Advanced Unit Construction (with uniside), a method rarely used in

Detroit. It's very expensive.

The Rebel also has coil spring seats for comfort. Recessed door handles for more convenience. And an acoustical molded ceiling for more quiet.

Little things, which together make the Rebel the most practical car in the intermediate market.

The NPDEA survey also found that more American Motors cars are used by member schools than those of any other manufacturer.

Fortunately, longevity runs in the family.

American Motors



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Meadow Brook Festival - Sixth Season

Detroit loves a winner . . . the Tigers, the automotive industry, the Meadow Brook Festival. Since its inception in 1964, Meadow Brook's image has been one of quality and excitement which has proven irresistible and brought international recognition to the area.

In its sixth season Meadow Brook can point proudly to the largest and most important classical program of the nation. Thirty-eight sparkling programs are scheduled for the nine week period extending from July 3 through August 31. The distinguished Detroit Symphony Orchestra will perform 34 times; and, for a Festival first, the New York Philharmonic will appear for four performances in the final week. Of special interest will be the six appearances of the American Ballet Theatre accompanied by the Detroit Symphony.

We invite you to enjoy the season ahead in the company of conductors Sixten Ehrling, Seiji Ozawa, Karel Ancerl, Roger Wagner, Henry Lewis, and Julius Rudel. The imposing list of soloists you will hear includes pianists Van Cliburn, Vladimir Ashkenazy, Andre Watts, Byron Janis, Maurizio Pollini, Cynthia Raim, and Geza Anda. Others are sopranos Elisabeth Schwarzkopf, and Marilyn Horne; violinists Michael Rabin and Itzhak Perlman; and cellist Myung-Wha-Chung. Of special interest will be Roger Wagner's performance of Verdi's great Requiem Mass featuring the Meadow Brook School of Music Chorus and four major soloists.

The HOWARD C. BALDWIN MEMORIAL PAVILION is rated as one of the finest outdoor settings for music in the nation with acoustics superior to many indoor concert halls. The pavilion shelters 2,138 persons, with space for 6,000 on the lawn outside the roofed area. The Pavilion was designed by O'Dell, Hewlett & Luchenbach Associates of Birmingham. The fiberglass acoustical shell on stage—The LULA C. WILSON MEMORIAL SHELL—incorporates a flexible ceiling and extension "eyebrows" that have been adjusted to balance the total sound. It was designed by Christopher Jaffe, of Norwalk, Connecticut.



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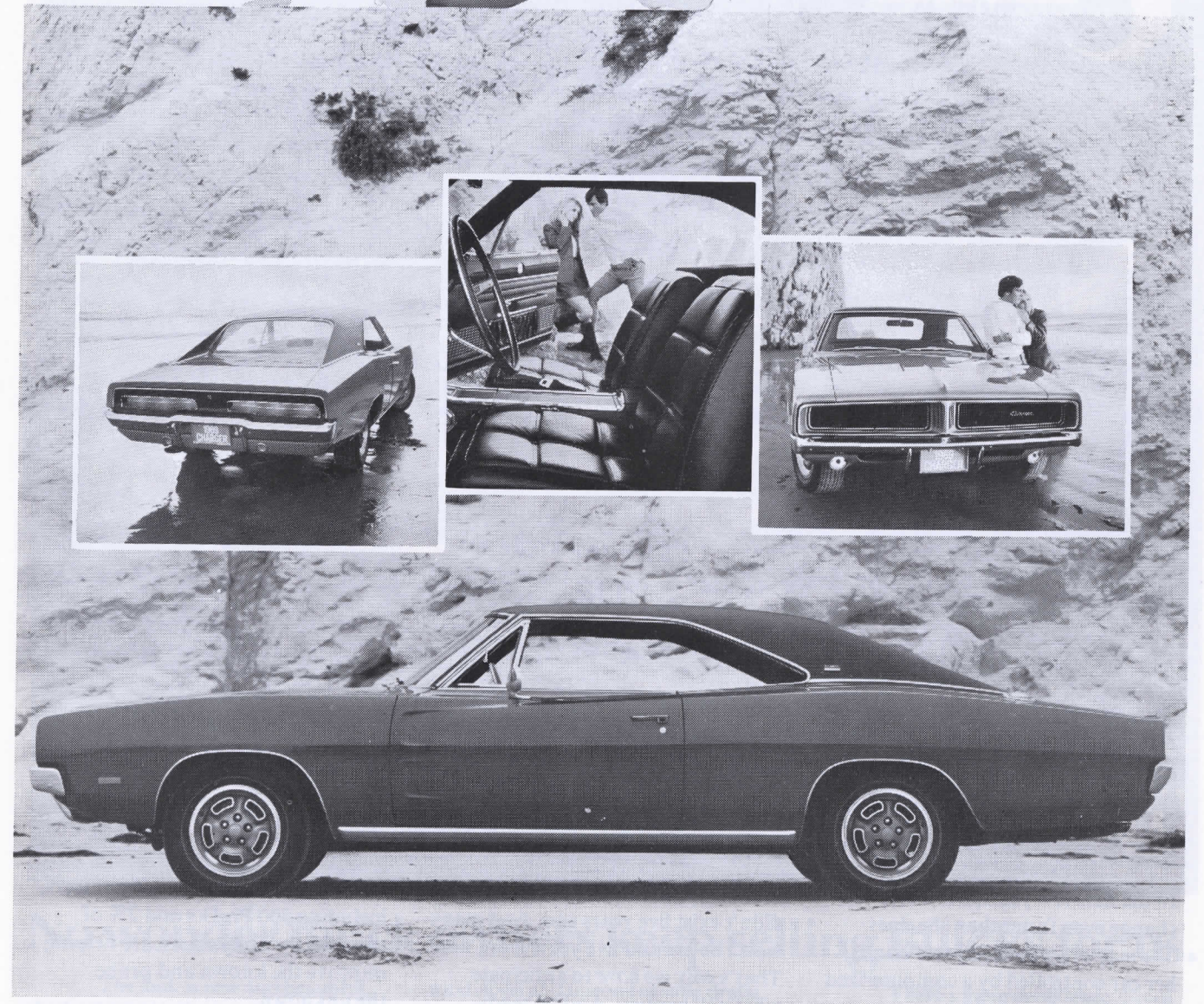
Positive Bearing Adjustment take the guesswork out of bearing assembly and adjustment. It's easy to specify low-maintenance components if you know the right people. Us. Rockwell-Standard, Clifford at Bagley, Detroit, Michigan 48231.



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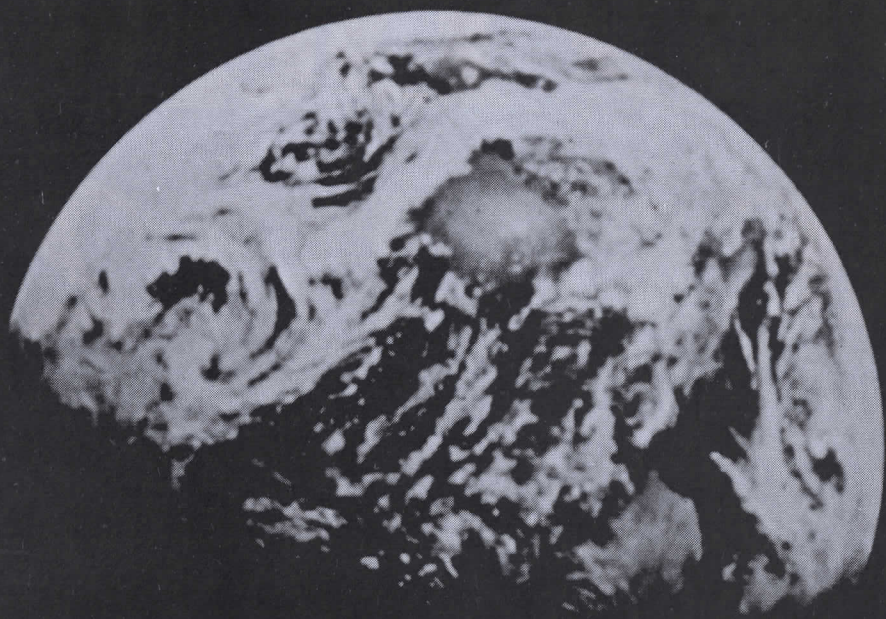
A new 60/40 seat is available on Custom and Limited models. It allows the driver and passenger to position their seats independently and individually.

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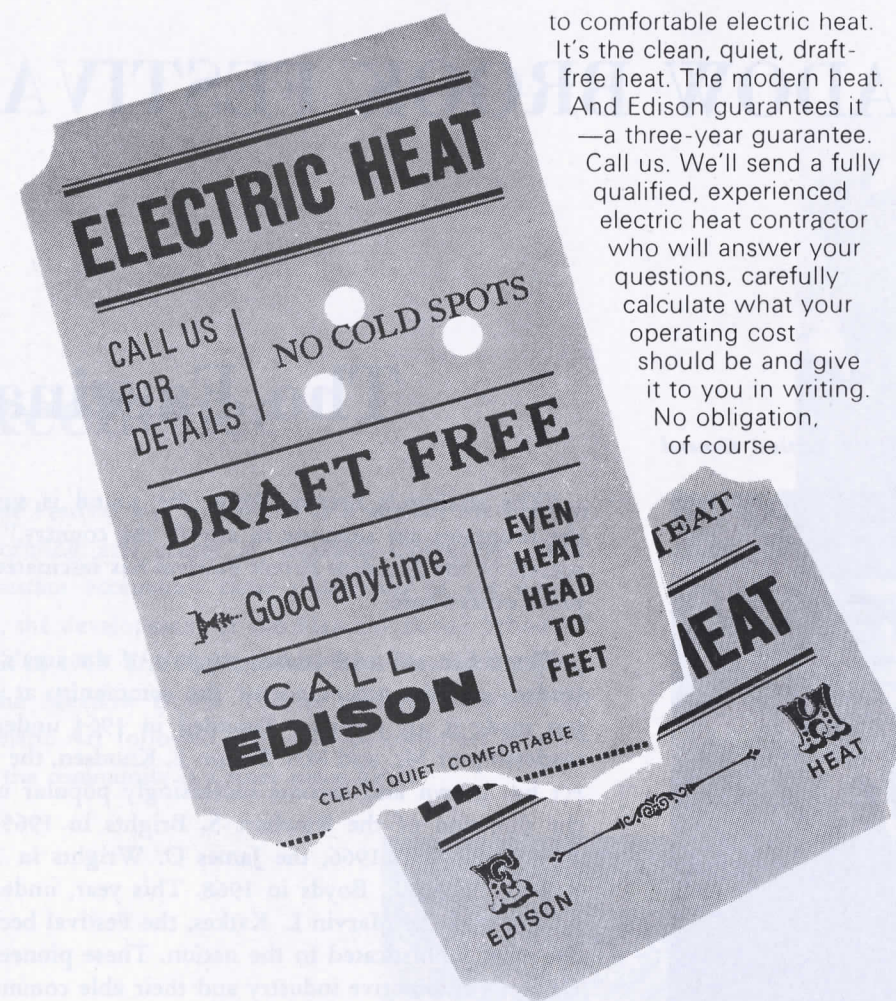
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MEADOW BROOK FESTIVAL

MR. and MRS. MARVIN L. KATKE, 1969 Festival General Chairmen



"The setting is breath-taking, the sound is superb, the programs are superior to any in the country." The success of the Meadow Brook Festival has fascinated the press everywhere.

The vision and enthusiastic support of the area's civic leaders and the acceptance of the community at large has made it all possible. Founded in 1964 under the leadership of Mr. and Mrs. Semon E. Knudsen, the project has grown and become increasingly popular under the direction of the Rinehart S. Brights in 1965, the Ben D. Mills in 1966, the James O. Wrights in 1967, and the Virgil E. Boyds in 1968. This year, under the guidance of the Marvin L. Katkes, the Festival becomes the most sophisticated in the nation. These pioneers of Detroit's automotive industry and their able committees have raised more than \$2,000,000 to build the Festival's physical facilities and to underwrite the total costs of operation so that ticket prices can be kept at a minimum.

The Fascination of Excellence

The Festival was envisioned as a nucleus for a major performing arts center at Oakland University. From its instant acceptance came phase two of the overall plan, the development of the Meadow Brook School of Music in 1965. The distinguished John Fernald Company of the Meadow Brook Theatre and the Academy of Dramatic Art followed. The concept continues to grow and the community is a finer place for it.

Approximately 150,000 attend Festival performances each summer. To avoid over-crowding, 8,300 has been set as a maximum audience.

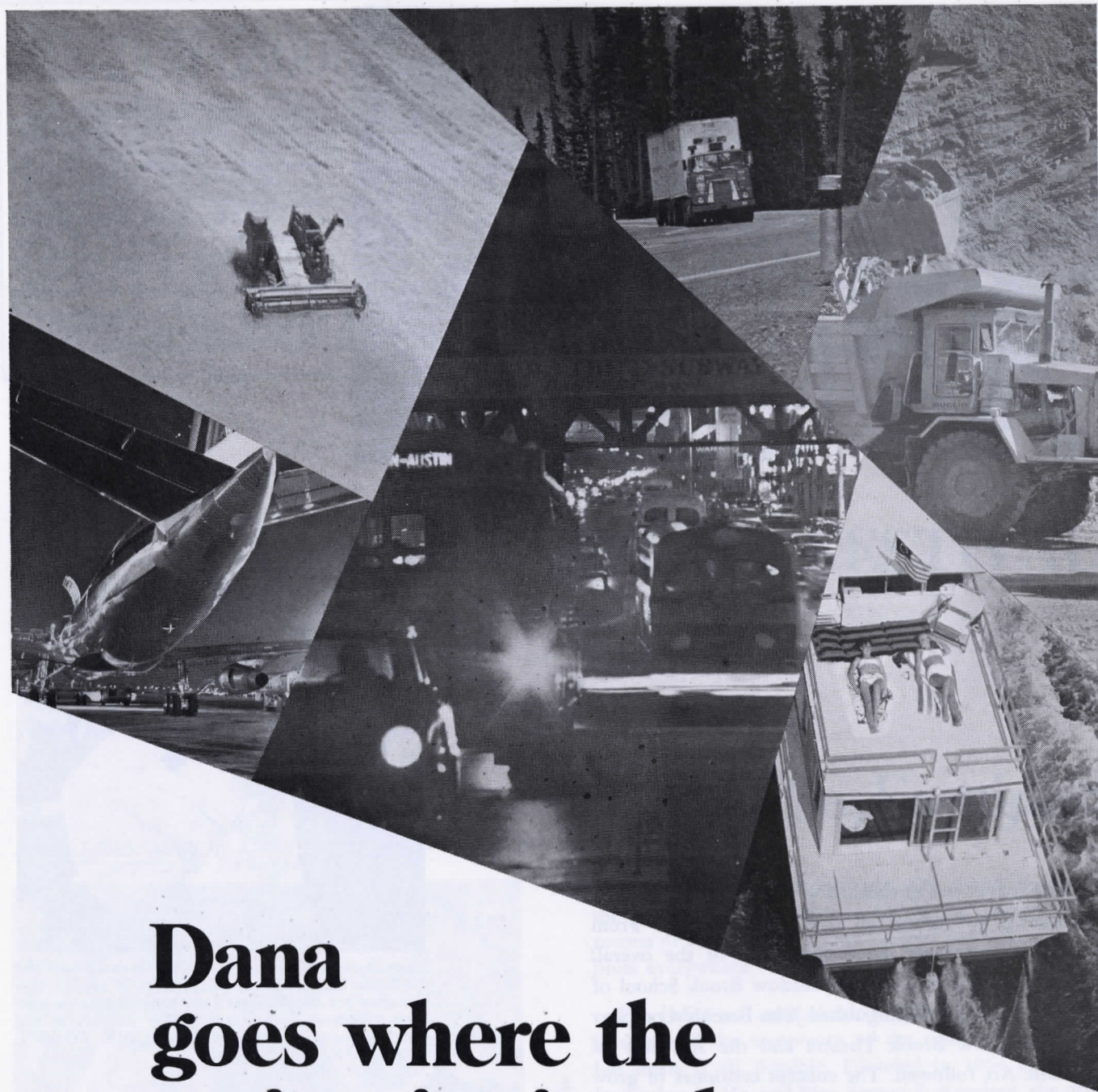


TRUMBULL TERRACE, built into a wooded hillside adjacent to the Howard C. Baldwin Memorial Pavilion, provides buffet dinners and refreshments for picnickers beginning two hours before each performance. The Scholar Shop and medical station are also housed in the lovely structure which was made possible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



Your hosts and hostesses of the evening are the husbands and wives of the Junior Women's Association for the Detroit Symphony Orchestra who have volunteered their services as ushers for the Festival since its inception. Above, MR. ROBERT E. DEWAR.





Dana goes where the action is - in a lot of different ways.

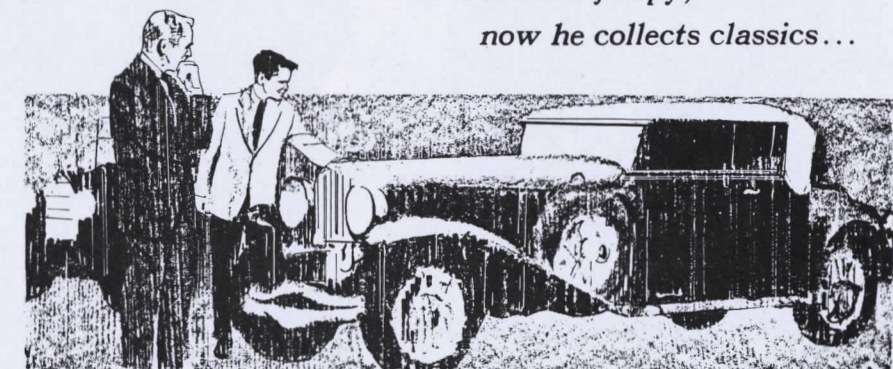
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now he collects classics...*



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Quality is something felt in a product. A touch of the hand tells the story; and then you feel its worth inside yourself. Stainless steel is such a product. One touch will reveal its quality. This is Allegheny Ludlum stainless steel; it's quality stainless.

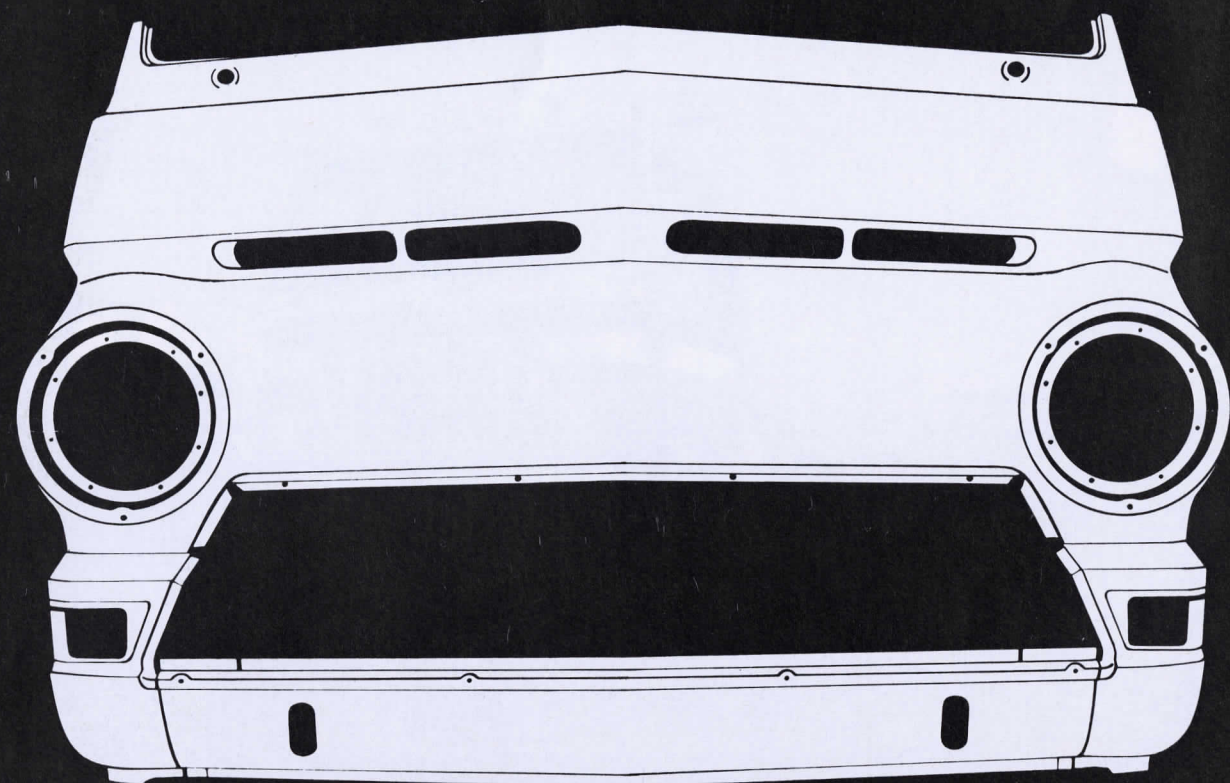
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5163



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into Wall Street
without a
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If you have a problem, especially one that involves corrosion and extreme temperature, call on J&L's savvy staff of metal men. The tougher the problem, the better they like it. (When it comes to stainless, they're a "bright" bunch.)

Do you make automobiles? Food processing or petro chemical equipment? Do you deal with corrosive chemicals or vicious environments? Or are you after the saleable combination of beauty and strength in a long-life metal? Take a good hard look at J&L stainless. You'll like what you see.

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STAINLESS



hard look at J&L stainless. You'll like what you see.
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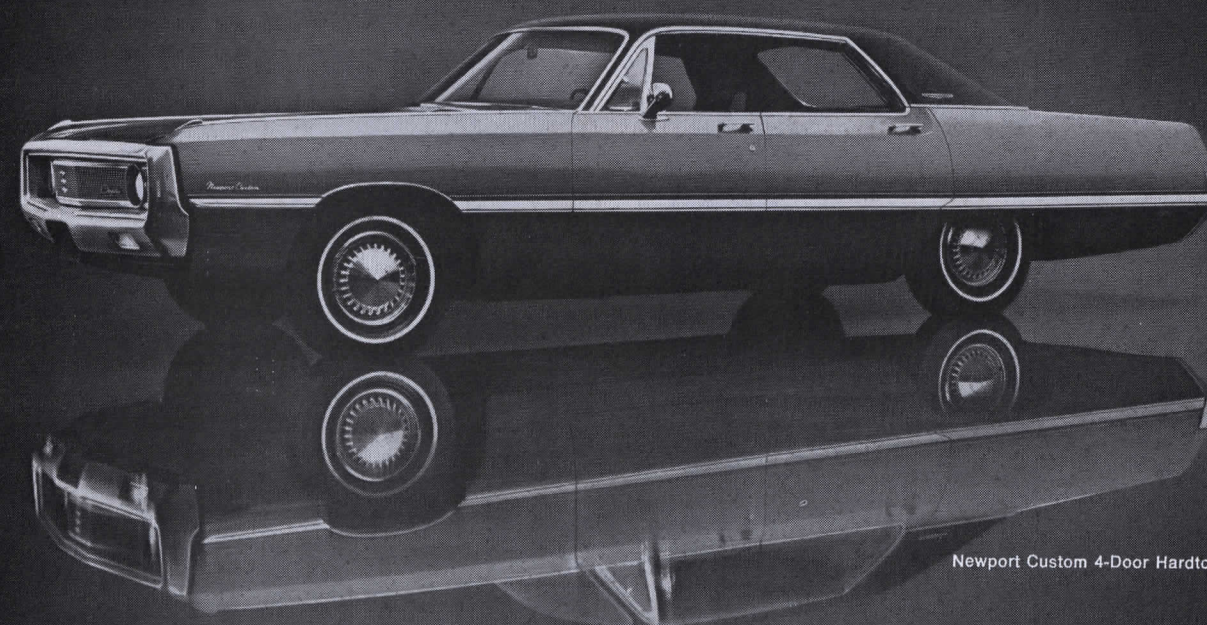
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The luxury you've always dreamed about. Your dream of quiet elegance. Now a dream come true. With the great new Chrysler.

The newness of a Chrysler Newport. New styling. New performance. And all yours for a surprisingly low price. The surprise of a Chrysler that's priced just a few dollars

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How attainable is Chrysler? Ask new Chrysler owners. Over a third moved up from the popular smaller car field. And ask the owners who come back year after year. Then drive a Chrysler. Drive the attainable dream.



Newport Custom 4-Door Hardtop

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Well,
portfolios are
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If you're tired of watching inflation and inertia take the zip out of your portfolio, do yourself a favor. Let Commonwealth's Trust Department help you call the shots. They're real pros at picking out tomorrow's growth industries today.

Your portfolio, of course, gets individual, professional attention. And prompt, effective investment

decision-making assures a timely response to changing market and economic conditions.

We'd like to help manage your investments so you can spend your time in other ways. Like the Boogacha. If that's your bag.

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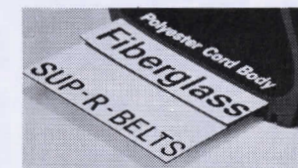
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Like getting two tires in one.

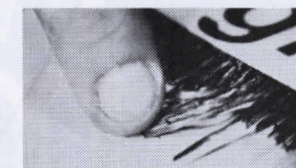
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Twice the mileage.



Because it's twice the tire. Polyester cord body. Reinforced with two fiberglass Sup-R-Belts. Belts stabilize the tread—keep it from rubbing side to side. This gives you up to twice the mileage you'd get from a regular-ply wide tire.  FIRESTONE T.M.

Extra protection.



Inside every fiberglass cord are over 3,000 fibers. In early fiberglass tires, these fibers rubbed against each other, weakened themselves. We found a way to add more protective coating. Result: Cord stays strong.

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D200 Camper Special



A108 Family Wagon with Vista Top



W200 4-Wheel-Drive



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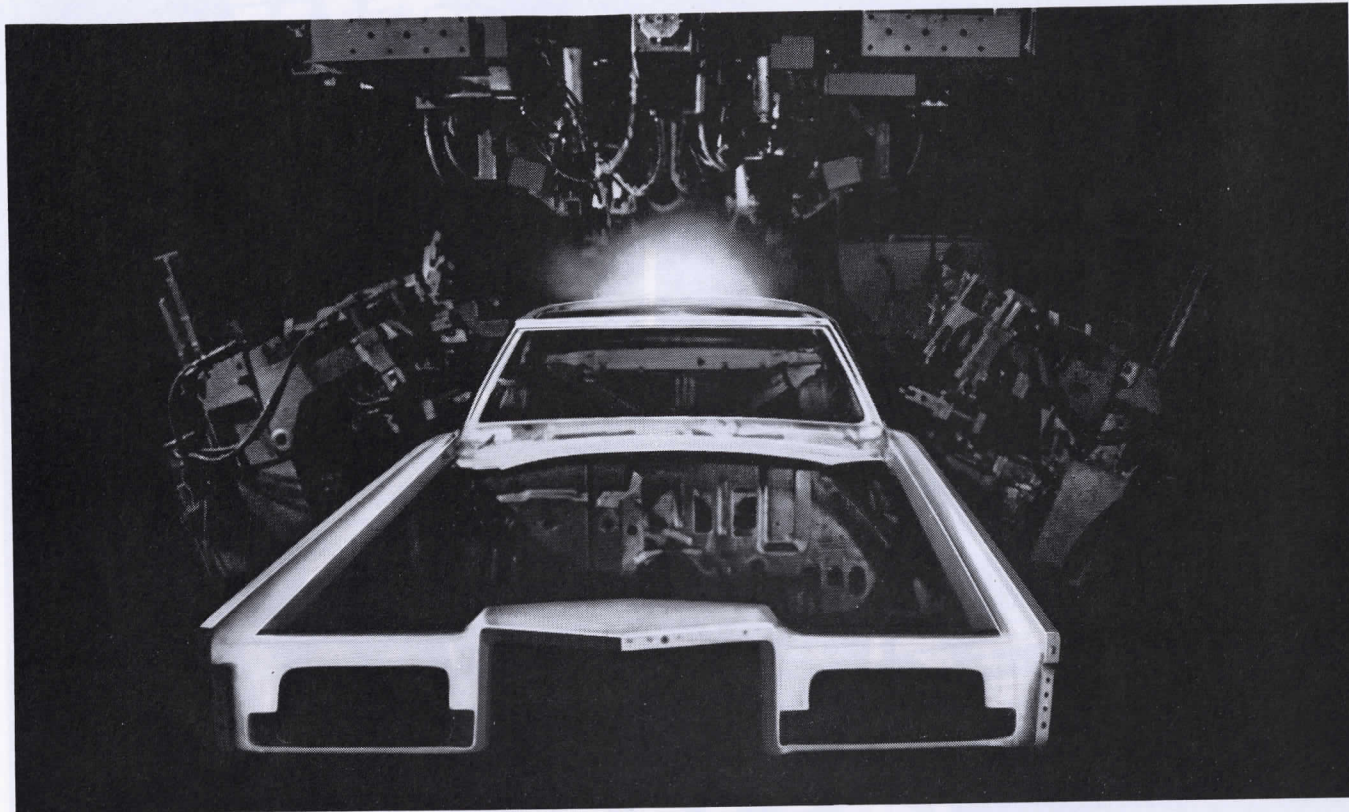
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Your Dodge Dealer's is headquarters for fun on the move. Slide-on units, camper conversions, chassis-mounts and luxurious motor homes. Make your choice, turn the key, and wherever you roam, you're home.

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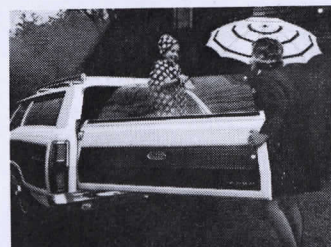


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It's Ford Motor Company's better idea to make car bodies stronger, quieter, and more durable.

The Monster is our name for the Pivoting Pillar Body Welder.



The Magic Doorgate, on this 1969 Ford Country Squire, opens like a door with the window up, and is even better because it comes on a strong, silent body.

It's a strange looking device that completely encircles most of our big Fords as well as every Lincoln Continental, Thunderbird, and Continental Mark III. Then it clamps down on them and automatically makes 200 critical welds in a single operation.

All in perfect alignment. With a precision no hand welding can ever hope to match.

The Monster is a Ford Motor Company exclusive. A better idea you may not have known was there.

But it's there because the people at Ford Motor Company respect the fact that when you invest in any car of ours, you have the right to expect more than good looks.

So, when you go out to buy a new car, remember...

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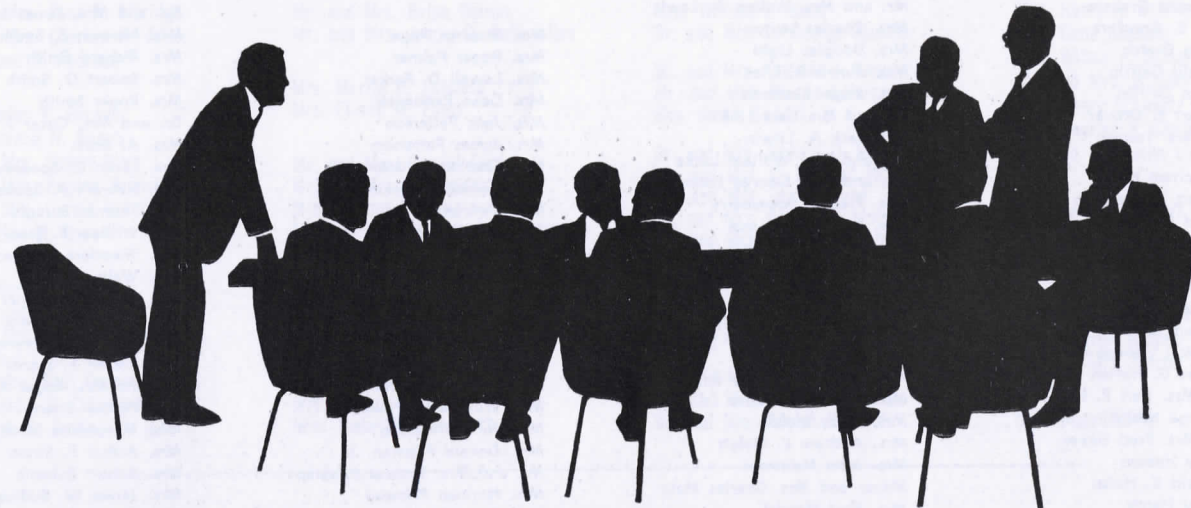
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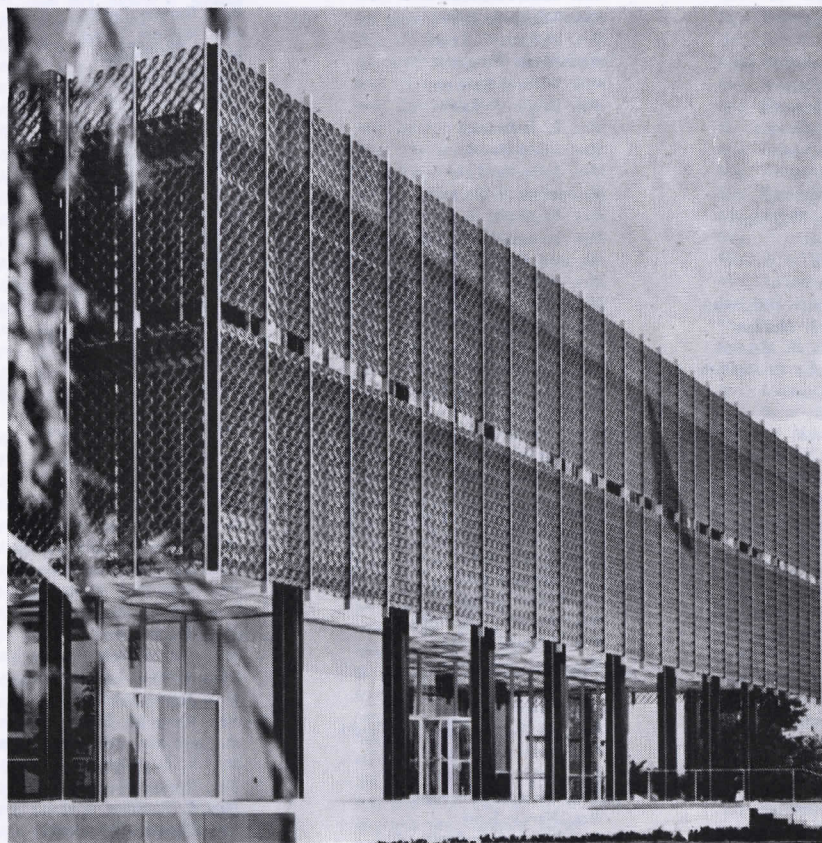
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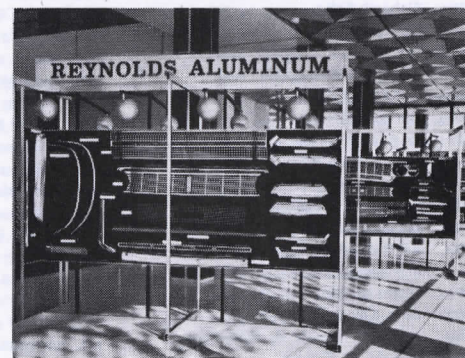


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Oct. 16-
Nov. 9

THE AMERICAN DREAM by Edward Albee
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Nov. 13-
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THE COCKTAIL PARTY by T. S. Eliot

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Dec. 11-
Dec. 21
Christmas
Vacation
Dec. 30-
Jan. 11

PYGMALION by George Bernard Shaw

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Feb. 8

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Mar. 8

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The Lord of the Citadel does not reveal himself and so the surveyor summoned finds neither his task nor his master — but only endless frustration. Here is a mysterious drama, filled with that strange fascination which can only be described as Kafkaesque. Wild? Yes. Weird, Certainly. Wonderful? Positively!

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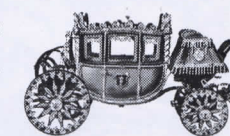


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The essence of the bullfight is to stand face to face with danger—alone. To dominate risk, to make it conform to precise command.

The way is marked with fear. But the successful matador conquers with courage, skill, creativity—he is dedicated to victory. There is no alternative. He is a true professional.

The closer to the bull the matador works, the more dangerous his position, the more the *aficionados* applaud his performance.

In the glossary of bullfighting, the CAMELO is the fake; a bullfighter who, by tricks, tries to appear to work close but who never ventures beyond a safe position.

He never earns the roaring approval of his audience. The beautiful women at ringside ignore him.

The brave matador fights close to the bull.

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but, not many.

When people think of wheels, they think of Kelsey-Hayes. That's natural since we are the world's largest producer of wheels, hubs and drums for passenger cars and trucks. But, now we're building more and more *complete* systems for *all* methods of transportation—land, sea and air. We build disc brake systems for cars... skid-control systems for cars and trucks... gearing systems for helicopters and hydroskimmers... flap control systems for giant transports. And, the addition of three new divisions gives us even greater depth: complete axle assembly systems for mobile homes and recreational vehicles; disc brake systems for snowmobiles, golf carts and garden tractors; and valve assembly systems for the aerospace industry. All this is building a new image of Kelsey-Hayes. Wheels, of course; but, systems too. Many, many kinds of systems for many kinds of transportation vehicles. Kelsey-Hayes Company, Romulus, Michigan 48174.



Inventing the flat tire wasn't easy.

Our new spare isn't flat by accident. It's flat by design to save room in your trunk.

Uninflated, it takes less than half the space of an ordinary tire. Gives you more room for luggage and stuff.

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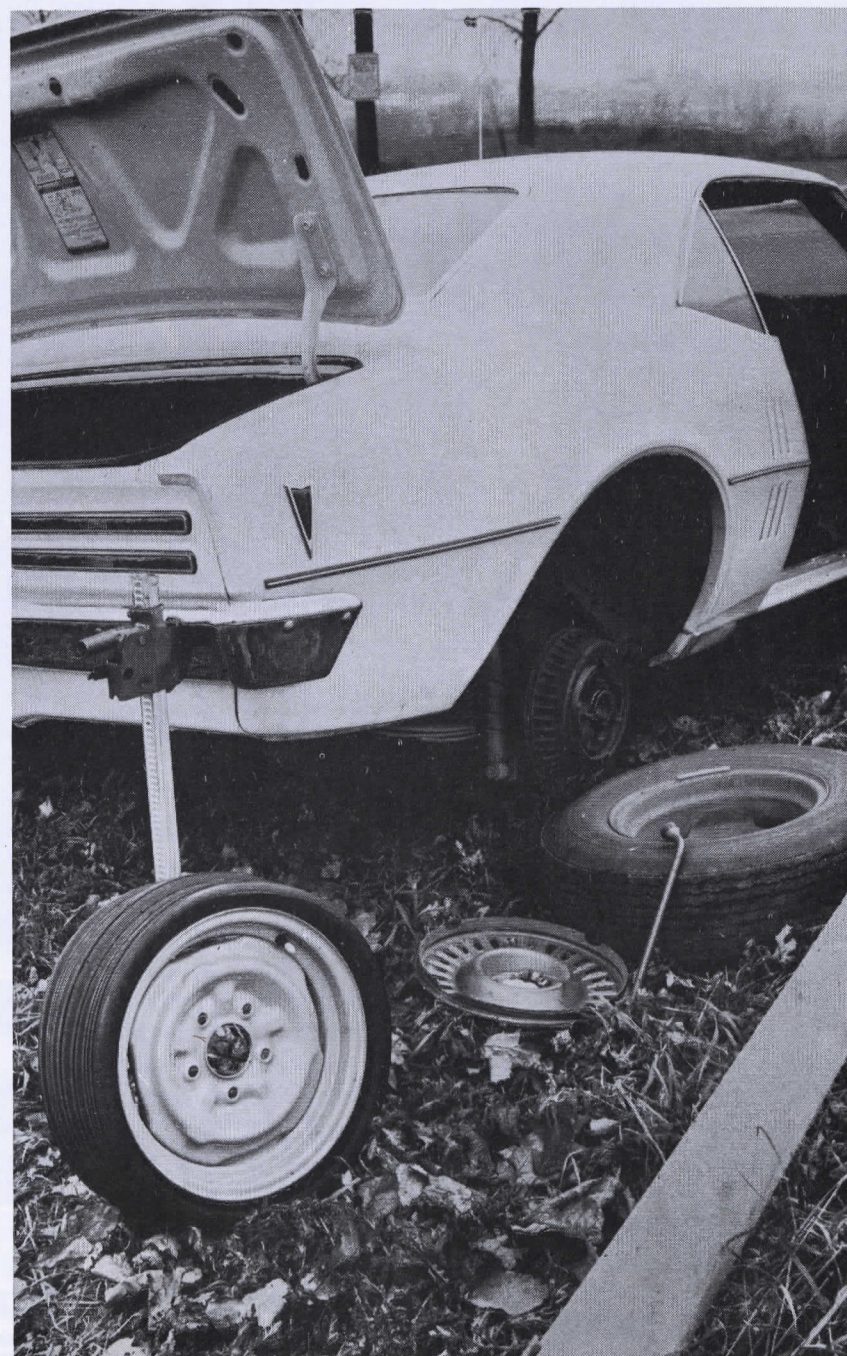
The idea for the B.F. Goodrich Space Saver Spare grew out of a foldable airplane tire we designed to save space and weight on supersonic jets.

We came up with a new molding process that lets the sidewalls and tread fold down flat against the rim until the tire's inflated to normal size with air from a pressure bottle.

Our invention of the collapsible tire has now led to still another development: the B.F. Goodrich run-flat tire, an idea that may ultimately get rid of spare tires altogether.

Of this, more later.

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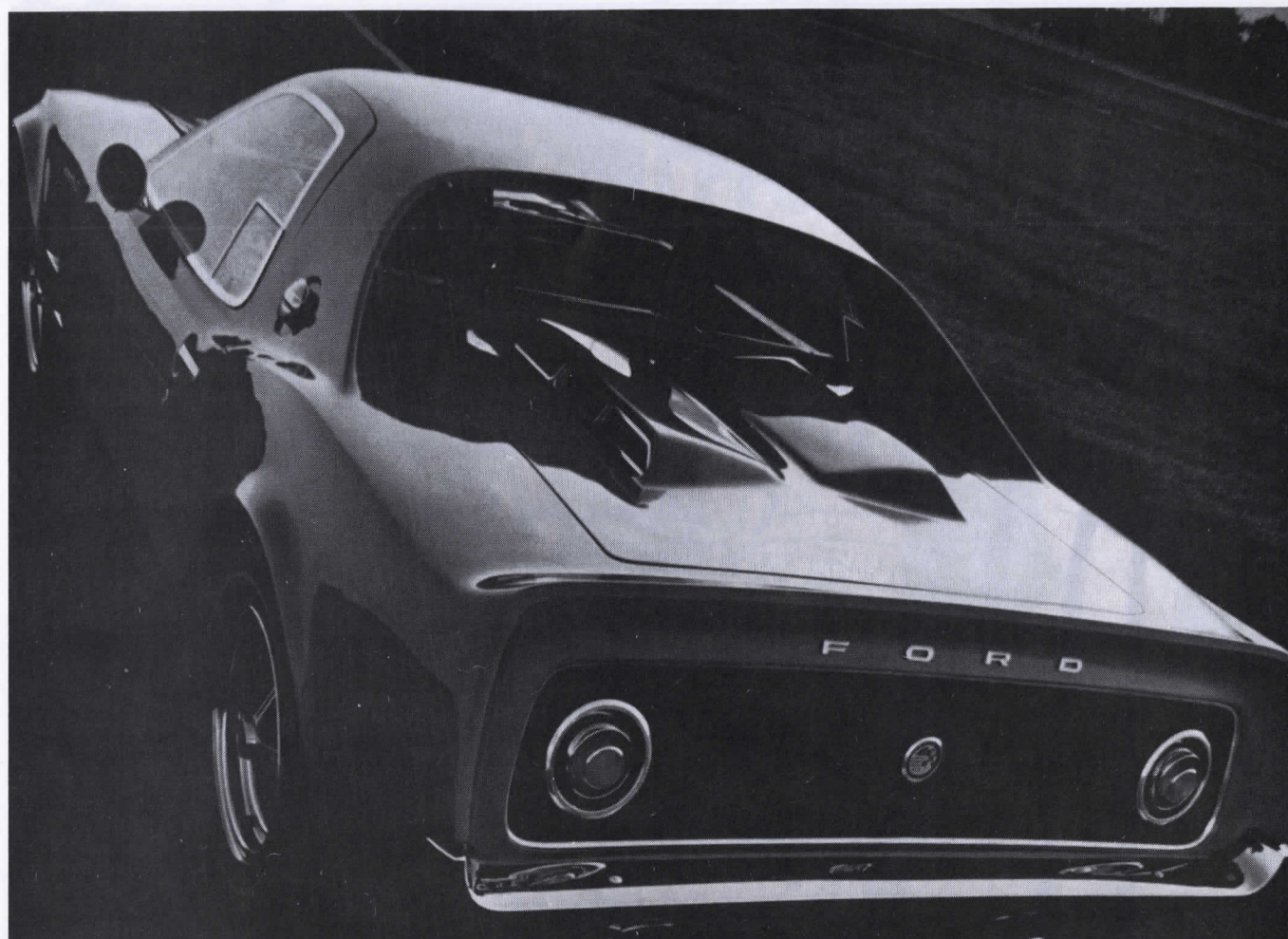
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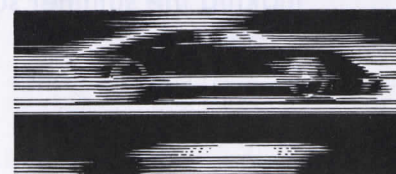
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and for application for audition
write:*

**Director
Meadow Brook Summer School of Music
OAKLAND UNIVERSITY
Rochester, Michigan 48063**

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at 8:30 p.m.

THE MEADOW BROOK ORCHESTRA

James Levine, conductor

Wednesday, July 2

ROSSINI
Overture to *William Tell*

SCHUMANN
Symphony No. 2 in C major

MOUSSORGSKY-RAVEL
Pictures at an Exhibition

Wednesday, July 9

MEDELSSOHN
Symphony No. 4 in A major

MAHLER
Das Lied von der Erde
JENNIE TOUREL, mezzo-soprano
JON VICKERS, tenor

Piano-Violin Duo Concert

Tuesday, July 8

VLADIMIR ASHKENAZY
Pianist

ITZHAK PERLMAN
Violinist

Two internationally renowned artists give a benefit recital.

Wednesday, July 16

SCHUBERT
Overture to *Rosamunde*

LUTOSLAWSKI
Symphony No. 2

BRAHMS
Symphony No. 2 in D major

Wednesday, July 23

MOZART
Overture to *The Magic Flute*

TSCHAIKOWSKY
Symphony No. 6 in B minor

XENAKIS
Metastasis

BEETHOVEN
Symphony No. 7 in A major

Wednesday, July 30

VERDI
Il Trovatore
(complete concert performance in Italian)

RICHARD TUCKER

GABRIELLA TUCCI

CORNELL MacNEIL

FEDORA BARBIERI

ARA BERBERIAN

With members of

THE MEADOW BROOK CHORUS

(A Benefit Concert)

The Meadow Brook Chorus

Roger Wagner, conductor

Tuesday, July 22

A concert of choral music.

Saturday, July 26 at 8:30 p.m.

Sunday, July 27 at 6:30 p.m.

(Regularly scheduled concerts of the Music Festival)

VERDI

Requiem Mass

NANCY TATUM, NEDDA CASEI, JOHN McCOLLUM, THOMAS PAUL
DETROIT SYMPHONY ORCHESTRA

Meadow Brook Summer School Of Music

In the Meadow Brook Theatre

MEADOW BROOK CHAMBER ENSEMBLE

James Levine, conductor

Friday, July 11 at 8:30 p.m.

BACH
Brandenburg Concerto No. 1

SCHOENBERG
Chamber Symphony, Opus 9

STRAVINSKY
Octet for wind instruments

STRAUSS
Suite from *Le Bourgeois gentilhomme*

Friday, July 25 at 8:30 p.m.

MILHAUD
The Creation of the World

SCHUBERT
Quintet in A major ("Trout")

WEBER
Concerto for nine instruments, Opus 24

STRAVINSKY
Pulcinella

MASTER CLASS RECITALS

Sunday, August 3 at 2:00 p.m.

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Members of the Itzhak Perlman
Master Class in Violin

Tuesday, August 5 at 8:30 p.m.

Hugo-Wolf *Morike-Lieder*
(Part I)

John Wustman and
Members of the Class

Friday, August 8 at 8:30 p.m.

Hugo Wolf *Morike-Lieder*
(Part II)

John Wustman and
Members of the Class

Monday, August 4 at 8:30 p.m.

PIANO RECITAL

Members of the Vladimir Ashkenazy
Master Class in Piano

Thursday, August 7 at 8:30 p.m.

French Art Songs

Pierre Bernac and
Members of the Class

TICKET INFORMATION FOR ALL CONCERTS:

Call Oakland University 338-7211 and ask for Ext. 2201, the Meadow Brook Special Events Box Office.

TICKETS ARE AVAILABLE:

(1) By mail. Write Meadow Brook Special Events Box Office, Oakland University, Rochester, Michigan 48063.

(2) In person. At Meadow Brook Music Festival Box Office, all J. L. Hudson stores, all Grinnell stores.

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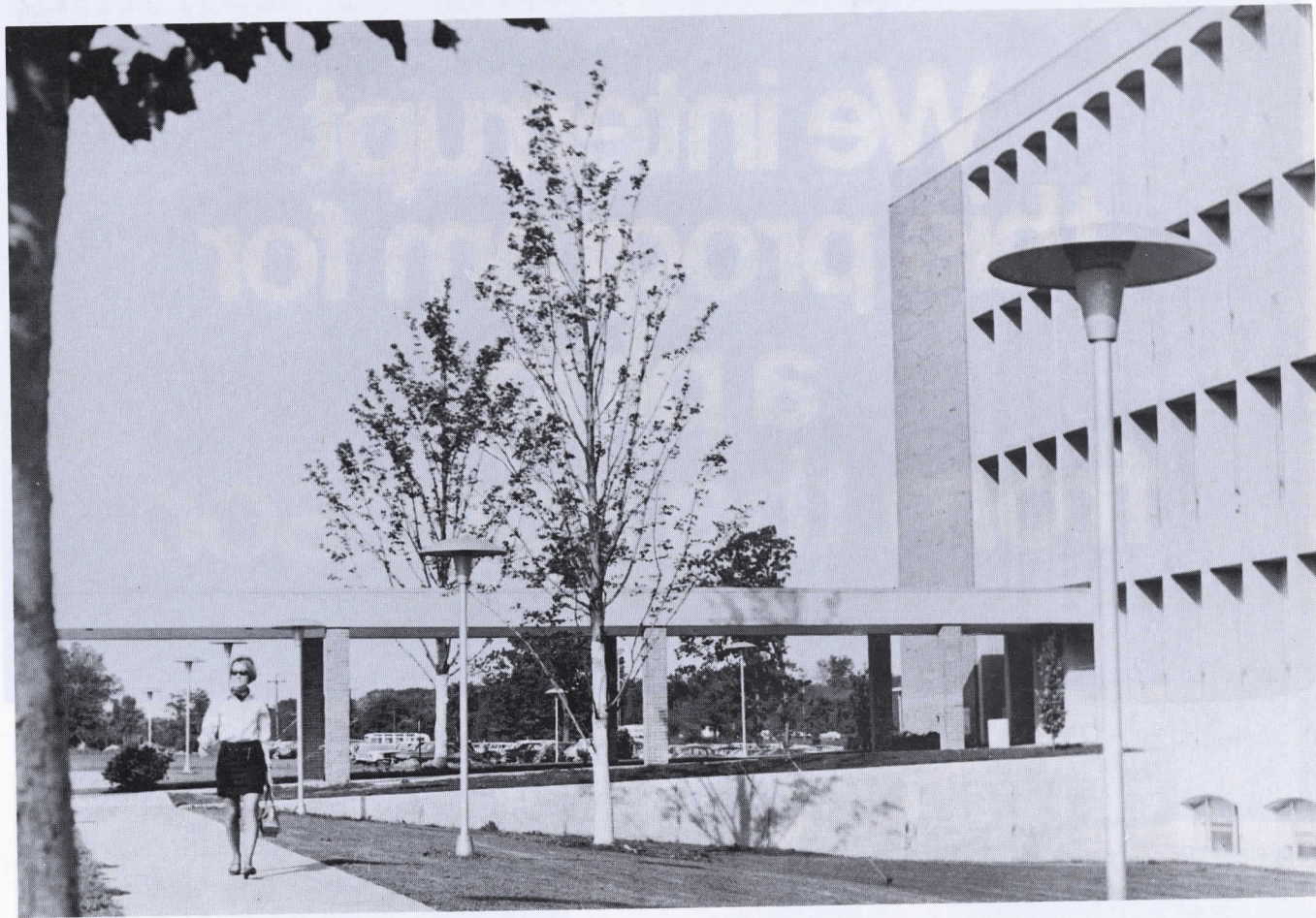
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OAKLAND UNIVERSITY



The Dodge Hall of Engineering, left, which was completed in 1968, connects with the John A. Hannah Hall of Science, recently named in honor of the former MSU president.

James Hicks, left, manager of the acclaimed Meadow Brook Music Festival, is shown with Chancellor D. B. Varner, who has given dynamic leadership to the University since its founding.



Oakland University, one of the nation's fastest growing and most innovative universities, was established in 1957 when Mr. and Mrs. Alfred G. Wilson gave their beautiful 1,400-acre Meadow Brook Farms estate and two million dollars for buildings to establish a new institution of higher learning. Following a period of planning for this new institution by a distinguished committee of local and national figures, the University admitted its first students in the fall of 1959.

The institution's growth and development have moved at a brisk pace. From the opening enrollment of 570, the student body will be nearly 6,000 this fall, and the projections call for a pattern of continued growth. From its three buildings in 1959, the University's physical plant has been expanded to 19 major buildings with one under construction and another in the advanced planning stage. A capital outlay program of \$40 million, exclusive of dormitories, is planned for the next five years.

... an exciting community of learning



A view of the front entrance to Wilson Hall, classroom-office building named in honor of the University's benefactress, the late Matilda R. Wilson.

Oakland University could not have advanced as rapidly as it has in ten years without the autonomy extended to it by the Michigan State University Board of Trustees, which governs both institutions. From the beginning, Oakland has been encouraged by the Board in developing its own distinctive character and program.

In its transition from a small institution to a middle-sized university, Oakland University has combined many of the concepts of its early planners with innovative approaches. Concerned with retaining the early strengths while "growing large gracefully," the University launched its first experimental colleges in 1965 and 1967 and will initiate its third next fall. These little colleges within the University not only encourage experimentation, but provide a close student-faculty identity which becomes increasingly important as the institution becomes larger. Another innovation, affecting all students, is the use of "freshman exploratories," small classes in which faculty are given complete freedom to explore ideas and subjects of pertinence to themselves and the class. Independent study for credit and semester abroad travel-study programs are further examples of the University's interest in experimentation.

Although its growth has been rapid, the University has maintained the quality of its liberal arts centered curriculum. Its students pursue studies in the various fields of arts and sciences, or professional education in engineering, teacher education, or economics and management. Expanding its program to the graduate level, the University now offers work leading to the master's degree in ten fields.

The key to Oakland's growing reputation in graduate schools and the business world employing its graduates

is the strength of its young faculty, 70 percent of whom have earned doctorates from the country's leading universities.

The University not only provides an outstanding educational opportunity to students in the area—two-thirds commute to classes—but its Continuing Education Division offers a variety of non-credit courses, institutes, and conferences that attract adults from throughout the metropolitan Detroit area. From its inception Oakland has been an influence on the community, and at the same time, has been assisted substantially in its development by citizens of the area. The Oakland University Foundation, Meadow Brook Music Festival Committee, Meadow Brook Theatre Committee, Chancellor's Club, Scholarship Committee, Friends of the Kresge Library, and the Friends of Oakland are examples.

The community not only turns to the University for a range of cultural offerings, but actively participates in promoting these kinds of programs. Such events as art exhibits, lectures, visiting artists, and ensemble performances have been broadened by the University's commitment to provide a major performing arts center for the community and Michigan. The magic of the Meadow Brook Music Festival, which led to the establishment of the Meadow Brook School of Music, brought great music to the area. Then, with the establishment of the Meadow Brook Theatre in 1967, exciting theatrical productions by the John Fernald Company were added. And two years ago the Academy of Dramatic Art admitted its first students to move the University further along in its plans for the performing arts program.

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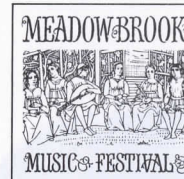
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The American Ballet Theatre



When the American Ballet Theatre was founded 30 years ago, it was with the express purpose of developing a repertoire of the best works of ballet, past and present, and of creating a ballet company of such quality and range that it could serve both as an instrument for the performance of the great works of dance and as an impetus to the creative work of the great choreographers and the development of important new talent. Over the years the company has achieved this purpose and has succeeded in putting together the most remarkable repertoire of any ballet company in the world, with the ballet corps and soloists trained in impeccable classic style under Fokine, Balanchine and Dolin, in the romantic-lyric style of Tudor, the jazz ballet of Jerome Robbins and the drama and comedies of Agnes deMille. There is no other company in the world able to encompass a like scale, nor any American company so fully representative of the entire range of international ballet. Because it has from the beginning favored diversity, and has warmly welcomed anything new that is

of high excellence, it has discovered and fostered more major artists than any other lyric theatre in American history. By reason of its breadth of conception, its representative character and its ability to draw upon and to inspire the creative talents not only in a worldwide scale, but in particular of American dancers, composers, designers and choreographers, the American Ballet Theatre is indisputably the national ballet company of the United States. Since its inception, the American Ballet Theatre has given a total of more than 5000 performances to live audiences estimated at more than ten million people. In fourteen international tours, six of them sponsored by the State Department, it has performed in 37 countries on five continents. The Meadow Brook Music Festival is indeed pleased to host the American Ballet Theatre again this season after last year's highly successful appearances which drew capacity audiences.

American Ballet Theatre August 5, 6, 7, 8, 9, 10, 1969

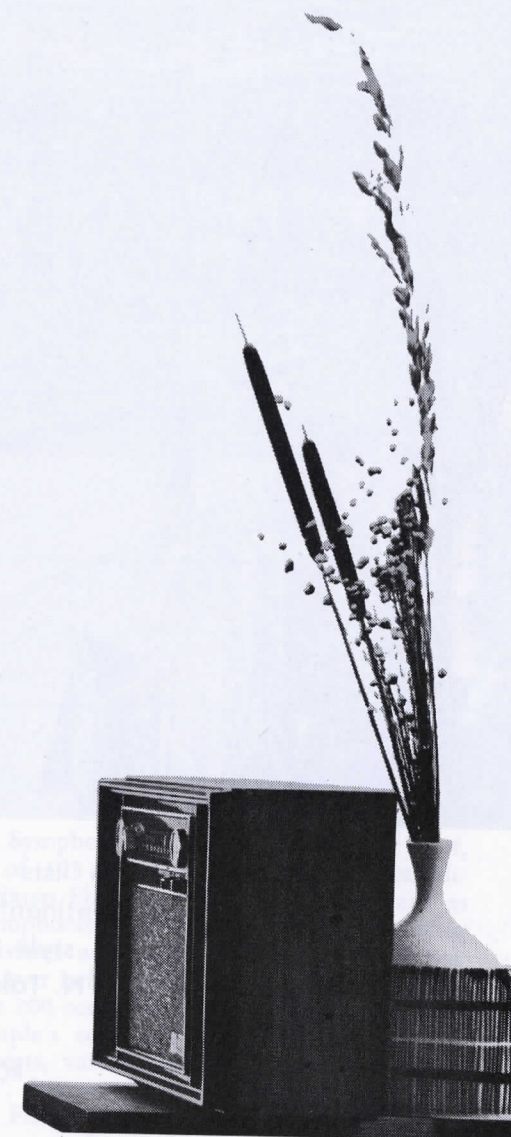


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Sixten Ehrling

Conductor

Sixten Ehrling was named music director and conductor of the Detroit Symphony Orchestra in 1963 and has been conducting at the Meadow Brook Music Festival since its inception in 1964. In addition to his musical triumphs with the Detroit Symphony at home, at Meadow Brook, and on tours across the nation, he is establishing a unique record as guest conductor with other orchestras both in this country and abroad. The Swedish-born maestro, within the period of a single year, fulfilled engagements with five of America's principal orchestras: in Cleveland, Philadelphia, Boston, Chicago, and New York. It is doubtful that any other conductor has matched this feat. Moreover, Mr. Ehrling had previously conducted four of those five orchestras, and thus has been re-engaged on the strength of notable successes. Mr. Ehrling has many recordings to his credit. A recent release of music by Franz Berwald with the Stockholm Radio Orchestra was named one of 26 "outstanding recordings of 1968" by an international jury of music critics. This year the University of Detroit bestowed on him the President's Gold Medal Award for "maintenance of the highest ideals of the American way of life."



MEADOWBROOK



MUSIC & FESTIVAL

The Detroit Symphony Orchestra, founded in 1914, today consists of 103 members under the musical directorship of Sixten Ehrling. It is widely recognized as a front-rank symphonic ensemble, constantly expanding its concert activities and performing to more diverse audiences than ever before.

It gives some 200 concerts annually, including adults' and young people's subscription series, tour concerts, sponsored concerts, various series for school children, Cabaret "Pops", free outdoor summer concerts at the Michigan State Fairgrounds and at Detroit's Belle Isle, and participates annually at the Worcester (Massachusetts) and Meadow Brook Music Festivals.

Such outstanding artists as Aaron Copland, Thomas Chippers, Birgit Nilsson, Van Cliburn, Gina Bachauer and Leonard Pennario will appear with the Orchestra during its 1969-70 season. The grand opening will be September 11 in Ford Auditorium.

and the night shall be filled with music

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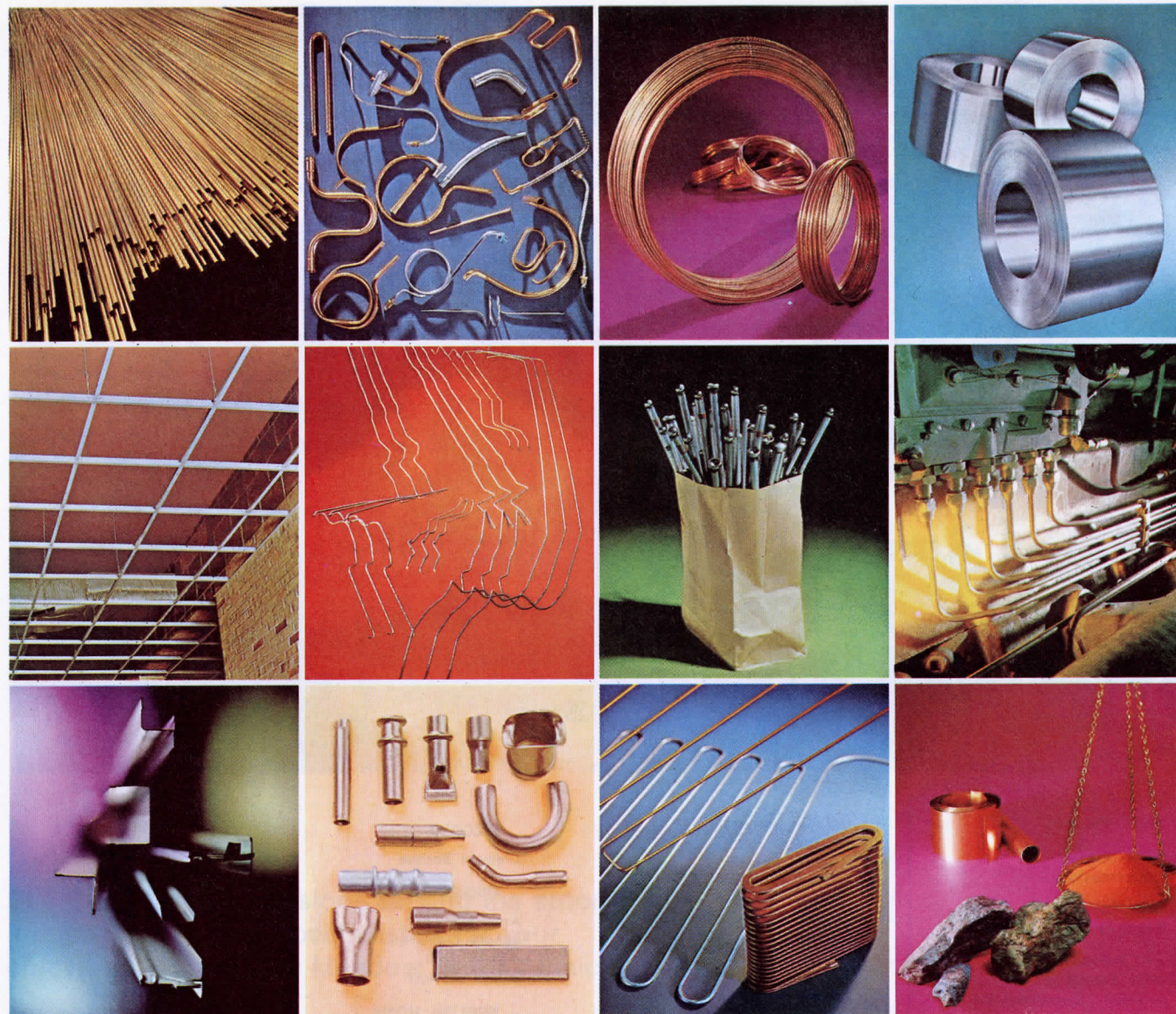
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MUSIC & FESTIVAL

1969

Detroit Symphony Orchestra

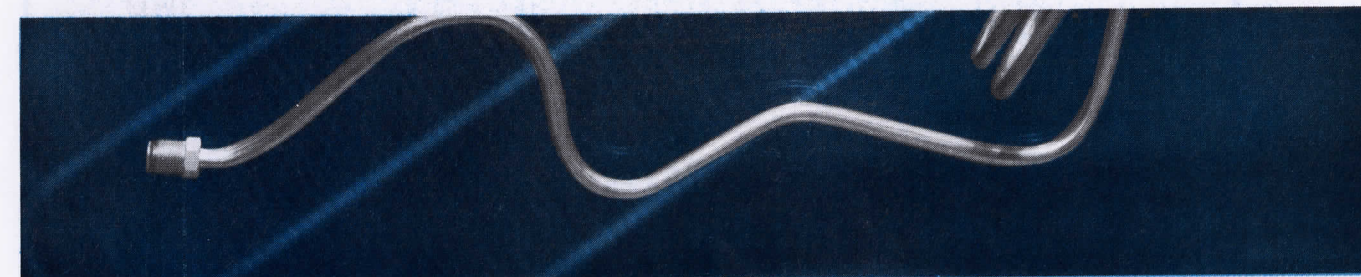
Sixten Ehrling, Conductor

PROGRAM NOTES®

by Paul Affelder



HIGBIE
MANUFACTURING
ROCHESTER, MICHIGAN



MEADOWBROOK



MUSIC FESTIVAL

Program Notes© by Paul Affelder

LEONORE OVERTURE NO. 2, OP. 72a

LUDWIG VAN BEETHOVEN
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven composed his only opera, *Fidelio*, in 1804. Originally entitled *Leonore*, it was based on a work of the same name by the French dramatist, Jean Nicolas Bouilly. This was a typical melodrama of the period, with all the excitement and suspense of a last-minute rescue. In order to avoid confusion with two other operas based on the same story, Beethoven was obliged to change the title of his opera to *Fidelio*, the name adopted by the heroine, Leonore, when she disguises herself as a man for the purpose of liberating her unjustly imprisoned husband, Florestan.

At its first production at the Theater an der Wien in Vienna on November 20, 1805, the opera was a failure, the main reason being that the opera was entirely too long and unwieldy. It required much persuasion to convince the stubborn composer that he should change even one note; but he ultimately relented, and the altered version, reduced to two acts, was performed on March 26, 1806. Once again, it failed, and once again Beethoven made revisions. But it was not until 1814 that the third version—the one now in use—was first heard.

Beethoven's revisions were not confined to the vocal portions of the opera. During the course of the ten years that it took to reach its final form, he wrote no fewer than four overtures for it. Before the first performance, he discarded the first of these overtures, known as *Leonore* No. 1 and later published as Op. 138; in its place he substituted a longer overture—in fact, the longest of the four—*Leonore* No. 2, which is a sort of orchestral synopsis of the opera's climatic moments. Then, for the second version of *Fidelio* in 1806, he condensed the *Leonore* No. 2, revised its form somewhat, and came up with what has proved to be the most popular of the four overtures, *Leonore* No. 3. Finally, when the opera was further altered in 1814, Beethoven wrote an entirely new overture, using thematic material totally unrelated to the content of the opera. This fourth composition, known as the *Fidelio* Overture, is now used as the introduction to the opera, while *Leonore* No. 3 is played as an entr'acte between the two scenes of Act II.

The *Leonore* Overture No. 2, like the *Leonore* Overture No. 1, is heard only in concert. It uses as one of its principal themes a portion of Florestan's aria in Act II. The overture reaches its high point with the dramatic sounding of the trumpet fanfare offstage. Those familiar with the more frequently performed *Leonore* Overture No. 3 will note some differences in the contour of certain themes, including that of the famous trumpet call.

Please, no photographic flashes or tape recordings during performance.

127th and 128th Performances

THURSDAY-FRIDAY JULY 3-4

SIXTEN EHRLING, conductor
VAN CLIBURN, pianist

BEETHOVEN, "Leonore" Overture No. 2, Op. 72a
BEETHOVEN, Concerto for Piano and Orchestra No. 5, in E flat Major ("Emperor"), Op. 73
Allegro.
Adagio un poco moto.
Rondo: Allegro.

INTERMISSION

BARTOK, Concerto for Orchestra
Andante non troppo; allegro vivace.
Allegro scherzando.
Elegy: Andante non troppo.
Intermezzo interrotto: Allegretto.
Finale: Presto.

CONCERTO FOR PIANO AND ORCHESTRA NO. 5, OP. 73, IN E-FLAT MAJOR ("EMPEROR") . LUDWIG VAN BEETHOVEN
Born Bonn, 1770; died Vienna, 1827.
Written in 1809. First Viennese performance in 1812, Karl Czerny, soloist.

Many are the explanations for the subtitle, "Emperor" of this, the crowning work among Beethoven's five piano concerti. In my opinion, the most plausible is found in the heroic character of the music. Its sheer majesty of sound thrills us anew every time, and the scope of its expressive power—from the forceful and proud first movement, to the unearthly serene second, and the jovial third—is overwhelming. This is not a solo concerto with orchestral accompaniment, but rather an indivisible partnership of solo and orchestra of symphonic proportions. Surely, its spiritual and yes—its physical impact upon the listener is inescapable.

CONCERTO FOR ORCHESTRA BÉLA BARTOK
(Born March 25, 1881, in Nagyszentmiklós, Hungary; died September 26, 1945, in New York City)

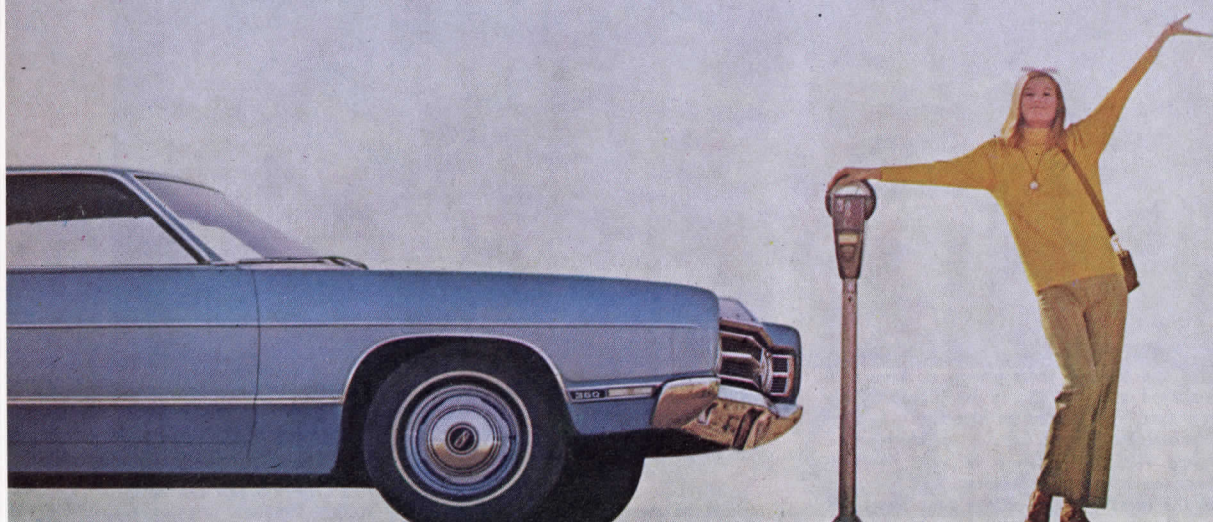
The Concerto for Orchestra belongs to a group of important works which Bartók wrote during the last five years of his life, when he was living in New York City, plagued by serious illness and acute poverty. The story is told how, as the composer was lying in the hospital, fatally ill with leukemia, he was visited by the conductor Serge Koussevitzky, who offered him a commission of a thousand dollars from the Koussevitzky Music Foundation to write an orchestral work. Though Bartók was never told, the commission had been suggested by two of his former countrymen, the violinist Joseph Szigeti and the conductor Fritz Reiner. At first, he refused the offer, fearing that he would not have the strength to carry out the project. Koussevitzky, however, left him with a check for half the amount, the other half to be paid when the score was delivered.

Miraculously, this offer buoyed up Bartók's spirits. To the amazement of everyone, his health showed a marked—though temporary—improvement. He went first to the Adirondacks, then to Asheville, North Carolina, where he completed the score of the Concerto for Orchestra on October 8, 1943. He also had the strength to attend the highly successful world premiere of the work by Koussevitzky and the Boston Symphony Orchestra on December 1, 1944.

On the occasion of its first performance, Bartók provided the Boston Symphony Orchestra's program annotator, John N. Burk, with the following information about the Concerto for Orchestra:

"The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one.

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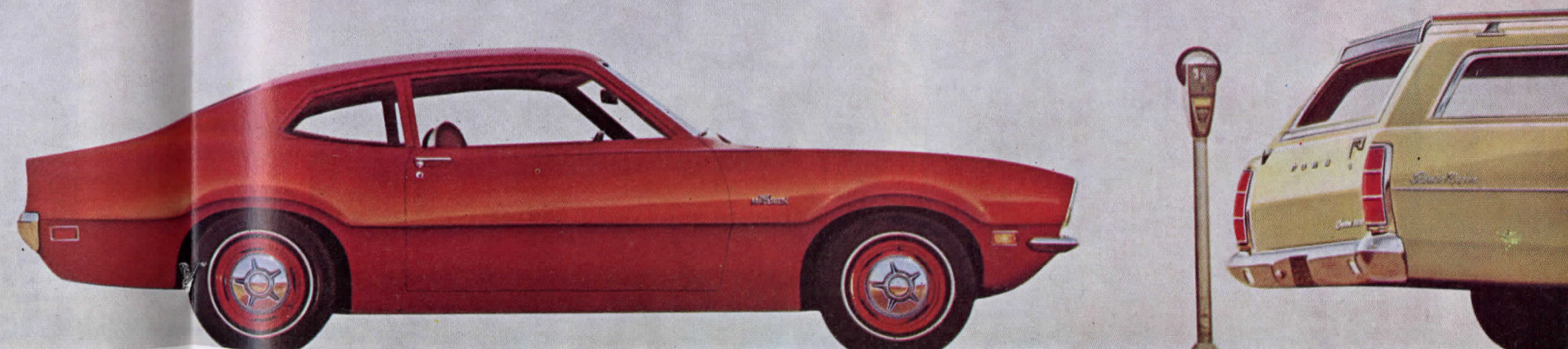
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"The title of this symphony-like orchestral work is explained by its tendency to treat single instruments or instrument groups in a 'concertant' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the 'perpetuum mobile'-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first fugato contains sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue

built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio'—a short chorale for brass instruments and side-drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the third movement is also chain-like; three themes appear successively. These constitute the core of the movement, which is enfram by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement—'Intermezzo interrotto'—could be rendered by the letter symbols 'ABA—inter-ruption—BA.' "



129th and 130th Performances
SATURDAY-SUNDAY, JULY 5-6

SIXTEN EHRLING, conductor
***CYNTHIA RAIM, pianist (July 5)**
+**VAN CLIBURN, pianist (July 6)**

BRAHMS, Symphony No. 2, in D Major, Op. 73
Allegro non troppo.
Adagio non troppo.
Allegretto grazioso, quasi andantino.
Allegro con spirito.

INTERMISSION

HOVHANESS, Fra Angelico, Op. 220
*RACHMANINOFF, Rhapsody on a Theme of Paganini, for Piano and Orchestra, Op. 43
+ BEETHOVEN, Concerto for Piano and Orchestra No. 5, in E flat Major ("Emperor"), Op. 73
Allegro.
Adagio un poco moto.
Rondo: Allegro.

Program Notes©
by Paul Affelder

SYMPHONY NO. 2 IN D MAJOR, OP. 73 JOHANNES BRAHMS
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

After laboring for fourteen years on his First Symphony, Brahms finally presented it to the world on November 4, 1876. It was anything but an unqualified success, but it gave this inwardly timid man the much-needed confidence to proceed with his Second Symphony.

During the summer of 1877, Brahms retired to the small town of Pörschach on the Wörthersee in Carinthia, where he could compose amid quiet surroundings far removed from the mad whirl of the winter concert season. It required only a few months' work for him to compose the major portion of the Second Symphony, which he completed in the fall when he returned to Vienna. He satisfied Clara Schumann's curiosity by playing through the first movement and part of the finale for her on the piano in October. Early in December, Brahms and Ignaz Brüll played a two-piano arrangement of the symphony for a few friends at the warehouse of the Ehrbar Piano Company, a custom which had started with the First Symphony and which was to be continued with the Third and Fourth. Otherwise, the composer kept everyone in the dark as to the nature of the new work until its official premiere at a concert of the Vienna Philharmonic Orchestra, conducted by Hans Richter, on December 30, 1877.

When the Viennese first listened to the Second Symphony they were not overly enthusiastic; but as the work progressed, their enthusiasm mounted, and Richter was obliged to repeat the third movement.

The Second Symphony is an essentially cheerful, idyllic work, with moments that are quite serious but very few indeed are somber. The principal theme of the opening *Allegro non troppo*, as well as the three bass notes that introduce it, seems to set the tone for the whole

symphony. This first movement is smooth-flowing and full of wonderful musical ideas, beautifully set forth. Most serious of the four movements is the second, *Adagio non troppo*, which is marked by a certain elegiac quality plus a series of broad, singing melodies. Brahms never wrote a true scherzo for any of his symphonies, though the third movement of the Fourth comes fairly close. Here in the Second, the third movement is a stately *Allegretto grazioso, quasi andantino*. In manner it resembles a minuet with two faster trios—or contrasting middle sections—only in this case, these two trios offer two variations on the principal theme of the minuet. The finale, *Allegro con spirito*, again overflowing with thematic ideas, some of them derived directly from the first movement, is probably the most unashamedly joyful, exuberant movement to be found in any of the four Brahms symphonies.

FRA ANGELICO, OP. 220 ALAN HOVHANESS
(Born March 8, 1911, in Somerville, Mass.)

Alan Hovhaness is a Yankee from Massachusetts whose father was born in Armenia and whose mother came from Scottish parents. The family name was originally Chakmakjian; but to keep all non-Armenians from choking to death over its pronunciation, the composer's mother decided instead to adopt her husband's middle name, Hovhaness, the Armenian equivalent of John. Despite the fact that his musical training was almost exclusively American—centering, in fact, in Boston—Hovhaness' compositions have been colored largely by the music of the Near and Far East, especially that of Armenia. He has been the recipient of a number of honors, fellowships and grants which have enabled him to travel widely, gathering firsthand many of the ideas for his often exotic-sounding music. A prolific composer almost from the time he was able to read musical notation, he destroyed nearly a thousand works before he was thirty, but has since replaced them with hundreds of more mature creations in countless forms and styles.

Please, no photographic flashes or tape recordings during performance.

Hovhanes composed his *Fra Angelico*, Fantasy for Orchestra, during the spring and summer of 1967 in Seattle—where, at the time, he was composer-in-residence for the Seattle Symphony Orchestra—and Lucerne, Switzerland. The work is dedicated to the Detroit Symphony Orchestra, which commissioned it and which performed it for the first time during the following season, under the direction of Sixten Ehrling.

The composer has provided this description of *Fra Angelico*:

"The music is a tribute and thanksgiving offering to Fran Angelico, the early fifteenth century European artist who painted in the Eastern spirit. As in old China, Korea and Japan artists painted celestial musicians descending from heaven to earth, so in Florence Fra Angelico painted his visions of angels playing celestial trumpets. His vision inspired my use of trumpets, horns and trombones in adoration cantorial music. In my music these instruments become voices of celestial messengers.

"The music begins in a free non-rhythmic canon for three solo violins playing sliding melodies suggesting celestial music. A religious adoration to the universe is sung by cellos. Harmonies in upper strings suggest sounds of nature or celestial organs of ancient China. Free non-rhythmic passages in many-voiced polyphony (each string player performing an entirely independent part) begin in first violins (16 parts). Second violins are added in 16 parts, violas are added in 12 possible parts, then cellos in 12 possible parts, then basses in 8, 9, or 10 possible parts. The collage of sound complexity grows with woodwinds added in 12 parts, and trombones, horns and tuba in 8 parts. The climax is reached with the final addition of three trumpets over the full orchestral polyphony in music of controlled chaos. After a canon in brass over bell sounds, the adoration returns intoned by brass. Like the beginning, the music rises into mysterious non-rhythmic canons of sliding celestial sounds."

"RHAPSODY ON A THEME OF PAGANINI" FOR PIANO AND ORCHESTRA, OP. 43 SERGEI RACHMANINOFF
(Born April 1, 1873, in Oleg, Novgorod, Russia; died March 28, 1943, in Beverly Hills, Calif.)

The *Rhapsody on a Theme of Paganini* was composed during the

summer of 1934 at Rachmaninoff's villa on Lake Lucerne in Switzerland, across the lake from the Villa Tribschen, where Wagner wrote his *Siegfried Idyll* and part of his music-dramas *Siegfried* and *Götterdämmerung*. It was given its first performance by the Philadelphia Orchestra under Leopold Stokowski, with the composer himself as soloist, in Baltimore on November 7 of that year.

This is really not a rhapsody at all but a set of twenty-four variations on Paganini's *Caprice for Unaccompanied Violin No. 24 in A Minor*. Its original title, in fact, was *Rhapsody in the Form of Variations on a Theme of Paganini*.

In most works of this kind, the theme is presented in its original form, then transformed into all manner of different guises. Rachmaninoff's *Rhapsody*, however, is different: the composer starts off with a short introduction, followed immediately by the first variation. Only then, between the first and second variations, does he present the original Paganini theme. At several points, he also makes prominent use of the old Latin plainchant, *Dies irae* (*Day of Wrath*), from the *Mass for the Dead*. We also encounter this theme—about as popular among composers as the Paganini *Caprice*—in Rachmaninoff's tone poem *The Isle of the Dead*, Berlioz's *Symphonie fantastique*, Liszt's *Todtentanz* (*Dance of Death*) for Piano and Orchestra, and numerous other works.

CONCERTO FOR PIANO AND ORCHESTRA NO. 5, OP. 73, IN E-FLAT MAJOR ("EMPEROR") . LUDWIG VAN BEETHOVEN
Born Bonn, 1770; died Vienna, 1827.

Written in 1809. First Viennese performance in 1812,
Karl Czerny, soloist.

Many are the explanations for the subtitle, "Emperor" of this, the crowning work among Beethoven's five piano concerti. In my opinion, the most plausible is found in the heroic character of the music. Its sheer majesty of sound thrills us anew every time, and the scope of its expressive power—from the forceful and proud first movement, to the unearthly serene second, and the jovial third—is overwhelming. This is not a solo concerto with orchestral accompaniment, but rather an indivisible partnership of solo and orchestra of symphonic proportions. Surely, its spiritual and yes—its physical impact upon the listener is inescapable.

VAN CLIBURN

Pianist



As the whole world knows, Van Cliburn returned from Moscow, winner of the Tchaikovsky Competition and a hero to Americans. Prior to this he had won the Edgar M. Leventritt and other distinguished awards at home and was highly regarded by our musical world. The Russian award, however, and the fact that he was the first American to win it, catapulted him to international fame. It is with pride that the U.S. now realizes that Cliburn was no mere sensation but by his music alone has proved that he ranks among the first artists of our time. The young pianist was born in Shreveport, Louisiana. When he was six, the family moved to Kilgore, Texas. Cliburn's mother had been a talented pianist and student of Arthur Friedheim, famous pupil of Franz Liszt. At the age of three, Van began to read music. His mother was his teacher until he went to New York in 1951 to study with Julliard's noted Mme. Rosina Lhevinne. At the age of four, Van first performed in public at Shreveport's Dodd College. At twelve he won a state-wide pianist's competition and performed with the Houston Symphony. The same year he made his Carnegie Hall debut as winner of the National Music Festival Award. Many other important awards came his way before he graduated from Julliard with highest honors. Perhaps his most important victory came in 1954 when he won the coveted Leventritt Award which carried with it his sensational debuts with the New York Philharmonic and other major orchestras including the Detroit Symphony Orchestra. It was the front-page stories of the hysterical acclaim given him by Russian audiences that led to Cliburn's recognition in this country.

Pianist July 3, 4, 6, 1969



MEADOWBROOK



MUSIC & FESTIVAL

131st and 132nd Performances

THURSDAY-FRIDAY, JULY 10-11

SIXTEN EHRLING, conductor
ITZHAK PERLMAN, violinist

STRAUSS, Also sprach Zarathustra—Tone Poem, Op. 30
INTERMISSION

SIBELIUS, Concerto for Violin and Orchestra in D minor, Op. 47
Allegro moderato.
Adagio di molto.
Allegro ma non tanto.

ENESCO, Roumanian Rhapsody No. 1, in A Major, Op. 11

Program Notes© by Paul Affelder

ALSO SPRACH ZARATHUSTRA (THUS SPAKE ZARATHUSTRA)—TONE POEM, OP. 30 . . . RICHARD STRAUSS
(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

The full title of this, one of Strauss' more extensive, more massive, and certainly more ambitious tone poems, is *Thus Spake Zarathustra, Tone Poem (freely after Friedrich Nietzsche) for Large Orchestra*. The source of its inspiration was the lengthy philosophical prose-poem, *Also sprach Zarathustra* (*Thus Spake Zarathustra*), that Nietzsche wrote between 1881 and 1885.

Strauss began work on *Thus Spake Zarathustra* in Munich in February 1896 and completed it there that August. On November

27 of the same year, the composer himself conducted its premiere at Frankfurt-am-Main.

Before the first performance of *Thus Spake Zarathustra*, this explanation of its programmatic content appeared: "First movement: Sunrise. Man feels the power of God. *Andante religioso*. But man still longs. He plunges into passion (second movement) and finds no peace. He turns toward science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him."

Whether or not Strauss sanctioned this programmatic outline of the score—or whether he himself had a hand in writing it—is not known. In those early days, he used to protest loudly about such prose explanations of his tone poems; yet, when a good one appeared, he would all but endorse it.

"I did not intend to write philosophical music or to portray in music Nietzsche's great work," Strauss declared at the time of the

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The Meadow Brook Festival Executive Committee would like to take this opportunity to single out one of its most important contributors, The Kresge Foundation. In 1964, when the Festival was only a beautiful dream. The Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and Foundation trustee Howard C. Baldwin. The pavilion was named in his honor. In 1965, a second gift of \$50,000 made possible the permanent seating in the Pavilion. This year the Foundation has granted \$500,000 to the Festival capital fund which will make possible a completely new potential for the entertainment of the entire area. The gift will be used to add dressing rooms below stage in the current season to serve both the Detroit Symphony Orchestra personnel and the cast of The American Ballet Theatre. By the summer of 1970, the stage house will be adapted for the most sophisticated type of production touring today—opera, musical comedy, the potential is delightful and the community will be the better for it.

MEADOWBROOK



MUSIC & FESTIVAL

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PIANO CONCERTO NO. 6 IN B FLAT MAJOR (K.238)

The London Symphony Orchestra —
Hans Schmidt-Isserstedt
CS-6579

Mozart: PIANO CONCERTO NO. 9 IN E FLAT MAJOR (K.271)
PIANO CONCERTO NO. 8 IN C MAJOR (K.246)

RONDO IN A MAJOR (K.386)
The London Symphony Orchestra — Istvan Kertesz
CS-6501

Brahms: PIANO CONCERTO NO. 2 IN B FLAT MAJOR (Op.83)

The London Symphony Orchestra — Zubin Mehta
CS-6539

HENRY LEWIS

Tchaikovsky: SYMPHONY NO. 6 IN B MINOR ("Pathétique")

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ITZHAK PERLMAN

In Preparation:

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Brahms: TRIO FOR VIOLIN, HORN AND PIANO (Op.40)
with Vladimir Ashkenazy (piano) and
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SIXTEN EHRLING

Berwald: SYMPHONY IN C MAJOR ("Singulière")
SYMPHONY IN E FLAT MAJOR

The London Symphony Orchestra
CS-6602

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work's premiere. "I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, *Thus Spake Zarathustra*." Quite a tall order for a piece of music.

Over each section of the score, the composer placed an appropriate heading, as follows: *Of the Dwellers in the Hinterworld*; *Of Great Yearning*; *Of Joys and Passions*; *Grave Song*; *Of Science* (this takes the form of a fugue); *The Convalescent*; *Dance Song*; *Night Song*, and *Song of the Night Wanderer*.

Nietzschean philosophy and Strauss' ideas about it can become mighty complicated and confusing. Therefore, perhaps the best way to enjoy *Thus Spake Zarathustra* is to listen to it strictly as music. As such, it can be extremely exciting.

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MINOR, OP. 47 JEAN SIBELIUS
(Born December 8, 1865, in Tavastehus, Finland; died September 20, 1957, in Järvenpää, Finland)

One of the few Sibelius compositions that has held a consistent place in the active repertoire is the Violin Concerto, his only work in this form. Unlike Mendelssohn, Brahms and Tchaikovsky, each of whom sought the advice of a noted violinist while composing his violin concerto, Sibelius required no such assistance. He himself had studied the violin from the time he was fourteen; and although he never attained the proficiency necessary for a concert career, he

enjoyed participating in informal chamber music sessions, and he was able to teach violin along with theory at the Conservatory at Helsingfors—now Helsinki. One commentator went so far as to declare that this concerto could have been written only by one who was himself a violinist. It is probably safe to say, however, that Sibelius never attempted to perform the work, for it is still considered to be one of the most formidable concerti in the entire literature.

Sibelius composed his Violin Concerto at Lojo, Finland, in 1903, and it was given its world premiere at Helsingfors on February 8, 1904, by the violinist Victor Novacek, with the composer conducting. But Sibelius was dissatisfied with the work and completely revised it during the summer of 1905. In its new form, it was first performed at the Singakademie in Berlin on October 19, 1905, with Karl Halir as soloist and the orchestra conducted by Richard Strauss. "As an instance of Strauss' extraordinary conscientiousness in performing the works of other contemporary composers," wrote Sibelius, "it should be mentioned that he had three rehearsals with the

orchestra for practicing the accompaniment. But the violin concerto requires it."

Throughout the concerto's three movements, the solo violinist and the orchestra are partners in performing a work of truly symphonic proportions. Falling, as it does, between Sibelius' Second and Third Symphonies, the concerto presents an effective amalgam of romantic elements with the composer's novel ideas of form and development. The first movement, *Allegro moderato*, is brooding and dramatic, with a cadenza for the soloist in the middle. The second movement, *Adagio di molto*, is a songful romance in which the solo violin predominates. The finale, *Allegro, ma non tanto*, was once described by Sibelius as a *Danse Macabre*, though no such title appears in the score. The late, brilliant musical analyst, Sir Donald Francis Tovey, jokingly referred to this exciting and strongly rhythmed movement as "a polonaise for polar bears."

ROUMANIAN RHAPSODY NO. 1 IN A MAJOR, OP. 11
GEORGES ENESCO
(Born August 19, 1881, in Liveni, Roumania; died May 4, 1955, in Paris)

Roumania owes a great debt to Georges Enesco, for he was responsible, almost single-handed, for acquainting the rest of the world with the music of his native land. He was one of the most versatile musicians of his time. Not only was he a composer of renown, having received his schooling in composition from Fauré and Massenet at the Paris Conservatory, but he was a recognized violin virtuoso and appeared amid enthusiastic acclaim as conductor with most of the world's leading symphony orchestras. In addition, he distinguished himself as a teacher (his most famous pupil was Yehudi Menuhin), and was a highly proficient performer on the piano, organ and cello. In recognition of his valuable artistic contributions to Roumania, his native village was renamed Enescu (his name in its original form) and a street in Bucharest was also named for him.

Enesco's three *Roumanian Rhapsodies*, the first two of which have done the most to insure his lasting fame, are founded on Roumanian folk songs. According to the composer, Roumanian folk music shows the influence of East Indian, Egyptian, Latin, Teutonic, Slavonic and Magyar music. This probably accounts for the Oriental sound to many of the melodies.

The *Roumanian Rhapsody* No. 1 in A Major is a dashing, fiery, exciting and thoroughly pleasing composition that has been brilliantly orchestrated. It is full of unexpected changes of rhythm and tempo that add to its freshness and delight its hearers. The work was first performed, together with its companion, the *Roumanian Rhapsody* No. 2 in D Major, at a concert of the Pablo Casals Orchestra in Paris on February 7, 1908, with the composer himself conducting.



133rd and 134th Performances

SATURDAY-SUNDAY, JULY 12-13

SIXTEN EHRLING, conductor
ITZHAK PERLMAN, violinist

SCHUMANN, Symphony No. 3, in E flat Major, Op. 97 ("Rhenish")
Lebhaft (Lively).
Scherzo: Sehr mässig (Very moderate).
Nicht schnell (Not fast).
Feierlich (Solemnly).
Lebhaft (Lively).

INTERMISSION

PAGANINI, Concerto for Violin and Orchestra No. 1, in D Major, Op. 6

Allegro maestoso.
Adagio.
Rondo, Allegro spiritoso.

WEINBERGER, Under the Spreading Chestnut Tree,
Variations and Fugue on an Old English Tune for Full Orchestra

MEADOWBROOK



MUSIC FESTIVAL

Program Notes© by Paul Affelder

SYMPHONY NO. 3 IN E FLAT MAJOR, OP. 97
("RHENISH") ROBERT SCHUMANN
(Born June 8, 1810, in Zwickau, Saxony; died July 29, 1856, in
Endenich, near Bonn)

At the beginning of September 1850, Schumann, together with his wife Clara and their five small children, moved from Dresden to the town of Düsseldorf in the Rhine Valley, where the composer had been appointed conductor of the municipal orchestra and choral society. The new position, his first professional engagement as a conductor, afforded Schumann enough leisure time for composition and sightseeing, and he took full advantage of his opportunities. He was not long in getting to work on a new score; by the end of October he had already completed his Cello Concerto in A Minor, and on November 2 he began work on his Symphony in E flat Major.

While laboring on the symphony he and Clara took a trip to Cologne, where on November 12 they witnessed at the Cathedral the installation of the Archbishop of Geissel as a Cardinal. The ceremony must have made a deep impression on Schumann, for he originally inscribed the fourth of the new symphony's five movements *In the character of an accompaniment to a solemn ceremony*. Later, however, he crossed this out of the score with the remark that "one should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparisons."

The symphony as a whole was intended by its composer to give a general impression of the pleasant folk life in the Rhine Valley, and he himself expressed the belief that he had accomplished his task satisfactorily. Therefore, though Schumann did not so name it, the symphony usually carries the title *Rhenish*.

It did not take Schumann long to finish the E flat Major Symphony. Having begun it on November 2, he put the final touches on the last movement on December 9.

When the symphony was first performed in Geisler Hall in Düsseldorf on February 6, 1851, with the composer conducting the municipal orchestra, the reception by press and public was rather cold. Much of the blame for the work's failure could be laid to the poor interpretation by both conductor and players.

The symphony begins with a lively, vigorous, strongly rhythmed movement. The second movement is considered to be the scherzo, though it is a scherzo with very delicate, often elegant qualities. This is followed by a calm, serene slow movement. Then comes the aforementioned *Cathedral Scene*, a solemn, impressive section which leads without pause into the fifth and final movement, cast in a gay, festive mood.

Some confusion exists as to the numbering of the Schumann symphonies. The present work, though designated Symphony No. 3,

is actually the fourth and last in order of composition. The reason for this anomaly is that the D Minor Symphony, second of the four to be written, was later revised and was the last to be published, so is always known as No. 4.

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1 IN D MAJOR, OP. 6 NICCOLO PAGANINI
(Born October 27, 1782, in Genoa; died May 27, 1840, in Nice)

There can be no doubt about the fact that, as a virtuoso violinist, Niccolò Paganini was years ahead of his time. Those who saw and heard him play the violin were continually astounded by his seeming feats of magic with both bow and fingers. Many a legend sprang up about his magical powers, and there were those who declared that he had taken lessons from the most notorious and potent of all fiddlers—the Devil himself. Since Paganini was as much of a showman as he was an artist, he not only failed to deny any of the fantastic rumors about his supernatural powers but even encouraged them. After all, such stories only made him a greater draw at the box-office.

That uncanny gift that Paganini must have had, of course, didn't come from his having been in league with Satan. But he must have been a most imaginative and unusually perceptive musician who could discover unconventional new methods of producing sonic effects never before explored or exploited on his instrument. It was many decades later that scientists were able to evolve principles of harmonic relationships and other phenomena which explained and codified much of what Paganini, as a pioneer, had employed to dazzle his hearers. Armed with the scientific and technical knowledge acquired since Paganini's time, more than one of our contemporary violinists can equal or even surpass his technical and musical feats.

The exact date of composition of the D Major Concerto is not known, though it was probably sometime between 1811 and 1820. The concerto was not published until after Paganini's death, because he did not want anyone else to copy his tricks or learn his secrets.

There was one definite and vital piece of falsification connected with this concerto. The work was originally written not in D major but a half-tone higher, in E flat major. This music is difficult enough to play in D major; in E flat it is almost impossible. What the crafty Paganini did was secretly to tune his instrument up a half-tone, so that when he played in the easier key of D, it actually sounded in the key of E flat. No one—not even the musicians in the orchestra—ever caught him at this trick.

It is only in recent years that we have been hearing this concerto in its entirety, as Paganini wrote it. Prior to that, violinists were performing only the first movement in special arrangements either by August Wilhelmj or Fritz Kreisler.

The concerto begins with an *Allegro maestoso* that is full of bravura passages. The middle movement, *Adagio*, is deeply expressive; it is said to have been inspired by a prison scene enacted by the Italian tragedian Demarini. The third movement, *Allegro spiritoso*, is a rondo that finishes the concerto off in the most brilliant fashion.



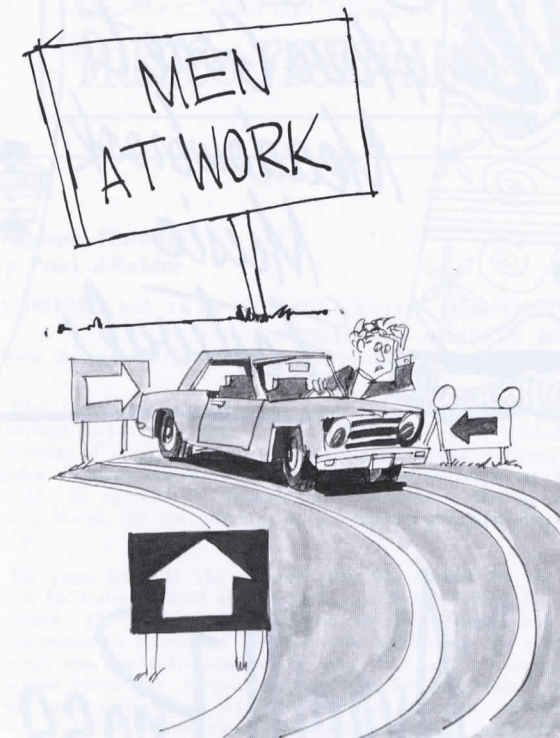
CYNTHIA RAIM

Pianist



Last April Miss Raim was the Detroit Symphony Orchestra's soloist for two Cabaret "Pops" Concerts conducted by Arthur Fiedler. At her first rehearsal the entire orchestra gave the young artist a standing ovation, a rare acknowledgement from her jury of peers. Several orchestra members called both Sixten Ehrling and Jim Hicks, who heard her truly dazzling performance. It led to her engagement at Meadow Brook. Miss Raim was born in Detroit in 1951 and has been a protegee of the distinguished Detroit Symphony pianist and teacher, Mischa Kottler. She began her studies with him at the age of six. She has made numerous local appearances, and last year performed in Europe with the Cass Tech Symphony Band. When she was ten, Miss Raim was offered a seven year scholarship by the Interlochen Arts Academy. For five consecutive years she was winner of the National Music Camp Concerto Auditions. Miss Raim made her first of several solo appearances with the Detroit Symphony Orchestra in school concerts when she was nine years old. Truly, this is a talent worth watching.

Pianist July 5, 1969



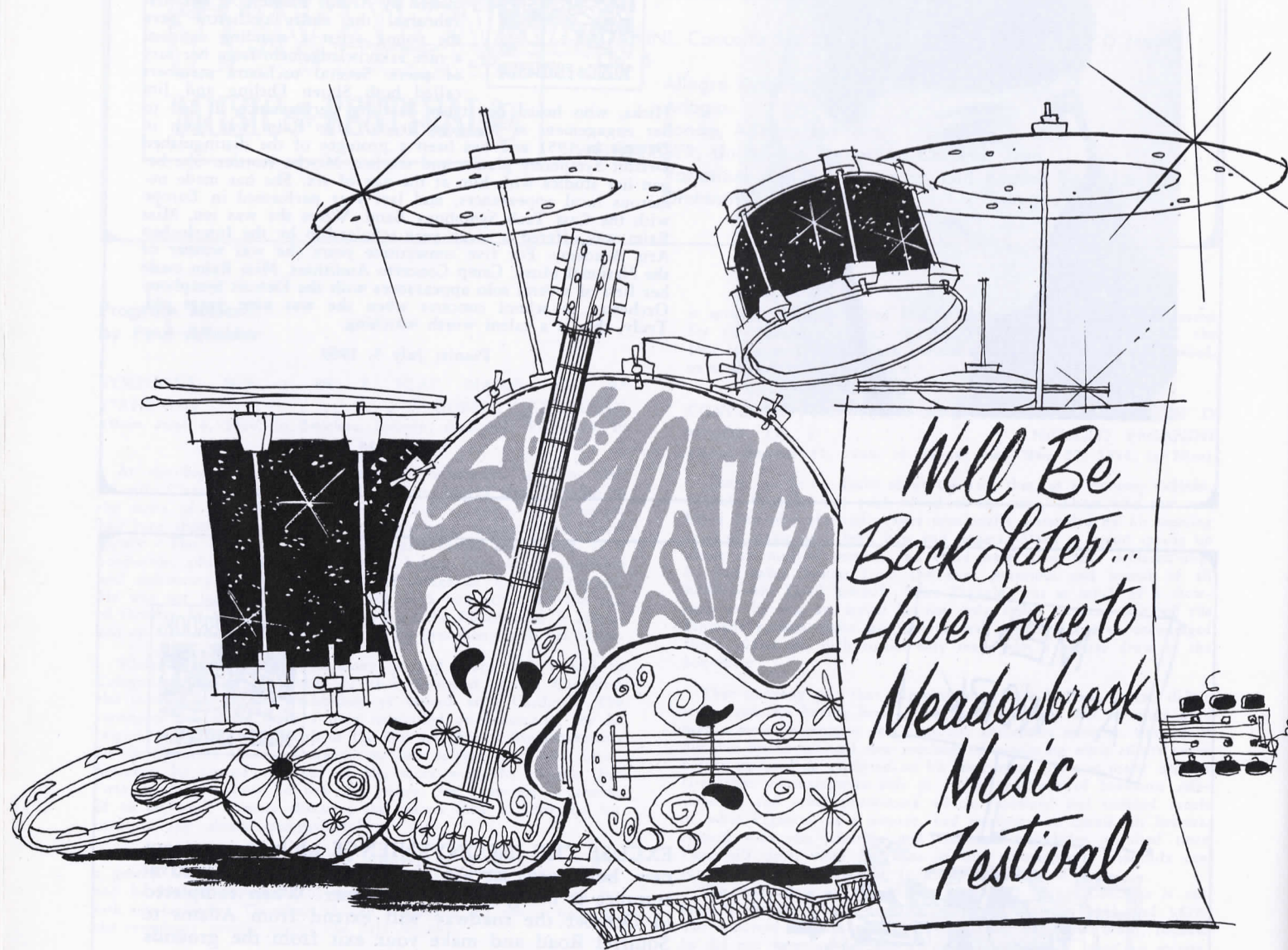
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UNDER THE SPREADING CHESTNUT TREE: VARIATIONS AND FUGUE ON AN OLD ENGLISH TUNE FOR FULL ORCHESTRA JAROMIR WEINBERGER
(Born January 8, 1896, in Prague; died August 8, 1967, in St. Petersburg, Fla.)

Weinberger composed *Under the Spreading Chestnut Tree: Variations and Fugue on an Old English Tune for Full Orchestra*, in New York City during February and March 1939. It was only in January of that year that he had come to settle permanently in the United States. He dedicated the work to the New York Philharmonic and its conductor, John—now Sir John—Barbirolli, who performed it for the first time anywhere in Carnegie Hall on October 12, 1939.

At the time of its premiere, the composer related how he came to write it, and his remarks were quoted by the Philharmonic's program annotator, Pitts Sanborn, as follows:

"A news reel was my inspiration. The summer of 1938 I spent at Juan les Pins on the French Riviera, the Cote d'Azur. One evening I went to a movie in the open air. In the news reels nowadays you usually see dictators and very few honest people, so I was surprised to see something agreeable. I saw a Boys' Camp in England, many young people, and among them, in democratic simplicity, His Majesty the King [George VI]. He was dressed in the same sweater as his

young subjects and he joined them in singing and laughing. They sang a wonderful old folktune. The song had not only very thrilling words but an amazing, wonderful tune; it is a so-called Gesture Song.

"At several points the music suddenly stopped, and His British Majesty with his loyal subjects started to clap their hands, jump to their feet, and start a pantomime—finally joining again in singing the tune to its end. I liked this whole scene very much and I said to myself: 'This is the theme for which you, Jaromir, shall write variations and fugue.'"

Shortly after his arrival in New York, Weinberger attended a concert by Barbirolli and the New York Philharmonic, at which they performed the Polka and Fugue from his opera *Schwanda, the Bagpipe-Player*—the composition by which he is still best known. He was so impressed by the performance that he determined then and there to write his new work for that orchestra and conductor.

The words of the song are:

"Under the spreading chestnut tree,
When I held you on my knee,
Oh, how happy we could be,
Under the spreading chestnut tree."

The work consists of the theme, followed by seven variations and a fugue.

MEADOWBROOK



MUSIC FESTIVAL

135th and 136th Performances

THURSDAY-FRIDAY, JULY 17-18

SIXTEN EHRLING, conductor
MYUNG-WHA-CHUNG, cellist

MOZART, Symphony No. 35, in D Major (K. 385) ("Haffner")
Allegro con spirito.

Andante.

Menuetto.

Finale: Presto.

TCHAIKOVSKY, Variations on a Rococo Theme, for Cello and Orchestra, Op. 33

INTERMISSION

WEBER, Im Sommerwind, (In the Summer Wind), Idyll for Large Orchestra

KODÁLY, Variations on a Hungarian Folk Song (The Peacock)

Program Notes©
by Paul Affelder

SYMPHONY NO. 35 IN D MAJOR (K. 385) ("HAFFNER") . . .
WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

This symphony gets its name from Sigmund Haffner, a wealthy merchant and at one time mayor of Mozart's native Salzburg. On a number of occasions, Haffner had given the young composer much-needed financial assistance and had used his influence on Mozart's behalf. In appreciation, Mozart had composed a *Haffner* Serenade and a March for the marriage of his friend's daughter Elizabeth in 1776.

Six years later, in the summer of 1782, Mozart was in Vienna when his father relayed an urgent request from Haffner for another serenade. He had just been elevated to the nobility, and wanted some music to accompany the festivities celebrating the event. But Mozart was especially busy at the time. He had just completed his German opera *The Abduction from the Seraglio*, which had met with great success, and was hard at work arranging some excerpts from it for wind instruments before someone else could do so and reap the profits therefrom. He was also writing his Serenade in C Minor for wind instruments and several works for piano and violin, while the rest of his time was occupied with teaching. On top of all this, he was on the point of marrying Constanze Weber, the daughter of his landlady.

It is not surprising, therefore, that Mozart was rather reluctant to take on any more assignments. Still, he did feel obligated to

Haffner and wanted also to please his father. So, by working day and night, he managed to turn out the new *Haffner* Serenade in a few weeks. In this form, it consisted of six short movements, including a march and two minuets.

The following spring, when Mozart was planning a concert of his own music in Vienna, he sent to Salzburg for a copy of the score of the new serenade. After looking it over, he wrote to his father: "The new *Haffner* Symphony has quite astonished me, for I did not remember a note of it, and it must be very effective." Though he referred to it as a "symphony," it had not yet assumed that form. It was a simple matter, however, to convert the *Haffner* Serenade into the *Haffner* Symphony; all he did was to add parts for two flutes and two clarinets and delete the march and one of the minuets. On March 22, 1783, the new symphony had its highly successful premiere in Vienna.

That Mozart was preoccupied with other music at the time he composed the *Haffner* Symphony is graphically demonstrated in the finale of this delightful work, where he based his principal theme on the melody of Osmin's aria, "Ach, wie will ich triumphiren," from *The Abduction from the Seraglio*.

VARIATIONS ON A ROCOCO THEME FOR CELLO AND ORCHESTRA, OP. 33 . . . PIOTR ILYITCH TCHAIKOVSKY
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in St. Petersburg)

Tchaikovsky composed his *Variations on a Rococo Theme* in December 1876, the same winter that also saw the completion of two of his better-known masterpieces, *Francesca da Rimini* and

Marche Slave. The variations did not receive a public performance until June 8, 1879, when they were played at a concert of the Deutsche Musikverein in Wiesbaden. The soloist was Tchaikovsky's friend Wilhelm Karl Friedrich Fitzenhagen, professor of cello at the Moscow Conservatory, first cellist of the orchestra of the Imperial Russian Musical Society and a member of the quartet which gave the first performance of Tchaikovsky's *String Quartet No. 2 in F Major*. After the premiere of the variations, Fitzenhagen, to whom the work is dedicated, wrote to Tchaikovsky telling of the great success the piece had enjoyed. One member of the Wiesbaden audience seems to have been particularly pleased with the variations, remarking afterwards, "This is indeed music!" His name was Franz Liszt.

The adjective "rococo," as applied to these variations, is an architectural term signifying an ornate style popular during the seventeenth and eighteenth centuries. In the original Italian, however, the word means "old-fashioned," and it was in this sense that Tchaikovsky intended it to be taken. The entire work has an antique air about it; both the theme and variations are treated in a style that is at once more simple and more ornate than one is accustomed to hear from the pen of this composer.

After several introductory measures, the theme is announced by the solo cello, following which it is subjected to seven variations, each of which is separated from its neighbors by a short refrain—or motto. The work has a brilliant closing section.

IM SOMMERWIND (IN THE SUMMER WIND), IDYLL FOR LARGE ORCHESTRA ANTON WEBERN
(Born December 3, 1883, in Vienna; died September 15, 1945, in Mittersill, near Salzburg)

Anton von Webern—he dropped the "von" in later years—was one of the two chief disciples of Arnold Schoenberg, the other being Alban Berg. While adopting many of Schoenberg's principles of atonality and the twelve-tone system of composition, Webern developed his own strongly individual style which, since his death, has influenced many younger—and a few older—composers as significantly as has that of his mentor.

VARIATIONS ON A HUNGARIAN FOLK SONG (THE PEACOCK) ZOLTÁN KODÁLY
(Born December 16, 1882, in Keskemet, Hungary; died March 6, 1967, in Budapest)

One of the many important contributions to music by the late Hungarian composer, Zoltán Kodály, was his extensive research, together with his friend, fellow composer and fellow countryman, Béla Bartók, into the folk music of their native land. Until they began their work, most of the music that had passed as Hungarian was actually of gypsy origin. Like Bartók, Kodály made use in his own compositions of some of his folk music discoveries. Prominent examples of this are the *Dances from Maroszek*, *Dances from Galanta* and the *Peacock Variations*.

Though popularly known as the *Peacock Variations*, the proper title of this work is *The Peacock Flew: Variations on a Magyar Folk Song*. The work was commissioned by the Concertgebouw Orchestra of Amsterdam on the occasion of its fiftieth anniversary. It was first performed by that orchestra, under Willem Mengelberg, on November 13, 1939.

When the New York Philharmonic performed the *Peacock Variations* in 1960, Howard Shanet provided this interesting analysis for the program notes:

Brevity was one of Webern's hallmarks. In 1957, his total known output, from Op. 1 through Op. 31, was recorded on only four long-playing discs. Since then, however, a number of additional works have come to light.

Im Sommerwind (In the Summer Wind), Idyll for Large Orchestra, is one of the principal Webern compositions discovered by Dr. Hans Moldenhauer. While collecting material for his book *The Death of Anton Webern*, Dr. Moldenhauer discovered, almost by accident, that the composer's oldest daughter, Amalie Waller, had in her possession a veritable gold mine of generally unknown Webern manuscripts. These are now part of the Moldenhauer Archive, a research collection of the University of Washington. Thus, in his efforts to ascertain the true facts surrounding the tragic death of Webern, Dr. Moldenhauer succeeded in bringing to life some hitherto unknown music by this important twentieth century composer.

Im Sommerwind received its first performance anywhere by the Philadelphia Orchestra, Eugene Ormandy, conductor, on May 25, 1962, during the First International Webern Festival, held at the Seattle World's Fair.

The inspiration for *Im Sommerwind* was a poem of the same name, a veritable paean to nature by the German poet, novelist, essayist and philosopher, Bruno Wille (1860-1928). Webern's composition is an early work, completed on the family estate of Preglhof in Carinthia on September 16, 1904, when he was not yet twenty-one.

When the Philadelphia Orchestra presented the work for the first time in its home city on February 15, 1963, the late Edwin H. Schloss wrote in the program book: "*Im Sommerwind*, subtitled *Idylle* (Idyll), is written for a full orchestra of Wagnerian proportions and is one of the few Webern works utilizing the full resources of a modern symphony orchestra. In spirit and substance, it belongs to the post-Wagnerian Romanticism of the early 20th century and shows the influence of the two great Richards, Wagner and Strauss, as well as of Webern's revered teacher, Arnold Schoenberg—the early Schoenberg of *Verklärte Nacht* (1899) and *Gurrelieder* (1900)."

"The Peacock Flew" consists of an introductory section, 16 variations, and a finale. The fact that its folk theme is extremely short and simple affects the whole shape and character of the work. In the introductory section, for example, it is not possible merely to state the theme—it is so short that it would seem to be over as soon as it had started. Therefore the composer must begin immediately to 'comment' on it and expand it, even before the variations commence. Once the theme has been established, however, the variations can not in general be very long, lest they seem padded by comparison with its sparseness. Several of the early variations are only about eight measures long, and it is only as the work progresses and the material becomes more familiar that the composer permits himself to expand these proportions somewhat. In view of this, the very length of the Finale—almost a third of the whole composition—helps to make it an imposing crown for the work. Throughout the piece, the shortness of the constituent sections and the colorful variety of the orchestration give an impression of continual change; no sooner has one point caught the attention than another rushes in to replace it. 'The Peacock Flew' takes about 25 minutes to play—as long as many symphonies of three or four movements—but it gives the illusion of going by much faster than that."



ITZHAK PERLMAN

Violinist



Itzhak Perlman's remarkable musicality and command of his instrument have brought him in a very short time to the forefront of the younger generation of violinists. Born in Tel Aviv in 1945, he came to the United States when he was thirteen and studied at the Julliard School of Music, appearing meanwhile in many cities in this country and Canada. His winning of the coveted Edgar M. Leventritt Award in April, 1964, capped the judgment of many leading musicians, who rated him among the chosen few. When he was four, Perlman was stricken with polio. The illness and a year's convalescence left his musical ambitions unchanged. He was forced, however, to play the violin in a sitting position. During the 1967-68 season, Perlman had an extremely heavy schedule in the U.S., Canada and Europe. His European tour took him to such places as Trieste, Naples, Perugia, London, Paris, Edinburgh, Copenhagen and The Hague. He is married to the former Toby Friedlander, a violinist whom he met while both were studying at Julliard. They reside in New York.

Violinist July 10, 11, 12, 13, 1969

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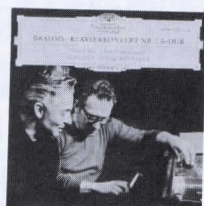
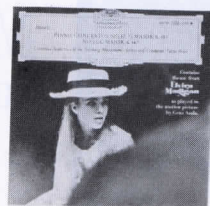
MOZART: Piano Concertos Nos. 17, K. 453 & 21, K. 467 (music from the soundtrack, *Elvira Madigan*.); Nos. 6, K. 415 & 22, K. 482; Nos. 16, K. 451 & 23, K. 488; Nos. 18, K. 456 & 20, K. 466; Nos. 12, K. 414 & 26, K. 537; Nos. 14, K. 449 & 24, K. 491; Nos. 13, K. 415 & 19, K. 459; Nos. 8, K. 246 & 25, K. 503; Nos. 11, K. 412 & 15, K. 450.
GEZA ANDA, soloist and conductor: Camerata

Academica of the Salzburg Mozarteum.

BARTOK: Piano Concertos Nos. 2 & 3. Ferenc Fricsay: Berlin Radio Symphony.

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137th and 138th Performances

SATURDAY-SUNDAY, JULY 19-20

SIXTEN EHRLING, conductor
MAURIZIO POLLINI, pianist

BACH, Brandenburg Concerto No. 2, in F Major
Allegro.

Andante.

Allegro assai.

NIELSEN, Symphony No. 4, Op. 29 ("The Inextinguishable")

Allegro.

Poco allegretto.

Poco adagio quasi andante.

Allegro.

INTERMISSION

PROKOFIEV, Concerto for Piano and Orchestra No. 3, in C Major, Op. 26

Andante; Allegro.

Theme: Andantino.

Allegro ma non troppo.

Program Notes© by Paul Affelder

BRANDENBURG CONCERTO NO. 2 IN F MAJOR

JOHANN SEBASTIAN BACH

(Born March 21, 1685, in Eisenach; died July 28, 1750, in Leipzig)

Between 1717 and 1723, Bach served Prince Leopold of Anhalt-Cöthen as director of chamber music and court conductor. It was during this period, just prior to his long sojourn in Leipzig, that he composed a large quantity of his secular instrumental music. On two occasions—in 1718 and 1720—Prince Leopold journeyed to Carlsbad to take the waters, and on both trips he brought Bach along, together with several other musicians from his court. It was probably on one of those visits to Carlsbad that Bach met Christian Ludwig, Margrave of Brandenburg, a devoted amateur musician and collector of concerti, perhaps as one might collect antique snuffboxes today. The Margrave commissioned Bach to write a set of concerti for his collection.

Bach responded with his six Brandenburg Concerti, each written for a different combination of instruments. The works were composed with great care, and were probably tried out in Cöthen before they were sent to the Margrave on March 24, 1721, accompanied by an elaborately obsequious letter written in French. Once he had them in his possession, it is doubtful if the Margrave even bothered to have the Brandenburg Concerti performed, for the parts show no signs of use. Evidently, he placed far less value on these remarkable works than on the currently more popular concerti by such now-forgotten composers as Venturini, Valentini and Brescianello. When the Margrave died in 1734, the concerti in his estate were divided into two lots; in the second lot of seventy-seven lesser concerti were the six masterpieces by Bach, each concerto valued at four groschen—about eight cents. Little did the Margrave or his heirs realize that forty-eight cents worth of music would prove the means by which he would achieve immortality.

The Brandenburg Concerto No. 2 in F Major calls for a quartet of solo instruments: a special high trumpet, used fairly extensively in Bach's time; flute; oboe, and violin. The accompanying string orchestra, like those of the other Brandenburg Concerti, is reinforced by a *basso continuo*—a bass foundation played by the double-bass and harpsichord. The so-called Bach trumpet, a small, narrow-bore, high-pitched instrument with a special mouthpiece, has often posed problems for those seeking to give authentic performances of the Second Brandenburg Concerto and several of the Bach choral works. Since the instrument went out of vogue about the time of Bach's death, it has been necessary in modern times to construct new ones. Occasionally, a high E flat clarinet is used in place of the trumpet, but it seldom produces the desired effect.

The first of the concerto's three movements is a jaunty *Allegro*, during which the four solo instruments converse among themselves and with the rest of the orchestra. The middle movement, *Andante*, is reduced almost to chamber music proportions; it is scored only for solo flute, oboe and violin with cellos and harpsichord. The final

Allegro assai takes the form of a fugue; but the sparkling music, started off by the trumpet, is so full of high spirits that the learned character of the movement almost goes unnoticed.

SYMPHONY NO. 4, OP. 29 ("THE INEXTINGUISHABLE") . . .

CARL NIELSEN

(Born June 9, 1865, in Nørre-Lyndelse, Denmark; died October 3, 1931, in Copenhagen)

Carl Nielsen had a good deal in common with Jean Sibelius, who was born the same year. As Sibelius became the unofficial composer laureate of Finland, so Nielsen occupied a similar position in his native Denmark. Like Sibelius, Nielsen developed a strong, highly individual musical style. Both men became famous as composers of symphonies (Sibelius wrote seven, Nielsen six); but, unlike Sibelius, Nielsen wrote more concerti, as well as a quantity of chamber music and two operas.

Nielsen worked almost uninterruptedly on his Fourth Symphony from June 1914 until the middle of January 1916, completing it barely two weeks before its premiere on February 1, which he himself conducted with the Copenhagen Music Society at the Odd Fellow Hall. Despite many novel features in the work, both public and press received the new symphony with enthusiasm.

Nielsen called his Fourth Symphony *The Inextinguishable*. In a note on the score, he said: "By using the title 'The Inextinguishable' the composer has tried to suggest by a single word what music alone has the power fully to express: the basic will to life. Music is life, and, like life, inextinguishable; so the title which the composer has given to his work may seem superfluous. He has employed it, however, in order to underline the strictly musical nature of his task. Not a 'programme' but a 'finger-post' pointing into the field of music itself."

The Symphony No. 4 has been aptly described by Robert Simpson as a work of "steely power." Though Nielsen referred to it initially as a work in one movement, it is actually in four; but these are connected to each other and are united further by inter-movement thematic relationships, somewhat in the manner of Schumann's Fourth Symphony.

The opening *Allegro* immediately hurls the listener into the midst of turmoil and conflict with its initial theme. Presently, the music quiets down, and the tranquil second theme is presented. Surprisingly, it is this second theme which is to dominate and provide the germinal material for the three succeeding movements. Even after its first appearance, it undergoes enormous growth. The development section is a veritable tug-of-war between the two themes; and though the second seems to lose the battle, it eventually has the last word in the movement.

By contrast, the second movement, *Poco allegretto*, is a rather light tripartite intermezzo that features the woodwinds in the end sections and pizzicato strings in the middle one. The principal subject

of this movement is derived from the second theme of the first movement.

The third movement, *Poco adagio quasi andante*, is broad, expressive and, at times, elegiac in character. Its main theme, too, may be traced to the first-movement motto; from it evolves a descending three-note fragment that plays an important role in this movement. As the music progresses, it gradually builds to a climax, subsides, then launches into a vigorous fugato for strings, which is abruptly halted by a kettledrum stroke.

After a pause, the final *Allegro* bursts in; it is even stormier than the first movement, and is made more so by the employment of two sets of kettledrums. Here, it is a derivative of the opening theme of the first movement which dominates the turbulent scene. At the end, however, the all-important motto from the opening movement emerges triumphant to bring the symphony to a close on a note of assured optimism.

CONCERTO FOR PIANO AND ORCHESTRA NO. 3 IN C MAJOR, OP. 26 SERGEI PROKOFIEV
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

In his biography of Prokofiev, Israel Nestyev traces four predomi-

nant characteristics in his music: classicism (or neo-classicism) and frequent use of old classical forms and patterns; fantasy and grotesqueness; lyricism, and humor. Though all of these do not make their appearance in every work by this composer, they are all amply represented in the Third Piano Concerto.

Ideas for this concerto were accumulated over a period of years—one or two are traceable as far back as 1911—but actual work on it was not begun until 1917, while Prokofiev was in Leningrad. Shortly thereafter, however, the composer embarked on a tour which took him to the United States, and the composition of the concerto was temporarily suspended. It was ultimately completed at St. Brevin, France, in October 1921. The first performance was given by the Chicago Symphony Orchestra, Frederick Stock conducting, on December 16 of that year, with Prokofiev himself playing the solo piano part. It was well received by the public and press of Chicago, but when the composer played it with the New York Symphony Orchestra under Albert Coates ten days later, it was condemned. Since then, it has taken its place as one of the important modern piano concerti.

The concerto's first movement is a brilliant *Allegro* preceded by an introduction, *Andante*, that reappears in the middle of the movement as a lyrical contrast. The second movement is a march-like theme with five variations. The finale, *Allegro ma non troppo*, is alternately dance-like and broadly melodic.

139th and 140th performances
THURSDAY-FRIDAY, JULY 24-25

HENRY LEWIS, guest conductor
MARILYN HORNE, soprano

HAYDN, Symphony No. 104, in D Major ("London")
Adagio-Allegro.
Andante.
Menuetto-Allegro.
Finale—Allegro spiritoso.

INTERMISSION

MAHLER, Fünf Kindertotenlieder, for Solo Voice and Orchestra
Nun will die Sonn' so hell aufgeh'n.
Nun seh' ich wohl, warum so dunkle Flammen.
Wenn dein Mütterlein.

Oft denk' ich, sie sind nur ausgegangen!
In diesem Wetter, in diesem Braus.

WAGNER, Excerpts from Götterdämmerung
Dawn and Siegfried's Rhine Journey, Act I
Siegfried's Funeral March, Act III
Brunnhilde's Immolation, Act III

MEADOWBROOK



MUSIC & FESTIVAL

Program Notes®
by Paul Affelder

SYMPHONY NO. 104 IN D MAJOR JOSEPH HAYDN
(Born March 31, 1732, in Rohrau, Lower Austria; died May 31, 1809, in Vienna)

Haydn composed his six symphonies for his first London visit in 1791. These he conducted from his place at the harpsichord. The London public received him with enthusiasm, and his triumph was so great that Johann Peter Salomon, the impresario who had brought him to London, immediately arranged for a second series of concerts, and with them, of course, another set of six new symphonies.

Haydn paid his second visit to London in 1794-95, during which time he produced six more symphonies for Salomon. The last of these, the Symphony No. 104 in D Major, was also the last work in this form that he was to write. According to the autograph score, it was written in London in 1795, and was, as Haydn stated on the score, "the 12th I have composed in England." Since symphonies were not identified by number or key on the program—in fact, at times, they were even called by other names, such as "Grand Overture"—it is difficult to determine exactly which work was performed when. As far as can be ascertained, however, this particular symphony received its initial performance at Salomon's sixth subscription con-

cert of 1795, held at the King's Theatre on April 13.

The symphony opens, surprisingly, not in the D major of its principal key but with a rather heraldic, if somewhat somber introduction, *Adagio*, in D minor. This proves to be a deceptive foil for the cheerful *Allegro* in D major which follows and which constitutes the main portion of the movement. The second movement, *Andante*, is a graceful theme with variations. The ensuing Menuetto, *Allegro*, is quite robust in nature, though its trio—or contrasting middle section—is more delicate in texture. The main theme of the Finale, *Allegro spiritoso*, has been traced to a Croatian ballad, *Oj Jelena*, which Dr. F. Kuhac, in his *South-Slavonic Popular Songs*, maintains is still sung in Eisenstadt. Haydn, who made extensive use of such folk melodies in his music, may very well have heard it there during the years he served the Esterházy.

FÜNF KINDERTOTENLIEDER (FIVE SONGS ON THE DEATH OF CHILDREN) FOR SOLO VOICE AND ORCHESTRA . . .
GUSTAV MAHLER
(Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna)

Mahler composed the five sorrowful but intensely beautiful *Kindertotenlieder* (Songs on the Death of Children) between 1900 and 1902.



MYUNG WHA CHUNG

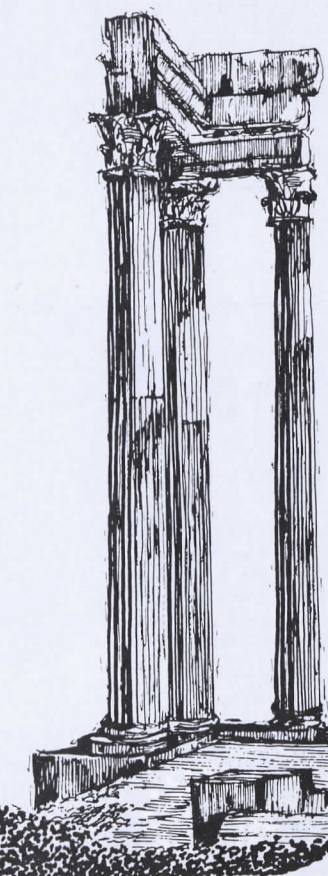
Cellist



Myung Wha Chung, born in Seoul, Korea, began her musical studies with the piano, turning to cello a year later. At the age of twelve she won the Seoul National Competition and made her debut with the Seoul Philharmonic Orchestra. In 1958, she appeared as soloist with the Korean Broadcasting Symphony and was re-invited not only by them, but by the Seoul Philharmonic. Together with her sister, she toured Japan under the auspices of the Korean Government. A recipient of many awards and scholarships in her native land and in the United States, where she arrived in 1961, Miss Chung is an alumna of the Julliard School of Music. She studied under the direction of Leonard Rose. Following her graduation, she journeyed to California to study with Gregor Piatigorsky. Most recently she received the Julia Klumpky award from the San Francisco Symphony Foundation. During her stay at Julliard, Miss Chung gave many recitals and participated in several chamber music concerts. Last season she was invited to the Casals Festival in Puerto Rico and in April, 1968, she appeared as soloist, with her sister, in the Brahms Double Concerto, with the Los Angeles Philharmonic, Zubin Mehta conducting. This will be her first appearance with the Detroit Symphony as soloist at the Meadow Brook Festival.

Cellist July 17, 18, 1969

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learn to love.

Ricard



Area Directors KEN MORRIS · GEORGE MERRELLI · MARCELLIUS IVORY · BARD YOUNG

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They had their first performance under his direction in Vienna in January 1905. He used as his text five poems from the *Kindertotenlieder* by the German poet, Friedrich Rückert (1788-1866). Rückert had lost two children—a boy and a girl—and he expressed his profound grief in no less than 448 poems. Setting five of these poems for solo voice and orchestra, Mahler has given eloquent expression to these poignant outpourings of a bereaved parent.

In his choice of textual material for this song cycle and in his deeply melancholy treatment of it in his music, Mahler once again revealed his lifelong preoccupation with thoughts of death and the hereafter. Most of his ten symphonies, many of his songs and his song-symphony *Das Lied von der Erde* (*The Song of the Earth*) are concerned with death. During the last four years of his life, however, these *Kindertotenlieder* were destined to haunt him. The cause was the death of his oldest daughter, Maria Anna, from diphtheria in 1907. When the *Kindertotenlieder* were composed, Mahler was not yet married, so could not very well have had premonitions of the death of a child as yet unborn. Yet some years later, he told his friend Guido Adler: "I put myself, in my thoughts, into the situation of a

man whose own child had died. When I really lost my daughter, I could not have written these songs any more." Superstitious as he was, Mahler actually believed that these songs were a mysterious prophecy of his daughter's death. At the time he wrote the songs, he told another friend that he felt sorry for himself while he composed them and felt sorry for the world which would hear them.

Nevertheless, the composer wanted to make certain that the songs produced the desired effect. On the first page of the score he wrote this note: "These 5 songs are conceived as a unified, inseparable whole, and their continuity must therefore be maintained (including the avoidance of interruptions, such as applause at the end of a number)."

The following English translations of the *Kindertotenlieder* appeared in Alfred Frankenstein's notes for a performance some years ago by the San Francisco Symphony Orchestra:

1. *Nun will die Sonn' so hell aufgeh'n*

Now the sun will rise so brightly, as if the night had brought no misfortune! Misfortune befell me alone! The sun shines on all! Thou must not enfold the night within thee, but must submerge it in eternal light! A little lamp went out before my shrine! Hail the

EXCERPTS FROM GÖTTERDÄMMERUNG
RICHARD WAGNER

a. Dawn and Siegfried's Rhine Journey (Act I)

b. Siegfried's Funeral March (Act III)

c. Brünnhilde's Immolation (Act III)

(Born May 22, 1813, in Leipzig; died February 13, 1883, in Venice)

Wagner was the foremost exponent of the *Leitmotif*—a theme or thematic fragment used as a musical symbol to denote a specific character, place, incident or emotion. In the four music-dramas that comprise *The Ring of the Nibelungs* he employed nearly one hundred of these "leading motives." By weaving these themes together into a symphonic pattern, he was able to tell an entire story without the aid of words.

An eminent example of Wagner's use of the *Leitmotif* is to be found in the excerpt known as *Dawn and Siegfried's Rhine Journey*, which serves as an orchestral interlude between the Prologue and Act I of *Götterdämmerung* (*The Twilight of the Gods*), the concluding work in the *Ring* tetralogy.

The music opens with a passage depicting the dawn. Siegfried and Brünnhilde emerge from a cave. Giving Siegfried her horse, Grane, Brünnhilde bids him go forth to perform new deeds of heroism. As he departs, the sound of his hunting horn is heard echoing in the Rhine Valley. The entire orchestra takes up this call and mingles it with the theme of the Rhine Maidens, calling for the return of their stolen gold.

"There are few things more wonderful in all Wagner than this brief passage," declared the late Lawrence Gilman, in describing the opening of *Siegfried's Rhine Journey*. "The conciseness of it is extraordinary: in fifty measures the music lifts the sun above the mountain mists, paints in a few swift strokes two of the greatest figures in the world's mythology, and, in the course of achieving this feat, weaves for us a tonal pattern of overmastering beauty."

joyous light of the world!

2. *Nun seh' ich wohl, warum so dunkle Flammen*

Now I see well why such dark flames flashed before me in so many moments! O eyes! O eyes! It is as if thy power had been condensed to a single glance! I did not sense, surrounded by mists of blended destinies, that the ray was sent to prepare a homecoming to the place from which all radiance stems. Thou wouldst have told me with thy light: We would remain with thee, but destiny has struck that from us. Behold us now, for soon we shall be far from thee! What now are only eyes to thee shall be but stars in nights to come.

3. *Wenn dein Mütterlein*

When your mother steps to the door, and I turn my head to greet her, her glance does not fall upon me but upon the place near the threshold where we saw your lovely face when you, my little daughter, used to come in with her, so radiant with joy. When your mother steps to the door in the shimmering candle-light, it seems to me as if you came with her and slipped into the room as once you did. Oh you, heart of your father's heart, light of joy so quickly snuffed out!

4. *Oft denk' ich, sie sind nur ausgegangen!*

Often I think they have only gone out! Soon they will come home again! The day is fine! Be not afraid! They are only taking a long walk. Yes, they have only gone out, and now they will come home! Be not afraid, the day is fine! They are only going to the height! They have only gone before us and will never wish to come home! We shall find them on the height in the sunshine! The day is fine on the height!

5. *In diesem Wetter, in diesem Braus*

In this weather, in this tumult, I should never have sent the children out. They were taken from us, taken away, I dared say nothing. In this weather, in this storm, I should never have let the children out. I should have been afraid that they would be taken ill. Now those are idle thoughts. In this weather, in this gruesome atmosphere, I let the children go. I feared they would die the following day. Now there is nothing to be done. In this weather, in this storm, in this tumult, they sleep as if in their mother's house, frightened by no thunder, covered with God's hand, they sleep as if in their mother's house.

Siegfried's Funeral March, constituting one of the great climactic points of *Götterdämmerung* and of the entire *Ring* cycle, offers another great example of Wagner's use of the *Leitmotif*.

The hero Siegfried, having been fatally stabbed in the back by the treacherous Hagan, descendant of the Nibelung dwarf Alberich, is placed on his shield and borne slowly away, as the powerful, deeply moving strains of the *Funeral March* issue from the orchestra. This music serves also as an entr'acte between scenes in this, the final act of the music-drama.

Here Wagner reviews orchestrally the events that led up to this tragic climax. The opening staccato chords followed by the rapidly ascending triplets symbolize Siegfried's death-blow. The Siegmund and Sieglinde theme tells of Siegfried's parentage. These are followed by the love themes; the motive of the Sword *Nothung*; Siegfried's famous horn call (heard now in a minor mode, thus giving it tragic significance rather than heroic defiance); Brünnhilde's love theme; the motive denoting the victory of the wicked Alberich, and finally, a reference to the *Leitmotif* symbolizing the Curse of the Ring.

One writer has aptly termed this "a funeral oration without words."

Brünnhilde's Immolation constitutes the closing scene of *Götterdämmerung*. The body of the slain Siegfried has been borne into the great hall of the Gibichungs on the banks of the Rhine. Now his mate, the Valkyrie Brünnhilde, steps forward. Motioning everyone aside, she orders that a huge funeral pyre be built and that Siegfried's body be placed on top of it. Removing from Siegfried's finger the accursed ring forged from the stolen Rhine gold, she seizes a torch and lights the fire, then mounts her horse, Grane, and rides into the flames to die with Siegfried. The Rhine overflows its banks as the Rhine Maidens finally reclaim their gold. The evil Hagen, who slew Siegfried in order to obtain the ring, still tries to snatch it from Brünnhilde, but is sucked under by the waves and drowned. In the distance, another huge fire indicates that Walhalla, the home of the gods, is also being destroyed by flames. It is, indeed, *The Twilight of the Gods*, depicted by Wagner in the overpowering music of this closing scene.

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THE MEADOW BROOK SCHOOL OF MUSIC CHORUS
 VERDI, "Messa Da Requiem," for Four Solo Voices, Chorus and Orchestra

- I. Requiem et Kyrie. (Soli and Chorus)
- II. Dies Irae. (Soli and Chorus)
 Tuba mirum. (Chorus)
 Mors stupebit. (Bass Solo)
 Liber scriptus. (Mezzo-soprano and Chorus)
 Quid sum miser. (Soprano, Mezzo-soprano, Tenor)
 Rex tremendae. (Quartet and Chorus)
 Recordare. (Soprano and Mezzo-soprano)
 Ingemisco. (Tenor Solo)
 Confutatis. (Bass Solo)
 Lacrymosa. (Quartet and Chorus)
- INTERMISSION
- III. Offertorium: Domine Jesu Christe. (Quartet)
- IV. Sanctus. (Double Chorus)
- V. Agnus Dei. (Soprano, Mezzo-soprano, Chorus)
- VI. Lux aeterna. (Mezzo-soprano, Tenor, Bass)
- VII. Libera me. (Soprano, Chorus)

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MUSIC FESTIVAL

Program Notes®
 by Paul Affelder

REQUIEM MASS GIUSEPPE VERDI
 (Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

Throughout his long and distinguished career, Verdi concentrated, for the most part, on the composition of operas. During his formative years, however, he appeared occasionally as a church organist and even wrote a few works of an ecclesiastical nature, though he later became opposed or indifferent to everything connected with the Church.

Nevertheless, when Rossini died in 1868, it was Verdi who initiated the idea of a Requiem to the memory of Rossini, with each section to be written by one of the leading Italian composers of the day. Fantastic as it may seem, this plan was actually carried out. Thirteen composers contributed to the work, with Verdi providing the final section, *Libera me*. As might have been expected, the results were anything but satisfactory. The diversity of musical styles gave the Requiem absolutely no character whatsoever; and even though the work was completed, the project was abandoned.

The professor of composition at the Milan Conservatory, one Mazzucato, was quite impressed by Verdi's contribution to the Requiem, and suggested that he write an entire *Rossini Requiem* himself. This suggestion, though ignored at the time, was carried out five years later, but the resulting Requiem was to honor another great Italian.

On May 22, 1873, Alessandro Manzoni, the Italian poet, novelist and patriot, died in Milan. Through his writings, particularly his novel *I Promessi Sposi* (*The Betrothed*), Manzoni, together with Garibaldi, had done much to bring about the independence and consolidation of the Italian nation. Verdi, who had been a close friend and admirer of the eighty-eight-year-old Manzoni, was deeply moved at his passing. He did not attend the elaborate state funeral but afterwards made a quiet pilgrimage to visit his friend's grave. Immediately thereafter, Verdi wrote to the municipal authorities of Milan, offering to compose a Requiem in memory of Manzoni, and thereby "fulfill a great longing." His offer was readily accepted, and he was assured of the city's complete cooperation.

By this time, Verdi had completed *Aida* and was free to set to work on the *Manzoni Requiem*. Remembering the *Libera me* he had composed for the *Rossini Requiem*, he used it as the final section of the new Requiem; the remainder of the score was made up entirely

of new material. The project occupied him for almost a year, but the composition was ready in time for presentation at the Church of St. Mark in Milan on May 22, 1874, the first anniversary of Manzoni's death. Verdi conducted, and the performance aroused such widespread attention that the church was filled to overflowing and people were turned away. Three subsequent performances of the Requiem had to be given, this time at the more spacious La Scala; and before the year was out, Paris and London had heard it, too.

Although the Requiem was highly praised by the majority of its early hearers, there were some who attacked it on the grounds that it smacked too much of the theatre and too little of the church. To this complaint, which is still voiced by some today, Rosa Newmarch gave this eloquent and logical reply: "Those who feel that sacred music cannot be sacred unless it is darkly mystical and strictly liturgical, may experience a sense of shock and disapproval while listening to the natural flow of dramatic, impassioned, and many-tinted emotion which Verdi permits himself in this Mass for the Dead. We must remember, however, that there is an order of sacred music which, although it may be unsuitable for the service of the sanctuary, does nevertheless express a lofty religious ideal with a kind of mundane amplitude and a lavish use of technical resources and emotional display. To this order belongs such a work as Berlioz's Requiem, and perhaps in a lesser degree masterpieces like Beethoven's Mass in D, and Bach's Mass in B Minor. They are all works which seem too large to be contained within liturgical limits, although they are moulded upon liturgical texts. Verdi, by temperament and practice an operatic composer, could not perhaps have written in a mystical or purely edifying spirit. In the Requiem he has created a work which moves in an atmosphere of tense emotion. Not contemplation but action is its ruling motive. Grief, awe, the terrors of Death and Judgment, are all depicted here in forcible strokes. But hope and aspiring love are not entirely left out of the picture. Verdi's musical language is sincere and addresses itself directly to the sympathies of his own people. Its audacities, histrionic thrills, emotional paroxysms, and startling contrasts are acceptable to a race nurtured on operatic music. We must listen to it as an expression of Southern feeling, unrestrained but by no means irreverent. The melody is always Italian melody; the sentiment that moves at high pressure is Italian too. As M. Camille Bellaigue says: 'the Kingdom of Heaven is taken by violence, and the greatest of religious composers have sometimes remembered this.'"

One of the most definitive of Verdi's biographers, Francis Toye, put the whole matter of the Requiem's interpretation more succinctly when he wrote: "Perhaps the best way for an Anglo-Saxon to approach



MAURIZIO POLLINI

Pianist



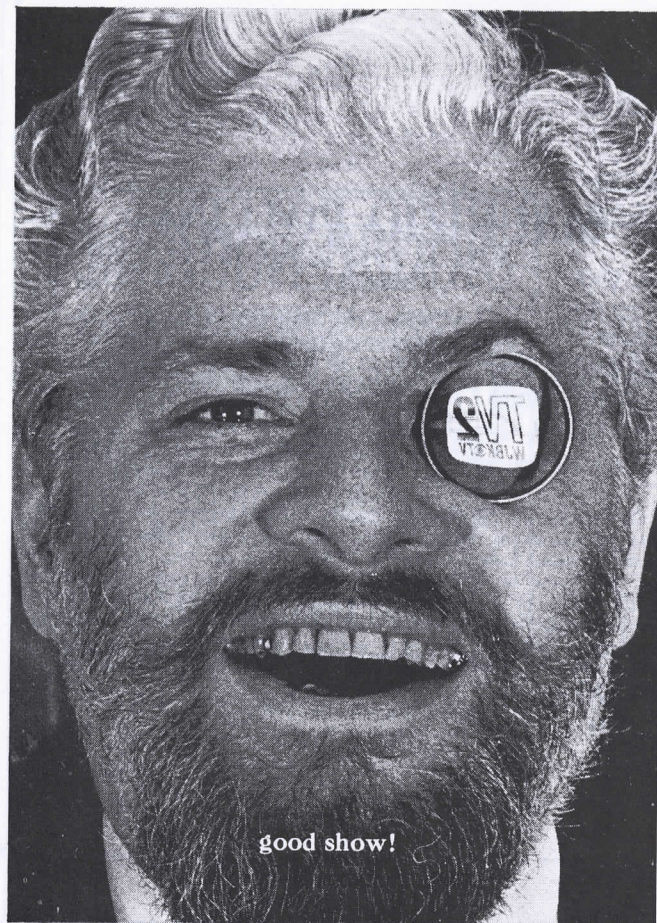
Maurizio Pollini, brilliant young pianist, is considered to be in the forefront of his generation of virtuosi. Last year he made his North American concert and recital debuts appearing last November in recital at Dodge Hall auditorium at Oakland University. The highlight of his debut tour was an appearance as soloist with the Detroit Symphony Orchestra under the direction of Sixten Ehrling at Carnegie Hall. Winner of the First Prize at the Warsaw Chopin Competition in 1960 when he was only 18, Pollini has gone on to play with all the major orchestras of his native Italy as well as those in France, England, the Soviet Union, Scandinavia and Germany. Two seasons ago, he received tremendous acclaim on his first concert tour of Israel. He had also performed in his recital debut at New York's prestigious Hunter College.

Pianist July 19, 20, 1969

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the Mass is to think of it as a kind of sacred opera on the subject of the Last Judgment, with Alessandro Manzoni's soul as the objective theme of the drama."

I. REQUIEM AND KYRIE

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

II. DIES IRAE

Soloist and Chorus Chorus

Dies irae, dies illa, Solvat 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 won- drous 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 as- tounded when all creation rises again to answer to the Judge.
---	---

Mezzo-Soprano and Chorus

Liber scriptus proferetur, In que 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; noth- ing will remain unpunished.
---	---

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?
---	--

Solo Quartet 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 jour- ney 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 Solo

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 sup-
pliant.

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, Good One, have thou
mercy, lest I burn in ever-
lasting 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 Solo

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

When the cursed are con-
founded 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,
Solvat 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.

Solo Quartet and Chorus

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

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

Pie Jesu, Domine,
Dona eis requiem.
Amen.

Merciful Lord Jesus, grant them
rest. Amen.

III. OFFERTORIUM

Four Solo Parts

Domine Jesu Christe, Rex gloriae,
libera animas omnium fide-
lium defunctorum de poenis
infern, et de profundo lacu.

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

Libera eas de ore leonis, ne
absorbeat eas tartarus, ne
cadant in obscurum; sed
signifer sanctus Michael,
representet eas in lucem sanc-
tam; quam olim Abrahae
promisisti, et semini eius.

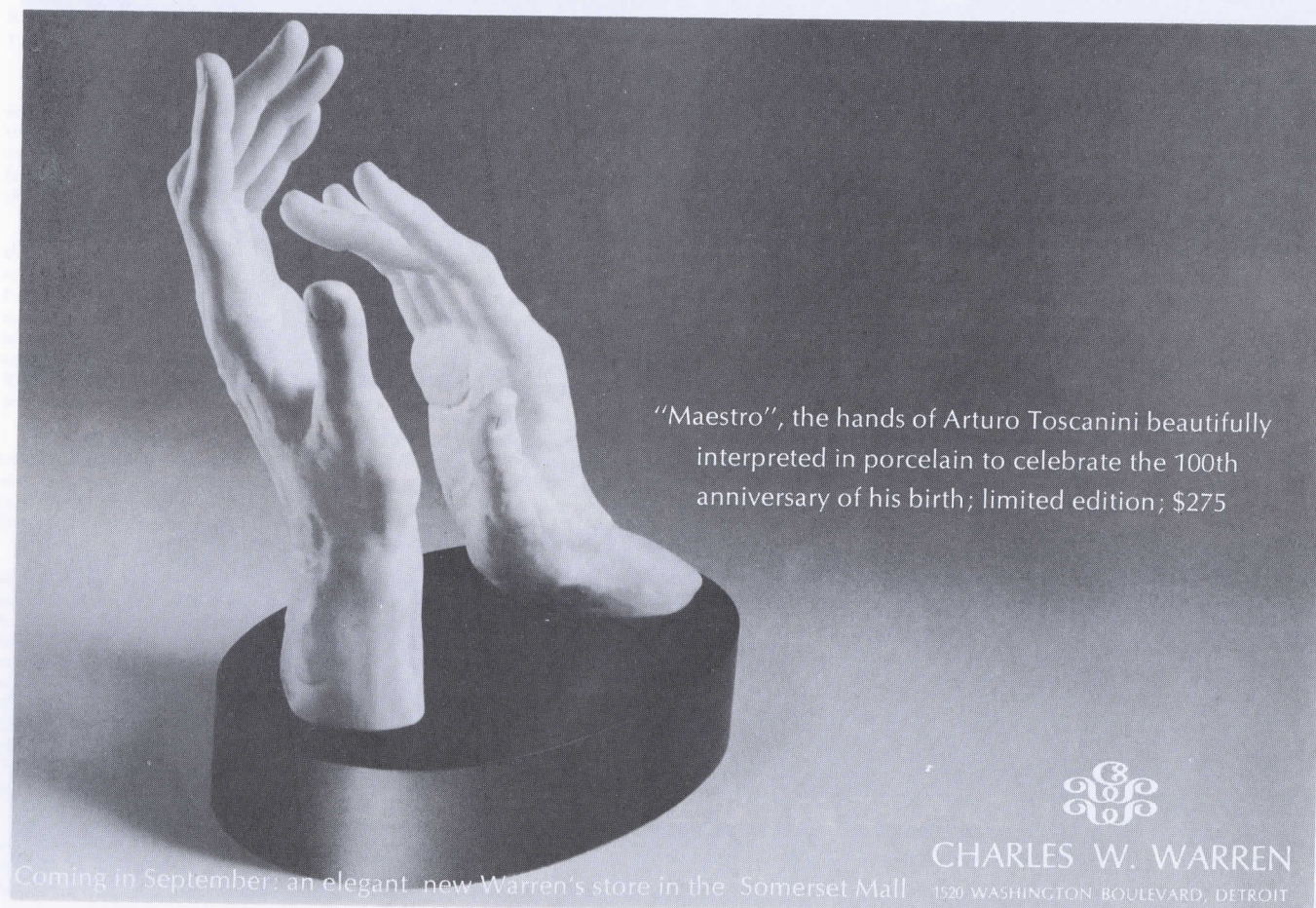
Deliver them from the lion's
mouth; let not hell swallow
them; let them not fall into
darkness; but let St. Michael,
the standard-bearer, bring
them into the holy light
which once thou didst prom-
ise to Abraham and his seed.

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 Abrahae
promisisti, et semine eius.

Offerings of prayer and praise
we bring thee, O Lord; re-
ceive them for those souls
whom today we commemo-
rate. Let them go from death
into that life which once
thou didst promise to Abra-
ham and his seed.

Libera animas omnium fidelium
defunctorum de poenis in-
fern, fac eas de morte
transire ad vitam.

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



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IV. SANCTUS AND BENEDICTUS
Double Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, Pleni sunt coeli et terra gloria tua.	Holy, holy, holy, Lord God of Hosts, Heaven and earth are full of thy glory.
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit in nomine Domini.	Blessed is he that cometh in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

V. AGNUS DEI
Soprano, Mezzo-Soprano and Chorus

Agnus Dei qui tollis peccata mundi: dona eis requiem.	Lamb of God, that takest away the sins of the world, grant them rest.
Agnus Dei qui tollis peccata mundi: dona eis requiem sempiternam.	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.	Let eternal light shine upon them, Lord, and upon thy saints forever, for thou art merciful.
Requiem aeternam dona eis, Domine,	Grant them eternal rest, Lord,

Et lux perpetua luceat eis.

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.

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.

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

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

Dies irae, dies illa, calamitatis et
miseriae, dies magna et amara
valde.

Day of wrath, dread day of
calamity and misery, dread
day of bitter sorrow.

Requiem aeternam dona eis,
Domine, et lux perpetua
luceat eis.

Grant them eternal rest, Lord,
and let perpetual light shine
upon them.

Libera me, Domine, de morte
aeterna, etc.

Deliver me, Lord, from eternal
death, etc.

HENRY LEWIS

Conductor

Henry Lewis, Music Director of the New Jersey Symphony Orchestra, is one of the most dynamic young maestros on the American music scene today. He was born in 1932 in Los Angeles, California, where he also began his career in music. He is in fact, one of the reasons why many people are describing the current artistic development in Los Angeles as a renaissance. In 1958, he founded the Los Angeles Chamber Orchestra, a group which has attracted recognition both in the United States and Europe because of a State Department sponsored tour. He has also conducted the Los Angeles Opera Company and appeared at the Hollywood Bowl. A list of major American orchestras which he has guest conducted include Detroit, Chicago and San Francisco Symphonies, and in April, 1967 made a very successful New York Philharmonic symphonic debut with the American Symphony Orchestra. Mr. Lewis has also been active in opera both here and abroad. His musical genius was apparent in early childhood. He began piano studies at five, but by the time he entered junior high school his preference for the baton was marked. Aware that a conductor must know the capacities of orchestral instruments, Lewis studied and eventually mastered most of the standard instruments. He played the double bass so proficiently that he was soon giving solo recitals and attracted the attention of Alfred Wallenstein, conductor of the Los Angeles Philharmonic. After an audition, Wallenstein awarded him a chair with the symphony. Lewis was only sixteen—the youngest member of the famed orchestra. Concurrent with his concert activities, he finished high school and won a musical scholarship to the University of Southern California. He is married to the soprano Marilyn Horne and the father of a daughter Angela.



Conductor July 24, 25, 1969

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SIXTEN EHRLING, conductor
VLADIMIR ASHKENAZY, pianist

WALTON, Johannesburg Festival Overture
SHOSTAKOVICH, Symphony No. 9, Op. 70
Allegro.
Moderato.
Scherzo-Presto.
Largo.
Finale-Allegretto.

INTERMISSION

BERLIOZ, Royal Hunt, and Storm, from "Les Troyens à Carthage"
SCHUMANN, Concerto for Piano and Orchestra, in A minor, Op. 54
Allegro affettuoso.
Intermezzo—Andante grazioso.
Finale—Allegro vivace.

Program Notes® by Paul Affelder

JOHANNESBURG FESTIVAL OVERTURE . . WILLIAM WALTON
(Born March 29, 1902, in Oldham, Lancashire, England)

Sir William Walton composed the *Johannesburg Festival Overture*, the third of his concert overtures, in 1956 on the island of Ischia in the Bay of Naples, where he now makes his home. The work was commissioned by the Johannesburg Festival Committee in celebration of that South African city's seventieth anniversary. Appropriately, it received its initial performance in Johannesburg on September 25, 1956, the performers being the South African Broadcasting Corporation Symphony Orchestra, conducted by Sir Malcolm Sargent.

From a composer other than Walton, one might expect music for such an occasion to be full of pomp and ceremony. But along with

a certain elegance and sense of form, he has an unquenchable sense of humor. Therefore, what he has produced here is a piece definitely planned for a joyful celebration. The music is full of dash and swagger from beginning to end. Its themes have a typically Waltonian expansiveness, their contour being not unlike those in the *Scapino Overture*, which he wrote sixteen years earlier. According to the composer, one or two of the subsidiary themes were inspired by African folk music, but he has refused to identify either the themes or their source.

SYMPHONY NO. 9, OP. 70 DMITRI SHOSTAKOVICH
Born September 25, 1906, in St. Petersburg [Leningrad]

Shostakovich's Ninth Symphony, completed on August 30, 1945, was written in only six weeks while he was staying at a composers' rest home near Ivanovo. With him at the time was his fellow composer Dimitri Kabalevsky, who used to join him for two hours every



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evening to play piano-duet arrangements of symphonies by Haydn and Mozart, as well as some early works by Beethoven. This close contact with music of the classical period was markedly reflected in the new symphony.

Four days after finishing the symphony, Shostakovich played it through on the piano for an audience of four at the home of Vladimir Vlasov, director of the Moscow Philharmonic Orchestra. Among those present was Robert Magidoff, at that time Moscow correspondent for *The New York Times*, who reported to his paper that this was "the gayest, most youthful and most melodious" symphony Shostakovich has ever produced. Surely, this relatively short, witty work must have come as a shock—albeit a pleasant one—after the long, weighty Seventh and Eighth Symphonies, written amid the strife of the world war that was just ending.

On November 3, 1945, the Ninth Symphony was given its premiere performance by the Leningrad Philharmonic Orchestra, under the direction of Eugene Mravinsky.

Audiences everywhere were delighted with the new symphony. At the premiere, in fact, the response was so enthusiastic that every movement but the first had to be repeated. A year later, however, an article appeared in *Culture and Life*, the newspaper published by the Agitation and Propaganda Committee of the Central Committee of the Communist Party, bitterly attacking Shostakovich for writing a symphony full of music that joked and ridiculed instead of one that reflected the true spirit of the Soviet people. Despite this official censure, the symphony has managed to continue its successful career.

The Ninth Symphony is in five movements, the last three played without pause. The opening *Allegro*, which reflects the spirit of Haydn, is a combination of ironic humor and frank buffoonery. It is followed by a romantically lyrical second movement, *Moderato*. The precipitous Scherzo, marked *Presto*, has a contrasting middle section colored by a note of pathos. The ensuing Largo is like an intermezzo between the Scherzo and Finale; it is concerned primarily with a long, quasi-improvisational bassoon solo, punctuated by thrusts from the brasses. The final *Allegretto* again brings the spirit of buffoonery to the fore even more prominently than in the first movement.

ROYAL HUNT AND STORM FROM LES TROYENS A CARTHAGE HECTOR BERLIOZ
(Born December 11, 1803, in La Côte-Saint-André; died March 9, 1869, in Paris)

Composed between 1856 and 1858, *Les Troyens* (*The Trojans*) is a mammoth opera, which Berlioz wisely divided into two parts—*La Prise de Troie* (*The Capture of Troy*) and *Les Troyens à Carthage* (*The Trojans at Carthage*). The latter, which in itself consists of a prologue and five acts, was first presented at the Théâtre Lyrique in Paris on November 4, 1863. *La Prise de Troie* was never given during Berlioz's lifetime. *Les Troyens* was not heard in its entirety until Felix Mottle conducted it at Karlsruhe on two successive evenings, December 6 and 7, 1890.

Berlioz called the *Royal Hunt and Storm* a "Descriptive Symphony"; he intended it to depict the moment in *Les Troyens à Carthage* when Dido and Aeneas are driven into a cave by a storm conjured up by Venus, and there consummate their love.

The late John N. Burk provided this description of the *Royal Hunt and Storm* in the program book of the Boston Symphony Orchestra: "According to the stage directions, Naiads are seen 'sporting among the reeds.' A hunting fanfare frightens and disperses them. The hunter is seen but with the coming of the storm he takes shelter. 'A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches.' The cries of nymphs are heard calling prophetically 'Italy! Italy!' The tempest dies away with a last echo of the hunting call. The cries 'Italie' are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny, the solemn obligation laid upon the Trojan host, and

the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission."

Apparently, Berlioz had misgivings about the success of the *Royal Hunt and Storm* in the opera house. Accordingly, he wrote on the manuscript: "In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary." Since few opera companies—including the one that performed at the premiere—are able to meet all these requirements, this evocative piece of music remains most effective as a tone poem in the concert hall.

CONCERTO FOR PIANO AND ORCHESTRA IN A MINOR, OP. 54 ROBERT SCHUMANN
(Born June 8, 1810, in Zwickau, Saxony; died July 29, 1856, in Endenich, near Bonn)

In 1839, Clara Wieck, not yet out of her teens but already a highly successful concert pianist, wrote to her future husband Robert Schumann asking him to compose something brilliant for her to play at her concerts. She stipulated that it should be neither too long nor too short, something that the public could understand easily. It was not until the spring of 1841, some six months after they were married, however, that Schumann found the time and inspiration to write the requested work. What it turned out to be was a one-movement Phantasia for Piano and Orchestra in A Minor.

On August 13, 1841, Schumann tried over his new *Spring* Symphony at a rehearsal of the Leipzig Gewandhaus Orchestra. At that same rehearsal, Clara ran through the new Phantasia twice with the orchestra; her verdict was that it was magnificent. But the publishers felt otherwise. When Schumann tried to have it printed, first, as *Allegro affettuoso*, and later as *Concert Allegro*, he met with no success; the publishers were not interested in a one-movement work for piano and orchestra.

Nothing happened to the Phantasia for another four years. Then, early in the summer of 1845, Schumann, then living in Dresden, composed an Intermezzo and Finale to go with it. The result was the full-fledged three-movement Piano Concerto in A Minor.

Considering the fact that she had asked for such a work more than six years earlier, it is hardly surprising that Clara Schumann was herself the piano soloist when the Concerto in A Minor had its world premiere in Dresden on December 4, 1845. The orchestra on that occasion was under the direction of another noted pianist, Ferdinand Hiller, to whom Schumann dedicated the concerto.

Though it enjoyed some success at this first performance, the new concerto took a while to catch on with the public. This lack of proper recognition for her husband's music annoyed Clara no end. Schumann calmed her, however, with the assurance that in ten years all that would be changed. It surely was changed. Within ten years the concerto won wide acceptance—and its composer was dead.

There is probably a good reason why early audiences and critics were somewhat hostile to this concerto. They were used to hearing such a work begin with a long orchestral exposition, which was then repeated by the soloist, whereas here the piano enters right at the outset and takes part all the way through in the unfolding of the music. There is much closer integration, too, between the piano and orchestra than in the classical concerti, where the two forces were inclined to be more in competition with each other.

The first movement of the concerto is a rich, flowing *Allegro affettuoso*, fairly bursting with melodic invention. It reaches its climax in a solo cadenza near the end. The warmly romantic Intermezzo, *Andante grazioso*, is brief but again beautifully lyrical. It leads directly into the rhythmically more forceful Finale, *Allegro vivace*.



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MUSIC & FESTIVAL

145th and 146th Performances SATURDAY-SUNDAY, AUG. 2-3

SIXTEN EHRLING, conductor
VLADIMIR ASHKENAZY, pianist

BARBER, *Medea's Meditation and Dance of Vengeance*, Op. 23A
MOZART, *Concerto for Piano and Orchestra*, No. 27, in B flat Major (K. 595)

Allegro.
Larghetto.
Allegro.

INTERMISSION

RAVEL, *Ma Mère l'Oye* (Mother Goose),
Five Children's Pieces

Pavane of the Sleeping Beauty.
Hop o' My Thumb.
Laideronnette, Empress of the Pagodas.
Conversation of Beauty and the Beast.
The Fairy Garden.

RAVEL, *Boléro*

Program Notes© by Paul Affelder

MEDEA'S MEDITATION AND DANCE OF VENGEANCE,
Op. 23A SAMUEL BARBER
(Born March 9, 1910, in West Chester, Pa.)

In 1945, the Alice M. Ditson Fund of Columbia University commissioned Samuel Barber to compose music for a ballet by Martha Graham, based on the drama *Medea* by Euripides. The ballet had its premiere by Miss Graham and her company at McMillin Theatre, Columbia University, in May 1946.

Barber continued to refer to his musical score as *Medea*, but Miss Graham named her ballet, first, *Serpent Heart*, and later, *Cave of the Heart*. Under the latter title, the work has had a permanent and successful place in her repertoire, and has been widely performed, not only in the United States but also in Europe and Japan.

Not long after he completed the ballet, Barber drew a suite from the score. This was first performed by Eugene Ormandy and the Philadelphia Orchestra on December 5, 1947. The suite was in seven sections. "The present version," writes the composer on the flyleaf of the printed score of *Medea's Meditation and Dance of Vengeance*, "rescored for large orchestra in 1955, is in one continuous movement and is based on material from the ballet which is directly related to the central character, Medea. Tracing her emotions from her tender feelings towards her children, through her mounting suspicions and anguish at her husband's betrayal and her decision to avenge herself, the piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

In its present form, this music was presented for the first time by Dimitri Mitropoulos and the New York Philharmonic on February 2, 1956.

CONCERTO FOR PIANO AND ORCHESTRA NO. 27 IN B FLAT MAJOR (K. 595) WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 6, 1791, in Vienna)

Three years separate this concerto, Mozart's last for piano, from its predecessor in this form. The present work is dated Vienna, January 5, 1791. This was to be the last year of Mozart's tragically short life; but it was a year that saw the creation of some of his supreme masterpieces, including the Quintet for Strings in E flat Major; the Motet *Ave verum corpus*; two operas, *The Magic Flute* and *La Clemenza di Tito*, and the *Requiem*, which he left unfinished on his deathbed.

One Mozart authority, Hermann Abert, has written about the B flat Major Concerto that "in form and structure it corresponds throughout to its predecessors, but differs noticeably from them in its complete character. One gets the impression that Mozart had

composed it for himself rather than for the general public, for the joyous brilliance of old yields here to a highly personal and remarkably resigned tone."

"He played it on 4 March 1791," wrote another eminent Mozart scholar, the late Alfred Einstein, "but not in an 'academy' of his own, which the Viennese public would no longer support, but at a concert of the clarinetist Joseph Bähr, in the concert hall of the Court-Caterer Jahn in the Himmelfortgasse (Gate-of-Heaven Road). Indeed, the work stands 'at the gate of heaven,' at the door of eternity. But when we term this Concerto a work of farewell we do so not at all from sentimentality, or from any misconception of this 'last concerto for clavier.' In the eleven months that remained to him, Mozart wrote a great deal of various kinds of music; it was not in the Requiem that he said his last word, however, but in this work, which belongs to a species in which he also said his greatest."

For a Mozart concerto, the opening *Allegro* is quite long and fully developed, but its character is introspective; one never gets the feeling that it was written for show. The *Larghetto* is a simple, beautiful song, the singer, for the most part, being the solo piano. Simplicity also marks the final rondo, *Allegro*; nine days after completing it, Mozart used the principal theme in a song, *Sehnsucht nach dem Frühlinge* (Longing for Spring).

MA MÈRE L'OYE (MOTHER GOOSE), FIVE CHILDREN'S PIECES MAURICE RAVEL
(Born March 7, 1875, in Ciboure, Basses-Pyrénées; died December 28, 1937, in Paris)

Ravel composed his *Mother Goose* Suite originally as a four-hand piano duet. Its premiere was entrusted to two young pianists—Christine Verger, aged six, and Germaine Duramy, aged ten—both pupils of Marguerite Long at the Paris Conservatory. It took place at the initial concert of the new Société Musical Indépendante at the Salle Gaveau in Paris on April 20, 1910.

In 1911 Ravel orchestrated *Ma Mère l'Oye* for use as a ballet score, at the same time adding a prelude and some interludes. In that form it was presented for the first time at the Théâtre des Arts in Paris on January 21, 1912, with choreography by Jeanne Huguard and with Gabriel Grovlez conducting the orchestra. The music outlasted the ballet, and today it is heard—without the prelude and interludes—much more frequently as a concert work, though there also have been other ballet versions.

The *Mother Goose* stories that served as inspiration for Ravel's suite are not those from Boston that we recited in our childhood. The title and some of the stories were derived from the collection of fairy tales by Charles Perrault which came out in 1697 under the title of *Contes de ma Mère l'Oye* (Tales from Mother Goose).

The first movement of Ravel's musical *Mother Goose* is *Pavane de la Belle au Bois Dormant* (Pavane of the Sleeping Beauty), a calm, stately piece that is only twenty measures long.

MARILYN HORNE

Soprano

Marilyn Horne, one of the most exciting singers ever, has brought back the Golden Age of Song. Endowed with a voice of unique range that goes from true contralto to soprano without a break, she is of equally unique versatility. She was born in Pennsylvania and grew up in Los Angeles. Her first teacher was her father, later entering the University of Southern California where she studied under a scholarship, majoring in singing. Thereafter, she attended master classes conducted by Lotte Lehmann. Among the first to present her were the Los Angeles Philharmonic Orchestra. She was introduced to Igor Stravinsky with whom she has often performed in programs ranging from Moneverdi to the moderns. In 1956, she went to Europe and appeared with various German opera companies, performed in Vienna, under the baton of Paul Hindemith, among others and at the Venice Festival. The year 1960 marked her debut at the San Francisco Opera in a role with which she was to become particularly identified; Marie in "Wozzeck." It also served for her debut at Convent Gardens in 1964. Equally acclaimed in choral works, Miss Horne has sung with all the major orchestras, from Boston to the San Francisco Symphonies. She was invited by Leonard Bernstein to appear with him in March of 1967 in a performance of Verdi's "Requiem" in commemoration of Arturo Toscanini's 100th birthday. Miss Horne is married to the conductor Henry Lewis and has a daughter Angela.

Soloist July 24, 25, 1969



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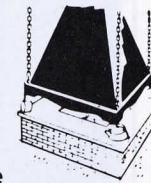
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The second movement, *Petit Poucet (Hop o' My Thumb)*, concerns the pathetic little creature whose parents, unable to support him, led him into the woods and abandoned him. Sensing his impending fate, the little fellow scattered bread crumbs along the way so he could later retrace his steps and find his way out of the forest. But the birds, who were just as hungry as he, ate the crumbs. Ravel's music portrays the plight of Hop o' My Thumb, as well as the equally pathetic chirping of the birds.

Though the third movement has a decidedly Oriental flavor, and though its title is *Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodes)*, it has nothing to do with a Chinese pagoda, in the sense of a little house. Rather, it is a variation on the story of *Beauty and the Beast*. A *laideron* was a very ugly young girl—in this instance, a princess who had been cursed with extreme ugliness by a wicked fairy. One day she met the Green Serpent, a prince similarly enchanted. On a sea voyage they were shipwrecked, and found themselves in the land of the Pagodes, a nation of little folk whose bodies were made of porcelain, crystal and precious stones. *Laideronnette* became their empress, and the Serpent, who was their ruler, turned into a handsome young prince, married *Laideronnette*, who became a beautiful young princess, and they lived happily ever after.

The fourth movement is *Les entretiens de la Belle et de la Bête (Conversation of Beauty and the Beast)*, in Ravel's score a musical conversation between a clarinet and a contra-bassoon, which also has its happy ending as we hear the musical transformation (harp glissando) that disenchant the monster and makes him a prince (the contra-bassoon has its voice changed to that of a solo violin, playing in harmonics).

The final section is entitled *Le jardin féerique (The Fairy Garden)*. It is the garden of the Sleeping Beauty and, in the original ballet version, serves as an apotheosis.

BOLÉRO MAURICE RAVEL
(Born March 7, 1875, in Ciboure, Basses-Pyrénées; died December 28, 1937, in Paris)

The composition of what today is Maurice Ravel's most popular

work came about as somewhat of a coincidence. In the summer of 1928, the dancer Ida Rubinstein asked Ravel to make an orchestral transcription of Albéniz's piano suite *Ibérica* for her forthcoming dance recital at the Paris Opéra. Upon investigation, however, he found that *Ibérica* had only recently been orchestrated by the Spanish composer and conductor, Enrique Fernández Arbós. Consequently, Ravel proposed to Mme. Rubinstein that he write an original Spanish piece for her. The result was *Boléro*.

Boléro had its premiere at the Paris Opéra on November 22, 1928, with Ida Rubinstein dancing the principal part and Walther Straram conducting the orchestra. In his report of the event, the Paris correspondent of the London *Daily Telegraph* gave this description of the action on the stage: "In *Boléro*, Ravel has once again produced a little masterpiece. There is no story. The scene represents an inn in Spain, and a woman dances on a trestle-table. The men who surround her, calm at first, as the dance progresses are gradually worked up to a frenzy; knives are drawn; the woman is tossed from arm to arm; her partner intervenes; and together they dance until the tumult dies down and peace is restored again."

Boléro was given a wild ovation by the Paris audience, and there was a similar demonstration when Arturo Toscanini conducted the first American performance of the work—which was also its initial presentation in concert form—with the New York Philharmonic at Carnegie Hall on November 14, 1929.

The piece is constructed on a single theme and countertheme, repeated over and over again without any variation in the slow $\frac{3}{4}$ beat, and always in the same key, C major. All of the tremendous effect is achieved through the imaginative orchestral scoring, at which Ravel was a supreme master. Starting with a single snare drum tapping out the rhythmic pattern, the work continues with the first statement of the theme by a solo flute. As the theme and counter-theme are repeated, more and more instruments are added, so that the orchestra grows continually, like a snowball rolling downhill. Finally, as the music reaches its climax, and the audience has been worked up to a frenzy by the constant pounding repetition of the rhythm, there is a sudden shift from C major to E major, producing a startling effect. The work ends tumultuously in the original key of C. The sensual excitement aroused by *Boléro* might be compared to that engendered by the insistent beating of African tribal drums; it has the same primitive effect.

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MUSIC & FESTIVAL

Program Notes® by Paul Affelder

GRAND PAS—GLAZOUNOV
(from *Raymonda*, Act III)

Choreography by George Balanchine

Restaged by Frederic Franklin

Music by Alexander Glazounov

Men's Costumes by Tom Lingwood

Raymonda is probably the best-known large-scale composition by Alexander Glazounov (1865-1936). It is also the work in which this composer of mostly abstract music displayed most strongly and colorfully his Russian nationalism. The ballet, in three acts and four scenes, with original choreography by Marius Petipa, was first presented at the Maryinsky—now the Kirov—Theatre in St. Petersburg on January 19, 1898. It has enjoyed considerable success over the years and has been revived and restaged, in whole or in part, by several of the world's leading ballet companies.

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COPPÉLIA

Ballet in Two Acts (Three Scenes)

Laid in medieval Hungary, the ballet is concerned with the bitter rivalry for the hand of the beautiful *Raymonda* between her fiancé, Jean de Brienne, and the Saracen knight, Abderam, who tries to abduct her at the height of the festivities celebrating her birthday. The latter is defeated in combat by de Brienne, with the help of supernatural elements, and he and *Raymonda* are joined in a brilliant wedding ceremony. It is the series of colorful *divertissements* accompanying the wedding which occupy the third act of *Raymonda*, a high point of which is the *Grand Pas* with its seven variations.

COPPÉLIA

Ballet in Two Acts (Three Scenes)

Choreography after Arthur Saint-Leon

Staged by Enrique Martinez

Music by Léo Delibes

Scenery and Costumes by William Pitkin

Lighting by Gilbert V. Hemsley, Jr.

Léo Delibes (1836-1891) is regarded by many as the first composer of truly significant ballet music and *Coppélia* as the first complete wedding of choreography and music. Prior to that time, the composer was little more than a subservient accessory to the choreographer, and very little attention was paid to anything but the dancing.

Coppélia, or *The Girl With Enamel Eyes*, was completed in 1870. The book by Charles Nuttier and Arthur Saint-Léon and the choreography by the latter were based on *Der Sandmann*, a fairy tale by E. T. A. Hoffmann, which also served as the direct inspiration for the first act of Offenbach's opera *The Tales of Hoffmann*. The ballet's premiere at the Paris Opéra on May 25, 1870, was a tremendous success. Although it has undergone some revision by various choreographers and ballet companies, the work remains a favorite of the repertoire to this day.

Act I of *Coppélia* is laid in a little village square in a small European town several hundred years ago. Here are situated the houses of the young girl, Swanilda, and the crabbed, mysterious old magician, Dr. Coppélius. On the balcony of the latter's house sits a beautiful girl, reading a book; she is Coppélia, whom the villagers believe to be Coppélius' daughter. Swanilda comes out of her house, tries to attract Coppélia's attention, and is irritated when she pays her no heed. Swanilda believes, rightly, that this mysterious girl is stealing the love of her sweetheart, Franz. Her suspicions are confirmed further when Franz enters. Quickly hiding, she observes the young man as he waves at Coppélia, who waves back at him. What neither Swanilda nor Franz notices is that Coppélius is concealed behind Coppélia and is controlling her motions. The doctor then appears and draws the curtains of the balcony.

Swanilda and Franz meet, and the girl accuses her lover of infidelity, which he flatly denies. As Swanilda leaves in a huff, some peasants enter, and Franz joins them in a mazurka, with Swanilda presently returning to take part in the dance. These festivities are interrupted by the arrival of the Burgomaster, who announces that the next day the Lord of the Manor will present the town with a great new bell. At the presentation ceremonies, dowries are also to be awarded to the girls who marry that day. When the Burgomaster asks Swanilda if she will be among the brides, she remains doubtful. Taking an ear of corn, she holds it to her ear and shakes it; if there is a noise, her lover is true, but if not, he is false. When she hears nothing, she declares that her troth with Franz is broken. While Franz walks away in disgust, Swanilda and her friends dance a czardas. This is believed to be the first instance where a Hungarian folk dance was employed in a serious ballet; it paved the way for the introduction of all sorts of national dances in later works by other composers.



As dusk falls, the dancers disperse. Old Coppélius emerges from his house and locks the door. But he is soon accosted by a group of revelers, who swirl him around and lead him such a merry chase that in the confusion he drops his key. As he goes off, Swanilda and some of her girl friends enter. Discovering the key, they decide to explore the mysterious house. No sooner have they gone in the door than Franz comes down the street carrying a ladder. He is bent on having a secret rendezvous with Coppélia. As he places it against the house, Coppélius returns to look for his key, and promptly chases him off. Seeing his door open, the doctor goes in to confront the intruders, and Franz again starts up the ladder.

The first scene of Act II takes place inside Coppélius' house, in a room lined with lifelike figures in frozen poses. Swanilda and her friends enter very stealthily. Not finding Coppélia, Swanilda pulls aside the curtain to an alcove, where she discovers, after some hesitancy and apprehension, that her rival is only a clever mechanical doll. One of the girls accidentally bumps against a large Chinese doll, and he immediately goes through a series of mechanical motions. The girls are so delighted with their discovery that they wind up all the dolls and set them in motion. At the height of all this activity, Coppélius slips in unnoticed and chases out all the girls—all, that is, except Swanilda, who hides in Coppélia's alcove.

Just as the old man thinks everything is peaceful, he hears a noise at the window, and conceals himself as Franz climbs in. He seizes the boy angrily; but when he learns that Franz is really in love with Coppélia, the doctor changes his tone. He offers Franz a drink, which he has spiked with a narcotic, and the young would-be lover soon passes out. Now Coppélius is ready to try a daring experiment. Taking down a large volume, he hurriedly leafs through the pages, studies one passage, then draws the curtains from around Coppélia. Going over to the unconscious Franz, he goes through the motions of drawing life from his body, which he carefully waves into that of the doll. What he does not know, however, is that Swanilda, who has been watching the whole procedure, has changed places with Coppélia. So when the doctor commands her to move, she suddenly comes very much alive, and proceeds to disrupt the whole place. Finally rousing Franz, she escapes with him, as the dismayed Coppélius discovers the limp body of his beloved Coppélia tossed in a corner.

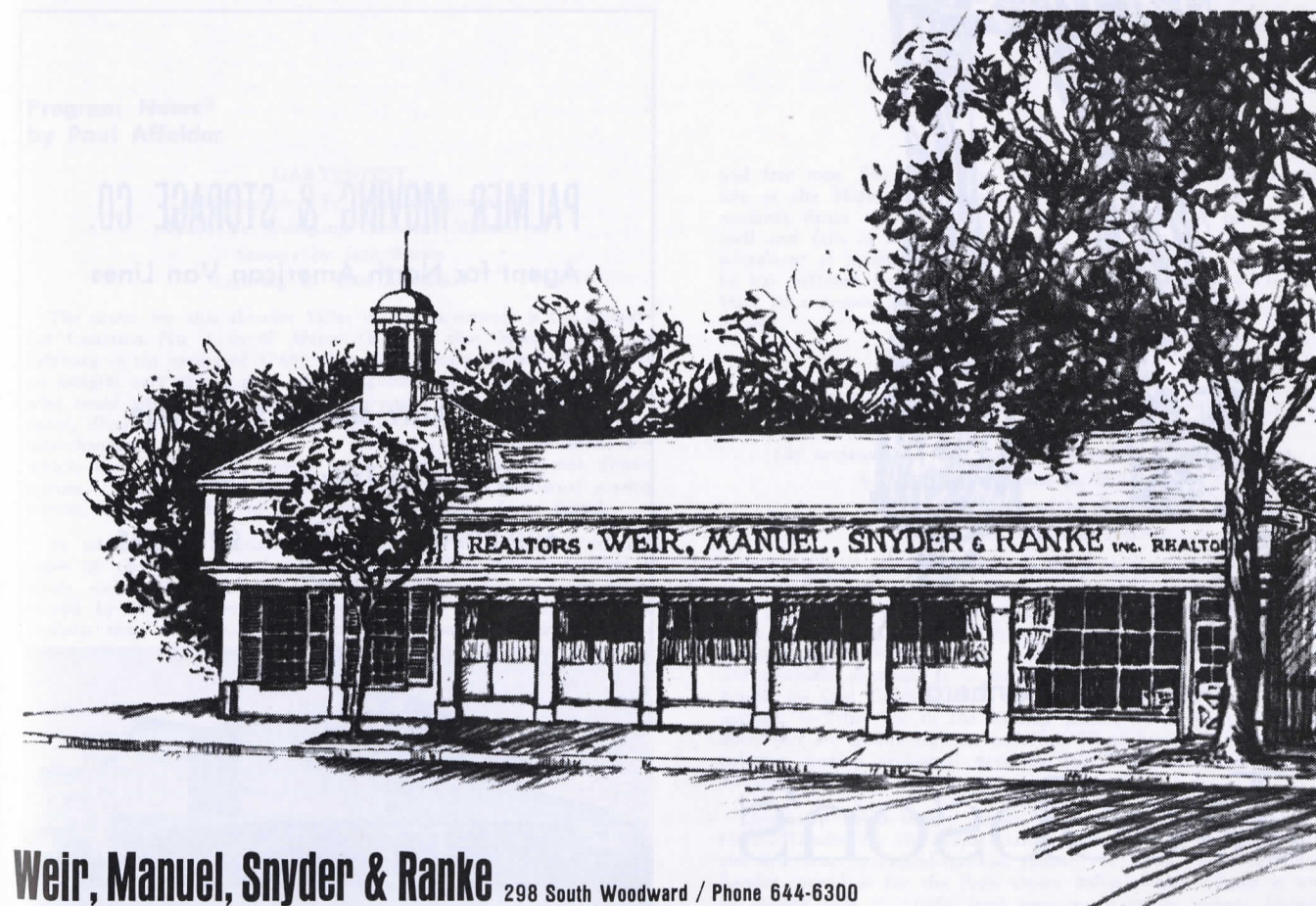
Act II, Scene 2 is once again in the village square, where the festivities are at their height. The Lord of the Manor presents dowries to the couples who are to be married, among whom are the reunited Swanilda and Franz. In the midst of the ceremony, Coppélius arrives and demands payment for the destruction of his life's work. Swanilda offers him her dowry, but the Lord of the Manor graciously substitutes a bag of gold of his own, and the old man is satisfied. The townspeople then participate in the fete which unites Swanilda and Franz in a happy marriage.

ROGER WAGNER

Conductor

The name of Roger Wagner has become known over the years as symbolic of the highest achievements in choral art. The famous ensemble which bears his name has appeared in every state in the United States in addition to overseas tours covering the Middle East, Eastern and Western Europe, all of South America, Central America, Mexico, Canada and Japan. Critics all over the world have praised the performances of the Roger Wagner Chorale. The world's leading conductors and musicians, among them Eugene Ormandy, Leopold Stokowsky, Bruno Walter, Otto Klemperer and many others, have hailed Wagner's musical genius in the field of choral music. The list of Roger Wagner's musical activities embrace every phase of music. He holds the enviable position of music director of the Southern California Choral Music Association, a member of the Performing Arts Council of the Los Angeles Music Center. He directs his own Sinfonia Orchestra and 100-voice professional chorale in full seasons of great master works, and appears regularly as guest conductor with the Los Angeles Philharmonic Orchestra. In addition, he is an exclusive recording artist for Angel Records and director of choral activities at the University of California at Los Angeles. Wagner holds a doctorate cum laude in musicology and was knighted by Pope Paul VI for his contributions to sacred music throughout the world. He will again this year, as last, be in summer residence at Oakland University's Meadow Brook School of Music.

Conductor July 26, 27, 1969



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WED.-THURS., AUGUST 6-7
**AMERICAN BALLET THEATRE
DETROIT SYMPHONY ORCHESTRA**

GARTENFEST
— Intermission —
MISS JULIE
— Intermission —
ETUDES

**Program Notes®
by Paul Affelder**

GARTENFEST
Choreography by Michael Smuin
Music by Wolfgang Amadeus Mozart
Scenery by Jack Brown
Lighting by Jean Rosenthal

The music for this abstract ballet in six movements is the delightful Cassation No. 1 in G Major (K. 63) that Mozart wrote in Salzburg in the spring of 1769, when he was only thirteen. Music was an integral part of the good life in eighteenth century Austria. Those who could afford it commissioned composers to write serenades, *notturni*, *divertimenti* or cassations—the terms seem to have been used interchangeably—and musicians to perform them. The occasions for which they were used ranged from weddings to informal dinner parties, from important functions or festivities to nocturnal garden parties, from serenades for a lady-love to serenades for a friend.

In adapting this music for choreographic purposes, the original order of the movements has been changed. The *Adagio* features a lovely violin solo, which at its first performance was most probably played by Mozart himself, who was already such an accomplished violinist that the Prince-Archbishop of Salzburg had appointed him concertmaster of his court orchestra.

MISS JULIE
Choreography by Birgit Cullberg
Based on the Play by August Strindberg
Music by Ture Rangström
Arranged by Hans Grossman
Costumes and Scenery by Sven Erixon
Lighting by Nannan Porcher

The action takes place on a Swedish estate in the eighties. Miss Julie, the Count's daughter, has been educated by her mother to hate

and fear men. She rejects the man her father wants her to marry, but at the Midsummer Festival, when the sun never sets and the peasants dance all through the night, she succumbs to the exotic spell and falls in love with Jean, the butler. In seducing her, he is stimulated as much by the urge to avenge himself for the injustices he has suffered from her aristocratic class as from physical desire. Half in a dream, she is driven by a vision of her ancestors to kill herself.

ETUDES
Ballet and choreography by Harald Lander
Music by Knudage Riisager (after Carl Czerny)
(By arrangement with Boosey & Hawkes, Inc., sole agent)
Scenery and costumes by Rolf Gerard
Costumes executed by Karinska
Lighting by Nannan Porcher

This unique and altogether brilliant ballet offers a veritable visual encyclopedia of the work a dancer must accomplish during the long and difficult climb to the top. It illustrates the complete development of the classical ballet, from the basic five positions, through exercises at the *barre*, to the most complicated and virtuosic solos and ensemble patterns. It is altogether appropriate that a group of Etudes by Carl Czerny should be used to accompany the movements onstage, for they are to the aspiring pianist what the various dance disciplines are to the aspiring ballerina. These Etudes have been given colorful modern orchestral dress by the Danish composer, Knudage Riisager.

Originally titled simply *Etude*, this work was choreographed by Harald Lander for the Royal Danish Ballet, which performed it for the first time in Copenhagen on January 15, 1948. Four years later, Lander revised it for the Paris Opéra Ballet, which offered it under its present title of *Etudes*, and very much in its present form, on November 19, 1952.

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MUSIC & FESTIVAL

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FRIDAY-SATURDAY, AUGUST 8-9

**AMERICAN BALLET THEATRE
DETROIT SYMPHONY ORCHESTRA
NEW BALLET (Untitled as we go to press)**

— Intermission —
PAS DE DEUX
— Intermission —
PILLAR OF FIRE
— Intermission —
THEME AND VARIATIONS

Program Notes® by Paul Affelder

New Ballet (Untitled)
Choreography by Steven-Jan Hoff
Music by Harold Farberman

This new ballet, which utilizes contemporary dance movement set to the Concerto for Oboe, Strings and Percussion by the contemporary American composer, Harold Farberman, concerns the relationship of people with different personalities and their need to be in a group.

PAS DE DEUX
(Grand Pas de Deux from *Don Quixote*)
Choreography after Marius Petipa
Music by Leon Minkus

First produced by the Russian Imperial Ballet at the Bolshoi Theatre in Moscow on December 26, 1869, *Don Quixote*, with choreography by Marius Petipa, based on the novel by Cervantes, and music by Leon Minkus, has enjoyed something of a continuous active life ever since. Its most popular feature, however, has always been the Grand Pas de Deux, a classical dance in bravura style with an appropriate Spanish flavor.

PILLAR OF FIRE
Ballet by Antony Tudor
Music by Arnold Schoenberg
Scenery and Costumes by Joe Mielziner
Lighting by Jean Rosenthal

Pillar of Fire was the first important ballet created expressly for an American company by the great British choreographer, Antony Tudor, and it remains one of the supreme masterpieces in the repertoire of modern ballet. Tudor drew his inspiration directly from the program for the music which accompanies this work—Arnold Schoenberg's *Verklärte Nacht* (*Transfigured Night*), written for string sextet in 1899 and later expanded for full string orchestra. This sensuous score, representing the early, post-Wagnerian Schoenberg, was inspired by a poem by Richard Dehmel, *Weib und die Welt* (*Woman and the World*). The poem tells of a man and woman walking together through the woods in the moonlight. She confesses to him that she had sought the experience of life with a man she did not love, and now she is with child. But now she has met the man she really loves, the man at her side. He comforts her by assuring her that the flame of their love will also warm the child that is to come. It will be his child, too.

In the ballet, Hagar, whose older sister is a spinster, foresees the same fate for herself. When a friend for whom she nurtures a secret love comes to call, he is attracted to Hagar's coquettish younger sister. Hagar's dreams and frustrations draw her to the house of fleshly pleasures across the street, where she allows herself to be seduced by a young, rather ruthless philanderer. Emerging from this experience, she discovers that the scandal has spread throughout the town, and she is shunned by all—by her sisters, by the man to whom she gave herself, and by the two groups which resemble the chorus in a Greek drama, the lovers-in-innocence and the lovers-in-experience. The friend whom she loves returns to bring her comfort, but she is too ashamed to accept it. Finally, he succeeds in convincing Hagar of his love for her, and the two go off hand-in-hand into the moonlit forest.

Pillar of Fire, which had a sensationally successful premiere by Ballet Theatre at the Metropolitan Opera House in New York on April 8, 1942, provided the first starring role for Nora Kaye, who created the part of Hagar. Others in that memorable first-night cast included Tudor himself as the friend, Hugh Laing as the young man from the house opposite, Lucia Chase as the eldest sister, and Annabelle Lyon as the youngest sister.

Walter Terry has described *Pillar of Fire* as "a contemporary dramatic ballet which incorporates the technique of classical ballet, the impulsive and emotionally urgent movements of modern dance, and the walks and gestures one might see in everyday behavior."

THEME AND VARIATIONS
Choreography by George Balanchine
Music by Piotr Ilyitch Tchaikovsky
(Theme and Variations from Suite No. 3 in G Major, Op. 55)
Costumes by Andre Levasseur
Lighting by Nannette Porcher

When Tchaikovsky composed his Suite No. 3 in G Major, Op. 55, in 1884, he probably had no idea that its fourth and final movement, the Theme and Variations, would some day be used as the accompaniment to a ballet. Still, this engaging work comes midway between two of his great ballet scores, *Swan Lake* and *The Sleeping Beauty*, and many of its pages fairly cry out to be choreographed. George Balanchine did that for Ballet Theatre, which danced *Theme and Variations* for the first time at the New York City Center on November 26, 1947. It is an abstract ballet in which Balanchine has treated the theme and each of the twelve variations separately, except that he has linked Variations Ten and Eleven—also naturally linked musically—into a *pas de deux*. From the musical standpoint, attention should be called to Variation Four, where Tchaikovsky inexplicably quotes briefly from the *Dies irae*, the traditional Latin chant for the dead, and to the final variation, which is a brilliant polonaise.

NANCY TATUM

Soprano

Nancy Tatum, born in Memphis, Tenn., is a graduate of Memphis State University. After graduation, she continued her studies in New York on the strength of a grant from the Rockefeller Foundation. She then traveled to Germany to gain experience. The critics, quick to spot an exceptional voice, assisted her up the operatic ladder. The summer of 1963 found her in Sofia, Bulgaria, where, sponsored by John Brownlee, director of the Manhattan School of Music in New York, and Kurt Adler of the Metropolitan Opera, she entered the International Singing Competition. Among 95 contestants, she was the first American awarded First Prize. Offers from major opera houses, from the Spoleto Festival; then Paris followed. Her Paris performance of "Aida" in June of 1965, elicited a 25-minute ovation. The year 1966 brought a repeat triumph in Paris and two more important debuts: LaScala, Milan and the Teatro Colon in Buenos Aires. Her New York debut in a Carnegie Hall concert in 1963 was called "a tantalizing preview of her talents", by the New York Times. The next year found her singing Desdemona with the Houston Grand Opera Company. When she returned early in 1966 to do "Senta", she was lauded as being a thrilling and indeed magnificent artist.

Soloist July 26, 27, 1969



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153rd and 154th Performances
THURSDAY-FRIDAY, AUG. 14-15

JULIUS RUDEL, guest conductor
MICHAEL RABIN, violinist

BARBER, Overture to "The School for Scandal," Op. 5
BEETHOVEN, Concerto for Violin and Orchestra, in D Major,
Op. 61

Allegro ma non troppo.
Larghetto.
Finale: Rondo.

INTERMISSION

SCHUBERT, Symphony No. 9, in C Major ("The Great")
Andante—Allegro ma non troppo.
Andante con moto.
Scherzo: Allegro vivace.
Finale: Allegro vivace.

Program Notes© by Paul Affelder

OVERTURE TO THE SCHOOL FOR SCANDAL, Op. 5 . . .
SAMUEL BARBER
(Born March 9, 1910, in West Chester, Pa.)

College theses written to fulfill the requirements for graduation may unearth valuable material, but they seldom make interesting listening. There are some exceptions, however, one of them being this delightful Overture to *The School for Scandal*, which was Samuel Barber's graduation thesis from the Curtis Institute of Music in Philadelphia.

Barber began this, his first orchestral composition and still one of his most popular works, during the summer of 1931 at Cadegliano, Italy, where he was working with Rosario Scalero, his composition teacher from the Curtis Institute. At one point, he wrote home: "Our lessons went well and my idea for a new piece for orchestra got by." The score was completed later that year, and was given its first performance at a concert in Robin Hood Dell in Philadelphia's Fairmount Park by the Philadelphia Orchestra, under the direction of Alexander Smallens, on August 30, 1933. That same year, the work was awarded the Bears Prize from Columbia University.

As its title implies, the Overture to *The School for Scandal* was inspired by the eighteenth century Restoration comedy of Richard Brinsley Sheridan. But the overture has no program; it merely mirrors some moments of lively gossip and tender romance in the play.

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR,
OP. 61 LUDWIG VAN BEETHOVEN
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven composed his only violin concerto toward the end of 1806. It was written for Franz Clement, concertmaster and conductor of the orchestra at the Theater an der Wien in Vienna.

According to the records, Clement was an exceptionally fine and sensitive musician and possessed a perfect technique on his instrument. This must have been the case, for Beethoven finished the concerto too late for the final rehearsal, with the result that Clement was obliged to perform it at sight. This premiere took place at the Theater an der Wien on December 23, 1806. The work was not played consecutively; the first movement was heard during the first part of the program and the second and third movements during the second part, a practice that was common in those days. Clement must also have had a bit of vaudeville performer in him, for on the same program was a fantasy of his own composition, which he played on one string with the violin held upside down!

The new concerto was well received by the public. But one reviewer, Johann Nepomuk Moser, had this to say in the *Theaterzeitung*: "Concerning Beethoven's concerto, the judgment of connoisseurs is

unanimous; its many beauties must be conceded, but it must also be acknowledged that the continuity is often completely broken, and that the endless repetition of certain commonplace passages may easily become tedious to the listener. It is to be said that Beethoven might employ his indubitable talents more fittingly by giving us works such as the first symphonies in C and D, the charming septet in E flat, the ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. It is to be feared, at the same time, that if Beethoven continues upon this path he and the public will fare badly."

The concerto was slow in gaining popularity, and it was not until the middle of the century, when Joseph Joachim took it up and played it all over Europe, that it became an accepted and respected staple of the standard repertoire.

SYMPHONY NO. 9 IN C MAJOR FRANZ SCHUBERT
(Born January 31, 1797, in Lichtenthal; died November 19, 1828, in Vienna)

Schubert must have had a premonition of his untimely death, for the last year of his tragically short life was one headlong dash to compose as much as possible. Never one to polish or rewrite his music, he wrote with such rapidity that he sometimes failed to recognize his own works a few weeks after he had created them. His main interest was in composing; once a piece of music had found its way onto paper, he cared little whether or not it was ever performed.

In the Symphony in C Major, however, Schubert wrote quickly, yet took time to make a number of alterations in the first three movements. But when he reached the finale, the musical ideas came to his mind faster than he could put them on paper, with the result that this movement was written down with the same propulsive speed that is evoked by the music in performance.

Schubert finished this, his symphonic swan song, in March 1828, some eight months before his death, but he never lived to hear it. He sent the score to the Gesellschaft der Musikfreunde in Vienna. From this point on, there are two theories regarding the symphony's history. One asserts that the society put the work in rehearsal but, finding the music too difficult, withdrew it on the advice of the composer, and substituted the *Little C Major* Symphony, No. 6. The other theory is that the present work was actually performed by the society at its concerts in Vienna on December 14, 1828, and March 12, 1829. The symphony lay forgotten until 1838, when Robert Schumann, going through some parcels of Schubert manuscripts in the possession of his brother, Ferdinand Schubert, rediscovered it. He immediately sent the score to Felix Mendelssohn in Leipzig, and the latter conducted it at a Gewandhaus concert on March 21, 1839. When Francois Habeneck attempted to conduct the symphony in Paris in 1842, and when Mendelssohn tried it out in London in 1844, the musicians rebelled, refusing to play it because of its extreme difficulty. Even today, the symphony presents a technical and artistic challenge to conductors and orchestral players.

Please, no photographic flashes or tape recordings during performance.

The symphony opens with an extended, dignified introduction, *Andante*, which gradually increases in tempo and tension until it overflows into the main body of the first movement, a buoyant, strongly rhythmed *Allegro ma non troppo*. At the conclusion of the movement, without a slackening of pace, the theme of the introduction makes a triumphant reappearance. The second movement is a

subdued, march-like *Andante con moto* that features a plaintive melody sung by the oboe. The vigorous scherzo that follows is marked *Allegro vivace*; its trio—or middle section—is more relaxed, in order to provide appropriate contrast. *Allegro vivace* is also the tempo indication for the almost boisterous, onrushing finale, which brings the symphony to a wildly exuberant conclusion.

MEADOWBROOK



MUSIC & FESTIVAL

155th and 156th Performances SATURDAY-SUNDAY, AUG. 16-17

JULIUS RUDEL, guest conductor
MICHAEL RABIN, violinist

TCHAIKOVSKY, Symphony No. 6, in B minor, Op. 74
("Pathétique")

Adagio; Allegro non troppo.

Allegro con grazia.

Allegro molto vivace.

Finale: Adagio lamentoso.

INTERMISSION

TCHAIKOVSKY, Concerto for Violin and Orchestra,
in D Major, Op. 35

Allegro moderato.

Canzonetta: Andante.

Finale: Allegro vivacissimo.

Program Notes© by Paul Affelder

SYMPHONY NO. 6 IN B MINOR, OP. 74 ("Pathétique") . . .
PIOTR ILYITCH TCHAIKOVSKY
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in St. Petersburg)

Many interpreters of Tchaikovsky's music like to believe that the composer was in one of his frequent melancholy moods when he worked on his sixth symphony. Nothing could be farther from the truth. Though he had only recently broken with his benefactress, Nadezhda von Meck, he was in the best of spirits. His health had never been better, and he spent long hours outdoors, caring for a brood of chickens, feeding a colony of ants in the garden, flying a large kite and taking long walks. It was during these communions with nature that he worked out many ideas for the new symphony.

The Sixth Symphony was given its initial performance by the Imperial Russian Musical Society in St. Petersburg on October 28, 1893, under the composer's direction. The symphony was coolly received. A considerable amount of blame for this may be placed on the poor quality of Tchaikovsky's conducting.

Up to this point the symphony did not bear the title *Pathétique*. How it came to be so named is related by the composer's brother, Modeste Tchaikovsky. "The morning after the concert," he recalled, "I found my brother sitting at the breakfast table with the score of the Symphony before him. He had agreed to send the score to Jurgenson (his publisher) that very day, but could not decide upon a title. He did not care to designate it merely by a number, and he had abandoned his original intention of entitling it *A Program Symphony*. 'What would *Program Symphony* mean,' he said, 'if I will not give the program?' I suggested *Tragic Symphony* as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly *Pathetic* occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed: 'Bravo, Modi, splendid! *Pathetic*!' And then and there he added to the score, in my presence, the title that will always remain."

This symphony proved to be Tchaikovsky's last composition. On November 1, despite the warnings of his friends, he drank a glass of unboiled water. Five days later he was dead, a victim of the then current cholera epidemic.

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR,
OP. 35 PIOTR ILYITCH TCHAIKOVSKY
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in St. Petersburg)

In the spring of 1878, Tchaikovsky and his brother Anatol were in Clarens, Switzerland, where the former had been brought to recuperate from the effects of his disastrous short-lived marriage to Antonina Ivanova Miliukov. With the two brothers was the violinist Joseph Kotek, a former pupil of Joachim.

It was at this time that Tchaikovsky first became acquainted with Edouard Lalo's *Symphonie Espagnole* for Violin and Orchestra, and he wrote to his "beloved friend" Mme. von Meck praising the work most highly. Many believe that it was his contact with the *Symphonie Espagnole* that prompted Tchaikovsky to drop everything else he was doing and write a violin concerto. There is, in fact, an actual similarity of melody and mood between the slow movements of the two works. Of course, the presence of Kotek must also have had something to do with the composition of the concerto, for he and the composer discussed it at length during the period of its creation.

It took Tchaikovsky only one month to write the Violin Concerto, and this included the complete rewriting of the second movement. The work was finished at the end of April 1878.

The new concerto ran into difficulties long before it ever came to performance. First of all, Tchaikovsky's own patroness, Mme. von Meck, expressed disappointment and dissatisfaction with the work, particularly the first movement. Then Leopold Auer, the highly esteemed virtuoso, professor of violin at the Imperial Conservatory in St. Petersburg and the Czar's personal court violinist, to whom Tchaikovsky had dedicated the concerto, declared it unplayable and refused to perform it.

Finally, Adolf Brodsky, after a lapse of two years, due to admitted laziness and indecision, began working on the concerto, and prevailed upon Hans Richter to include it on his program with the Vienna Philharmonic Orchestra on December 4, 1881. According to Brodsky, there was only one rehearsal of the new work, and the orchestral parts "swarmed with errors." Since many of these had not been corrected by concert time, the men played the entire accompaniment *pianissimo*, so that everything would not go to pieces.

As might have been expected, the premiere of the concerto was an utter fiasco. At its conclusion, the hisses drowned out the applause.

Despite all the attacks leveled against it, the concerto eventually made its way into the standard repertoire, thanks largely to the missionary efforts of Brodsky. In gratitude, Tchaikovsky rededicated the work to him.

NEDDA CASEI

Mezzo Soprano

When American mezzo soprano Nedda Casei made her Metropolitan Opera Debut as Maddalena in "Rigoletto" in 1964, critics were unanimous in their opinion that a new star had emerged on that august horizon. Brief as the role was, they were impressed with the rich, velvet tone quality of her voice. This rare combination of artistry and glamor has made Miss Casei one of the most sought after of the younger group of singers. During the past few years, among other activities, she has acclaimed her debuts with the Chicago Lyric Opera and the Teatro San Carlo in Naples, created the role of Iras in the Zeffirelli production of "Antony and Cleopatra", which premiered at the opening of the new Metropolitan Opera House; starred in the Vancouver Festival as Hansel in "Humperdinck" and received an ovation for her interpretation of Musetta in "La Boheme" at Barcelona's Teatro Liceo. She also appeared in "Oedipus Rex" in 1959 when Leopold Stokowsky selected her to sing the difficult role of Jocastac. Miss Casei maintains two residences, one in New York and one in Milan. At present she prefers to concentrate on her career and is unmarried.

Soloist July 26, 27, 1969



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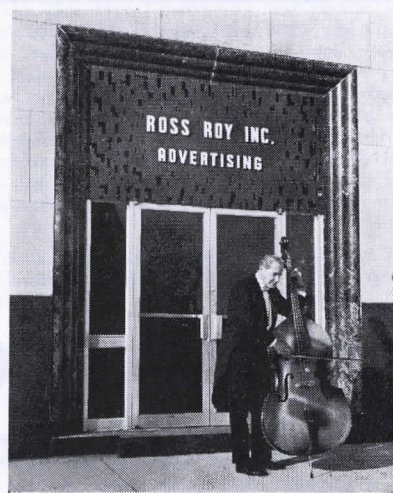


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THURSDAY-FRIDAY, AUG. 21-22
SIXTEN EHRLING, conductor
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BARTOK, Music for Stringed Instruments, Percussion, and Celesta
Andante tranquillo.
Allegro.
Adagio.
Allegro molto.
INTERMISSION
BRAHMS, Concerto for Piano and Orchestra, No. 2, in B flat Major, Op. 83
Allegro non troppo.
Allegro appassionato.
Andante.
Allegretto grazioso.

**Program Notes©
by Paul Affelder**

MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA **BÉLA BARTÓK**
(Born March 25, 1881, in Nagyszentmiklós, Hungary; died September 26, 1945, in New York City)

Bartók completed his *Music for Stringed Instruments, Percussion and Celesta* in Budapest on September 7, 1936. It was written for the tenth anniversary of the Basel Chamber Orchestra, founded and conducted by Paul Sacher, which gave the work its initial performance in the Swiss city on January 21, 1937.

For the performance of his *Music for Stringed Instruments, Percussion and Celesta*, Bartók directed that the strings be divided into two small orchestras, one seated on each side of the conductor. Between them—in other words, in front of the conductor—the various other instruments are to be spread out, with the double-basses in the rear.

The work is in the form of a four-movement suite. The opening movement, *Andante tranquillo*, is in the form of a fugue, which begins very softly in the muted violas, works up to a great climax, then subsides again for a quiet ending. This is no ordinary fugue, though; Bartók, a master at creating complicated metric and rhythmic patterns, has laced his counterpoint with them.

The second movement, *Allegro*, is scherzo-like but is in sonata form. Again, the rhythmic complexity is great, while the music is full of energy.

The third movement, *Adagio*, is a brooding, mystical nocturne that begins and ends with an unaccompanied xylophone solo. In this movement, too, there are passages for kettledrums with pedals. The use of pedals permits the pitch to be raised or lowered very rapidly, thereby producing *glissando*—or sliding—effects.

The composition ends with an exuberant finale, *Allegro molto*, whose main theme shows the keen interest Bartók took in the folk

music of the Hungarian peasants—music which he helped to bring to the attention of the world through his extensive research. Toward the end of this movement, the music of the first-movement fugue reappears, thereby imparting added unity to the work.

CONCERTO FOR PIANO AND ORCHESTRA NO. 2 IN B FLAT MAJOR, OP. 83 **JOHANNES BRAHMS**
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

Completed on July 7, 1881, Brahms' Second Piano Concerto had its first hearing at a rehearsal of the Meiningen Orchestra conducted by Hans von Bülow, with Brahms himself at the piano, on October 17, 1881. Its first public presentation took place at the Redoutensaal in Budapest on November 9 of that year. Alexander Erkel conducted the orchestra of the National Theatre and the composer was again the soloist.

Despite Brahms' sarcastic reference to it as "a tiny, tiny piano-forte concerto," it is one of the most extensive, most difficult works in the entire concerto literature. Even the composer once remarked to a young lady who was to play it in Vienna, "It is decidedly not for little girls." Many have described it not as a concerto at all but as a symphony with piano obbligato. In some respects, this is correct, for it is definitely not a display piece for the soloist; but it might be better characterized as a symphony for piano and orchestra.

Brahms departed from custom when he divided the B flat Major Concerto into four instead of the customary three movements. There is a certain sturdy simplicity about the opening movement, *Allegro non troppo*, but there are many moments of supreme climax, when Brahms pours forth some of those glorious sweeping orchestral passages. The second movement—the extra one—is a vigorous, stormy scherzo, *Allegro appassionato*. The calm after the storm is the serenely beautiful *Andante*, which is as much a solo for cello as for piano. Its principal melody is very similar to Brahms' song *Immer leiser wird mein Schlummer*, which was not composed, however, until five years after the completion of the concerto. The finale is a delicate, graceful *Allegretto grazioso* in the form of a rondo. Light in texture though it is, it serves as the perfect ending to a perfect concerto.



159th and 160th performances

SATURDAY-SUNDAY, AUG. 23-24

SIXTEN EHRLING, conductor
ELISABETH SCHWARZKOPF, soprano

MOZART, Overture to "Don Giovanni"
MOZART, Smanie implacabili, from "Cosi fan tutte," Act I.
MOZART, Two Arias from "Don Giovanni"
Batti, batti, o bel Masetto, Act I.
Vedrai carino, Act II.
MOZART, Recitative and Aria, from "The Marriage of Figaro," Act IV.
MOZART, Ein deutsches Kriegslied, "Ich möchte wohl der Kaiser sein" (orig. "Meine Wünsche")
SCHULLER, Five Bagatelles

INTERMISSION

R. STRAUSS, "Don Juan," Tone Poem, Op. 20
R. STRAUSS, Four Songs
Wiegenlied. (Cradle Song.) Op. 41, No. 1
Das Rosenband. (The Rose Chain.) Op. 36, No. 1
Morgen. (Tomorrow.) Op. 27, No. 4
Zueignung. (Dedication.) Op. 10, No. 1

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Program Notes® by Paul Affelder

OVERTURE TO DON GIOVANNI
WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

Mozart's great operatic comedy, *The Marriage of Figaro*, which had been only a moderate success at its premiere in Vienna on May 1, 1786, enjoyed a real triumph in Prague when it was given there early the following year. As a result, Mozart was commissioned to write another opera to be performed in the Bohemian capital. Lorenzo da Ponte, the librettist of *Figaro*, was chosen to furnish the text for the new work. He selected the popular legend of Don Juan, which has served as inspiration for so many writers and composers, and delivered the libretto to Mozart in April 1787. The composer worked on the score during the ensuing months, completing it just in time for the initial performance on October 29.

Legend has it that on the very eve of the premiere Mozart had not yet composed the Overture to the opera. It is said that he sat up all night writing the Overture, while his wife kept him awake with fantastic stories and an occasional sip of punch. The score was completed at eight o'clock on the morning of the performance and was turned over to the copyists. That evening, the orchestra played the work at sight—"right well," according to Mozart's account, though he added: "To be sure, a good many notes have fallen under the desk." Since, in his own catalogue of his works, Mozart notes that the entire opera—Overture and all—was completed by October 28, it is quite probable that the Overture was composed one night earlier than the story would have us believe.

Unlike most of Mozart's other operatic overtures, the curtain-raiser for *Don Giovanni* includes some music from the drama itself. The ominous-sounding introduction is a quotation from the scene at the end of the opera where the statue of the Commendatore comes to drag the Don down to the nether-world. The main portion of the Overture, however, is rather lighthearted in character and does not derive any of its musical inspiration from the opera. When it is performed in conjunction with the stage performance, the Overture leads directly into the first scene; but for concert purposes, Mozart provided a special ending.

SMANIE IMPLACABILI FROM COSI' FAN TUTTE
WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

Cosi fan tutte, ossia La scuola degli amanti, which may be translated as *All Women Do It, or The School for Lovers*, was completed at the beginning of 1790 and was one of Mozart's last operas, to be followed only by *La Clemenza di Tito* and *The Magic Flute*. It is a light comedy about a cynical old bachelor, Don Alfonso, who makes a wager with two young officers, Ferrando and Guglielmo, that the ladies to whom they are engaged, Dorabella and Fiordiligi, will not remain constant. He pretends to have the young men called away to active duty, then has them return, disguised as Albanians, each making love to the other's girl. At first, they are unsuccessful in their suit; but gradually they succeed in breaking down the young ladies' resistance, and the old man wins his bet, after which the original pairs of lovers are happily reunited.

The aria *Smanie implacabili* (*Implacable longings*) is sung by Dorabella in Act I. Her beloved Ferrando has just departed for the front, and she is so distraught that she knows she will die from anguish.

TWO ARIAS FROM DON GIOVANNI
WOLFGANG AMADEUS MOZART
a. *Batti, batti, o bel Masetto* (Act I)
b. *Vedrai carino* (Act II)
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

Of the three principal female roles in Mozart's *Don Giovanni*, two—those of Donna Anna and Donna Elvira—may be described as dramatic "heavies," while the third—that of the peasant girl Zerlina—is a light, pert soubrette. Nevertheless, it is to Zerlina that Mozart has allotted some of the opera's most graceful and infectiously beautiful music.

In one of the early episodes of Act I, the Don and his servant, Leporello, come upon a group of peasants celebrating the forthcoming marriage of the pretty young Zerlina and her village sweetheart, Masetto. Before the scene is over, the amorous Don has managed to send the entire assembly—including Masetto—off with Leporello, thus leaving him free to woo Zerlina. When Zerlina again meets up with her fiancé, it is not surprising that he is rather miffed at her behavior. In an attempt at reconciliation, she sings the lovely aria, *Batti, batti, o bel Masetto*, in which she begs him to strike her, pull her hair and scratch out her eyes, only to forgive her and take her back.

Zerlina's second aria comes in Act II. Don Giovanni, disguised as Leporello, has administered a sound thrashing to poor Masetto. Responding to his cries for help, Zerlina sings tenderly *Vedrai carino* (*You'll see, beloved*), telling him that she can soothe his aches with a balm not to be found in any apothecary shop.

JOHN MCCOLLUM

Tenor

A little more than fifteen years ago John McCollum, a young San Francisco journalist, decided to make a career in music, which up to then, had been only a serious avocation. He won an American Theater Wing Award, was presented in debut recital at Town Hall, New York, and praises by the New York Press. The rest is history. McCollum's steady rise to eminence has been studded with repeated appearances with major orchestras including the New York Philharmonic, Boston, Philadelphia, Cleveland, Detroit, Seattle, Pittsburgh, Washington, Cincinnati, Buffalo, New Orleans, Baltimore and St. Louis Symphonies. He has appeared in both winter and summer concerts performing all the great works ranging from Bach to Rossini to Verdi to Britten and Stravinsky. The tenor has also starred with the New York City Opera and the opera companies of NBC-TV, Central City, Washington, D.C., and Canada, and is heard regularly in recital throughout the country. An important new dimension in the tenor's career is that of his appointment as chairman of the Vocal Department of the Music School of the University of Michigan.

Soloist July 26, 27, 1969



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RECITATIVE AND ARIA, "DEH VIENI NON TARDAR," FROM
THE MARRIAGE OF FIGARO

WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna)

Deh vieni non tardar (Come without delay), one of the most exquisite arias ever to come from Mozart's pen, is Susanna's outpouring of love to her new husband, Figaro, in the opera's final act. Both Susanna and Figaro are allied with the Countess Almaviva in a mischievous little plot to trip up the philandering Count, only at this point Figaro, unacquainted with some late developments, now suspects that Susanna has an assignation with the Count, and that it is to the latter she is singing this beautiful song. No matter. It is music calculated to win the heart of any lover.

EIN DEUTSCHES KRIEGLIED, "ICH MÖCHTE WOHL DER
KAISER SEIN" (A GERMAN WAR SONG, "HOW I WISH I
WERE THE KAISER.") (K. 539)

WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna)

This *German War Song* is not nearly as terrifying as its title would indicate. In 1787, Austria, allied with Russia, became engaged in a second war with Turkey. Early the following year, a collection of Austrian and Turkish war songs appeared in print. One of the poems in this collection had been written in 1776 by Johann Wilhelm Ludwig Gleim, and was originally entitled *Meine Wünsche* (My Wishes). It attracted Mozart's attention, and on March 5, 1788, in Vienna, he set it to music. Two days later, it was performed by the man for whom it had been composed, Friedrich Baumann, a popular comedian at the Leopoldstadt Theatre. In his orchestral accompaniment, Mozart has cleverly included a piccolo, bass drum and cymbals—a combination of instruments popularly referred to in his day as "Turkish music."

How I wish I were the Kaiser! I would shake the Orient, I would make the Moslems tremble, Constantinople would be mine. Athens and Sparta would be restored, as Rome to reign the world. How I wish I were the Kaiser! Then the Kaiser Joseph would have to obey my orders!

FIVE BAGATELLES GUNTHER SCHULLER
(Born November 22, 1925, in New York City)

Gunther Schuller, one of the most prominent of contemporary American men of music, has distinguished himself as a performer, a composer and an educator. Before he had reached voting age, he had played French horn in the orchestra of Ballet Theatre and had occupied the first horn desk in the Cincinnati Symphony Orchestra and the Metropolitan Opera Orchestra. He retained the last-named post until 1959, when he resigned in order to devote all of his time to composing, conducting and teaching.

As a composer, Schuller has attracted worldwide attention by his attempts to fuse elements of classical music and jazz into what he calls "Third Stream" music. His works, which embrace many different media, are also colored by his use of twelve-tone techniques and by his understanding, through firsthand experience, of performance problems.

Though as a composer he is mostly self-taught, Schuller has been quite active instructing others in the writing and playing of music. He is the author of a book on horn technique, has taught at the Manhattan School of Music, Yale University and the Berkshire Music Center at Tanglewood, and is now President of the New England Conservatory of Music in Boston.

Five Bagatelles was commissioned by the Fargo-Moorhead Symphony Orchestra, which premiered the work in 1962. At that time, the composer prepared some extensive program notes, portions of which follow:

" . . . All the elements of music—melody, harmony, rhythm, tone-color, dynamics, etc.—have undergone . . . radical changes, and all of them must be experienced in a new way, heard in terms of their new relationships to one another. Far from imposing limitations on music, these changes have freed music in a wondrous and fundamental way. They have made possible the absolutely unprecedented multiplicity of musical expression. For the twentieth century has liberated the composer to create works which are, in very specific ways, unique unto themselves, works which evolve on their own principles, create their own laws, and in turn their own universe. . . .

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"The *Five Bagatelles* represent these new musical ideals and conceptions. These pieces are abstractions which do not tell stories, but rather create moods, states of mind, and present the ear with a variety of musical ideas and structures which speak for themselves as music. Each movement isolates one of the new problems orchestral players face in the performance of new music. Each movement can be seen as a study in one aspect of contemporary orchestral techniques.

"Thus the first Bagatelle is a study in contrasting sonorities, exploiting the rich timbral variety inherent in the modern orchestra.

"The second movement is a study in dynamic contrast. Here the player is required to project the element of surprise inherent in sudden, unprepared dynamic changes, without impairing the structural unity of the music.

"The third Bagatelle is a study in *Klangfarbenmelodie* (tone-color-melody), in which a long melody is projected as a constant interchange of instrumental colors, analogous to the interchanges in a relay race, for example. This melody starts in the violins, goes to the clarinet, is taken over by the violas and cello, returns to the violins, and continues in this fashion throughout the movement, often only one or two notes per instrument, until the melody is carried from brass via woodwinds to string sonorities. All this is stated in a lyrical, song-like expression. Here the player can learn how the seemingly isolated fragments of his own part are part of a larger entity and must be expressed as such in order to have an over-all meaning.

"The fourth Bagatelle is a study in rhythm. Here a single rhythmic pattern forms the structural basis of the piece. It is heard at various speed levels, sometimes separately, sometimes several levels together, and at one point all seven versions appear simultaneously in a polyrhythmic complex.

"The fifth movement is essentially a summation of the previous four. Aside from the opening idea, consisting of only four notes in four contrasting sonorities (this idea returns twice more), there are four other brief 'events' in this movement: 1) one is a lyrical phrase (a reference to the third Bagatelle); 2) the next a rhythmic idea (referring to movement four); 3) a highly fragmented structure in contrasting sonorities (movement one); and 4) a short dramatic phrase of great dynamic and registral contrast (movement two).

"The term Bagatelle has been used by many composers including Beethoven and, in our own time, Anton Webern. It generally refers to a piece of music brief in duration and light in character, a 'moment musicale.'"

DON JUAN—TONE POEM, OP. 20 RICHARD STRAUSS
(Born June 11, 1864, in Munich; died September 8, 1949,
in Garmisch-Partenkirchen)

The oft-related adventures of Don Juan, the swashbuckling Spanish dandy, and his amorous affairs date originally from the sixteenth century. Since that time, they have found their way into many forms of literature, art and music. The character portrayed by Richard Strauss in his tone poem *Don Juan*, however, is slightly different from the lover we have come to know so well. He was the creation of the early nineteenth century German philosopher and mystic poet, Nicolaus Lenau, who wrote his poem *Don Juan* in 1844.

Lenau's biographer, L. A. Frankl, quotes the poet's own explanation of his Spanish hero, as follows: "My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth whom he cannot possess as individuals. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." The disillusioned Don finally ends his life when, engaged in a duel, he suddenly throws away his sword and allows his opponent to kill him. As he falls to the ground, he mutters, "My deadly foe is in my power, and this, too, bores me, as does life itself."

Strauss first read Lenau's poem in 1888, when he was only twenty-four, and almost immediately, he set to work on his symphonic interpretation. *Don Juan* was written in Munich, where Strauss was third *Kapellmeister* at the Royal Opera. The following year, he went to Weimar as assistant conductor under Edward Lassen, and it was there that he directed the first performance of *Don Juan* on November 11, 1889. Three days earlier, he wrote to his father: "Yesterday I held the first partial rehearsal of *Don Juan*. It comes off beautifully and to my great satisfaction I can see that I have made further progress in orchestration. Everything sounds magnificently though it is awfully difficult. I really pitied the poor horn players and trumpeters. They were all blue in the face from the strain. Fortunately the piece is short. The sound was marvelous, of a gigantic glow and richness, the piece will make an enormous impression."

The "piece" has made "an enormous impression" ever since that time. And everyone has been attempting to give it a definite programmatic outline, all to no avail. Strauss merely printed some excerpts from Lenau's poem on the flyleaf of the score, then left the rest to the listener's imagination.

WIEGENLIED (CRADLE SONG), OP. 41, NO. 1
RICHARD STRAUSS
(Born June 11, 1864, in Munich; died September 8, 1949,
in Garmisch-Partenkirchen)

Dream, you my sweet life, of heaven, which brings the flowers.
Blossoms glitter there, and quiver at the song your mother sings.
Dream, bud of my cares, of the day the flower unfolded, of the
bright, blossoming morning when your little soul opened to the world.
Dream, blossom of my love, of the still, of the holy night when the
flower of his love made this world a heaven for me.

DAS ROSENBAND (THE ROSE CHAIN), OP. 36, NO. 1
RICHARD STRAUSS
I found her in the spring shade, and there I bound her with rose

chains: she felt it not and slumbered. I gazed at her; my life
was bound to hers by this glance: I felt as if it were all a dream.
I whispered softly to her and rustled the rosy chains: she awakened
from her slumber. She gazed at me; her life was bound to mine
by this glance, and round about us became Elysium.

MORGEN (TOMORROW), OP. 27, NO. 4
RICHARD STRAUSS

And tomorrow the sun will shine again; and we, happy ones, will
again be united; and quietly and slowly we shall descend to the
beach, silently gazing into each other's eyes as silent happiness
descends on us.

ZUEIGNUNG (DEDICATION), OP. 10, NO. 1
RICHARD STRAUSS

Yes, you know it, dearest soul, that I am in torment when I am
away from you. Love brings heartache. For this, thanks. Once I
held high the amethyst goblet to drink to freedom, and you blessed
the drink. For this, thanks. And you conjured up the demons
therein, till I, who had never been thus, sank solemnly on your
heart. For this, thanks.

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* DVOŘÁK "Carneval," Concert Overture, Op. 92
BEETHOVEN, Concerto for Piano and Orchestra,
No. 3, in C minor, Op. 37
Allegro con brio.
Largo.
Rondo: Allegro.

INTERMISSION

* FRANCK, Symphony in D minor
Lento; Allegro non troppo.
Allegretto.
Allegro non troppo.

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Program Notes©
by Paul Affelder

CARNEVAL, CONCERT OVERTURE, OP. 92
ANTONIN DVOŘÁK
(Born September 8, 1841, in Mühldorf, Bohemia; died May 1,
1904, in Prague)

In 1891 and 1892, Dvořák composed a set of three "program"
overtures, designed to be played together as a cycle under the title
of *Nature, Life and Love*. The three overtures—*In Nature's Realm*,
Carneval and *Otello*—were premiered under the composer's direction
on April 28, 1892, at a farewell concert in Prague before he left to
assume his new duties as director of the National Conservatory in
New York. They also figured in the concert of welcome which the
Conservatory sponsored at Carnegie Hall on October 21, 1892. Again,
Dvořák was the conductor, this being his first public appearance in
America. The orchestra on that occasion was that of the Metropolitan
Opera, which was closed that season because of the fire that damaged
the house two months earlier.

The three overtures are linked together by a motive for clarinet
and tremolo strings which appears in all three works. Later, it was
found impractical to perform the three as a unit, and they were
published with separate opus numbers.

Dvořák himself is alleged to have given this description of the
Carneval Overture: "I imagined the lonely, contemplative wanderer
reaching the city at nightfall where a carnival of pleasure reigns
supreme. On every side is heard the clangor of instruments, mingled
with the shouts of joy and the unrestrained hilarity of the people
giving vent to their feelings in their songs and dance-tunes."

CONCERTO FOR PIANO AND ORCHESTRA NO. 3 IN C
MINOR, OP. 37 LUDWIG VAN BEETHOVEN
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven composed his Third Piano Concerto in 1800, when he
was thirty, though his sketchbooks show that he had been gathering
ideas for it since 1797. For many, it is the work which marks the
opening of the composer's second creative period. There is still much
Mozart to be heard in it, but also much mature Beethoven. Structur-
ally, there is not too much difference between the first two concerti
and the third. Each has an assertive opening movement in the best
classical tradition, complete with extended solo cadenza near the end;
an expressive slow movement, and a spirited final rondo. But in the C
minor Concerto the writing is bolder and more dramatic, while the
handling of both the solo instrument and the orchestra, as well as
their relation to each other, explores new paths. Even the kettledrums
have a chance in the first movement to participate in playing a
fragment of the principal theme.

To judge from the artistic stature and historical significance of
this concerto in Beethoven's musical development, it might be assumed
that the work had been carefully polished, with the score and parts
all neatly written out, especially since the first performance did not
take place until nearly three years after its completion. Such, how-
ever, was not the case.

The premiere occurred at an all-Beethoven concert held in the
Theater an der Wien in Vienna on April 5, 1803. On the eve of the
concert, Beethoven still had not finished copying out the parts for
the concerto. When his pupil, Ferdinand Ries, arrived at dawn to

THOMAS PAUL

Bass

California Thomas Paul has won a prominent place on the American musical scene since his Carnegie Hall debut in 1961. A violist-conductor-singer, Mr. Paul commands an enormous repertoire and is frequently guest of virtually every major symphony orchestra and music festival in the United States and Canada. He is regular choice of such eminent conductors as Szell, Steinberg, Leinsdorf, Ormandy, Rudolf, Krips, Mehta, Ozawa and Shaw. On the opera stage, Thomas Paul has a wide variety of roles to his credit, impressive for a basso still in his early thirties. During five seasons with the New York Opera Company and performances with opera companies throughout the United States, he has sung many roles. In recital, Paul has been highly praised for his vocal and interpretative gifts. Following a concert in Los Angeles last season Albert Goldberg wrote "Mr. Paul is a mature artist with a strikingly beautiful voice, exceptional sonority and power, round and noble in quality, freely produced, flexible, secure and ample at both ends of its extensive range." Paul records for Columbia, Command and RCA record companies.

Soloist July 26, 27, 1969



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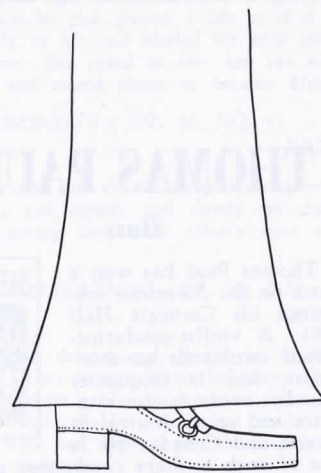
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prepare for the rehearsal, which was to begin at eight, he found Beethoven propped up in bed, still busy scribbling out the parts.

Beethoven had been so busy copying out parts for everyone else that he all but neglected to write one for himself. In those days, it was still customary for the soloist to use music. The composer had asked Ignaz von Seyfried, one of his friends from among the Viennese nobility, to turn pages for him in the concerto. The only trouble was that most of the pages were totally blank, or else had a few hieroglyphs scribbled on them. Beethoven, who relied mostly on his memory, gave his noble page-turner a secret nod every time he came to the end of a page, and the poor fellow's anxiety gave the composer no end of amusement.

SYMPHONY IN D MINOR CÉSAR FRANCK
(Born December 10, 1822, in Liege, Belgium; died November 8, 1890, in Paris)

The composition of the D minor Symphony, his only work in this form, occupied Franck the better part of two years. He began it in 1886, and completed it on August 22, 1888. The first public performance took place at a concert of the Paris Conservatory Orchestra, under Jules Garcin, on February 17, 1889.

Neither the public nor the critics understood the new symphony, and they were quick to condemn it. Franck's pupil and biographer, Vincent D'Indy, quotes one of the professors at the Paris Conservatory as saying "in contemptuous tones, 'That, a symphony? But, my dear sir, whoever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!'" Evidently, the good professor didn't know his Haydn symphonies too

well; that master's Symphony No. 22 in E flat Major employs not only one but two English horns.

Yet Franck had great confidence in his work. When he returned home after the concert, his wife and son greeted him at the door with a barrage of questions as to how the symphony had been received. All he said in reply was, "Oh, it sounded well, just as I thought it would."

One of Franck's important contributions to music was his development of so-called "cyclical form," in which certain thematic material presented in the early movements of a work is restated and summed up in the finale. The Symphony in D minor is a prime example of this form, which was tried by Beethoven in his Fifth and Ninth Symphonies. It opens with a rather somber introductory *Lento*, the theme of which is almost identical with the opening of the last movement of Beethoven's Quartet No. 16 in F Major, Op. 135, the opening of Liszt's *Les Préludes*, and the Annunciation of Death motif in the second act of Wagner's *Die Walküre*. This builds up to the main section of the first movement, *Allegro non troppo*. The *Lento* section reappears several times during the course of the movement, assuming an important place in the scheme of the entire symphony.

It is in the second movement, *Allegretto*, that the much-maligned English horn solo makes its prominent appearance. Alternating with it is a feathery, rustling passage for strings, which some analysts consider as a substitute for a scherzo movement.

The mood of the finale, *Allegro non troppo*, is more joyful and triumphant, resolving many of the doubts and questions engendered by the music of the preceding two movements. It is in this finale that Franck exploits to the fullest the cyclical form, weaving an intricate symphonic pattern with the three themes of the last movement and the principal material from the first two movements.

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* GLINKA, Overture to "Russlan and Ludmilla"
RACHMANINOFF, Concerto for Piano and Orchestra,
No. 3, in D minor, Op. 30
Allegro ma non troppo.
Intermezzo.
Finale: Alla breve.

INTERMISSION

* DEBUSSY, "La Mer" (The Sea), Three Symphonic Sketches
From Dawn Till Noon on the Sea.
Sport of the Waves.
Dialogue of the Wind and Sea.
GINASTERA, Suite from the Ballet "Estancia"
The Land Workers.
Wheat Dance.
The Cattlemen.
Final Dance, Malambo.

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OVERTURE TO RUSSLAN AND LUDMILLA
MIKHAIL IVANOVITCH GLINKA
(Born June 1, 1804, in Novossenskoye, Government of Smolensk;
died February 15, 1857, in Berlin)

Glinka's first opera *A Life for the Czar* had its premiere at St. Petersburg in 1836. Seldom if ever has a composer written a first opera that was so important. It was with this work that he established a whole new Russian national musical style. As a result of the success of *A Life for the Czar*, Glinka was appointed director of the Imperial Chapel Choir, for which he had to travel all over Russia

auditioning singers. During these travels he collected folk song material for use in his second opera *Russlan and Ludmilla*.

Russlan and Ludmilla, based on a fairy tale by Pushkin, was completed in April 1842, after three years of intermittent work. It was first performed by the Imperial Opera in St. Petersburg on December 10, 1842. The opera was a dreadful failure at first; but Glinka revised it, and it gradually won favor until it gained a place in the standard Russian operatic repertoire.

Though the opera is seldom heard in the Western Hemisphere, the vivacious Overture has always been popular on concert programs. It is based chiefly on musical material from the finale of the opera, depicting the wedding of the title characters.

Please, no photographic flashes or tape recordings during performance.

CONCERTO FOR PIANO AND ORCHESTRA NO. 3 IN D MINOR, OP. 30 SERGEI RACHMANINOFF (Born April 1, 1873, in Oleg, Novgorod, Russia; died March 28, 1943, in Beverly Hills, Calif.)

When Rachmaninoff composed his Third Piano Concerto in 1909 he had American audiences in mind. He had been invited to come to this country for his first concert tour in the fall of that year, and he planned to give the work its world premiere here. There was considerable pressure from his native Russia for a first performance there, but Rachmaninoff remained firm in his resolve to play the concerto for the first time in America. He completed it during the summer, but did not have sufficient time to practice it thoroughly before sailing for New York. Consequently, he took with him what he described as a "dumb piano," a keyboard upon which he could practice while crossing the ocean. It was the first and only time he used this type of instrument.

Rachmaninoff's American tour included appearances as pianist and conductor with the Boston Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic and the New York Symphony Orchestra. It was with the last-named organization, under the direction of Walter Damrosch, that he gave the first performance of the Third Piano Concerto—in Carnegie Hall on November 28, 1909. According to all accounts, it was brilliantly played and as brilliantly received by the capacity audience.

The Third Piano Concerto is in the customary three movements. The opening *Allegro ma non troppo* begins almost immediately with the flowing principal theme; the second theme is simple and lyrical. The second movement is an Intermezzo, marked *Adagio*, and is full of poignant beauty. The somber mood is relieved by a middle section in waltz tempo, the theme of which is based on the principal subject of the first movement. After a return to the *Adagio* the Finale is ushered in without a pause. Bearing the tempo indication *Alla breve*, it fairly overflows with brilliance and the soaring melodies and haunting harmonies so typical of Rachmaninoff.

LA MER (THE SEA), THREE SYMPHONIC SKETCHES CLAUDE ACHILLE DEBUSSY (Born August 22, 1862, in St. Germain; died March 26, 1918, in Paris)

Throughout his life Debussy had an intense love for the sea, yet his only travels upon it were a few crossings of the English Channel. His passion for the sea was such that it actually prevented him from composing when he was near the ocean. As a result, most of his great sea portrait, *La Mer*, was written in Burgundy and in Paris, where he could rely on his vivid memories of the seaside towns he had visited. He did finish the score by the sea, however; when he went to England in 1905 he took *La Mer* with him, completing it at Eastbourne, "a little English seaside place, silly as these places sometimes are."

La Mer was first performed at a concert of the Lamoureux

Orchestra in Paris on October 15, 1905, Camille Chevillard conducting. The reception of the new work at that time was rather quiet and a bit cool, owing, perhaps, to the somewhat uninspired interpretation.

Debussy later revised his symphonic sketches, giving them the titles they now bear: *De l'aube à midi sur la mer* (From Dawn Till Noon on the Sea); *Jeux de vagues* (Sport of the Waves), and *Dialogue du vent et de la mer* (Dialogue of the Wind and Sea). The music follows with vivid strokes and atmospheric suggestions the ideas set forth in these titles.

SUITE FROM THE BALLET ESTANCIA ALBERTO GINASTERA (Born April 11, 1916, in Buenos Aires)

Alberto Ginastera, Argentina's leading contemporary composer, was born in Buenos Aires and studied there at the National Conservatory of Music, where he is now professor of composition. He is also director of the Conservatory of Music and Scenic Arts of the Province of Buenos Aires at La Plata. He has written music in many different forms, most of it in the modern or advanced idiom. Some of his compositions have been commissioned by North Americans, whom he met on a number of visits to the United States, the first of which was on a Guggenheim Fellowship in 1946. Best known of his works here are the operas *Don Rodrigo* and *Bomarzo*; the *Overture to a Creole "Faust"*; the *Variaciones Concertantes*, and the ballets *Panambi* and *Estancia*.

Estancia is a one-act ballet in five scenes. It was commissioned in 1941 by Lincoln Kirstein for his American Ballet Caravan, then touring South America, and was to have had choreography by George Balanchine. But the troupe disbanded in 1942, and *Estancia* was not presented in ballet form until August 19, 1952, when it was mounted at the Teatro Colón in Buenos Aires, with choreography by Michel Borovski and with Juan Emilio Martini conducting. Meanwhile, however, Ginastera had extracted a four-movement suite from the ballet music, which was premiered by the Teatro Colón Orchestra, under Ferruccio Calusio, on May 12, 1943.

Estancia is the Argentine word for "ranch." In his music for this, his second ballet, Ginastera endeavored to reflect all aspects of Argentine ranch life.

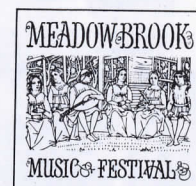
Briefly, the story of the ballet concerns a city boy who has difficulty winning a ranch girl. She considers him a weakling, unable to compete with the athletic *gauchos* (cowboys) on the ranch. Ultimately, the city boy wins his suit by demonstrating most effectively that he can beat the *gauchos* at their own game.

The movements of the ballet suite, drawn from four of the five scenes, are: 1. *The Land Workers*; 2. *Wheat Dance*; 3. *The Cattle-men*; 4. *Final Dance, "Malambo."* The *malambo* is a lively, exciting and often very long dance tournament between two *gauchos*. As might be expected, this is the most animated movement of the suite.



VLADIMIR ASHKENAZY

Pianist



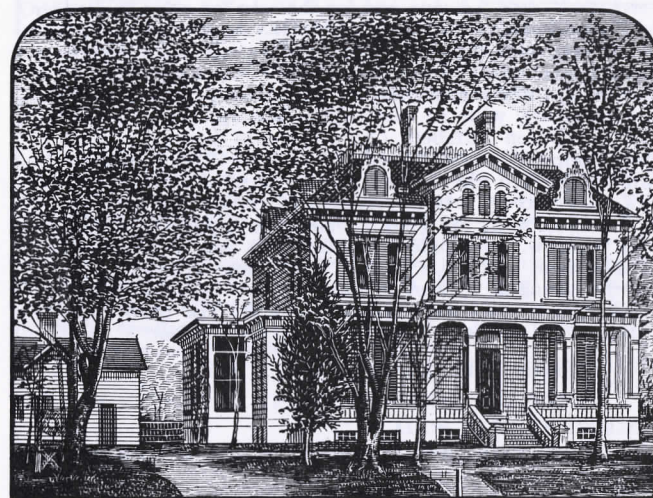
Vladimir Ashkenazy, the noted Soviet pianist, was born in Gorky in 1937. In 1943, he began his formal musical studies and two years later made his first public appearance in a performance of the Haydn D Major Piano Concerto. He entered the Central Music School in Moscow at this time and for the next ten years studied with the noted teacher Anaida Sumbatian. At seventeen, and before entering the Moscow State Conservatory, the pianist won second prize at the fifth international Chopin Competition in Warsaw. In 1956, Ashkenazy came suddenly into international prominence with an electrifying victory, winning first prize in the Queen Elizabeth Competition in Brussels. Tours of Europe followed almost immediately and in 1958, impresario S. Hurok presented the pianist on his first tour of North America. His success was unprecedented. Following his first North American tour, the First Tchaikovsky Competition took place in Moscow. Although Ashkenazy was not a contestant (he became joint first prize winner four years later in 1962) he met the youngest foreign pianist there, a beautiful blond girl from Iceland who soon became his wife. The couple has two children and reside in London, when not on tour.

Pianist July 31, August 1, 2, 3, 1969



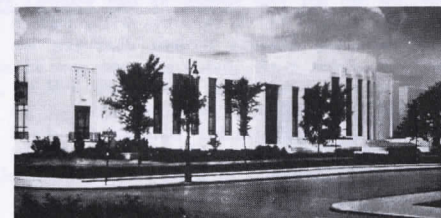
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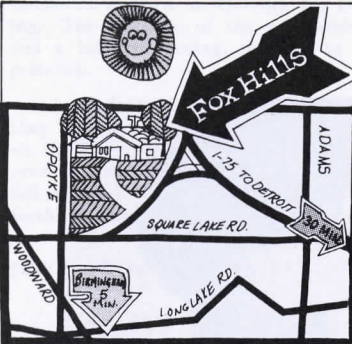


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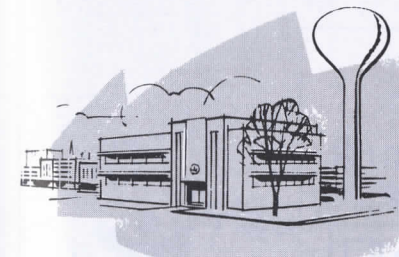
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JULIUS RUDEL

Conductor

Julius Rudel, renowned conductor, joined the New York City Opera as assistant conductor and coach in 1944, making his debut in November of that year. He also served as director of the Third Street Music Settlement from 1945 to 1952; music director for summer stock at Asbury Park, N.J., Hyannis and Cohasset, Mass., from 1952 to 1956; and appeared as guest conductor with the New York Philharmonic, Philadelphia and the Vienna Volksoper orchestras. He was appointed musical director for the New York City Opera in 1957 and introduced the first American Opera season at City Center sponsored by the Ford Foundation. He is the recipient of many awards including the Honorary Insignia of Arts and Sciences from the Austrian government; Commanders Corps of the German Order of Merit; Handel Medal from the City of New York; Honorary Doctor of Music Degree from the University of Vermont; Alice Ditson Award; Page One Award from the New York Newspaper Guild; Gold Medal National Arts Club award; and a citation from the American Association of Composers and Conductors. He is married to the former Rita Gillis, a neuropsychologist, and is the father of two daughters and a son.

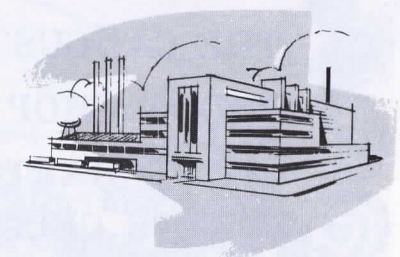
Conductor August 14, 15, 16, 17, 1969



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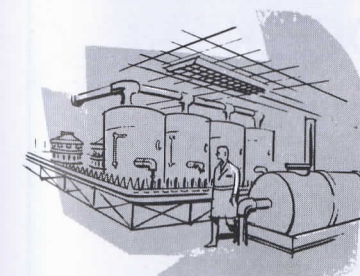
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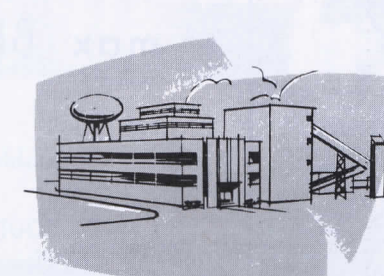
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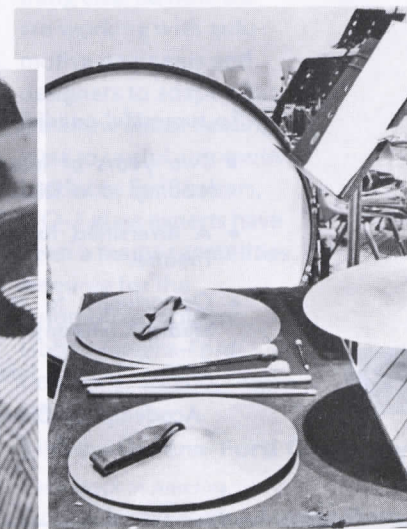
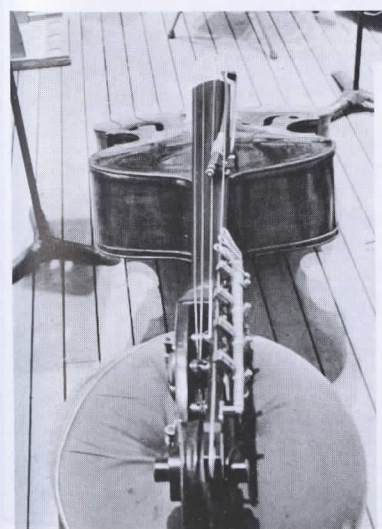
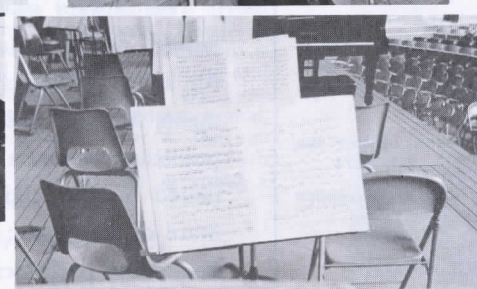
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MICHAEL RABIN

Violinist

At the age of 16, Michael Rabin had already the imagination of the world with his mastery of the violin. Rabin, who recently passed his 31st birthday, has long since been considered a violin genius equipped with all that is necessary to be a great artist. Having made no less than eleven extensive concert tours of Europe, appearing with most of the major orchestras there, Rabin has also toured Israel, Australia and New Zealand. In the summer of 1967, he triumphed in festival appearances with orchestras from coast to coast. He began piano studies at the age of five and two years later the gift of a violin from a family friend led him to become interested in that instrument. Realizing that his son possessed a bonafide musicality, Mr. Rabin took Michael to Ivan Galamian at the Julliard School of Music and Curtis Institute faculties. The astonishing results are now firmly imbedded in the music annals of the entire world. Rabin first appeared on the Bell Telephone Hour at the age of thirteen. The same year he made his orchestral debut with the National Orchestra Association, to which he returned a decade later in 1960, an international celebrity.

Violinist August 14, 15, 16, 17, 1969



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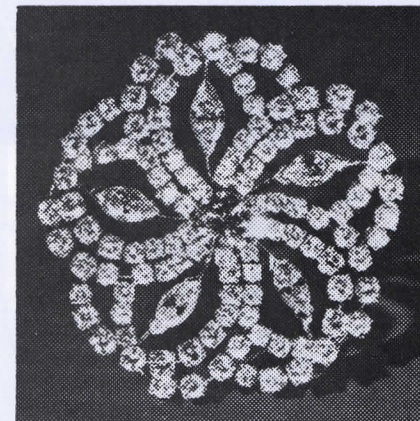
GEZA ANDA

Pianist



Geza Anda was a big name pianist with a big time destiny from the beginning; from the time he made his debut with Furtwaengler and the Berlin Philharmonic not long after his graduation from the Budapest Royal Academy of Music, to the post-war days when he was heard on more Angel Records than Callas, was playing his memorable joint concerts with Clara Haskil and finally, in 1960, at the age of 38, inherited no less a niche than the famed Piano Master Classes at the Lucerne Festival long presided over by Edwin Fischer. Today, at 46, with ten sold-out U.S. tours behind him and a European career of such repute that he is an annual soloist at the leading music festivals, often giving the one solo recital appearance usually reserved for such veterans as Backhaus, and Rubinstein, Anda continues in the tradition in which he began. He has appeared with the major maestri of the world, including Klemperer, Karajan, Solti, Krips, Ansermet, Kubelik, Boulez, and Boehm abroad and here with Szell, Leinsdorf, Ormandy, Steinberg, and Mehta. Almost every season, one of his fine recordings (Deutsche Grammophon) seems to win a prize. He had won the famed Grand Prix du Disque of Paris three years in a row, one of which, the Mozart Concerto K. 467, has gone on to become a best seller thanks to the fact that it is heard in the acclaimed Swedish film "Elvira Madigan." He plays Mozart concertos with himself as soloist and conductor with either the Camerata Academica Orchestra of the Mozarteum in Salzburg or the English Chamber Orchestra as readily as he plays Bartok or Brahms with Karajan and the Berlin Philharmonic.

Pianist August 21, 22, 1969



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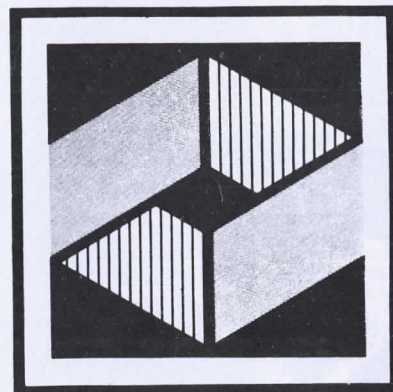
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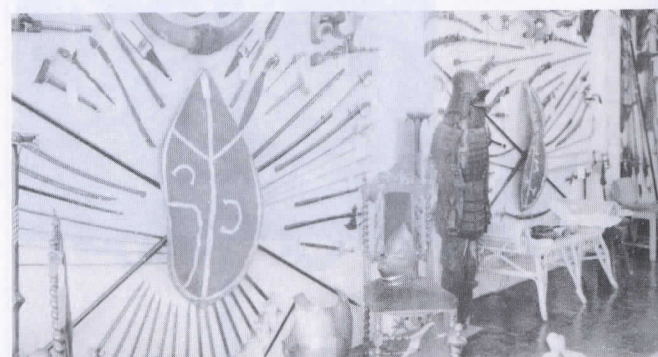
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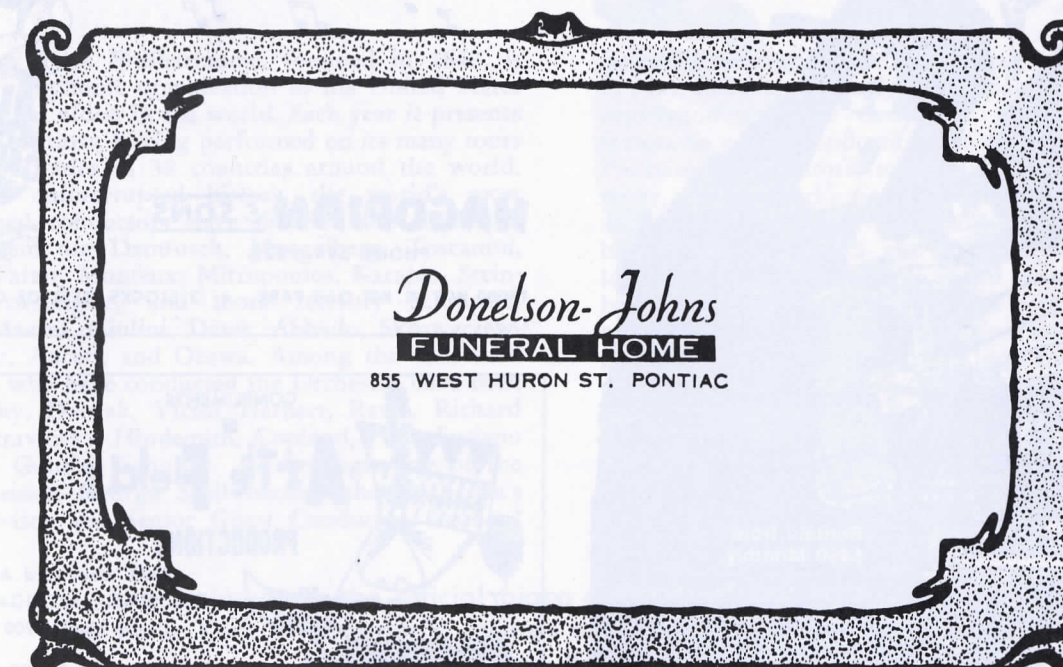
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ELISABETH SCHWARZKOPF

Soprano

Elisabeth Schwarzkopf's first professional operatic engagement occurred at the Berlin Civic Opera where, initially, she sang small roles in "Tannhauser", "Rigoletto", "Magic Flute", "Merry Widow", "Siegfried" and many others. Shortly thereafter she was given her first important parts including Oscar in "Masked Ball" and Zerbinetta, one of the most fiendishly difficult of all coloratura arias. It was her portrayal of the latter role which stirred the interest of Maria Ivogun who took the young Elisabeth as a private pupil. After the end of World War II, Mme. Schwarzkopf quickly became the recognized star of the Vienna Opera, followed by immense success at Covent Garden in London where she sang a wide variety of roles. Her first American recital appearance occurred at Carnegie Hall in 1953 and was one of the most spectacular and most widely acclaimed debuts ever made in this country. Since then, the United States has been on Mme. Schwarzkopf's regular touring schedule. In 1955, she made her San Francisco Opera debut as the Marschallin in "Der Rosenkavalier", a role for which she has been acclaimed throughout the world and with which she is closely identified. She returned to the San Francisco Opera in 1963 for a performance of Richard Strauss' "Capriccio" which was staged expressly for her. Last season Mme. Schwarzkopf gave a recital on the distinguished "Great Performers at Philharmonic Hall" series. She holds the title of Austrian Kammersängerin and the first Golden Orpheus trophies awarded by the City of Mantua for the year's best operatic performance. The latter trophy was bestowed upon her by Arturo Toscanini. In private life, she is Mrs. Walter Legge, wife of the founder of London's famed Philharmonic Orchestra and Chorus.

Soloist August 23, 24, 1969



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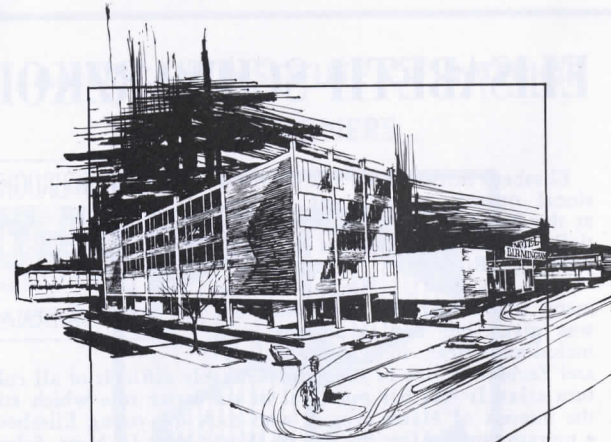
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The New York Philharmonic, founded in 1842, is the oldest symphonic organization in the United States and one of the oldest in the world. Each year it presents nearly 200 concerts, having performed on its many tours in some 300 cities in 38 countries around the world. During its uninterrupted history, the world's most distinguished conductors have directed the orchestra. Among them are Damrosch, Mengelberg, Toscanini, Mahler, Walter, Monteux, Mitropoulos, Karajan, Steinberg, Furtwaengler, and more recently Schippers, Ehrling, Maazel, Giulini, Davis, Abbado, Skrowaczewski, Boulez, Akerl, and Ozawa. Among the renowned composers who have conducted the Orchestra have been Tchaikovsky, Dvorak, Victor Herbert, Ravel, Richard Strauss, Stravinsky, Hindemith, Copland, Foss, Luciano Berio and Gunther Schuller. In the beginning of the 1969-70 season George Szell became the Orchestra's Music Advisor and Senior Guest Conductor. Leonard

Bernstein, who completed a ten-year music directorship in May, has become Laureate Conductor, continuing his association with the Orchestra. During the 1969-70 season, he will be conducting five weeks of concerts. The Philharmonic's historic tours, dating back to 1909, its many recordings, the first of which was made in 1917, and the broadcasts have established a unique kinship between the Orchestra and the generations of music lovers all over the world. In recent years, the Orchestra has become even more familiar to both national audiences through its Young People's Concerts and other programs on CBS television, and local audiences through the Orchestra's free summer Parks Concerts in all the boroughs of New York City. The Parks Concerts, which have attracted audiences as large as 70,000 a performance, after five seasons, is a local institution.

August 28, 29, 30, 31, 1969

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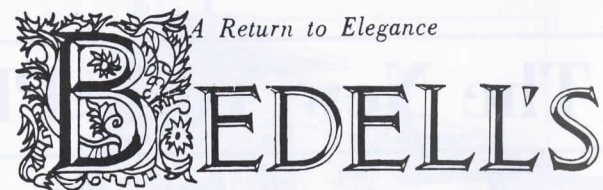
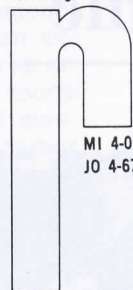
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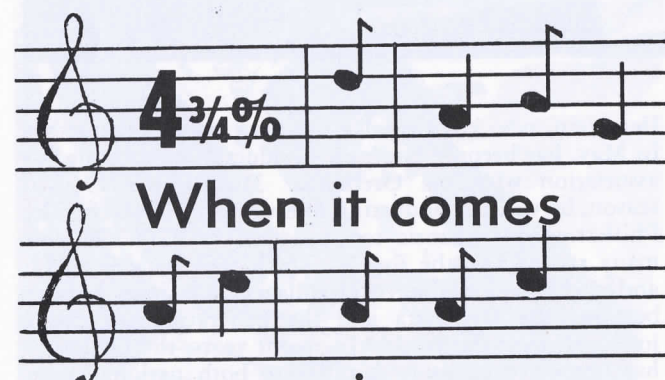


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KAREL ANCERL

Conductor



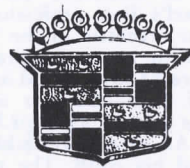
Karel Ancerl, the renowned conductor of the Czech Philharmonic, has been associated with the great orchestra since 1951. Karel Ancerl was born April 11, 1908 in the southern village of Tucspy. No one could visualize the difficulties which he would have to overcome in life. From the first, music was his great love; toward other school subjects he remained indifferent and ultimately his parents had to succumb to his wishes and send their young musician to the Prague Conservatory. Under Vaclav Talich, chief conductor of the Czech Philharmonic from 1909 to 1914, Ancerl studied conducting in the master class. Upon his graduation, he conducted a concert which included in its program, his own composition Sinfonietta. Ancerl's keen interest in contemporary music later prompted him to go to Munich where he rehearsed the first production of Haba's quarter-tone opera, "The Mother." Thereafter, travels to France, Belgium, Italy, Spain and Austria were prompted by engagements to participate in numerous festivals devoted to contemporary music. Ancerl's first professional engagements were with the then popular orchestra of the "Liberated Theatre." This led to his engagement as music director of the Czech Broadcasting System where he also served as conductor. Then came the fateful year of 1939—the war and the Nazi occupation of his country. The gifted conductor became an inmate of a concentration camp. An even heavier blow, was the loss of his parents, his wife and his child. The post-war years marked his rapid climb to success. He has performed as guest conductor with famous orchestras including the Berlin Philharmonic, the Vienna Symphony, the Budapest and Leningrad Philharmonic Orchestras and the Moscow Symphony, resulting in engagements in Australia and New Zealand. He received the Grand Prix du Disque for his recording of Martinu's Sixth Symphony and Dvorak's Requiem in 1959 and 1960.

Conductor August 28, 29, 1969

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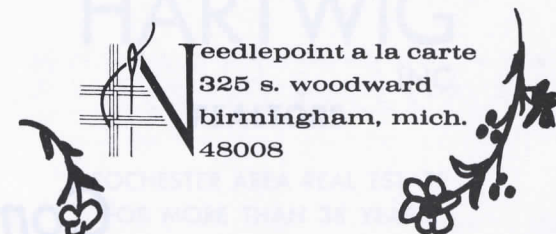
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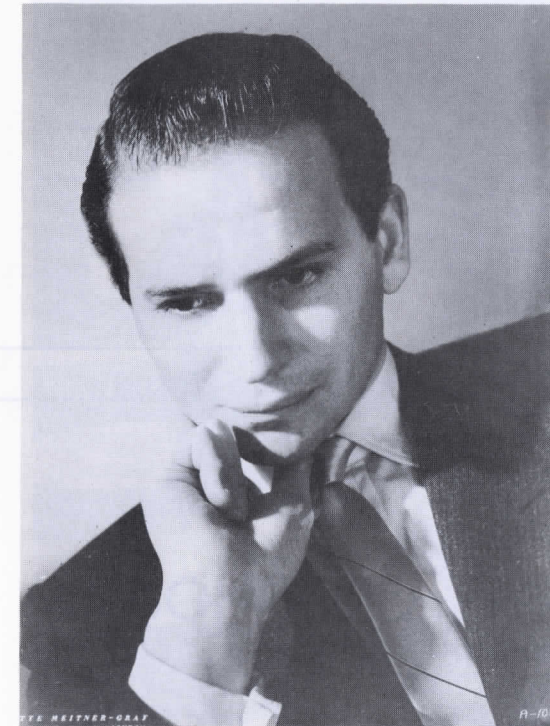
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BYRON JANIS

Pianist



Byron Janis, renowned pianist, was born 41 years ago in a suburb of Pittsburgh, Pa., and began studying piano at the age of five. At eight he was brought to New York to perform for the renowned pianist Josef Lhevinne. He was impressed by the youngster's ability and subsequently recommended further study in the city. Thus the young performer studied under the direction of Josef Lhevinne and Adele Marcus. In 1944, Janis made his orchestral debut appearing as a soloist with the Pittsburgh Symphony Orchestra. On that occasion he was heard by Vladimir Horowitz, who invited him to become one of his few students. Four years later, he made his Carnegie Hall debut. Shortly thereafter he was invited to make his New York Philharmonic debut under the direction of Leopold Stokowski. Subsequent milestones in the pianist's career have included a 1952 European debut with the Concertgebouw Orchestra; an appearance at the opening of the American Festival Week at the 1958 Brussels World Fair; three highly successful Russian tours, two of which were sponsored by the United States Department of State through the Cultural Exchange Program; and a recording which was the first to be made by Americans in Russia. The recording was that of concertos by Prokofiev and Rachmaninov with the Moscow Philharmonic, which won him the 1964 Grand Prix du Disque. In 1965, the French government honored Janis by giving him the title, "Chevalier dans l'Ordre des Arts et des Lettres." In 1966, Janis married Maria Cooper, daughter of the late actor Gary Cooper, and took up residence in New York City.

Pianist August 28, 29, 1969

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SEIJI OZAWA

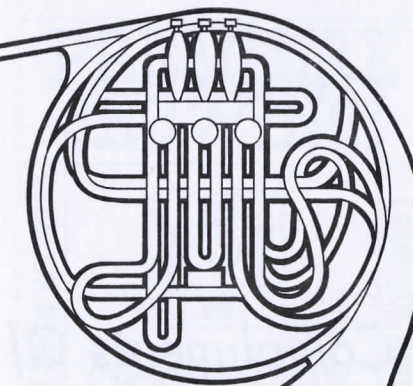
Conductor



At the age of 34, Seiji Ozawa has an impressive history which belies his youthful age and appearance. Born in Hoten, Manchuria, and raised in Tokyo, where he attended the Toho School of Music, he has already conducted most of the world's great orchestras. In 1970, he will become Music Director of the San Francisco Symphony as well as Artistic Director of the Berkshire Music Center. He is currently Music Advisor of the Japan Philharmonic Orchestra. He was, for four years, the Music Director of the Toronto Symphony, beginning in the fall of 1965. His association with the New York Philharmonic dates back to 1961 following Leonard Bernstein's invitation to be one of the Orchestra's assistant conductors for the 1961-62 season and to participate in the 1961 tour of Japan. He was invited to be an assistant conductor for the 1964-65 season; and in 1969 he was guest conductor for a month, leading the Orchestra in its first performance of the Berlioz "Requiem," among other works. He has also appeared in major music festivals in the East and West; among them the Contemporary Music Festival in Osaka, the Twentieth Century Music Festival in Tokyo, and the Festivals at Salzburg, where he made his operatic debut conducting the new production of "Cosi fan tutte" in the summer of 1969. He has further appeared at Sarasota and Ravinia where he held the post of Music Director for five summers and is currently the Principal Guest Conductor. A partial list of the many orchestras which he has conducted include the Berlin and Japan Philharmonics, the Philadelphia Orchestra, the Boston, Chicago, London, Vienna and San Francisco Symphonies and the Concertgebouw Orchestra in Amsterdam.

Conductor August 30, 31, 1969

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ANDRE WATTS

Pianist

Andre Watts was born 22 years ago in Nuremberg, Germany, the son of an American career soldier and his Hungarian-born wife, who gave the youngster his first piano lessons at the age of seven. At nine years of age, after moving to Philadelphia where he was enrolled at the Musical Academy, the boy won out over 40 young pianists in the competition to perform at a children's concert of the Philadelphia Orchestra. During the next several years, the young pianist made several appearances with the orchestra, and in 1963 was selected by Leonard Bernstein to be soloist in a nationally televised Young People's Concert with the New York Philharmonic. Within a month of the broadcast, Watts was called upon to repeat his performance of the Liszt Piano Concerto No. 1, but this time at the Philharmonic's regular subscription concerts as a last minute replacement for the indisposed pianist, Glenn Gould. At the age of sixteen, his career was launched. Since that time, the pianist, while working toward his Bachelor of Music Degree at Baltimore's Peabody Conservatory, has appeared nearly 20 times with the Philharmonic. He has performed with twelve major United States symphony orchestras, and in 1966, made his European debut with the London Philharmonic. On his 21st birthday, Watts made his debut with the Berlin Philharmonic. In the fall of 1967, he toured the world for the United States Department of State, making appearances in Paris, Munich, Milan, Athens and Teheran, among others. One of the most unusual aspects of the brilliant performer's career is that at 21 years of age he is everywhere acclaimed as a great romantic, especially as an interpreter of Mozart, Beethoven, Brahms, Chopin, Liszt and Rachmaninoff.

Pianist August 30, 31, 1969



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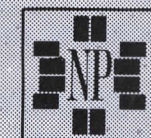
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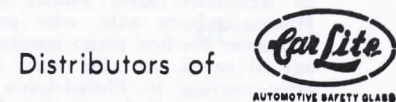
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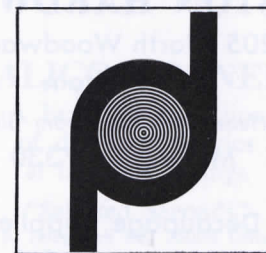


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