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Especially if it's Pontiac's all-new LeMans Sport. This one will get to your sense of value when you first lay eyes on it.

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Some of the things you can't see are a big part of LeMans Sport's clean styling. The wipers have

literally dropped out of sight. And the radio antenna has vanished, too. Into the windshield. That's the uncluttered look. Original with Pontiac. The kind of look you miss in similarly priced cars. But get in the LeMans Sport.

The getting's also good under the hood. If you're big on economy, you'll find the standard 155-horsepower six in line with your thinking. For more of a road car, order the 350-cubic-inch V-8 or the 400-cubic-inch V-8. With 4-speed or Turbo Hydra-matic.

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Oakland University
Rochester, Mich.
June 25 through
August 16, 1970



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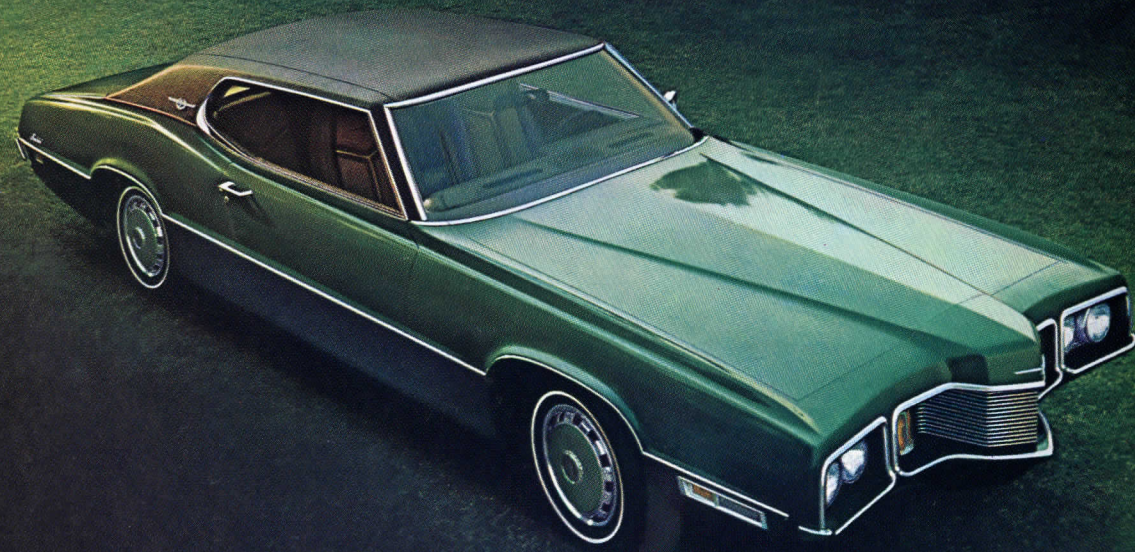
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dependable. Its systems are backed
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smooth ride was designed by computer.

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HEIGHTS

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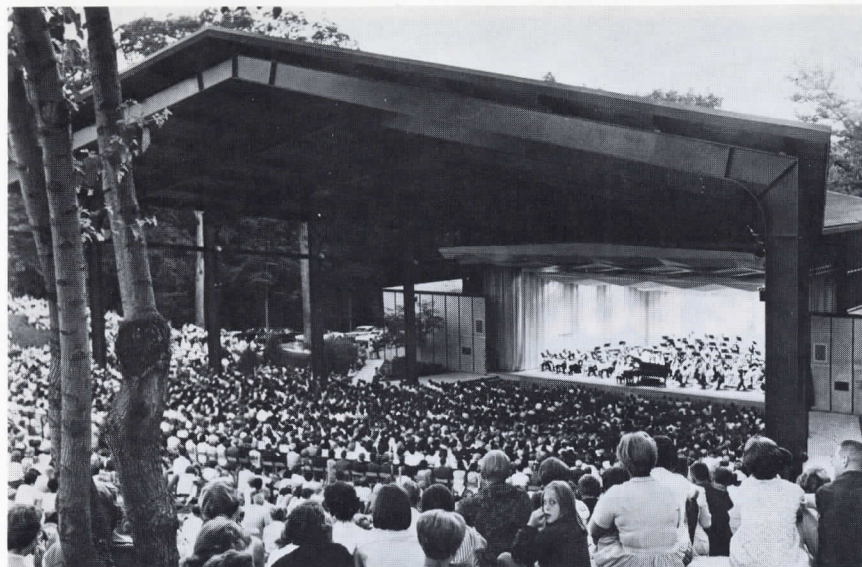
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Single Ticket Prices: Pavilion—\$4.00, Lawn—
\$2.50, for Thurs., Sat. and Sun. Eves.
Pavilion—\$5.00 & \$4.00, Lawn—\$2.50 for
Fri. Eves.

Group Sales: If you wish to order tickets for a
group, call the Meadow Brook box office
for information about possible savings.

BOX OFFICE HOURS

Mon. thru Fri.—9 A.M. to 5 P.M.
Sat.—12 Noon to 5 P.M.
Sun.—12 Noon to 4 P.M.

Grounds and Box Office open two hours
prior to concert time on performance nights.

Phones: 377-2000, Ext. 2305
Toll-free from Detroit—962-0353

THURSDAY—8:30 P.M.	FRIDAY—8:30 P.M.
JUNE 25 DETROIT SYMPHONY, Sixten Ehrling, conductor GARY GRAFFMAN, pianist page 39	JUNE 26 SARAH VAUGHAN LES ELGART ORCHESTRA page 41
JULY 2 DETROIT SYMPHONY, Sixten Ehrling, conductor JANOS STARKER, cellist page 47	JULY 3 RAMSEY LEWIS page 51
JULY 9 DETROIT SYMPHONY, Sixten Ehrling, conductor VLADIMIR ASHKENAZY, pianist page 59	JULY 10 NINA SIMONE CLARK TERRY QUARTET page 63
JULY 16 DETROIT SYMPHONY, Sixten Ehrling, conductor CHRISTA LUDWIG, mezzo soprano page 69	JULY 17 HERBIE MANN QUARTET MODERN JAZZ QUARTET page 73
JULY 23 *AMERICAN BALLET COMPANY DETROIT SYMPHONY pages 78-79	JULY 24 AMERICAN BALLET COMPANY DETROIT SYMPHONY pages 78-79
JULY 30 DETROIT SYMPHONY, André Previn, conductor JEANNE-MARIE DARRÉ, pianist page 83	JULY 31 AL HIRT, with PEE WEE and the YOUNG SET page 85
AUGUST 6 DETROIT SYMPHONY, Antal Dorati, conductor ITZHAK PERLMAN, violinist page 91	AUGUST 7 THE GUESS WHO page 93
AUGUST 13 DETROIT SYMPHONY, Sixten Ehrling, conductor PETER SERKIN, pianist page 99	AUGUST 14 BUFFY SAINTE-MARIE THE OPEN WINDOW page 101

*The AMERICAN BALLET COMPANY will also perform Tuesday, July 21, and Wednesday, July 22, at 8:30 p.m.

Dining on Trumbull Terrace has
always been one of the most pleas-
ant aspects of the Meadow Brook
concert season. This year that service
will be expanded to include a more
varied menu, a dessert parlor de-
signed to recreate the atmosphere
of an old-time soda fountain, and
two colorful new refreshment coun-
ters. For informal dining, special
picnic box dinners are also avail-
able. We heartily recommend that
you visit one or all of our facili-
ties before the concert and during
intermission.



MUSIC FESTIVAL of Concerts

SATURDAY—8:30 P.M.	SUNDAY—6:30 P.M.
JUNE 27 DETROIT SYMPHONY, Sixten Ehrling, conductor GARY GRAFFMAN, pianist page 43	JUNE 28 DETROIT SYMPHONY, Arthur Fiedler, conductor THE PARATORE BROTHERS, duo pianists page 45
JULY 4 DETROIT SYMPHONY, Sixten Ehrling, conductor BEVERLY SILLS, soprano page 53	JULY 5 DETROIT SYMPHONY, Meredith Willson, conductor page 55
JULY 11 DETROIT SYMPHONY, Sixten Ehrling, conductor VLADIMIR ASHKENAZY, pianist page 65	JULY 12 DETROIT SYMPHONY, Sixten Ehrling, conductor VLADIMIR ASHKENAZY, pianist page 67
JULY 18 DETROIT SYMPHONY, Sixten Ehrling, conductor CHRISTA LUDWIG, mezzo soprano page 75	JULY 19 DETROIT SYMPHONY, Sixten Ehrling, conductor MATTIWILDA DOBBS, soprano WILLIAM JUSTUS, baritone page 77
JULY 25 AMERICAN BALLET COMPANY DETROIT SYMPHONY pages 78-79	JULY 26 AMERICAN BALLET COMPANY DETROIT SYMPHONY pages 78-79
AUGUST 1 DETROIT SYMPHONY, André Previn, conductor JEANNE-MARIE DARRÉ, pianist page 87	AUGUST 2 DETROIT SYMPHONY, Everett Lee, conductor YUSEF LATEEF QUARTET page 89
AUGUST 8 DETROIT SYMPHONY, Antal Dorati, conductor ITZHAK PERLMAN, violinist page 95	AUGUST 9 DETROIT SYMPHONY, Antal Dorati, conductor GYORGY SANDOR, pianist page 97
AUGUST 15 DETROIT SYMPHONY, Sixten Ehrling, conductor PETER SERKIN, pianist page 103	AUGUST 16 DETROIT SYMPHONY, Arthur Fiedler, conductor GORDON STAPLES, violinist page 105

This Program Subject to Change.

The following organizations have pro-
vided the ushers for all Meadow Brook
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cooperation and that of all the indivi-
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short skirts whither thou goest?

Everywhere this summer. But come fall, all new hemlines will be longer, from kneecap to just below the knee, to boot top to mid-calf. For dresses the most popular length will be just below the knee, for coats, the mid-calf midi.

This is more than a hemline change. It's a completely new approach to dressing for a completely new decade. It's putting things in more sophisticated perspective. It's a new stance, a new stature. It's more feminine, more subtle. More cool, less kook. It's a '70's sense of proportion that bears getting acquainted with and accustomed to this summer.

This is why we've brought in some of the new longer lengths now—the midi raincoat and gauchito pants, the knee-covering patio and evening dresses, the slit-front skirts. And the accessories that complete the looks.

When you have time stop in. Try on some of the new longer lengths. Get the feel and flair of it all. We think you'll agree, next fall's clothes are going to be a great new experience.

hudson's



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For Example: The American Contemporary Radio Network's stations deliver more listeners 12 through 34 during the average quarter hour, 6 a.m. to 12 mid., Monday through Friday, than any other radio network's stations.

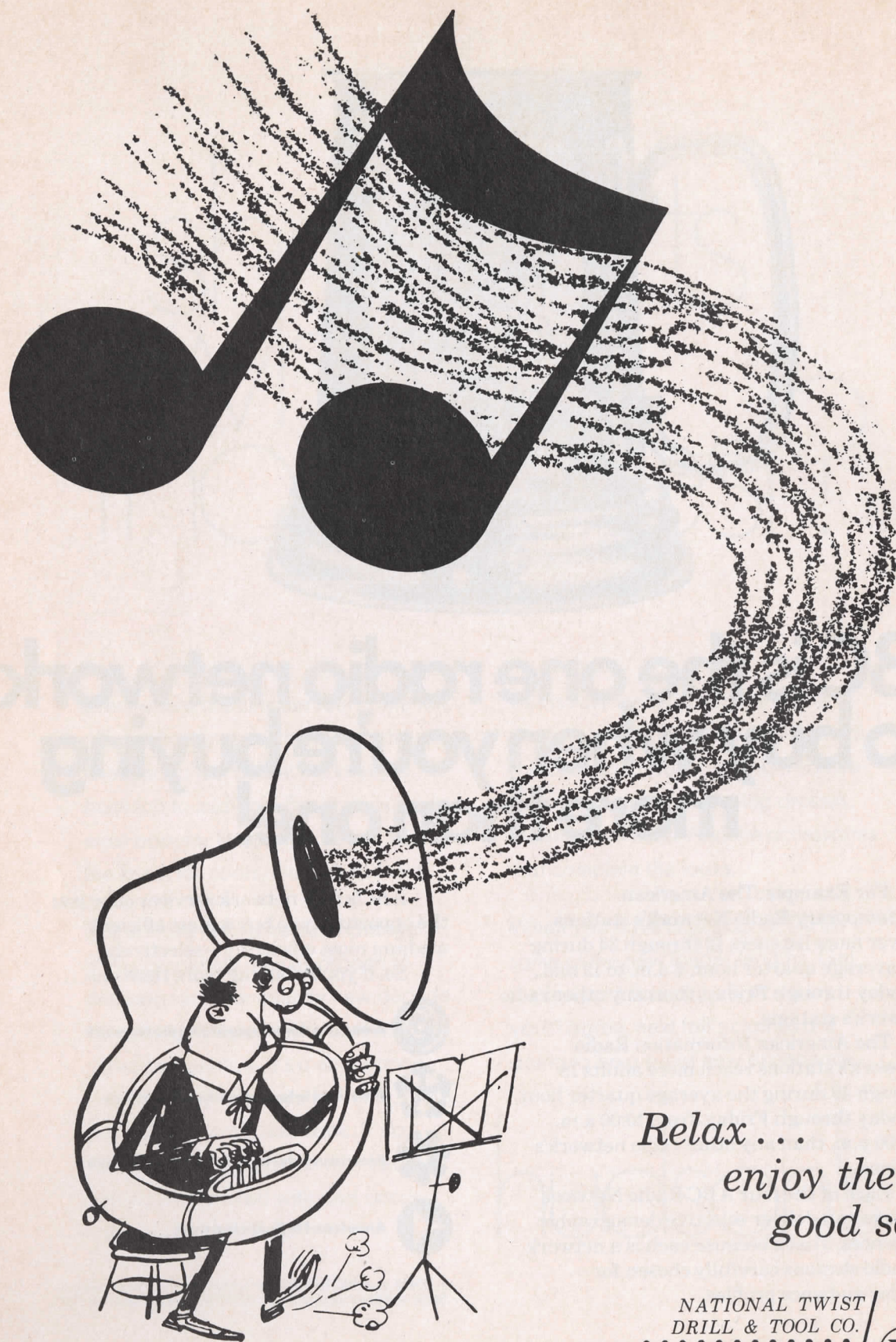
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A TRIBUTE TO MR. AND MRS. E. M. ESTES:

This year's Meadow Brook chairmen are a couple of genuine trailblazers! In accepting the responsibilities and burdens of their office, Pete and Connie Estes knew they would be undertaking a brand new job — leadership of the joint Meadow Brook Music Festival and Theatre Executive Committee, a body of distinguished citizens who are striving to unite Oakland University's two superb professional performing arts enterprises. Guided by Mr. and Mrs. Estes, the Committee has expanded its efforts on all fronts: a vastly enlarged promotional campaign, a finance drive that branched out into several new territories, and an exhaustive letter-writing program designed to increase the Festival audience. In addition there has been the inauguration of a dramatic departure in programming which has broadened the Festival's scope to include two new musical series. The Committee has worked tirelessly in emulating the performance of its chairmen. The progress made to date, in spite of today's uncertain economy, deserves our deepest appreciation and warmest congratulations.

Donald D. Dowd

Chancellor, Oakland University

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The Meadow Brook Music Festival and Meadow Brook Theatre have been joined administratively and the Finance Committee has conducted a joint campaign. While some contributions were specifically designated for the Theatre, they are included in this listing in order to acknowledge them at this time.

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



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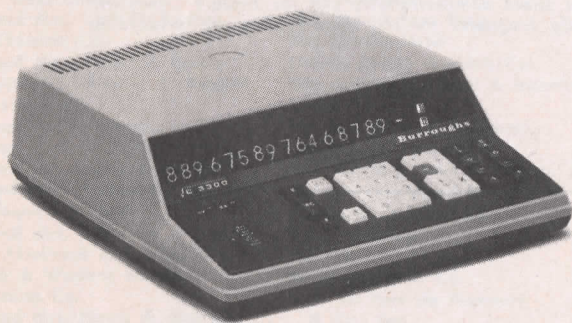
THE KRESGE FOUNDATION

The Meadow Brook 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. Last year the Foundation granted \$500,000 to the Festival capital fund which made possible a completely new potential for the entertainment of the entire area. The gift has been used to add dressing rooms below stage for the current season to serve both the Detroit Symphony Orchestra and the cast of the American Ballet Company. Also just completed are new electrical circuits and a fine sound reinforcement system. Extensive improvements in stage lighting are planned in time for the 1971 Festival.

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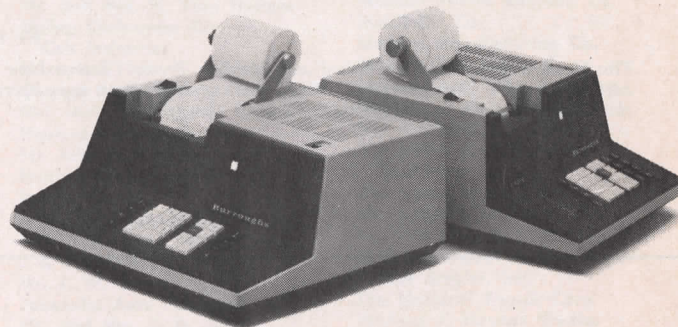
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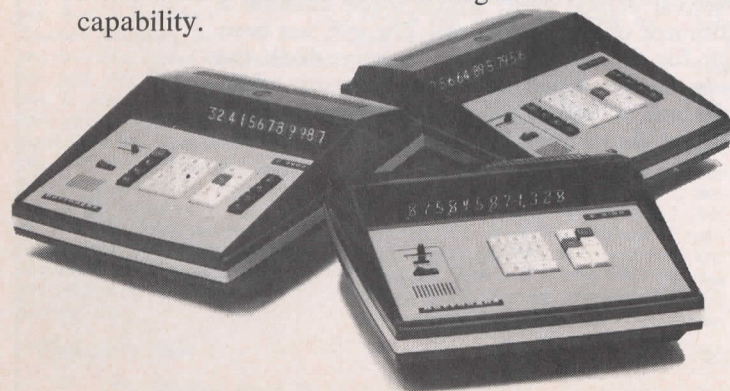
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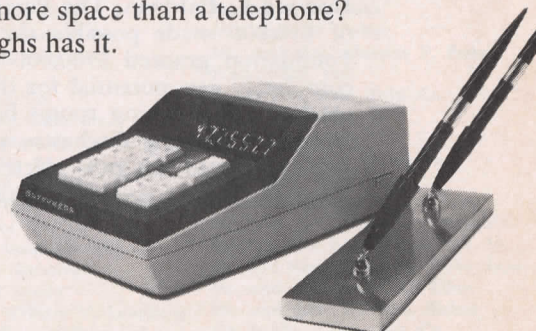
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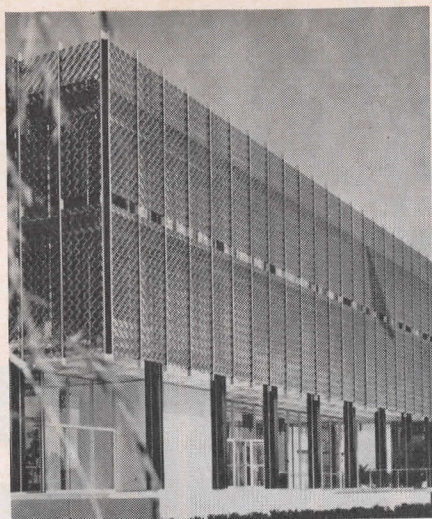
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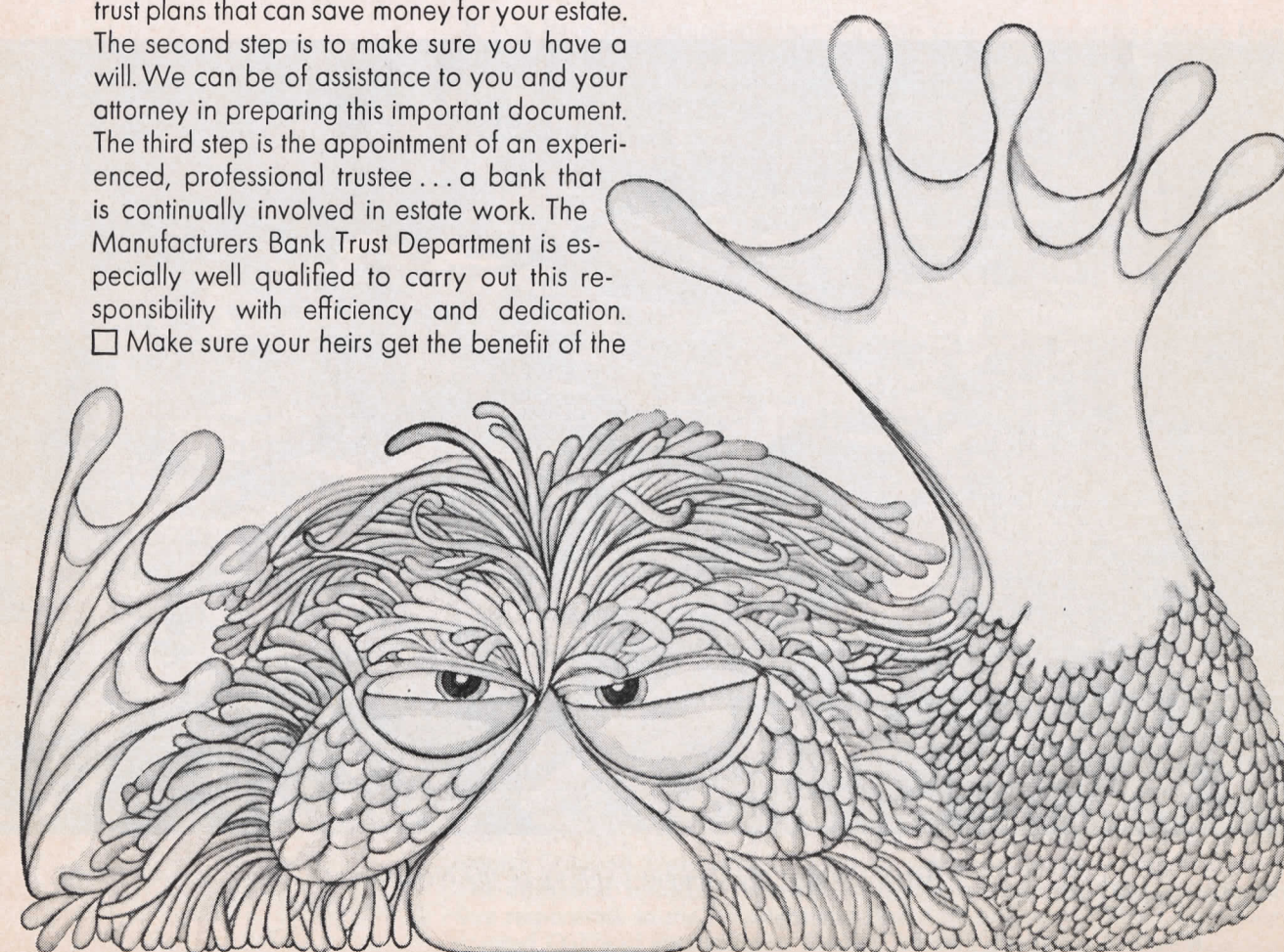
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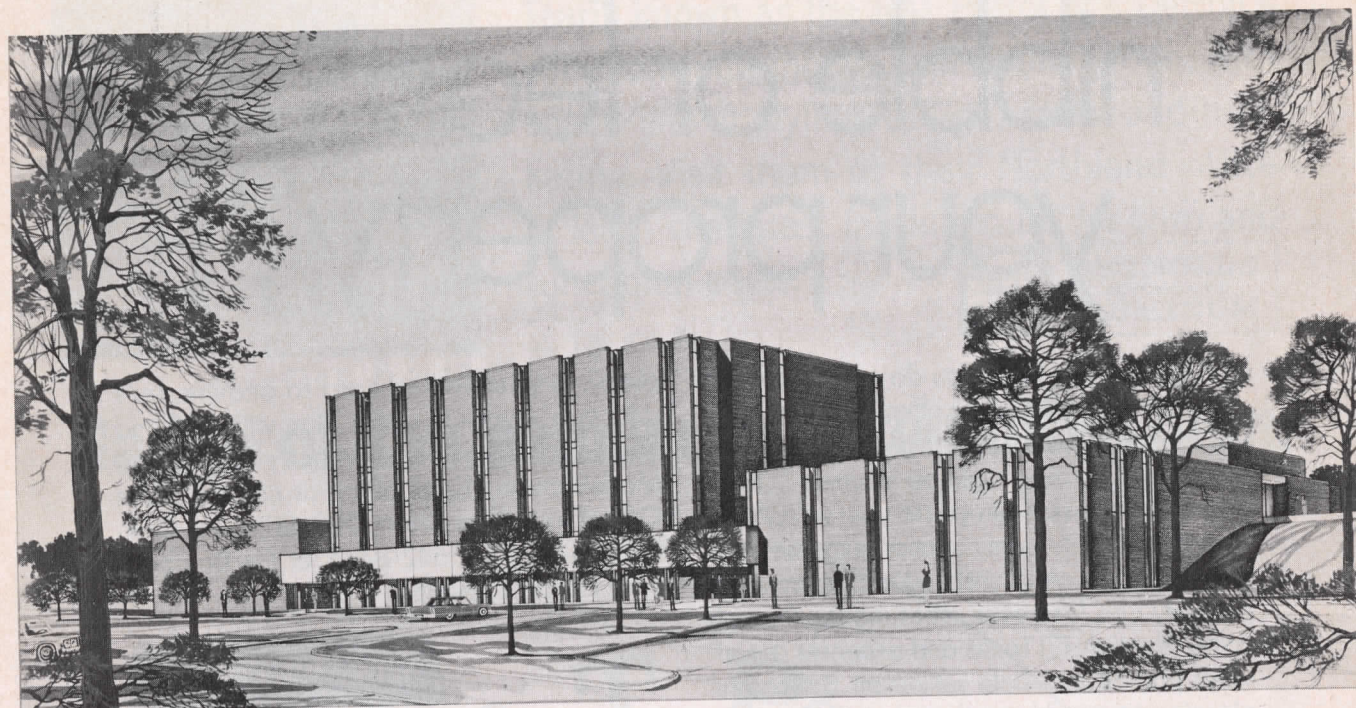
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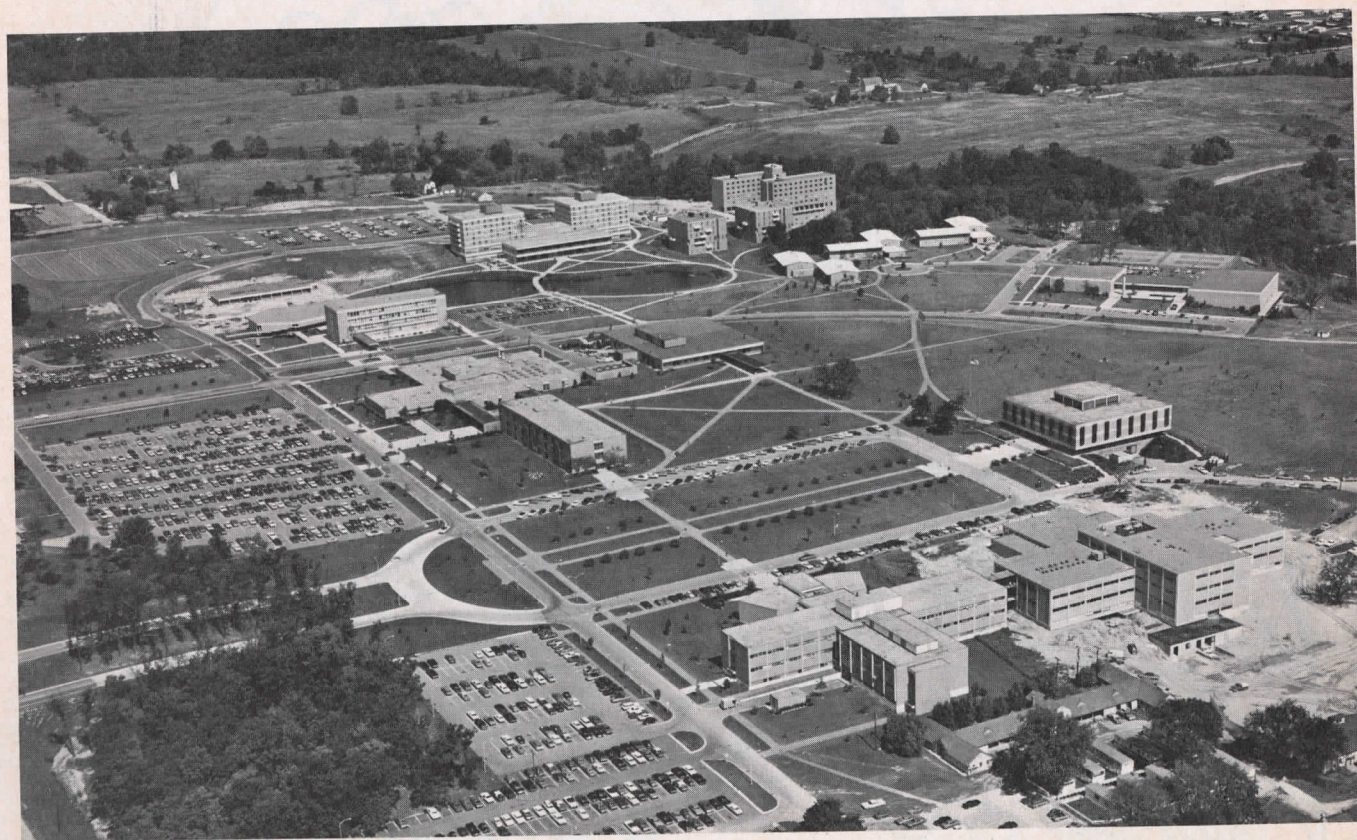
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Aerial View of the Campus Looking to the Northeast

Oakland University

The Campus Shares A Tempo of Change

Like the Meadow Brook Music Festival, Oakland University also moves into 1970 with a "new look." The campus changes stem from the naming of a new Chancellor, introduction of state legislation to give Oakland its independence from Michigan State University, and an invigorating search for new and better ways to do things—academically and administratively.

It may have been prophetic that the Ten Year Anniversary program launched last fall included a series of seminars to examine "The University in Crisis." The seminars helped establish a mood of serious and self-critical appraisal during the crucial time when Oakland first changed its leadership on campus and then prepared to assume its place as a fully autonomous member of the system of state colleges and universities. As a result, Chancellor Donald D. O'Dowd announced soon after stepping into his new post that he would establish five new commissions to help ready the University for the 1970s. They will examine such key aspects of university life as educational reform, student life, university governance, long-range planning, and administrative organization.

O'Dowd was named Chancellor in February to succeed Durward B. Varner, who had guided Oakland literally since before there was a University. It was Varner who worked out the details of the gift of land and money which led to its establishment. He is now Chancellor of the University of Nebraska system. O'Dowd, endorsed by his predecessor and the faculty, had served Oakland since 1960, alternately as associate professor of psychology, Dean of the University, and Provost. Recently, in addition to his responsibilities as Provost, he has held concurrent positions of Vice Chancellor and Dean of Graduate Studies. He holds doctor of philosophy and master of arts degrees from Harvard University and an undergraduate degree from Dartmouth.

O'Dowd's first major task as Chancellor was to steer the University through the choppy waters of independence. The request for autonomy was drafted by the University Senate last fall, won approval from the MSU Board of Trustees in March, and resulted in legislation calling for full autonomy as of July 1. Independence follows by 12½ years the founding of the University in 1957 when the late Mr. and Mrs. Alfred G. Wilson gave their beautiful 1,400-acre Meadow Brook Farms estate and \$2,000,000 in cash to Michigan State University. Classes were begun in the fall of 1959. Known originally as Michigan State University Oakland (MSUO), the new institution was subsequently renamed Oakland University in 1963 to acknowledge its distinctive program. The affiliation resulting from the Wilson gift made the Oakland administration responsible to the President and Board of Trustees of MSU, but otherwise granted Oakland autonomy to develop its own programs and style.

continued

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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.

McCann-Erickson, Inc.
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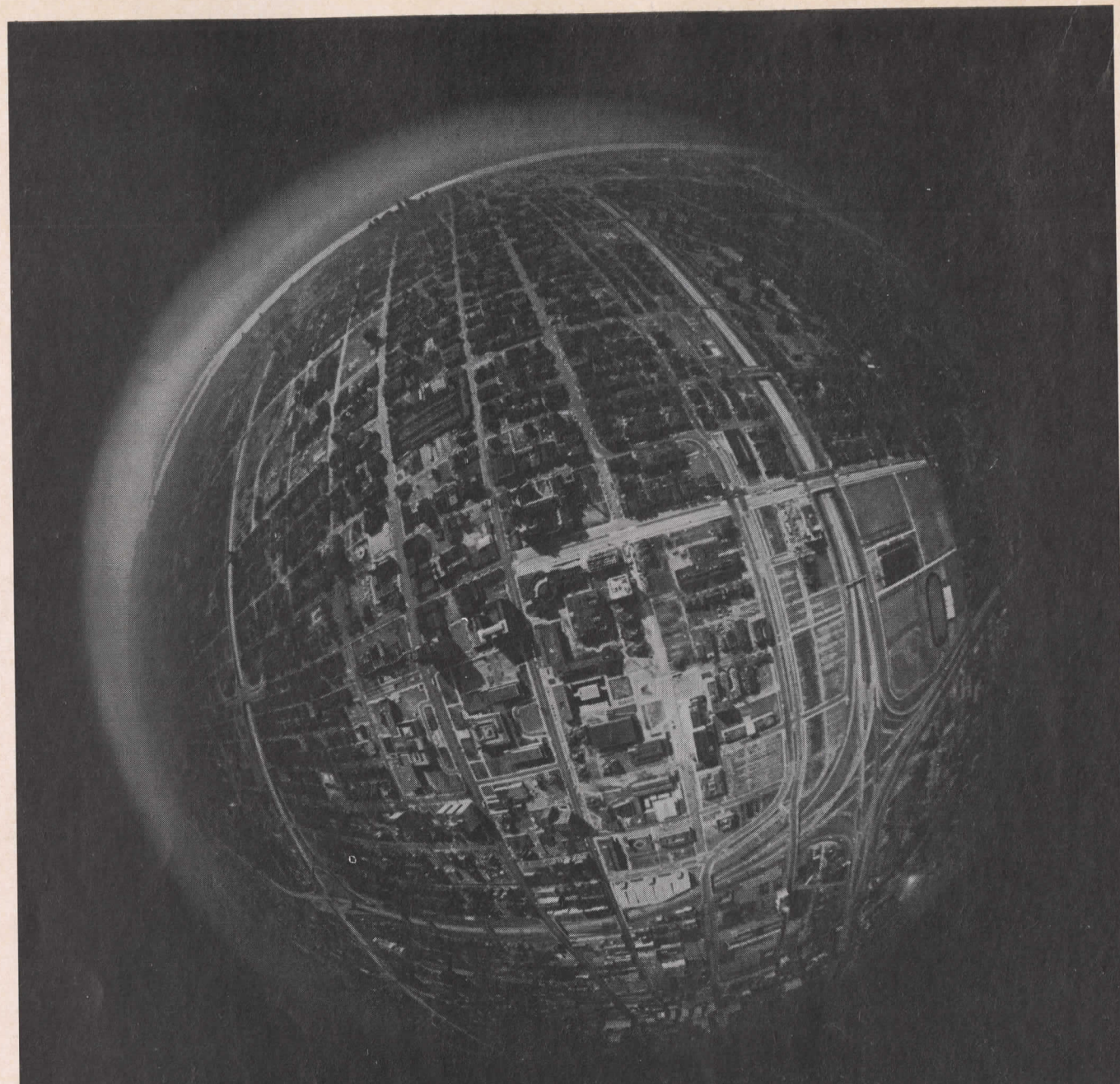
The men behind the Festival pause under the sweeping roof of the Howard C. Baldwin Memorial Pavilion. They are, from left, John De Carlo, Assistant Chancellor for the Professional Performing Arts; Chancellor Donald D. O'Dowd, and Sandor Kallai, Manager of the Meadow Brook Music Festival.

Classes opened with four academic areas, but students majoring in education made up the bulk of early enrollments. The School of Engineering began to grow rapidly in 1966 during construction of the \$5,000,000 Dodge Hall of Engineering, which was occupied during the 1968-69 year. The School of Performing Arts was begun in the fall of 1967, concurrently with ground-breaking on its \$4,800,000 classroom-office building, due for completion this fall. And the School of Economics and Management — replacing a former Department of Economics and Business—was activated last summer. These three schools plus a School of Education and a College of Arts and Sciences now comprise the academic structure of the University. In addition to many baccalaureate fields, graduate degrees are offered in a dozen majors and doctorate programs are pending in two (engineering and interdisciplinary science).

To the general community—in Oakland County and throughout the state—the University became known soon after its founding as a center for the performing arts. A major commitment in this area was made in 1964 with the founding of the Meadow Brook Music Festival. As an academic adjunct to the Festival, the Meadow Brook School of Music was operated from 1965 through 1969, attracting hundreds of aspiring young musicians to study and perform in a professional setting. The University then brought professional theatre to southeastern Michigan in 1967, with the opening of the Meadow Brook Theatre, and introduced ballet to the Festival lineup in 1968. In the operatic realm, Oakland is a sponsor of the Overture to Opera Company, in cooperation with the Detroit Grand Opera Association, the University Center for Adult Education, and the University of Michigan Extension Service.

Academically Oakland has grown in enrollment at almost exactly the pace predicted during its formative years. Projection for next fall is 6,600—which would represent an increase of more than 1000 percent in 12 years. The faculty lists during this same period have leaped from 22 to about 350. The physical plant has burgeoned from two buildings that were constructed with the Wilson's original gift funds of \$2,000,000 to a complex of 20 major buildings worth more than \$36,600,000.

For the future, an estimated \$40,000,000 in construction and campus development (not including dormitories) is on the drawing boards for the next five years. The University's master development plan envisions that the initial academic site, located on the northwest corner of the land, could accommodate an enrollment of 13,000 to 15,000. When that capacity is reached, planners recommend creation of a second campus to the east and then a third to the south. Additional campuses, depending on future needs, could follow in the southwest and southeast corners.



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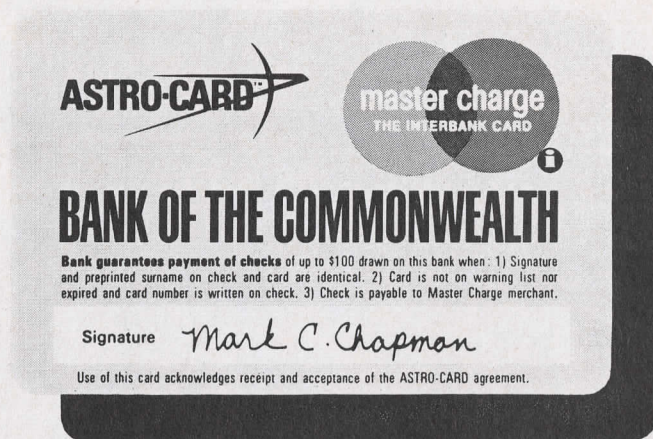
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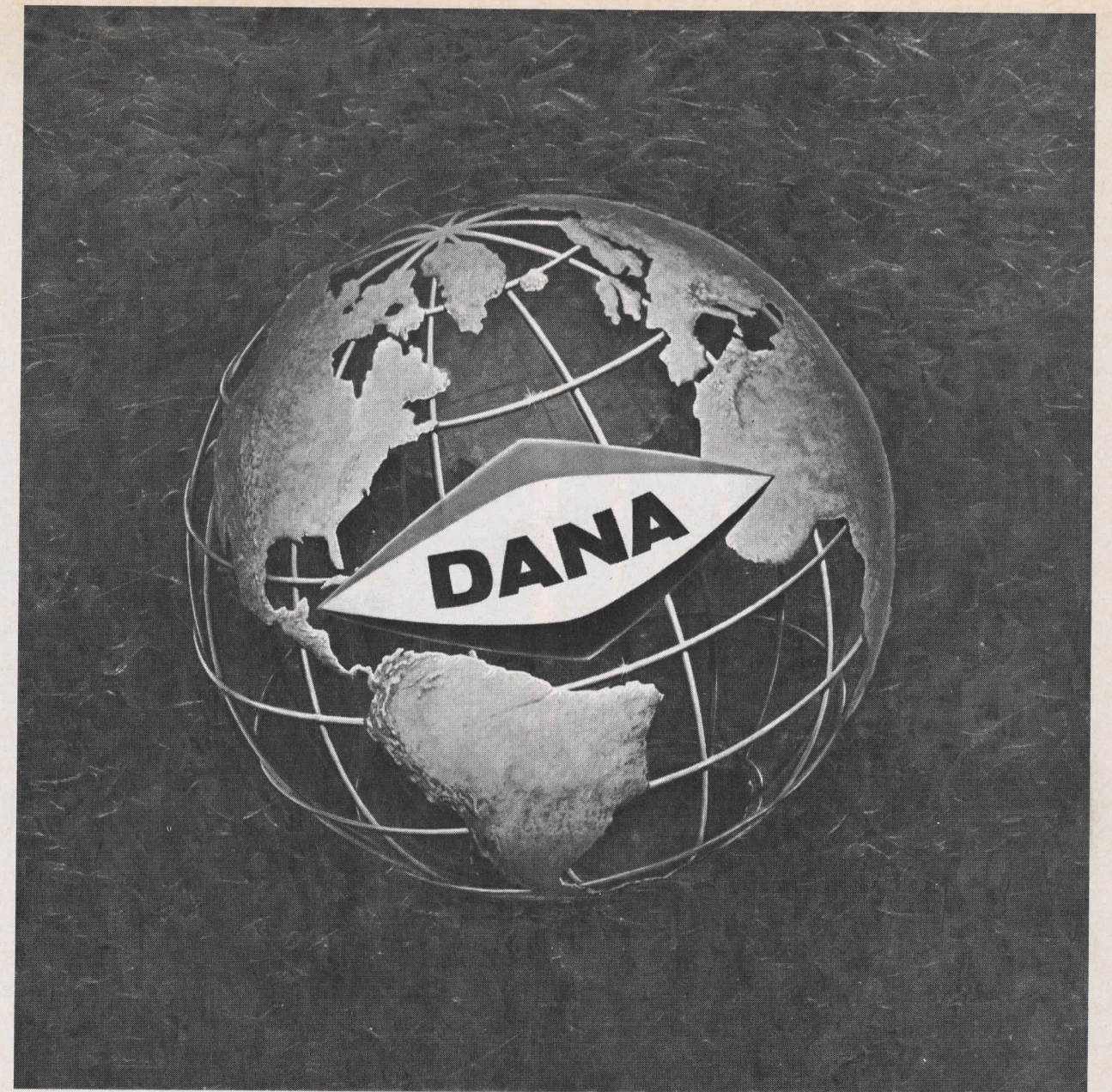


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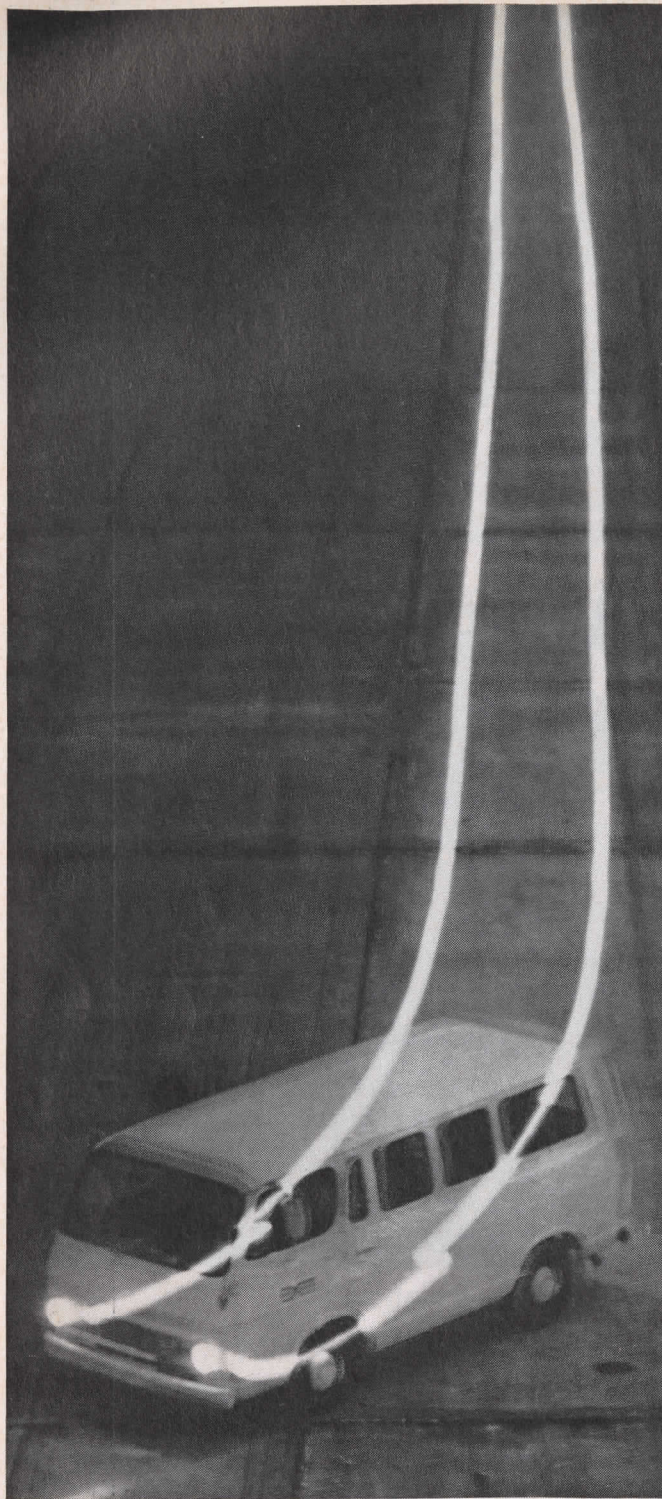


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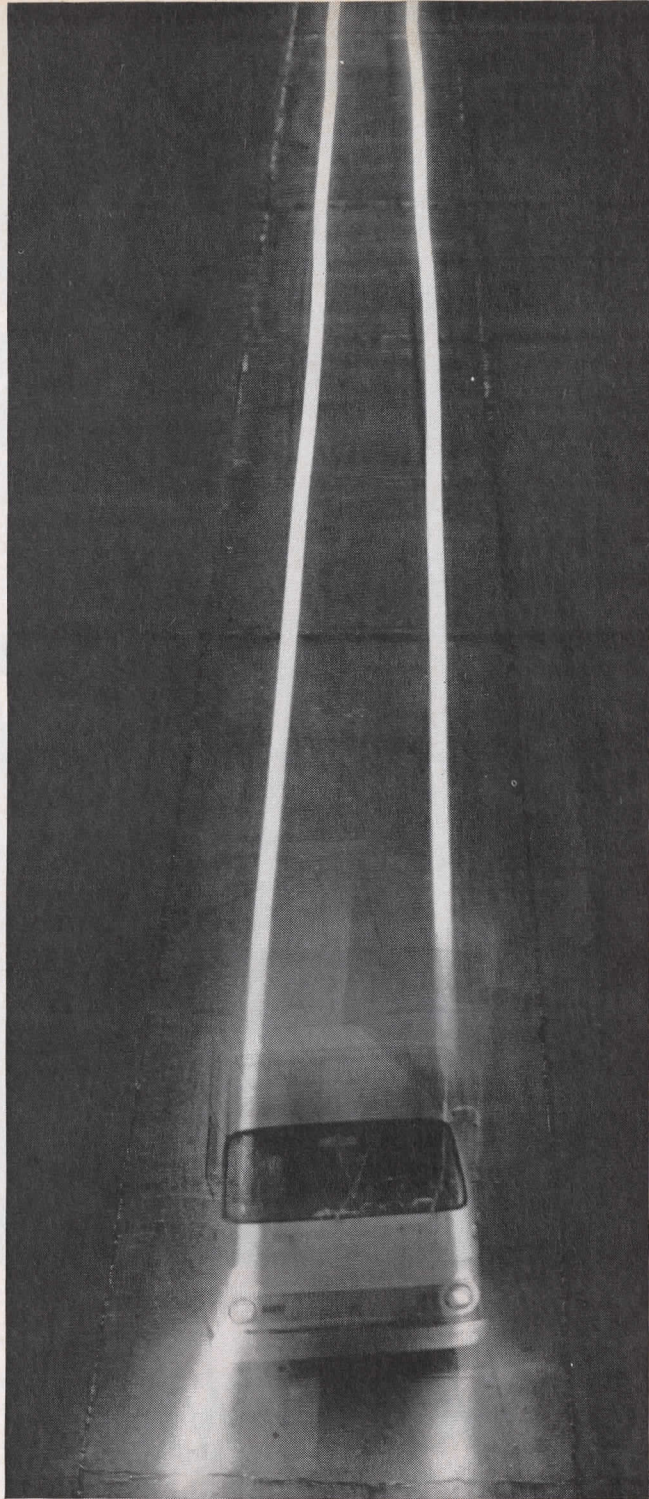


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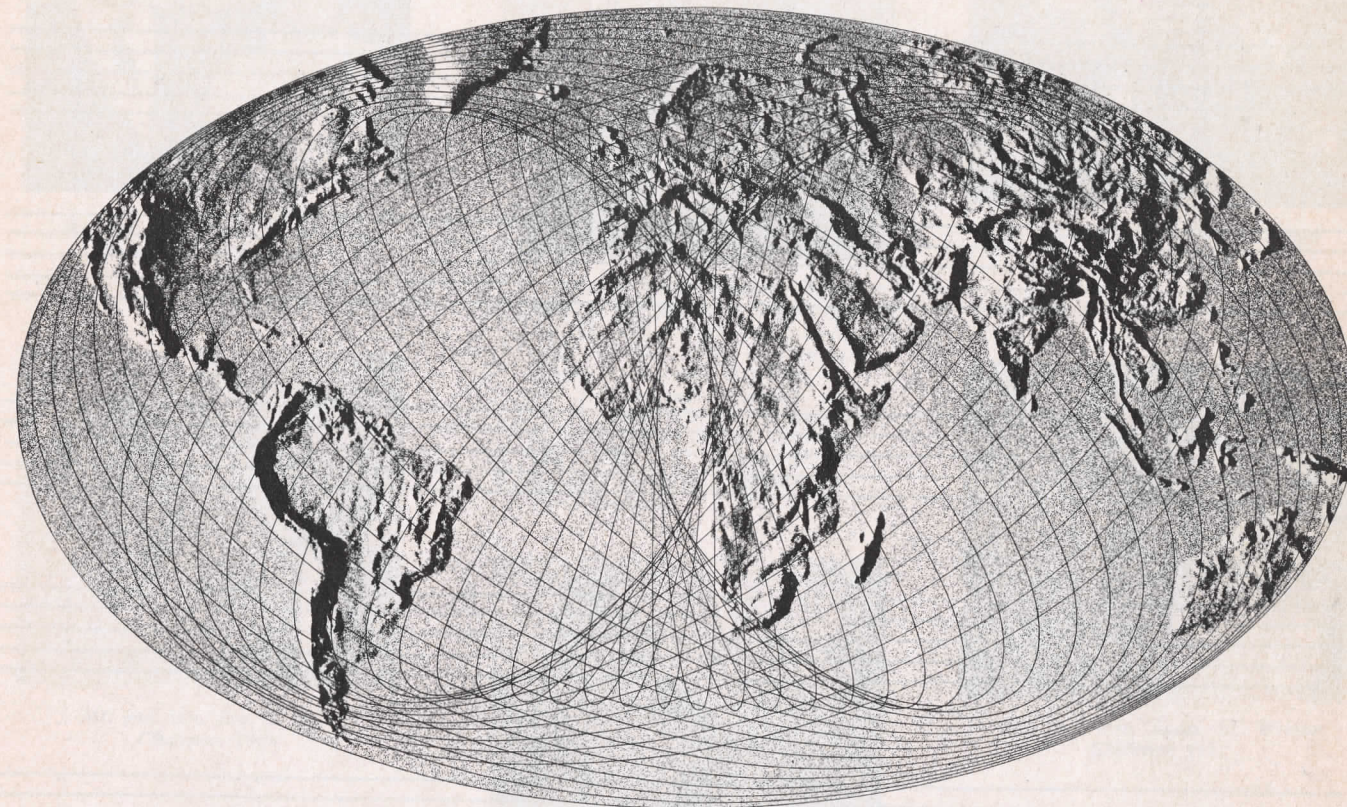


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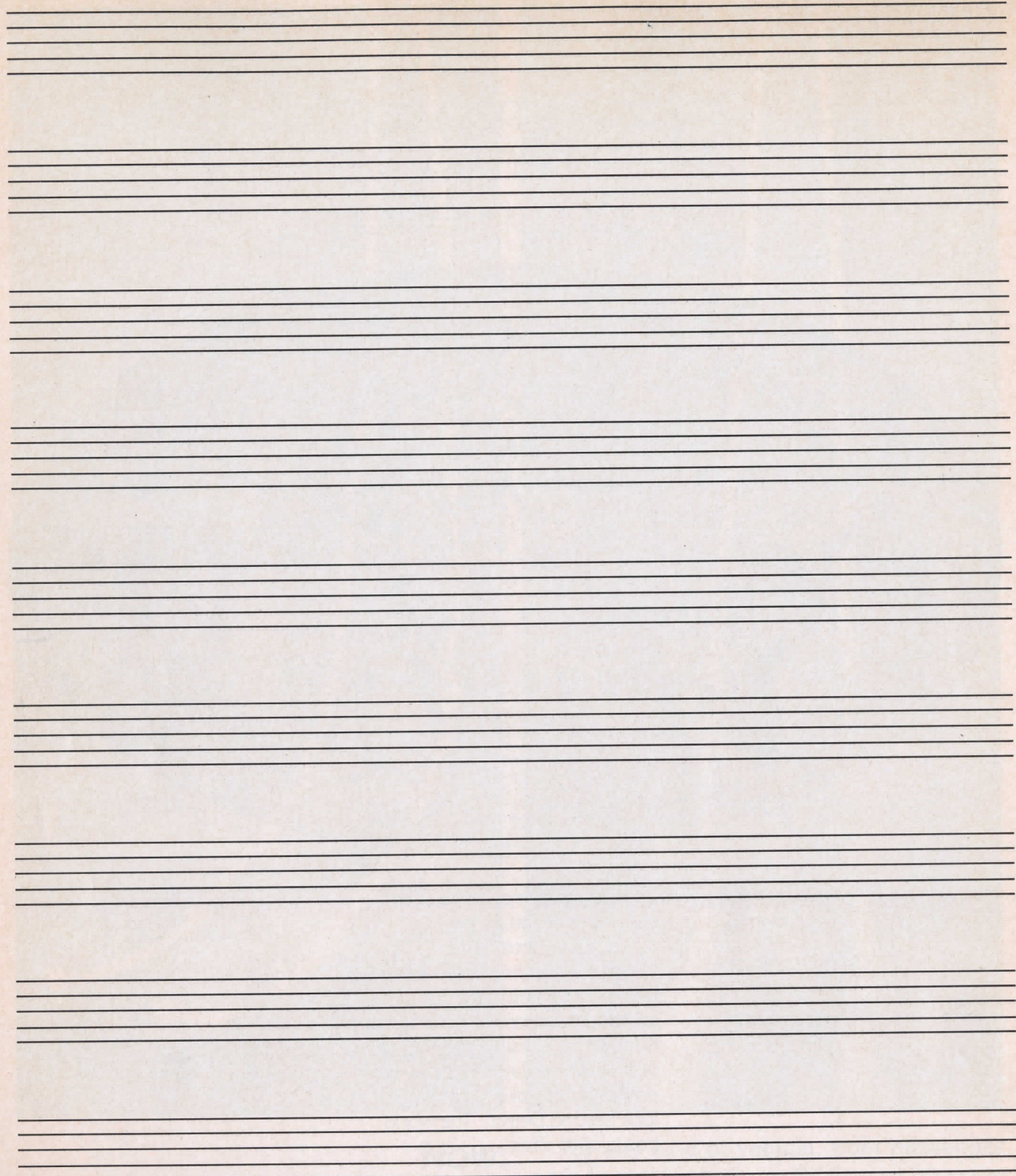


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PRELUDE-The First Six Years



Mr. and Mrs. Semon S. Knudsen
Founding Chairmen—1964



Meadow Brook owes its beginnings to the generosity of Mrs. Alfred G. Wilson (1883-1967), who with the late Alfred G. Wilson, donated their estate to provide the site for Oakland University and the performing arts center. She was personally responsible for the selection of the exact location of the beautiful Howard C. Baldwin Memorial Pavilion.



Mr. and Mrs. Rinehart S. Bright
Chairmen 1965



Mr. and Mrs. Ben D. Mills
Chairmen 1966



Mr. and Mrs. George T. Trumbull, whose gift made possible the construction of the charming Trumbull Terrace which has become a favorite dining spot for Festival visitors, are shown in this picture taken while work was in progress on the facility.



Mr. and Mrs. James O. Wright
Chairmen 1967



Mr. and Mrs. Virgil E. Boyd
Chairmen 1968



Mr. and Mrs. Marvin L. Katke
Chairmen 1969

The newly formed Joint Executive Committee for the Meadow Brook Music Festival and Theatre has been built on the firm foundation laid for it by the thousands of individuals who gave generously of their time, resources and talents during the Festival's formative years beginning in 1964. Under the leadership of the founding chairmen, Mr. and Mrs. Semon S. Knudsen, and 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, Meadow Brook became known throughout the nation and the world as one of the great music festivals. Greater Detroit and Oakland University are fortunate to share in the fruits of their labors.



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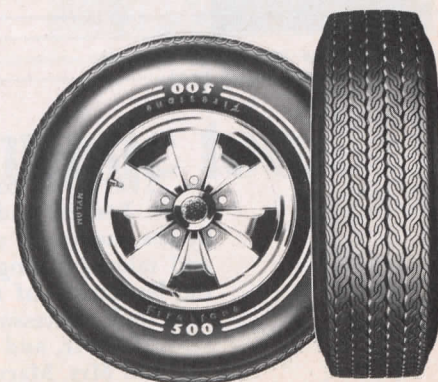
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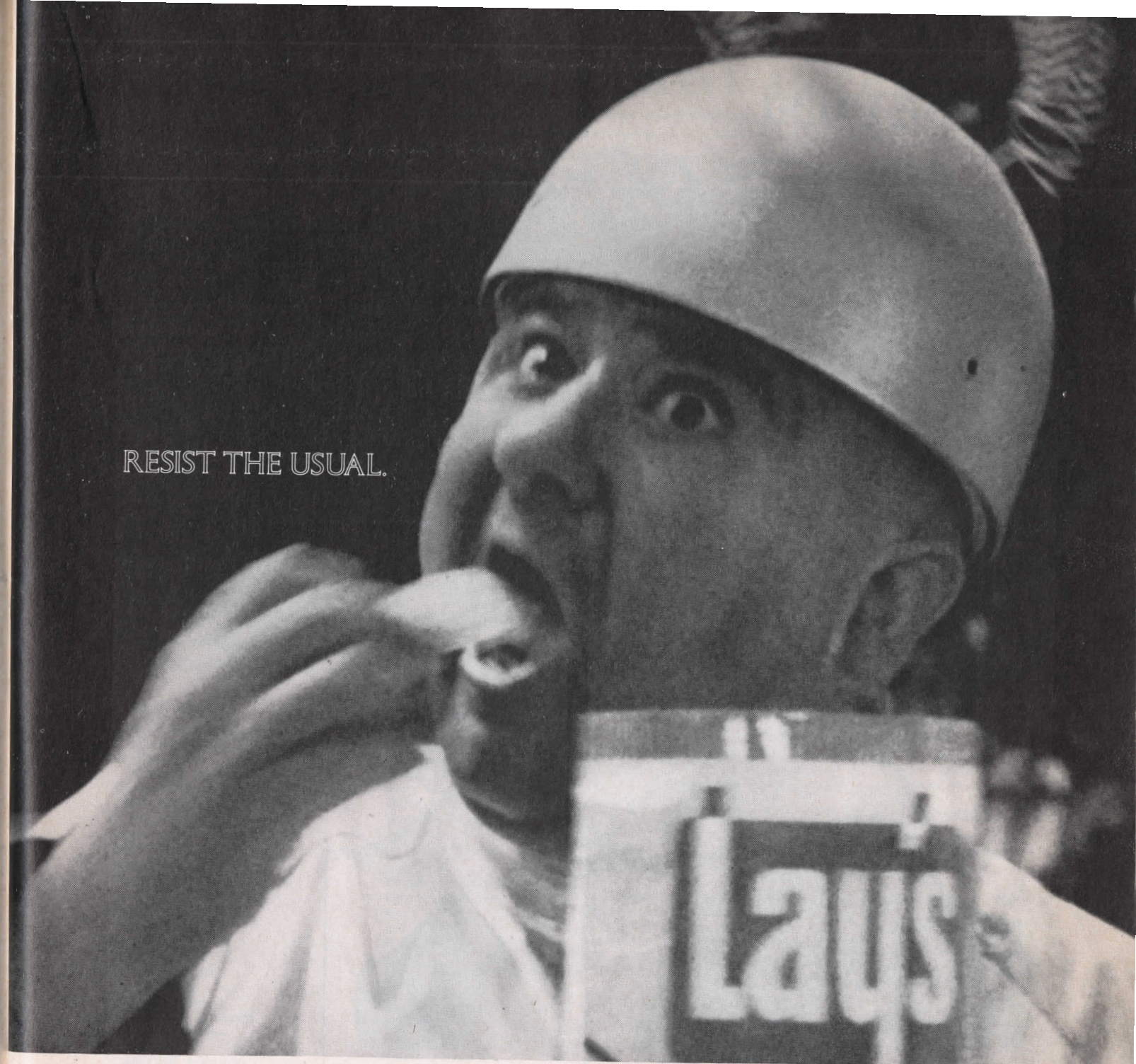
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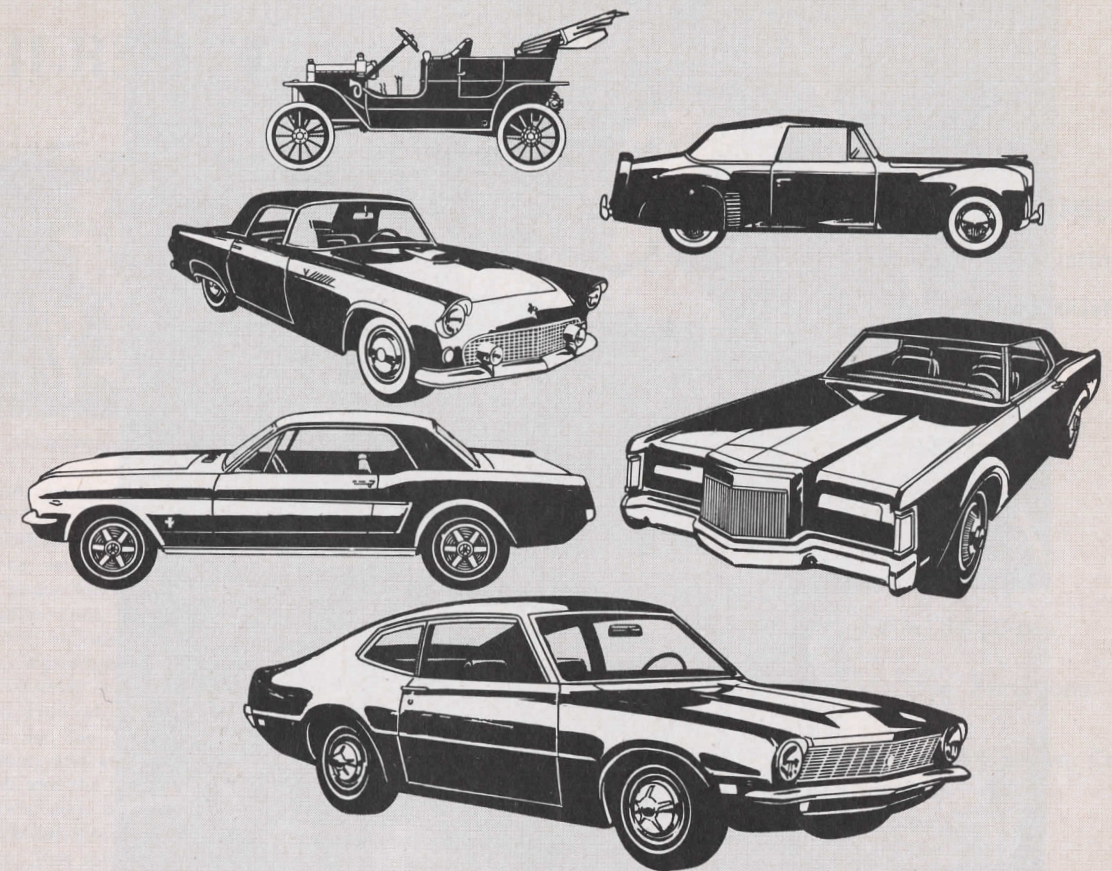
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1970 PROGRAM NOTES

165th Performance

THURSDAY, JUNE 25



Mr. Graffman

Gary Graffman has had an international career ever since his debut, at the age of 18, with Eugene Ormandy and the Philadelphia Orchestra. He has toured six continents, and in over 20 European tours during the past decade has played over two dozen orchestral engagements in London alone. In his own country, the American pianist's annual tours include regular appearances on distinguished recital series and as soloist with major orchestras.

In New York City during the past three years Mr. Graffman has been heard as soloist with the New York Philharmonic under Leonard Bernstein, the Philadelphia Orchestra under Mr. Ormandy, the Boston Symphony under Erich Leinsdorf, and the Cleveland Orchestra under George Szell. This season, in addition to another appearance at New York's Philharmonic Hall, his U. S. tour includes engagements in such music centers as Boston, Washington, San Francisco and Los Angeles as well as concerts this summer at Tanglewood and Cleveland's Blossom Festival. Abroad, Mr. Graffman returns to the U.S.S.R. for his second tour, to South America for his fourth tour, and to Japan for appearances at Expo '70 with Mr. Szell and the Cleveland Orchestra.

Mr. Graffman has recorded with the orchestras of New York, Philadelphia, Cleveland, Boston, Chicago and San Francisco. Just released on the Columbia label (again, with Mr. Szell and the Cleveland Orchestra) is his interpretation of the Tchaikovsky Concerto No. 1 in B-flat minor.

The Steinway is the official piano of the Meadow Brook Music Festival.

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting GARY GRAFFMAN, pianist

LOPATNIKOFF, Festival Overture, Opus 40

PROKOFIEV, Symphony No. 7, Opus 131

Moderato

Allegretto

Andante espressivo

Vivace

INTERMISSION

TCHAIKOVSKY, Concerto for Piano and Orchestra,
No. 2 in G major, Opus 44

Allegro brillante e molto vivace; Cadenza

Andante non troppo

Allegro con fuoco

MR. GRAFFMAN

Program Notes by Sandor Kallai

FESTIVAL OVERTURE,
Opus 40 Nicolai Lopatnikoff (Born 1903)

This work, with its particularly appropriate title, was composed in 1960, the result of a commission by the Pittsburgh Plate Glass Company for performance by the Detroit Symphony Orchestra. The premiere was part of a sponsored performance designed as a tribute to the automobile industry of the United States that took place on October 12, 1960, Paul Paray conducting. It was also performed by the Orchestra on a regular subscription concert on September 21, 1968, Sixten Ehrling on the podium.

Mr. Lopatnikoff offered the following comments for the premiere:

"The music seeks to reflect the atmosphere of a festive occasion in general, without being in any way descriptive or specific. The eleven-minute-long composition is clearly divided into three sections.

"1. After a few measures of introductory nature, the horns and trumpets present a theme which is to play an important part in the course of the work. The subsequent thematic material in the first part is of a generally vigorous and energetic character, culminating in a climax which leads the way to the quiet contrasting middle part.

"2. The subdued sonorities of this section are in marked contrast to the preceding orchestral texture. Solo woodwinds and the string choir carry the materials of this lyrical interlude until it fades out in a bass clarinet solo.

"3. A distant solo drum rhythm announces the transition to the third part with its return to the lively mood of the opening. The motives of the first part are here developed and manipulated until the music reaches an explosive tension relieved by the transition to the coda. The musical ideas of the coda are treated in a 'concertante' manner with solo woodwinds and the piano coming to the fore. The pace of the music quickens continuously and relentlessly toward the end,



I have died in Viet Nam. But I have walked the face of the moon.

*I have befouled the waters
and tainted the air of a
magnificent land. But I have
made it safe from disease.*

*I have outraged my brothers
in the alleys of the ghettos.
But I have transplanted a
human heart.*

*I have flown through the
sky faster than the sun. But I
have idled in streets made
ugly with traffic.*

*I have scribbled out filth and
pornography. But I have elevated
the philosophy of man.*

*I have littered the land with
garbage. But I have built upon
it a hundred million homes.*

*I have watched children starve
from my golden towers. But I
have fed half of the earth.*

*I have divided schools with
my prejudice. But I have sent
armies to unite them.*

*I was raised in a grotesque
slum. But I am surfeited by
the silver spoon of opulence.*

*I have beat down my enemies
with clubs. But I have built
courtrooms to keep them free.*

*I live in the greatest country
in the world in the greatest
time in history. But I scorn
the ground I stand upon.*

*I have built a bomb to destroy
the world. But I have used it
to light a light.*

*I am ashamed.
But I am proud.
I am an American.*

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and the Overture concludes in a buoyant and exuberant mood."

SYMPHONY NO. 7,
Opus 131 Serge Prokofiev (1891-1953)

The Seventh Symphony was the product of Prokofiev's last year of life, written during a period of intense physical pain and emotional frustration. The former was the result of a brain concussion suffered in a fall in 1945, the latter stemming from the Soviet government's official condemnation of his music, which had been rescinded but not forgotten.

The Symphony was written specifically for young people—to be played on the Children's Radio Division—and Prokofiev had therefore kept it simple. The audience at its premiere, however, hailed the work as one of his best (an opinion he did not share) and it remains popular with conductors and listeners.

It is a benign work that shows no evidence of the unhappy circumstances under which it was created and it bears little resemblance to the vigorous, unsettling

compositions of Prokofiev's earlier years. But it offers many lovely moments and represents something of a victory of creative power over worldly adversity.

PIANO CONCERTO NO. 2 IN G MAJOR,
Opus 44 P. I. Tchaikovsky (1840-1893)

The second and third piano concerti of Tchaikovsky are being treated to something of a revival these days, thanks in good measure to tonight's soloist, Mr. Graffman, who has performed them frequently in various parts of the country during recent years. This week we shall hear them both—the third will be played Saturday night along with their much better known cousin, No. 1 in B-flat minor.

The Concerto in G major, Op. 44, may not have the enormous dramatic appeal of its predecessor, but it contains a wealth of lovely melody and gives a virtuoso pianist plenty of opportunity to display his wares. It is excellently crafted and deserves to be heard more often.

166th Performance

FRIDAY, JUNE 26

SARAH VAUGHAN

LES ELGART
And His Orchestra



Miss Vaughan

At an age when most great singers finally come into their own through extensive training and experience, Sarah Vaughan can look back on more than a decade of deserved recognition and success. It has been said that she achieved fame so young because much of her incredible talent was "God-given," rather than merely acquired.

Not that there wasn't a lot of training that went into making Sarah the great artist she is today, but it seems that she has always been gifted with a certain extra something which other singers envy, and at times imitate, but never equal.

A consistent popularity poll winner as the nation's top feminine vocalist, the name of Sarah Vaughan is synonymous with great singing comprising purity of tone, inspired interpretation and masterly technique.

Once captured on a record, this fabulous voice was to echo memorably wherever great singing is appreciated. Her distinguished double-record album, "Great Songs from Hit

Shows," is considered by many experts to be the most valuable edition of musical masterpieces in a single collection.

Before starting his own band Les Elgart profited by the experience of his peers who fronted the leading bands in the country. He has been a featured trumpet player with some of the greats including Bunny Berigan, Charlie Spivak, Harry James, Woody Herman, Hal McIntyre and Billy Butterfield.

During Les's association with these groups he gathered his own ideas on how a band should be built, plus a definite conception of the sound it should make. Of course, these ideas changed as "new impressions" were accepted by the public and a fresh approach was conceived by Les. However, he kept pace with the public wants in popular music, and eventually discovered that his attitudes slightly anticipated theirs. He created a band style that has swept the nation, Sophisticated Swing.



Mr. Elgart

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SATURDAY, JUNE 27

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
GARY GRAFFMAN, pianist

TCHAIKOVSKY, Concerto for Piano and Orchestra,
No. 3 in E-flat major, Opus 75
(In one movement)

MR. GRAFFMAN

BIZET, Symphony in C major
Allegro vivo
Adagio
Allegro vivace—Trio
Allegro vivace

INTERMISSION

TCHAIKOVSKY, Concerto for Piano and Orchestra,
No. 1 in B-flat minor, Opus 23
Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Allegro vivace assai
Allegro con fuoco

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

PIANO CONCERTO NO. 3 IN E-FLAT MAJOR,
Opus 75 P. I. Tchaikovsky (1840-1893)

So far as we know, Tchaikovsky never went beyond shaping the single movement that has come to us as his Third Piano Concerto. It had begun as the first movement of a sixth symphony (had he finished it the "Pathetique" would have been number seven), but Tchaikovsky decided the material was not suitable for a work of such dimensions and made it over as a piano concerto. The slow movement and finale of the never-completed symphony are to be found in short score but there is no indication that they too were to be turned into concerto form.

The work is an admirably knit symphonic first movement with a cadenza added as a purely virtuosic feature. We may feel fortunate that the excellent material it contains was spared from oblivion by the composer.

SYMPHONY IN C MAJOR
Georges Bizet (1838-1875)

Until quite recently it was thought that Bizet composed nothing of significance until three years before his untimely death at the age of 36. The perennial favorite opera "Carmen" and the incidental music to "L'Arlesienne" fall into this category.

But in 1935, a Scottish musicologist sifting through some old files in Paris came across a manuscript of a Symphony in C major that Bizet had written in 1855

(at the age of 17!) while attending the Paris Conservatoire. Speaking in classical terms, it is an exquisite little masterpiece, perfectly balanced and flawlessly orchestrated.

Perhaps Bizet may still be considered a "late bloomer" for all practical purposes, but the C-major Symphony ranks without question in the same class with Mendelssohn's Overture to "A Midsummer Night's Dream" as works of youthful genius.

PIANO CONCERTO NO. 1 IN B-FLAT MINOR,
Opus 23 P. I. Tchaikovsky (1840-1893)

The work that was to become the most popular piano concerto in the world received nothing but abuse from the great pianist Anton Rubinstein when Tchaikovsky played the newly finished composition for him in 1875. Reporting the event in a letter, Tchaikovsky wrote:

"I played the first movement. Not a word, not one remark. I found strength to play the Concerto right through. More silence . . . Then a stream poured from Rubinstein's mouth . . . My Concerto was worthless, wholly unplayable. The passage-work was fragmentary, disconnected, and poorly composed beyond correction. The composition itself was bad, trivial, vulgar . . . Here and there I had cribbed from others," etc.

When later that year, the work received its world premiere in Boston at the hands of Hans von Bulow, the audience cheered and the press gave unanimous praise. Even Rubinstein had eventually to back down

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and gave many thrilling performances of the Concerto in his later years.

There are two formal facets of the work that merit discussion. The introduction to the first movement, so famous that it even became a popular song that led the Hit Parade for many weeks, contains a theme that never recurs in the Concerto, a genuine squandering

of material that only a melodist like Tchaikovsky could afford. And then there is that extraordinary little "scherzando" which appears in between the two sections of the nocturne-like slow movement instead of being given an independent place either before or after it. Such is genius!

168th Performance

SUNDAY, JUNE 28



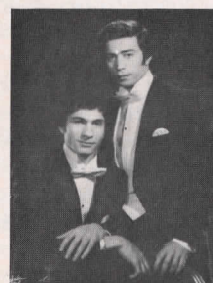
Mr. Fiedler

In his home town of Boston, Arthur Fiedler is an institution. His unique personality, his flair, style and individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall—where, each spring, he inaugurates the Boston Pops season.

Born in Boston on December 17, 1894, Fiedler inherited a rich family background of European culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony and his mother was a "good amateur musician" who gave Arthur his first piano lessons.

Fiedler's formal education was obtained at schools in Boston until his father's retirement and the family's return to their native Austria. In Vienna and later in Berlin, teen-aged Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

With the advent of World War I, Arthur Fiedler returned to Boston in 1915 and joined the Boston Symphony as a violinist under Karl Muck. Later he formed the Boston Sinfonietta followed by the launching of the first free Esplanade Concerts on the Charles River. In 1930, he was appointed 18th conductor of the Boston Pops concerts. Under his direction, the Boston Pops has become familiar to the music-minded citizens of the world. Mr. Fiedler states that the key to the great success of the Pops is: "A Strauss waltz is as good a thing of its kind as a Beethoven symphony. It's nice to eat a chunk of beef, but you want a slice of light dessert, too."



Messrs. Paratore

The Messrs. Paratore, who are native Bostonians, belong to a family steeped in a strong musical tradition. All of the members of the family are musically inclined. Their father plays several string instruments, their mother is a gifted singer and their three sisters all play the piano and sing.

Both brothers are graduates of Boston University's School of Fine and Applied Arts where they studied the piano with Bela Nagy. As a team the Paratore Brothers have played at Lincoln Center, and with Arthur Fiedler they have made many guest appearances with the Boston Pops at Tanglewood, in Boston at Symphony Hall and at the famed Esplanade Concerts which were founded by Fiedler.

DETROIT SYMPHONY ORCHESTRA

ARTHUR FIEDLER, conducting

THE PARATORE BROTHERS, duo-pianists

ELGAR, Pomp and Circumstance, March No. 1 in D major

WEBER, Overture to "Der Freischütz"

POULENC, Concerto in D minor for Two Pianos and Orchestra

Allegro ma non troppo

Larghetto

Finale: Allegro molto

ANTHONY AND JOSEPH PARATORE

INTERMISSION

SAINT-SAËNS, The Carnival of the Animals (Grand Zoological Fantasia)

Introduction and Royal March of the Lion—Cocks and Hens—Horses of Tartary (Fleet Animals)—

Tortoises—The Elephants—Kangaroos—

Aquarium—

Personages with Long Ears—The Cuckoo in the Depth of the Forest—Aviary—Pianists—Fossils—

The Swan—Finale

ANTHONY AND JOSEPH PARATORE

BOCK, Selections from "Fiddler on the Roof"

Fiddler on the Roof—Matchmaker,

Matchmaker

Far From the Home I Love—Miracle of Miracles

Sunrise, Sunset—Anatevka—To Life

LENNON-McCARTNEY, Eleanor Rigby

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THURSDAY, JULY 2



Mr. Starker

He occupies a unique position. "Janos Starker is the king of cellists, and having said that, what more is there to say?" commented Roger Dettmer in *Chicago's American*. "These are model performances," said Irving Kolodin in the *Saturday Review*. "Janos Starker — perhaps the finest of the new generation of cellists," wrote *Time* magazine.

Starker's ever increasing popularity on the U. S. concert scene was dramatically underscored recently when the cellist played no less than five concerts in New York within a month, including a debut appearance on the distinguished Hunter College Concert Series. Of his performance of Kodaly's Sonata for Unaccompanied Cello on that occasion the *New York Times* wrote: "He played it with fantastic dash and the sort of bravura intensity that only a supreme master of his instrument could ever hope to achieve."

Following a carefully thought-out plan, Starker spent one year as principal cellist with the Dallas Symphony (1948), four years at the Metropolitan Opera in New York and five—under Fritz Reiner—with the Chicago Symphony. The Chicago Conservatory of Music awarded him an honorary doctorate in music in 1961. He still claims that his term as an orchestra player was the most valuable, and easily the most strenuous, experience in his career.

In 1958 he resigned his Chicago post to devote himself to appearances as soloist only. He has toured all over the United States and Canada, Europe, the Far East—acclaimed everywhere as one of the greatest cellists of our time.

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting JANOS STARKER, cellist

HAYDN, Symphony No. 96 in D major ("Miracle")
Adagio—Allegro
Andante
Menuetto and Trio: Allegretto
Finale: Vivace assai

*ROZSA, Concerto for Cello and Orchestra, Opus 32
Moderato—Allegro non troppo
Lento con gran espressione
Allegro vivo

MR. STARKER

INTERMISSION

BRAHMS, Symphony No. 1 in C minor, Opus 68
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Piu andante—Allegro non troppo ma con brio

*American premiere

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

SYMPHONY NO. 96 IN D MAJOR
("Miracle") Joseph Haydn (1732-1809)

During the premiere in London of one of Haydn's last symphonies an event occurred that could have been catastrophic. One of the composer's biographers wrote about it thus:

"When Haydn appeared in the orchestra and sat down at the pianoforte to conduct the Symphony himself, the curious audience in the parterre left their seats and crowded toward the orchestra the better to see the famous Haydn quite close. The seats in the middle of the floor were thus empty, and hardly were they empty when the great chandelier crashed down and broke into bits, throwing the numerous gathering into great consternation. As soon as the first moment of fright was over, and those who had pressed forward could think of the danger they had luckily escaped and find words to express it, several persons uttered the state of feelings with loud cries of 'Miracle! Miracle!'"

However, the work being premiered that night was not the Symphony No. 96 in D major but the Symphony No. 102 in B-flat major and nobody knows just why the earlier composition received the sobriquet "Miracle."

The first, third and fourth movements of the Sym-

phony No. 96 are based upon clearly marked dance rhythms. The first movement also contains harmonizations characteristic of the mature Haydn in their sudden jumps from one into another quite unrelated key. In the second movement Haydn made use of an archaic device by occasionally using two solo violins.

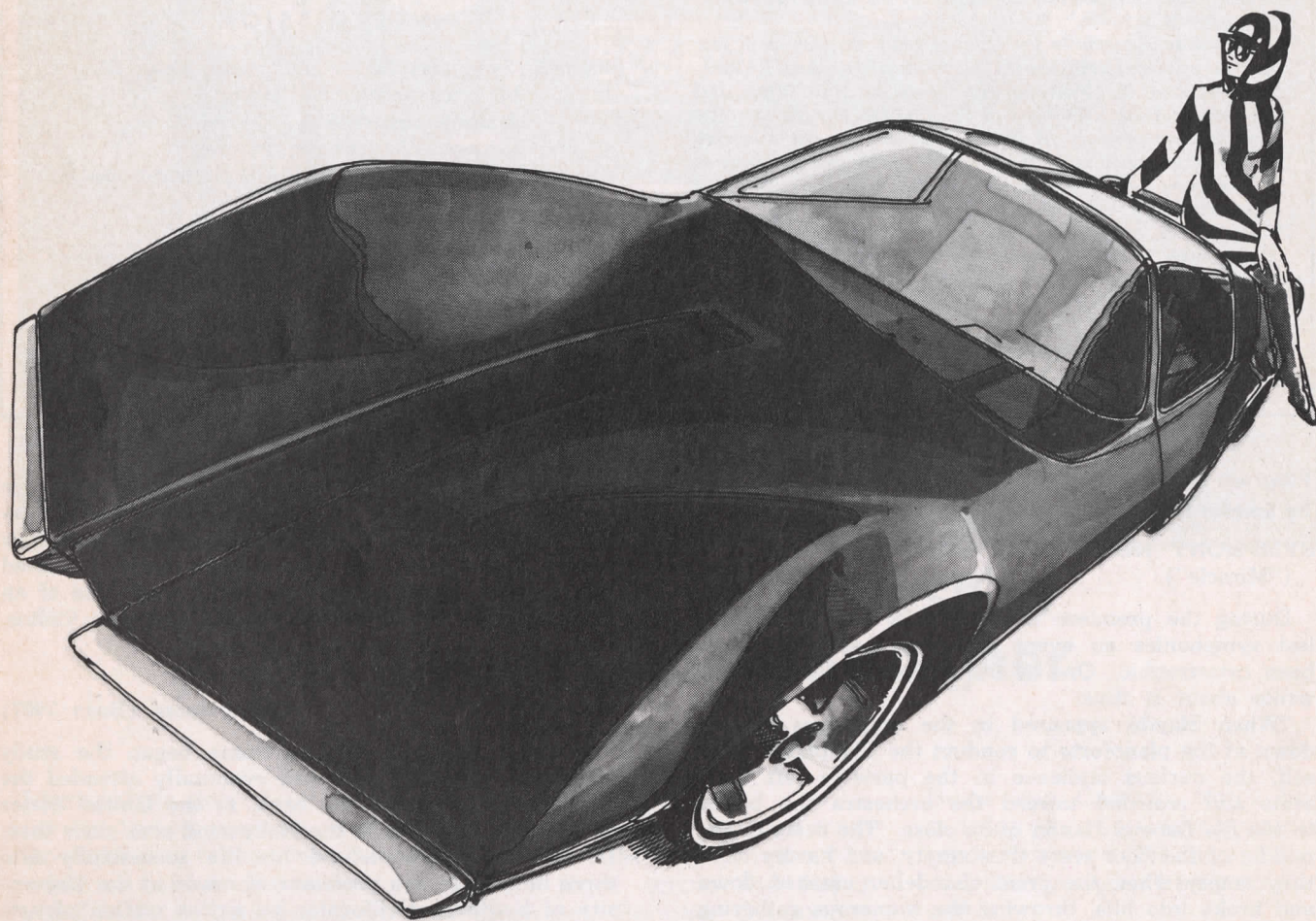
CELLO CONCERTO,
Opus 32 Miklos Rozsa (Born 1907)

Born in Budapest, Miklos Rozsa began the study of music at the age of 5 and eventually attended the Leipzig Conservatory. He came to the United States in 1940 and has lived in the Hollywood area since then. He has compartmentalized his life successfully into three fields. He is a professor of music at the University of Southern California; he writes motion picture scores, three of which, "Spellbound," "A Double Life" and "Ben Hur," have won him Oscars, and yet his contributions to the concert literature remain frequent. Asked to provide some comments about his new Cello Concerto for this American premiere, he wrote:

"I was extremely lucky that my four concerti for solo instruments with orchestra were commissioned by or composed for the greatest virtuosi of our time. The Violin Concerto was written for Jascha Heifetz (first performance in Dallas in 1956), the 'Sinfonia Concertante' for violin, cello and orchestra for Heifetz and Piatigorsky (first performed in 1963), the Piano Con-

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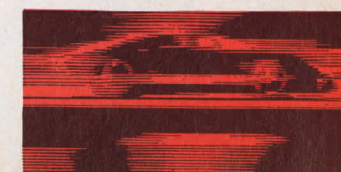
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certo for Leonard Pennario (first performed in Los Angeles in 1967) and finally the Concerto for Cello and Orchestra, Opus 32, for Janos Starker. With such instrumentalists I didn't have to worry about technical or tonal difficulties and indeed only the sky was the limit. These works, therefore, are not orchestral pieces with obligato soli, but real concerti, in which the soloist can display his full virtuosity and tonal quality. They were all written on the Italian Riviera, where I usually spend my summers.

"In 1967 I received a friendly note from Janos Starker, whose art I have admired for a long time, with only two sentences: 'Did you ever consider writing a concerto for cello? How about it?' We met afterwards, and on October 6, 1969, he played the world premiere at the Berlin Festival.

"The first movement starts with a searching introduction, which leads to the passionate first theme. A second, more lyrical theme, follows. The first theme undergoes many orchestral transformations and, after a difficult solo cadenza, the lyrical theme returns, leading to the main theme and an energetic coda.

"The second movement's brooding, Hungarian theme starts with the solo cello, which grows in intensity when the orchestra joins in. Muted strings play the quietly flowing second theme and lead back to the opening theme in the woodwinds, which the cello develops. The movement ends broodingly, as it has started, on a pedal of the solo cello.

"The third movement opens with a light dance-like

theme, but the second theme is more robust and leads to a slow 'misterioso.' The two first themes return and, while the orchestra interjects the opening motives, brilliant solo passage-work by the cello ends the work."

SYMPHONY NO. 1 IN C MINOR,

Opus 68 Johannes Brahms (1833-1897)

Not until his art was fully matured did Brahms become a master of purely orchestral composition. He began work on the First Symphony in the early 1860s while he was still under 30 years old. He left it, however, and did not return to it seriously until 1874. Even then it was two years before he ceased the process of constant revision that was his compositional technique.

The first movement begins with a tensely singing string passage above a steady drumbeat. When we reach the "Allegro" the storm bursts and the musical elements rage almost without ceasing until the end. After such an emotion-laden upheaval the "Andante sostenuto" comes as a welcome relief. Toward the end of this movement, Brahms does something that is quite rare in his works—he uses the solo violin to declaim the lovely theme over a background of orchestral murmuring that is unusually picturesque. A fanciful and graceful third movement precedes the monumental Finale with its dramatic horn melody dispersing the tragic clouds and its stentorian trombones which appear with overwhelming effect in the coda.

170th Performance

FRIDAY, JULY 3

RAMSEY LEWIS



"Pianist Ramsey Lewis is not only in, he is the hottest jazz artist going," reported *Time* magazine. "The younger generation has adopted Lewis as the purveyor of a new and wondrous sound."

The new sound of Ramsey Lewis, first heard on his recording of "The In Crowd," won virtual overnight success for the tall, academic looking Chicagoan, who has led his own trio since 1955.

The "In Crowd," which has sold into the millions (followed by the equally successful recording of "Hang on Sloopy" and "Wade in the Water"), has resulted in TV appearances on the country's top shows (Tonight, Hullabaloo) and concert tours (Lincoln Center, Carnegie Hall, Ravinia) in every part of the nation.

Lewis's recognition was capped, when the National Academy of Recording Arts and Sciences awarded him a Grammy (the record industry's Oscar) for "The In Crowd."

Today, Ramsey Lewis enjoys the success of hearing his unique style imitated by other groups. It's a style that *Time* magazine said is a "free-wheeling, come-join-the-party feeling that, Ramsey candidly admits, is the only way to make jazz a saleable item that people will understand, enjoy and pay for." Without question Ramsey Lewis has become the number one jazz attraction in night clubs and among the college and university set and continues to receive top rating in all national music polls.

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SATURDAY, JULY 4



Miss Sills

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

With this La Scala triumph and the acclaim it brought her, Sills had achieved the triple jewels in the crown of opera. For her success at Milan had been preceded by similar triumphs at the two other great opera houses of the music world — the Teatro Colon of Buenos Aires where, in 1968, she had made her debut as Cleopatra in Handel's "Giulio Cesare," and the Vienna Staatsoper, where in 1967 she had debuted as the Queen of the Night in Mozart's "The Magic Flute." The current year finds her making debuts at two other distinguished opera houses — the Teatro San Carlo of Naples in January, as Violetta in Verdi's "La Traviata," and Covent Garden in London, in the title role of Donizetti's "Lucia di Lammermoor."

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

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

SYMPHONY NO. 38 IN D MAJOR, KV 504 ("Prague")
Wolfgang Amadeus Mozart (1756-1791)

Prague adored Mozart. Whenever he set foot in that city, he was welcomed with warmth and adulation. The public greeted each new work of his with greater and greater enthusiasm. The courts of the wealthy were open to him and his successes earned him considerable money. His opera "Don Giovanni" was even composed expressly for a premiere in Prague.

So was the "Prague" Symphony, written just prior to his first trip there in 1787. Its reception was tumultuous, as well it should have been, as it is among Mozart's finest symphonies. Dramatic in character, it offers liberal amounts of dissonance and chromatic harmony. The extended introduction to the first movement is a rare phenomenon with Mozart, and the

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting BEVERLY SILLS, soprano

MOZART, Symphony No. 38 in D major, KV 504
("Prague")

Adagio—Allegro
Andante
Finale: Presto

MOZART, "Zaide": Ruhe sanft

MOZART, "Die Entführung aus dem Serail": Martern
aller Arten

MISS SILLS

INTERMISSION

RESPIGHI, Gli Uccelli (The Birds)

- I Prelude
- II The Dove
- III The Hen
- IV The Nightingale
- V The Cuckoo

DONIZETTI, "Linda di Chamounix": O luce di quest'
anima

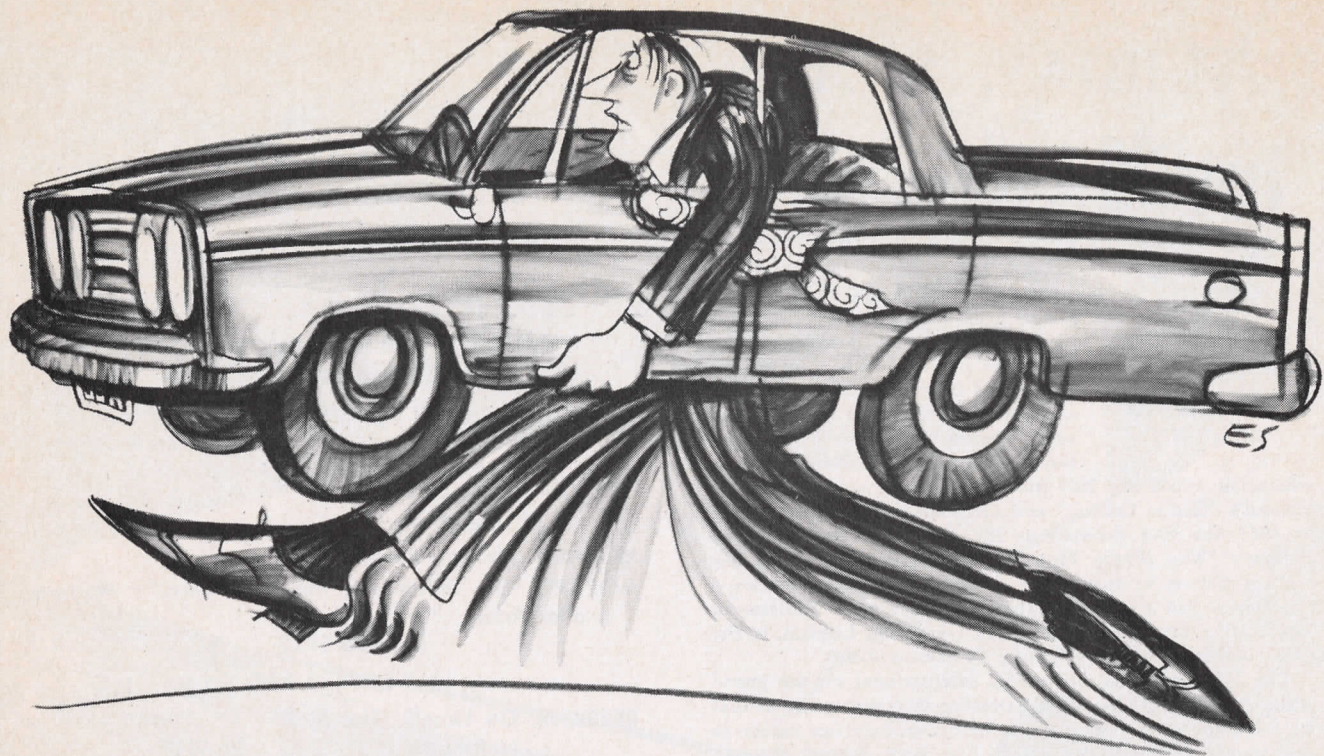
DONIZETTI, "Lucia di Lammermoor": Mad Scene
MISS SILLS

"Allegro" that follows is tense rather than joyful. The exquisite "Andante" is pure line and texture. The Symphony is concluded with a brilliant but agitated "Rondo" on three themes.

ZAIDE: Ruhe sanft
Wolfgang Amadeus Mozart (1756-1791)

Just before Mozart received a commission in 1780 to write his first major opera "Idomeneo" he worked for a while on a German "Singspiel" which has come down to us in unfinished form under the title "Zaide." Nothing is known about the circumstances under which it was written, but it was probably a task the composer set himself to make more tolerable the dreariness of his life in the service of the Archbishop of Salzburg.

The aria "Ruhe sanft" is in the tempo of a graceful minuet. In it Zaide sings of leaving her picture with the sleeping Gomatz, encouraging him to continue his



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Uses: seats, door panels, quarter panels, headliners

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Uses: crash pad covers, arm rest covers, door panel covers, seat back covers, "A" pillar covers

KOYLON®
Uses: molded foam seats, molded foam backs, molded foam arm rests, seat and back foam trim pads

ENSOLITE®
Uses: safety sun visor padding, decorative trim insulation, truck floor matting, straight functional insulation in dash panels and fire walls of trucks

Floor and Luggage Mats Uses: front and rear interior, interior truck mats

KRALASTIC®
Uses: Instrument Panels
Instrument Cluster Bezels
Arm Rest Bases
Quarter Trim Panels
Seat Side Shields
Air Conditioning Outlets
Grilles
Stone Shields
Headlamp Doors and Trim Bezels
Consoles (Seat Separator)
Miscellaneous Knobs and Escutcheons (Chrome Plated)
Door Trim Panels
Instrument Panel Crash Pads
Pillar Covers
Rear Quarter Trim Pads
Seat Backs

Console Covers
MARVINOL®
Uses: Door Trim Panels
Seating
Landau Tops (Vinyl Hardtops)
Arm Rests
Instrument Panel Crash Pads
Horn Buttons
Windlace
Headrests
Knee Pads
Convertible Boot
ROYLAR®
Uses: Dust Covers (Boot Type)
Mechanical Stops (Bumpers)
Grommets
VIBRATHANE®
Uses: Grommets
Seals
Bushings

Mechanical Stops (Bumpers)
PARACRIL®
Uses: Oil Pan Gaskets and Seals
Oil Filter Gaskets
Water Pump Seal
Front and Rear Wheel Bearing Seats
Front and Rear Crankshaft Seals
Pinion Shaft Seals
Intake Manifold End Gasket
Fuel Tank Filler Tube and Seal
Shock Absorber Piston Seals
Universal Joint Seals
ROYALENE®
Uses: Fire Wall Grommets
Radiator Hoses
Windshield and Window Gaskets
Radio Antenna Gaskets
Heater Hose
Rear Window Fixed Seal

slumber and assuring him that he will wake to happiness.

THE ABDUCTION FROM THE SERAGLIO:

Martern aller Arten Wolfgang Amadeus Mozart (1756-1791)

The majestic soprano aria from Mozart's "Die Entführung aus dem Serail" is probably heard to best advantage in concert form. Its nobility is clearly out of proportion to the rest of the slender, sometimes almost slapstick opera, and was written solely to please the virtuoso singer, Mme Cavalieri.

Constanze is held captive by a Turkish pasha, who tries, at first benevolently then more and more peremptorily, to coax her to bestow her favors upon him. At last his patience gives way and he threatens her with "Martern aller Arten" (tortures of every kind), whereupon she embarks on the aria, making it clear to the pasha that she would suffer any torture rather than be unfaithful to her lover, Belmonte.

GLI UCCELLI

(The Birds) Ottorino Respighi (1879-1936)

One of Respighi's favorite devices was to "update" works of baroque and renaissance composers and clothe them in many-colored 20th century orchestral garb. Indeed he ranks as one of the finest orchestrators of musical history. The composers represented in "Gli Uccelli" are mostly minor—Bernardo Pasquini ("Prelude" and "Cuckoo"), Jacques de Gallot ("Dove"), and an anonymous Englishman ("Nightingale"). The original music for "The Hen," however, was written by Jean-Philippe Rameau, one of France's greatest

baroque composers.

LINDA DI CHAMOUNIX: O luce di quest' anima Gaetano Donizetti (1797-1848)

The opera "Linda di Chamounix" was composed for a premiere in Vienna. The aria to be heard tonight did not become a part of the opera until Donizetti added it for a subsequent production in Paris starring the legendary soprano, Fanny Tacchinardi-Persiani. Needless to say, it is absolutely unessential to the plot.

LUCIA DI LAMMERMOOR:

Mad Scene Gaetano Donizetti (1797-1848)

The most famous of all operatic mad scenes takes place in Scene 2 of Act III of Donizetti's "Lucia di Lammermoor." The hapless Lucia has just murdered her bridegroom, Arturo, whom she had married only reluctantly, and enters the great hall of her family mansion where the wedding guests are still assembled. She speaks first of Edgardo, the man she really loves. It is obvious from the beginning that her reason has deserted her. She goes on to imagine that she and Edgardo are about to be married. Filled with pity, the guests look on helplessly while Lucia anticipates a happy life at Edgardo's side. She then reenacts the scene of her casting off and cursing of Edgardo and cries piteously to her lover not to forsake her. Lucia embarks upon yet another well-known aria, promising to pray for Edgardo in heaven and, saying that heaven will not be heaven to her till he joins her, she begs her lover to shed a tear upon her untimely grave. The scene ends in a virtual ecstasy of grief and torment.

172nd Performance

SUNDAY, JULY 5



Mr. Willson

Meredith Willson has won a nationwide audience for his musical compositions, his orchestral conducting and his humorous philosophy and writings. When "The Music Man" opened on Broadway late in 1957, he added musical comedy to his long string of accomplishments and the critics predicted his show "would run for a decade." Broadway was equally enthralled by Meredith's second musical, "The Unsinkable Molly Brown," (about the famous Colorado heiress who survived the the Titanic disaster) which also ran and ran and became a delightful motion picture starring Debbie Reynolds and a smash box-office success. A third musical, "Here's Love," based on the movie, "Miracle on 34th Street," continued his record of turning out hit Broadway shows. And his latest, "1491," will musicalize the year before Columbus discovered America.

This concert is dedicated to the Oakland County Sesqui-Centennial Celebration.

The Steinway is the official piano of the Meadow Brook Music Festival.

DETROIT SYMPHONY ORCHESTRA

MEREDITH WILLSON, conducting

VON SUPPÉ, "Light Cavalry" Overture

GOUNOD, Ballet Music from "Faust"
Dance of the Nubian Slaves
Dance Antique
Dance of the Trojan Maidens
Mirror Dance
Dance of the Phryne

HERBERT, Love Scene from "Serenade for Strings"

WILLSON, Highlights from "The Unsinkable Molly Brown"

INTERMISSION

WILLSON, San Juan Bautista from "The Missions of California Suite"

WILLSON, "The Music Man"—Symphonic Impressions

VON SUPPÉ, "Poet and Peasant" Overture

WILLSON, American Legion March

*In Memory of
Mae and Walter Reuther*



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

J. Maschhoff

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and a great one to be driven today.
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to reach the road.



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than ever. And positive valve rotators, maintain peak V-8 performance thousands of miles longer.

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You're in good company in a **Front Drive** Toronado by Oldsmobile.

THURSDAY, JULY 9



Mr. Ashkenazy

We welcome Mr. Ashkenazy back to the Baldwin Pavilion for the fourth consecutive season. An Artist-in-Residence for the second year at Oakland University, Mr. Ashkenazy will again be teaching master classes this summer.

He played his first New York concert in the 1969-70 season last October, and once again the critics raved. *The New York Times* exclaimed the following morning, "At 32, Mr. Ashkenazy is clearly one of the great pianists of his generation!"

Music critics have been searching for new adjectives ever since he startled the music world by walking off with the First Prize in the Queen Elizabeth Competition in Brussels in 1956. He was then 19 years old and was selected unanimously for the prize by a panel which included Artur Schnabel, Emil Gilels and Robert Casadesu.

The Brussels victory created a demand for Mr. Ashkenazy's appearances around the world. His first tour took him to Belgium, Holland, West Germany and Poland. He was presented by S. Hurok in North America for the first time in 1958 and has returned several times since in addition to concertizing all over the globe.

Born in Gorky, in the Soviet Union, he began his formal music studies at the age of six. At 17 he took second prize in the Fifth International Chopin Competition in Warsaw and then entered the Moscow Conservatory to work with the great Lev Oborin.

Mr. Ashkenazy and his wife, Thorun, make their home in Reykjavik, Iceland, with their three children, Vladimir, Nadia and Dimitri Thor.

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

PIANO CONCERTO NO. 1 IN C MAJOR, Opus 15 Ludwig van Beethoven (1770-1827)

Of all forms of instrumental music, the concerto is the most dramatic, and Beethoven's five piano concerti are certainly supreme examples of this simple fact. Eric Blom has said that being a dramatic composer is not a matter of writing a lot of operas. Since there are no words or stage situations, instrumental music has to be much more dramatic in its methods than operatic music—some of the most overwhelming moments in opera sound rather pale when stripped of their visual and vocal elements.

Beethoven's piano concerti cover each stage of his development as a composer except the final one, and many are the musicologists who have wondered why he wrote no concerto for any instrument during the last 18 years of his life, though he continued to compose in most other forms. No satisfactory reason has been advanced, but the five he wrote for the piano represent such a magnificent complete statement that it is scarcely possible to conceive of even Beethoven having added anything further to it.

The Concerto No. 1 in C major is actually the second in order of composition and is far superior to

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

VLADIMIR ASHKENAZY, pianist

BEETHOVEN, Concerto for Piano and Orchestra, No. 1
in C major, Opus 15

Allegro con brio

Largo

Rondo: Allegro scherzando

MR. ASHKENAZY

GUTCHÉ, Epimetheus USA, Opus 46

INTERMISSION

BEETHOVEN, Concerto for Piano and Orchestra, No. 2
in B-flat major, Opus 19

Allegro con brio

Adagio

Rondo: Molto allegro

MR. ASHKENAZY

its predecessor, No. 2, in quality. It is one of those transitional works in the history of music that look backward and forward at the same time—in this case it harks back to the charm and grace of Mozart's piano concerti, and yet presages some of the remarkable innovations that were to follow. One wishes that it were possible to listen to this concerto as one who lived at the time of its composition. The effect would probably be a thousand times more electrifying than is its effect on our jaded 20th-century ears.

In it, the orchestra begins to function much more freely than in any earlier concerto. This is especially true in the "Largo," where the second theme (given to the orchestra and designed for it) achieves a more impassioned pulse. The horns are used as a distinct melodic entity and the clarinet stands out as it had not before. The rondo is built on a delightfully irregular theme, played first by the piano. The second theme has been identified as an Austrian folk song.

EPIMETHEUS USA,
Opus 46 Gene Gutche (Born 1907)

Gene Gutché was born Romeo E. Gutsché in Berlin in 1907. He has lived in the United States since 1925. His orchestral works did not receive the attention they deserve until the early 1960s. The present work was commissioned by the Detroit Symphony Orchestra and was given its world premiere last November 13 with

**You have to work awfully
hard to be lucky...**

5 years in a row!

Dodge Rebellion
Dodge Fever
Dodge Material

BBDO—Detroit

Sixteen Ehrling on the podium. Mr. Gutche' wrote some words of explanation for the Orchestra's program notes. We take the liberty of quoting from them here:

"Aesthetically, Epimetheus was brother to Prometheus—the after—of the forethinker. Epimetheus, to me, reflects pointedly our industry and inexhaustible inventiveness of a highly industrialized society particularly native with Detroit. Especially where a community is involved, a composer seeks to honor those people who have already achieved recognition in a culture such as it is for America. In this manner an artist identifies and prognosticates those issues which involve a people and their milieu. Thus, the Detroit Symphony, presenting a work sister to what its community believes, verifies that image and activity in which such a community abounds.

"Structurally, this piece is based on an exposition. From it, both principal and subsidiary subject, a Canon on the interval of a fourth, is stated; and out of this a long development ensues. Subsequently, a theme in Variation is developed from the principal subject which is heard in the E-flat clarinet. The first variation gives this subject to the strings with an 'ostinato' figure in the brass, bassoons, cello and bass. In the second variation the theme is heard in the horns while the 'ostinato' (actually two) is in woodwind and strings respectively.

"Brutally, a 'Scherzo,' also derived from the subject matter, develops, leading to an intense climax into the third and final variation which once more states all subject matter of the exposition, while a brief Coda leads into the Finale.

PIANO CONCERTO NO. 2 IN B-FLAT MAJOR,
Opus 19 . . . Ludwig van Beethoven (1770-1827)

Most everyone, including the composer himself, has looked down on the lovely little Concerto No. 2 in B-flat major, Opus 19. When offering it to his publisher, Beethoven placed it among his inferior works, and few writers since have seen fit to quarrel with that evaluation. But Tovey has said that, though it has a loosely constructed first movement, "the rest of the Concerto is excellent early Beethoven, and an attitude of contempt toward the whole work is no sign of more than commonplace critical sense." The fact is that Beethoven *did* publish the work which was itself a mark of personal esteem and it is a well designed piece that speaks with smooth assurance.

The orchestra's principal function in the first movement is to announce themes which the pianist proceeds to embroider. Just before the end of the "Adagio," soloist and orchestra engage in a brief dialogue that clearly points the way of concerti to come.

174th Performance

FRIDAY, JULY 10

NINA SIMONE

THE CLARK TERRY QUARTET

in itself, because nobody wants to look at it.' Which is precisely what she is getting at when she says she is not just out there to entertain."



Miss Simone

A recent *Time* article wrote of Nina Simone and the essence of her unique talents: "To Jazz Trumpeter Dizzy Gillespie, Nina is the natural successor to Billie Holiday. 'She has an electricity about her way with lyrics that's out of sight,' he says. 'And sometimes there is a sadness about her delivery that makes you want to cry.'"

"Nina was born Eunice Kathleen Waymon but changed her name to Nina Simone because her mother disapproved of singing in public. 'The blues and jazz come from my people for one reason,' she says. 'We are the ones who had the misery of being slaves in this country. We're the ones who had to be invisible. We're the ones who had to devise different means of staying alive. We did it.' But Nina is hardly a whiner. 'It's a bore just to be talking about pain per se unless something can come out of it that's constructive. I want an easier life, and I want an easier life for my people and for all people that are oppressed. But before you can have that, the pain and the injustice have to be exposed, and that's very painful

Happiness, a commodity in short supply these days, will never completely vanish as long as Clark Terry is around to make music.

Happiness is what the Clark Terry sound is all about. It accurately reflects the personality and the outlook on life of its creator, who is one of the most formidable musicians ever to lift a trumpet and one of the most genial, universally well liked men in the entertainment world.

Terry has so completely mastered the trumpet, and its larger companion the fluegelhorn, that he makes music look and sound easy. He has not only created an immediately recognizable, highly identifiable style of his own as a soloist, but can adapt to any other style easily enough to be in constant demand as one of New York's top studio musicians.

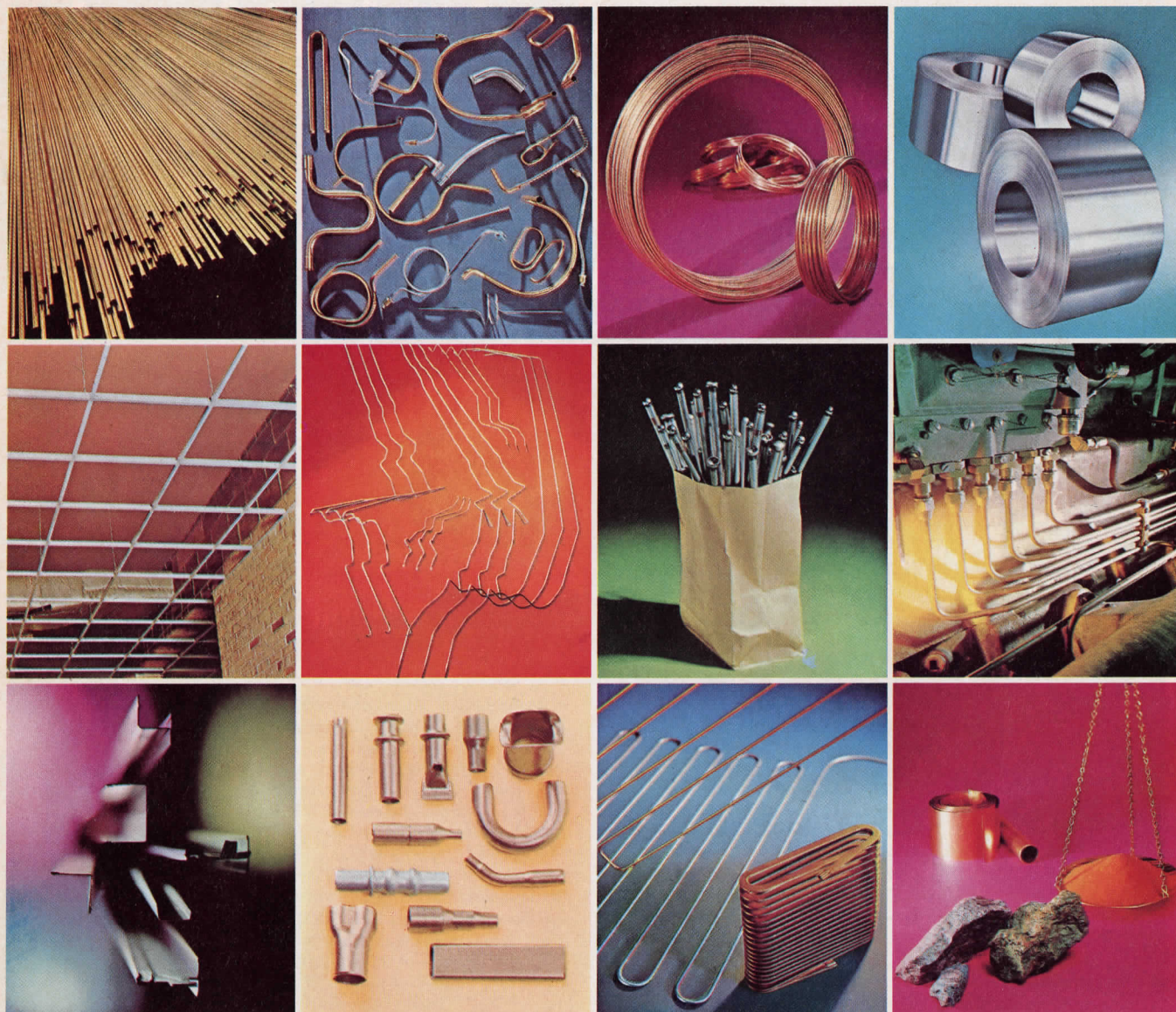
An entire new legion of fans had "discovered" Clark Terry as the trumpet soloist twice weekly with NBC-TV's "Tonight Show" Orchestra, but they are relative Johnny-come-latelies to those who have long realized that Clark's way with a melody was something special.



Mr. Terry

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This is our "bag" at Bundy



BUNDY CORPORATION 

SATURDAY, JULY 11

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

VLADIMIR ASHKENAZY, pianist

BEETHOVEN, Concerto for Piano and Orchestra, No. 3
in C minor, Opus 37

Allegro con brio

Largo

Rondo: Allegro

MR. ASHKENAZY

INTERMISSION

STRAVINSKY, Le chant du rossignol (Song of the
Nightingale)

BEETHOVEN, Concerto for Piano and Orchestra, No. 4
in G major, Opus 58

Allegro moderato

Andante con moto; Rondo: Vivace

MR. ASHKENAZY

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

PIANO CONCERTO NO. 3 IN C MINOR,
Opus 37 . . . Ludwig van Beethoven (1770-1827)

The stylistic differences between the Third Piano Concerto and the first two are striking, especially when one takes into consideration the short span of time that separated their composition. No longer does Beethoven look back to the rococo era of Mozart and Haydn; in the C-minor Concerto he stands four-square in the 19th Century with a power, breadth and sweep that would culminate years later in such supreme musical utterances as the Ninth Symphony, the "Missa Solemnis" and the late String Quartets.

Both orchestra and piano take on a new dimension in this work. The opening subject is presented by the strings. Upon a C **minor** cadence, the soloist enters with three furious C **major** scales, which certainly must have jarred the ears of Beethoven's original audience. Though the succeeding themes are more lyrical, the pervading atmosphere of the movement is stern and contentious. The "Largo" is much milder in spirit, but the final movement builds up to a "Presto" coda that rushes the Concerto to a brilliant close.

SONG OF THE NIGHTINGALE
Igor Stravinsky (Born 1882)

The present symphonic poem was based on Stravinsky's own operatic score "Le rossignol" which was produced in 1914. The orchestral setting was developed at the request of Serge Diaghilev who wanted to mount a ballet on the music.

Stravinsky himself preferred the symphonic to the operatic version—"a perfect rendering can be achieved only in the concert hall." He considered the orchestral score an experiment "because, in this symphonic poem, written for an orchestra of ordinary size, I treated it more as a chamber orchestra and laid stress on the 'concertante' side, not only of the various solo instruments, but also gave this role to whole groups of instruments. This orchestral treatment was well adapted to music full of cadenzas, vocalises, and melismata of all kinds, and in which 'tutti' were the exception."

The first section depicts the Chinese emperor's court. A nightingale appears, heard in a flute cadenza, and the court is charmed. Suddenly there appears a gaudily decorated mechanical nightingale, the gift of the Japanese emperor. His grotesque song outshines the simple tune of the real bird which returns to its owner, a humble fisherman. When the mechanical nightingale begins to run down, the emperor begins

The secret of advertising

Each of us wears a Halloween mask all year long.

We have to, to keep our nerve endings hidden. To keep our hopes, and needs, and hangups, our fears and prides and prejudices, our irrationalities and our cry-buttons from hanging out for everyone to stare at.

Or step on.

We wear these shells to work, to lunch, to meetings, and to church. We always keep them handy for when friends drop in. And adjust them for *which* friends drop in.

It's this shell, whether it be button-down, Edwardian, or denim, that confuses a lot of us in advertising. If we're not careful, we find ourselves writing to the mannequin, instead of to the man inside, which often makes our ad cute but not convincing, beautiful but not believable, "swinging" but without substance.

Shell-talk forgets that inside each of us, no matter how old or young we are, is a person who is worried about his money, his age, his looks, his health, his happiness, his family, and whether people like him. Or hate him. Or worse, simply ignore him.

The secret of advertising, then, is to crack the shell, to talk to the man inside the man.

Simple it is, but easy it isn't.

It takes an uncommon understanding of people, great sensitivity and skill, and the discipline to use them every single time.

But it means the difference between an ad someone skips over and an ad someone reads all the way to the end.

Campbell-Ewald Company
Advertising



This ad appeared originally in Time Magazine.

to die of a broken heart. Of course, the real nightingale returns to foil Death and all ends quite happily.

PIANO CONCERTO NO. 4 IN G MAJOR,
Opus 58 . . . Ludwig van Beethoven (1770-1827)

The contemplative Fourth Concerto in G major stands between the heroic Third and Fifth Concerti like a quiet benediction in the midst of battle. In it Beethoven dispenses with the usual displays of pianistic bravado and gives us a piece of purest poetry, but not without taking several steps forward in the develop-

Program Notes
by Sandor Kallai

NIGHT ON THE BALD MOUNTAIN
Modest Mussorgsky (1839-1881)

Mussorgsky was one of the great 19th-century Russian nationalist composers who strove to develop an art that paid no homage to that of Western Europe, particularly Germany. In terms of genuine inspiration (though not of technical mastery) he probably was the most successful. An insight into his philosophy is provided by this excerpt from a letter describing the creation of the present composition:

"While at work on ['A Night'] I did without sleep and actually finished on St. John's Eve. It simply seethed within me. I did not even know what was happening within me—or rather—I knew, but it was no use knowing, it would only have made for bewilderment . . . I see in this wicked prank of mine a really Russian and original achievement, quite free from German profundity and routine, born, like Savishna, on Russian soil and nurtured on Russian corn."

The program of the work is very simple—a witches' sabbath with a wild, orgiastic dance of assorted horrors from the underworld that ends with dawn and the cock's crow.

FUNERAL MARCH OF THE MARIONETTE
Charles Gounod (1818-1893)

The "Funeral March of the Marionette" was designed to be one movement of a Burlesque Suite which Gounod afterward laid aside. Its program is as follows: A marionette has been killed in a fight with another member of the theatrical company. His companions decide to give him a pompous funeral. On the way to the churchyard the mourners pause to refresh themselves at an inn. Here they sit for some time discussing the qualities of their dead comrade, and presently the cortege resumes its way.

DANSE MACABRE,
Opus 40 Camille Saint-Saëns (1835-1921)

The score of "Danse macabre" bears a quotation from a poem describing in rather fanciful language the figure of Death dancing and fiddling on a tomb; skeletons flit through the shadows, bones clatter as the dead dance to the grotesque tune. At cock-crow they suddenly scatter and return to their tombs.

Saint-Saëns's music, written for a large orchestra,

ment of his own unique compositional language and vocabulary.

For example, the first movement begins with a statement by the **piano**, not the orchestra, a departure which raised no little stir among musicians of that day. The second movement, "Andante con moto," is a sublimely tragic work in which the strings issue and repeat severe commands while the soloist responds with the gentlest of phrases, and it is the piano that ultimately gains the upper hand. Another novelty is the transition that leads us directly from the slow movement into the cheerful finale.

176th Performance

SUNDAY, JULY 12

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
VLADIMIR ASHKENAZY, pianist

MUSSORGSKY, Night on the Bald Mountain

GOUNOD, Funeral March of the Marionette

SAINT-SAËNS, Danse macabre, Opus 40

DUKAS, L'apprenti sorcier (The Sorcerer's Apprentice)

INTERMISSION

BEETHOVEN, Concerto for Piano and Orchestra, No. 5
in E-flat major, Opus 73 ("Emperor")

Allegro

Adagio un poco moto; Rondo: Allegro

MR. ASHKENAZY

*The Steinway is the official piano of
the Meadow Brook Music Festival.*

is a French waltz, a waltz, that is to say, in moderate time and without the typically Viennese lilt. It opens with midnight striking. Then Death (the solo violin) tunes his instrument, purposely lowering the pitch of the E string to E-flat. Considerable excitement builds up until the oboe (a favorite instrument for the purpose) crows the approach of dawn. There is a sardonically declaimed phrase in the solo violin, as if Death were making it clear that there will always be plenty of dark nights for his revels, and the music fades away to nothing.

THE SORCERER'S APPRENTICE
Paul Dukas (1865-1935)

The story of "The Sorcerer's Apprentice" came to Dukas from Lucian of antiquity by way of Goethe. The charming tone poem was written in 1897 and it

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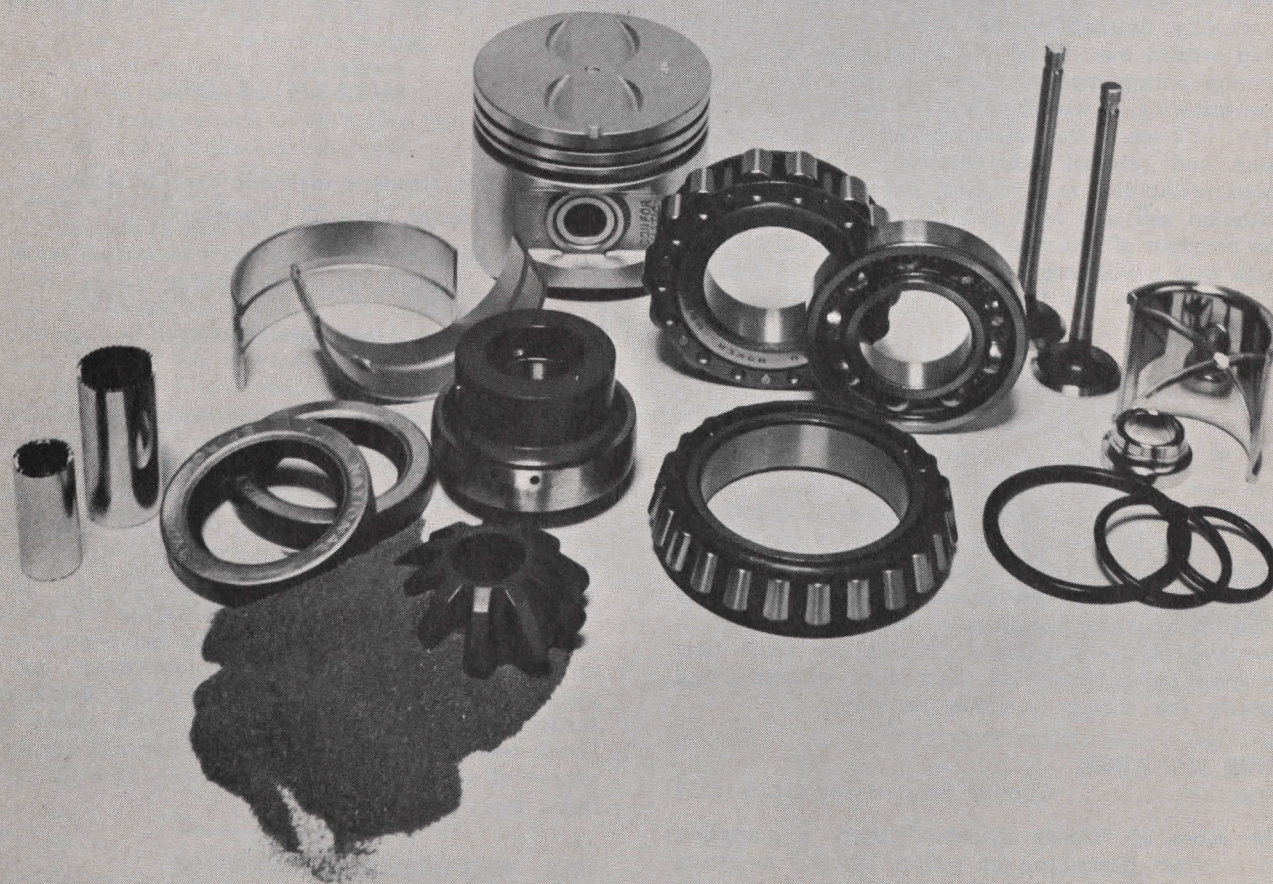
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PIANO CONCERTO NO. 5 IN E-FLAT MAJOR,
Opus 73 ("Emperor")
Ludwig van Beethoven (1770-1827)

Ernest Hutcheson has called the "Emperor" Concerto "a symphony for piano and orchestra." He was,

of course, referring to the fact that its sweeping and imperious grandeur were quite unlike any concerto written prior to 1809—indeed few have been composed since that rival its majesty.

After the opening bravura passages in the solo instrument there follows an orchestral exposition that seems relatively leisurely and uneventful. This is only to lay the groundwork for the piano's re-entrance; from that point on we hear Beethoven straining at all the confinements of classical form, creating tension after tension, slowly evolving a musical statement so complex and profound that it defies casual analysis.

The "Adagio," as Hutcheson says, "takes the form of an idyllic reverie, a hushed song in three strophes with the strings muted throughout, and the piano improvising between verses without even approaching a climax."

The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns, the piano gives a soft intimation, still in the "adagio" tempo, of the lively "rondo" theme which follows immediately. The piano takes the thematic lead in this Finale, which is long and brilliantly developed.

177th Performance

THURSDAY, JULY 16



Miss Ludwig

"Now and then, at intervals too rare to be depended upon, there comes along a great artist whose voice lasts into late maturity, or whose maturity comes early. Christa Ludwig is one of the latter sort of lieder singers, perhaps without equal at the moment." This review appeared in *The New York Times* following Miss Ludwig's all-Brahms recital at the Metropolitan Museum of Art in November of 1968. It is just a sample of the acclaim that has helped establish her internationally as one of the leading singers of our time.

Christa Ludwig made her debut at the Metropolitan Opera in New York in 1961 as Cherubino. Returning in 1966, after an absence of several years necessitated by commitments in Europe, she created a sensation in Strauss's "Die Frau ohne Schatten," singing the role of the Dyer's wife. Subsequently, she was equally acclaimed as Ortrud and Fricka in new productions of "Lohengrin" and "Die Walküre" respectively. In September of 1967 she scored at Expo '67 as Marie in the Vienna State Opera's presentation of "Wozzeck." In the spring of 1968 she sang her first Marschallin in "Der Rosenkavalier" (up until then she had been singing Octavian) under Leonard Bernstein in Vienna. *The New York Times* called this ". . . a performance that is full of womanly warmth and a dignity that stems from the heart. Each phrase is handled with an unerring sense of its musical and dramatic implications, every syllable and inflection of the voice is handled with the sureness of a great artist. No Marschallin has got so close to the heart of this marvelous role."

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting CHRISTA LUDWIG, mezzo soprano

WAGNER, Overture to "Der fliegende Holländer"
("The Flying Dutchman")

WAGNER, Siegfried Idyll

MAHLER, Lieder eines fahrenden Gesellen (Songs of
a Wayfarer)

- I Wenn mein Schatz Hochzeit macht
- II Ging heut' morgens übers Feld
- III Ich hab' ein glühend Messer
- IV Die zwei blauen Augen

MISS LUDWIG

INTERMISSION

HONEGGER, Symphony No. 3 ("Liturgique")

- I Dies irae (Allegro marcato)
- II De profundis clamavi (Adagio)
- III Dona nobis pacem (Andante)

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OVERTURE TO "THE FLYING DUTCHMAN" . . . Richard Wagner (1813-1883)

In the last scene of "The Flying Dutchman," the cursed ship captain, stung by remorse, returns to his ship and sets sail, foregoing Senta's love and all hope for his own redemption. But Senta flings herself into the waves rather than be left behind and this mutual expression of selfless love liberates the Dutchman from the spell that has kept him plying the seas for ages. The phantom ship goes down and the lovers are seen ascending into heaven.

This apotheosis is reflected in the closing measures of the Overture as well with Senta's tender theme being transformed into a song of victory. Earlier in the work, we hear the fateful curse theme and the wandering mariner's yearning for rest and eternal oblivion, all against the background of a turbulent sea.

SIEGFRIED IDYLL . . . Richard Wagner (1813-1883)

Those who wonder what a symphony by Wagner would sound like if he had written one should listen to the "Siegfried Idyll." True, it was composed to stand all by itself and for a tiny orchestra only, so it cannot be said that Wagner had anything symphonic in mind. But it is purely instrumental and comes closer than anything else that came from his pen; although it is related thematically to the music of his "Ring" cycle, on which he was working at the time, it stands on its own feet.

Wagner wrote the "Idyll" as a surprise gift for his wife Cosima for her first birthday after their marriage. He hired a small band of musicians, assembled them on the staircase of their home, and serenaded her with the piece on the morning of her birthday.

SONGS OF A WAYFARER Gustav Mahler (1860-1911)

The "Songs of a Wayfarer" are an early work, composed between 1883 and 1885. It is thought they were written in the aftermath of Mahler's unhappy love affair with the actress Johanne Richter. The verses were written by the composer himself.

I

*When my darling makes merry at her wedding, that
is a sad day for me! I go into my little room and weep
for my dear love!*

*Little blue flower, do not wither! Sweet little bird
sing on the green heath! Ah, how fair the world is!
Tirrah!*

*Sing not! Blossom not! Spring is already past! All
the singing is over! In the evenings, as I go to sleep,
I think of my sorrow!*

II

*I went over the fields this morning; dew was still
hanging on the grass; the merry finch spoke to me:
"Fine morning, isn't it?"*

*"Isn't it a lovely day? Tweet tweet! Fair and bright!
How I love the world!"*

*And the bluebell in the field, pretty thing, sounded
its morning greeting to me merrily with its little bell,*

*ting-a-ling: isn't it a lovely day? Ting-a-ling, pretty
thing! How I love the world! Heigho!*

*And then the world began to sparkle in the sunshine;
everything increased in sound and colour, flower and
bird, great and small! "Good-day, good-day! Isn't it a
lovely world?"*

*Now perhaps my luck will begin? No, no, I am sure
that that can never, never flourish!*

III

*I have a burning knife in my breast. Alas! it cuts
so deeply into every joy and pleasure!*

*Ah, what an evil guest is he, neither resting by day
nor by night when I sleep! Alas! alas!*

*When I took up to the sky, there I see two blue eyes!
When I go into the yellow fields, I see from afar the
fair hair blowing in the wind! Alas! alas!*

*When I start up from my dreams and hear her silver
laughter, I wish I was lying on a black bier, and could
never more open my eyes!*

IV

*My darling's two blue eyes have sent me into the wide
world, so I had to say good-bye to my most beloved
spot! O blue eyes, why did you gaze at me? Now I
have endless sorrow and grief!*

*I went out in the silent night over the dark heath.
No one said good-bye to me; my companion was love
and sorrow!*

*By the road stood a lime-tree; there for the first time
I found rest in sleep! Under the lime-tree, which strewed
its blossoms upon me, I no longer knew what life was
like; everything was all right again—love and sorrow
and world and dreams!*

SYMPHONY NO. 3 ("Liturgique") Arthur Honegger (1892-1955)

Arthur Honegger, Swiss by birth and French by adoption, joined with five other French composers after World War I to form a group known as "Les Six"; their goal was to foster a style of musical expression that was distinctly French yet independent of the impressionist tradition epitomized by Debussy and Ravel. Of the tiny band only Honegger, Milhaud and Poulenc achieved substantial and consistent recognition in the concert hall.

Honegger was a dramatic composer not given much to subtlety but skillful in modern counterpoint and a master of orchestral resources. There are obvious religious, even mystical, overtones in much of his work, the present Symphony, completed in 1946, being an excellent example. The following is a paraphrase of some of Honegger's own comments about it:

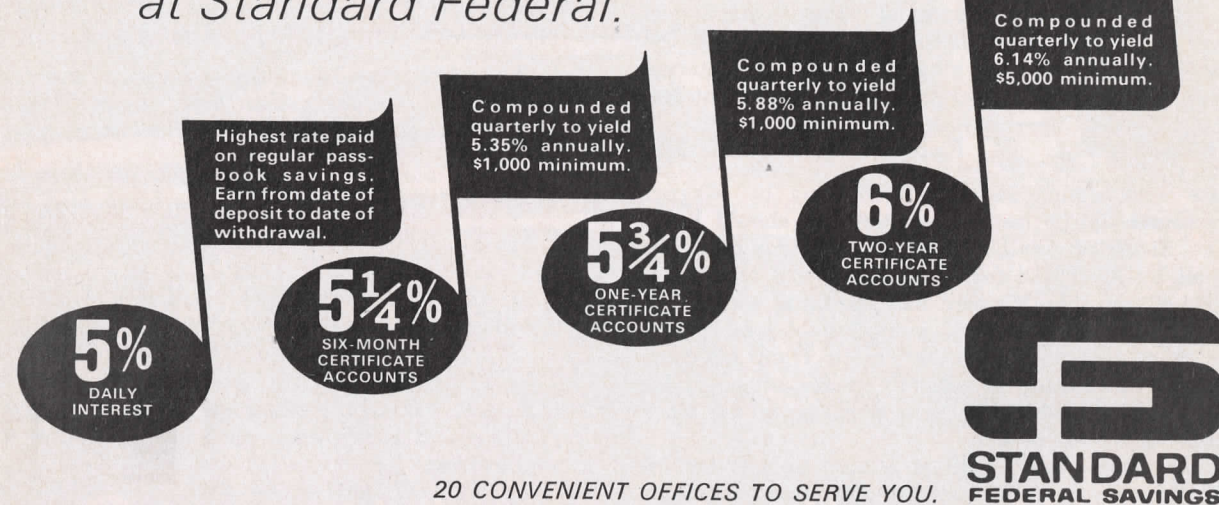
"Dies irae"—heavy themes that follow each other without letup, without giving the listener a chance to reflect. The storm sweeps everything before it blindly. Only at the end does one hear the bird . . . but not singing, rather a cry of woe, the piteous prayer of the Godforsaken—

"De profundis clamavi"—the beginning of the second movement is a march of the robots against civilized man. Suddenly there breaks forth, three times, a long cry from the oppressed heart—

"Dona nobis pacem!"—the clouds open and in the rays of the rising sun the bird sings for the last time.

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178th Performance

FRIDAY, JULY 17

THE HERBIE MANN QUARTET

THE MODERN JAZZ QUARTET



Mr. Mann

Herbie Mann is generally credited with being the musician who introduced the flute to jazz, or vice versa, and the ensuing marriage has produced one of the most successful sounds in music.

Herbie Mann's activities today range far beyond the scope of "jazz," whatever that is. His recordings sell in such quantities that they have reached the top of the "pop" charts; he is a consistent box-office attraction on college campuses and at music festivals; he tours regularly

to other countries; he has written (in collaboration with William Fischer) a Concerto Grosso which he and his quartet perform with symphony orchestra; and he heads his own record company, Embryo.

His album "Memphis Underground" and his single by the same name both reached the top ten charts in 1969, bringing him to a wider audience than ever before. He also made highly successful appearances at the Newport Jazz Festival and the Texas Pop Festival, toured Japan for the first time (he was immediately invited back for 1970), and made his orchestral debut with the Toronto Symphony.

In 1960 Herbie Mann was asked by the U.S. State Department to tour Africa. He covered 15 countries in 17 weeks, with the highlight of the tour an appearance at the inaugural ball of Liberia's President Tubman.

Subsequent musical explorations to Brazil caused Herbie Mann to become one of the first proponents of "bossa nova," to the Middle East found him adding an *oud* to his group for a time, and to Memphis led to a fusion of the "Memphis sound" with his own. Under consideration for the future is the possible use of American Indian music.

Whatever course he follows, Herbie Mann is quite certain to enjoy continued success as a recording artist and a performer—as anyone who has ever experienced him in person can testify—while remaining one of the most challenging artistic innovators on the contemporary musical scene.

"The Modern Jazz Quartet ranks as the supremely polished small jazz unit of today . . . in a class by itself." This tribute from nationally syndicated critic Ralph J. Gleason is only the most recent of a long stream earned by the MJQ during the 18-year period in which this ensemble, more than any other, has served to emphasize the stature of its music as true American chamber music and as a serious concert music (albeit supremely enjoyable as well) which ranks alongside any other "serious" music being produced in the world today.



The Modern Jazz Quartet was formed in 1952 by four alumni of the Dizzy Gillespie Orchestra—pianist John Lewis, vibraphonist Milt Jackson, bassist Percy Heath, and percussionist Kenny Clarke. When Clarke moved to France several years later, he was replaced by Connie Kay. That has been the only personnel change in the MJQ's history.

Guiding spirit behind the quartet is music director John Lewis, who came to New York from his native New Mexico in the early 1940s to study at the Manhattan School of Music and arrived just in time for the birth of a new movement in music. He performed with Charlie Parker, Miles Davis, Lester Young, Illinois Jacquet, and Ella Fitzgerald in addition to Gillespie while earning A.B. and M.A. degrees. Today he serves on the Manhattan School's board of trustees.

Lewis encouraged the formation of the MJQ both to create a free-swinging improvisational ensemble of virtuoso musicians and to provide a vehicle for his compositions, which have often superimposed classical forms on such basic music as the blues to create a unique blend of sound.

Whether at the White House, Carnegie Hall, the Monterey Jazz Festival (of which Lewis serves as music director), with a symphony orchestra, on a college stage, or in a cabaret setting, the Modern Jazz Quartet remains one of the consistent marvels of the American musical scene.

The Steinway is the official piano of the Meadow Brook Music Festival.

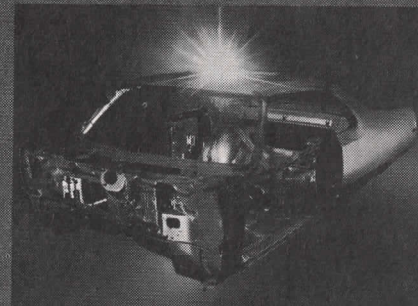
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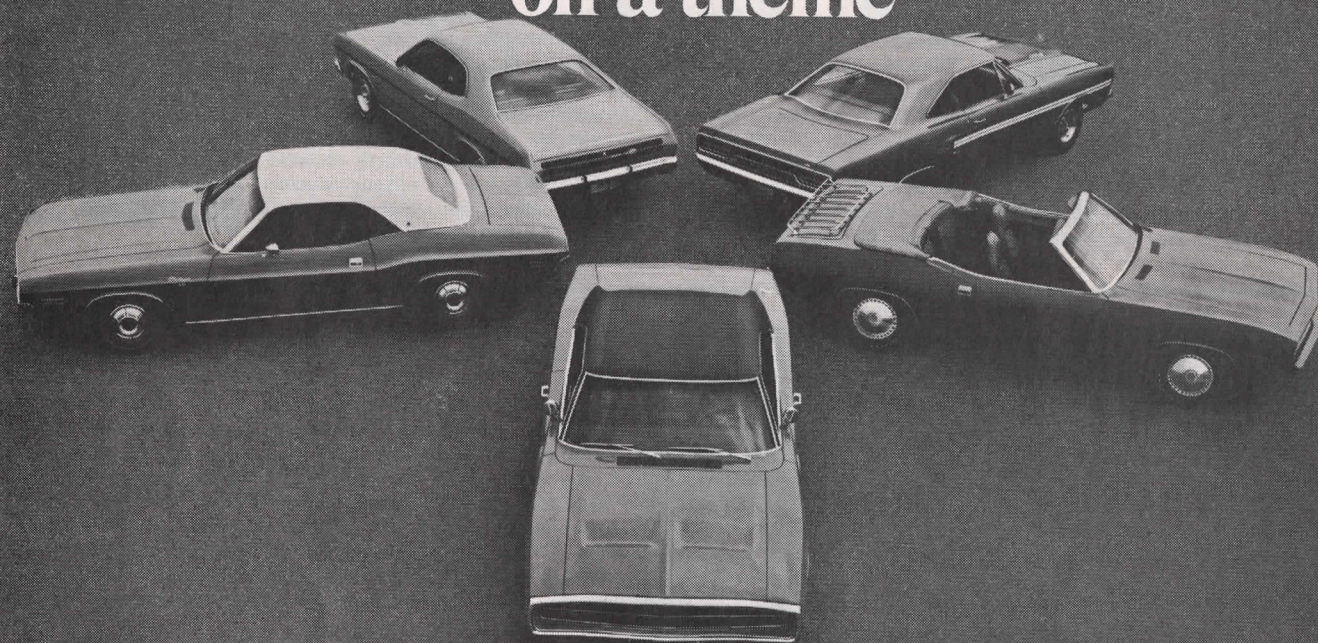
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SATURDAY, JULY 18

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

CHRISTA LUDWIG, mezzo soprano

HANDEL, Water Music Suite (arr. Sir Hamilton Harty)

Allegro

Air

Bourree

Hornpipe

Andante

Allegro deciso

WAGNER, Wesendoncklieder

I Der Engel

II Stehe still!

III Im Treibhaus

IV Schmerzen

V Träume

MISS LUDWIG

INTERMISSION

SIBELIUS, Symphony No. 2 in D major, Opus 43

Allegretto

Tempo andante ma rubato

Vivacissimo; Finale: Allegretto moderato

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

WATER MUSIC SUITE
George Frideric Handel (1685-1759)

The story goes that Handel wrote the "Water Music" in 1715 in order to restore himself to the good graces of England's George I whom he had supposedly offended prior to George's succession to the throne—sort of a peace offering. Down through the years there have been countless repetitions of the tale that a barge-load of musicians, floating near the king's own barge on the Thames, played the "Water Music" and that the monarch was so pleased with it he accepted Handel's apologies forthwith.

None of it is true, but it is such a delightful romance it ought to be.

Recently discovered documents tell it in much less attractive fashion. The "Water Music" was not produced until 1717, long after Handel and the king were reconciled. A contemporary diarist wrote of the first performance describing Handel as "first composer of the king's music," and said the piece "was composed expressly for the occasion." It was just another case of a composer being paid to produce music, though in this case the music is of exceptional quality.

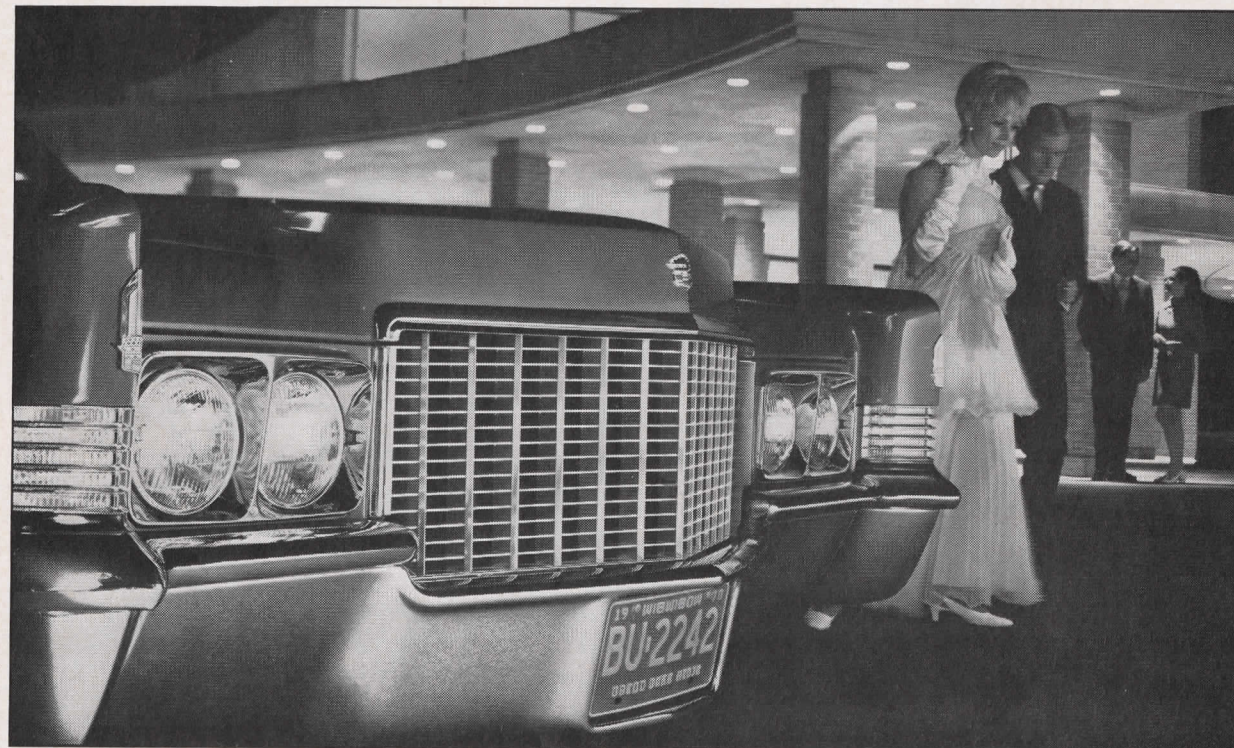
The "Water Music" actually consists of 20 pieces taking more than an hour to perform. Tonight's suite, arranged by Sir Hamilton Harty, presents some of the loveliest parts of the work.

WESENDONCKLIEDER
Richard Wagner (1813-1883)

Wagner met Otto Wesendonck in 1852. The wealthy Zurich silk merchant admired the composer and wanted to help him. He gave him subsidies, encouragement, and a beautiful, secluded cottage on his estate where Wagner could compose in peace. One gift he had not expected to bestow, however, was the one which Wagner coveted most — the affections of Frau Wesendonck.

The love affair that ensued caused the composer's wife, Minna, many agonies, and must have injured Herr Wesendonck deeply, but to his credit, he continued to aid Wagner in his career and never did anything that could be termed ungentlemanly. But Mathilde's love acted as a great spur to Wagner's creativity — it was the catalyst that brought "Tristan and Isolde" to fruition, and the lovely set of songs he wrote to Mathilde's naive verses are among his finest non-operatic works.

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SYMPHONY NO. 2 IN D MAJOR,
Opus 43 Jean Sibelius (1865-1957)

Sibelius's early compositions were frank efforts to glorify his native Finland, its history and legends. But around the turn of the century, he began to compose in a more abstract manner. True, his music retained that unique "spacious" quality that we tend to associate with the great unpopulated outdoors of that country, but this becomes a tool for the expression of the subjective ideas of a Finnish composer rather than the expression of Finnish ideas.

The Second Symphony, completed in 1901, is a milestone in this process of change. The introductory movement is clear and lofty and the melodic inspirations are simple and restrained. There are moments of

melancholy but they do not prevail against the overall impression of manliness and virility.

The second movement brings us to a higher level of emotional involvement, beginning with a deceptively noncommittal "pizzicato" passage in the low strings and gradually building to a peak of sorrow and pain near the end.

The effervescent "Scherzo" brings about a complete reversal of this spirit, but it too, rather suddenly, gives way to a tender, introspective oboe melody. There is a broad, powerfully enhanced bridge passage that leads directly to the Finale where the strings sound the first subject above crashing trombone chords and peals of trumpet brilliance.

180th Performance

SUNDAY, JULY 19

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

MATTIWILDA DOBBS, soprano

WILLIAM JUSTUS, baritone

ROSSINI, Overture to "La gazza ladra" ("The Thieving Magpie")

ROSSINI, Excerpts from "Il barbiere di Siviglia" ("The Barber of Seville")

Largo al factotum (Mr. Justus)

Una voce poco fa (Miss Dobbs)

Dunque io son (Miss Dobbs and Mr. Justus)



Miss Dobbs

Mattiwilda Dobbs is an American-born lyric coloratura soprano who has become an international operatic and concert star. Her performances of such roles as Constanze, Gilda, Lucia, Pamina, Rosina, Zerbinetta, Olympia, and Lakme have graced the stages of the world's great opera houses—the Met, La Scala, Covent Garden, the Bolshoi, Hamburg, Glyndebourne—and her concert appearances are welcomed annually in Australia, the Orient, the Middle East, and in her own country.

Miss Dobbs was the first black artist to break the color line at the Metropolitan Opera (in a romantic role), at La Scala, and in her home city's municipal auditorium, but naturally she prefers to be judged on musical considerations alone.

The fifth of six remarkably gifted daughters of railway postal clerk John Wesley Dobbs and his wife (the family was recently featured in Look magazine), Mattiwilda studied piano for 12 years before beginning voice lessons at the age of 17.

Miss Dobbs moved on to New York for further study while acquiring a master's degree in Spanish from Columbia University. In rapid succession she won the Marian Anderson Award, scholarships to Mannes College and to Tanglewood, and a John Hay Whitney Fellowship which enabled her to study in Paris with Pierre Bernac. In 1951 she took first prize in the Geneva International Competition and her career was truly on its way.

The Steinway is the official piano of the Meadow Brook Music Festival.

MOZART, Excerpts from "Don Giovanni"
Batti, batti o bel Masetto (Miss Dobbs)
Finch' han dal vino (Mr. Justus)
La ci darem la mano (Miss Dobbs and Mr. Justus)

VERDI, Ballet Music from "Otello"

INTERMISSION

KERN, Excerpts from "Show Boat"
Make Believe } (Miss Dobbs and
You Are Love } Mr. Justus
Why Do I Love You?

GERSHWIN, An American in Paris

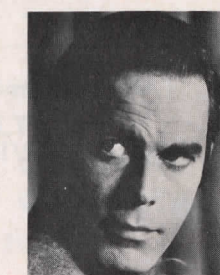
GERSHWIN, Excerpts from "Porgy and Bess"
Summertime (Miss Dobbs)
I Got Plenty of Nuthin' (Mr. Justus)
Bess You Is My Woman (Miss Dobbs and Mr. Justus)

William Justus is a young American for whom great things are predicted in his own country now that he has returned here to live after a European career which saw him established as leading baritone at two major opera houses.

Born near Kansas City, Missouri, Mr. Justus made his professional debut in 1962 as Figaro in "The Barber of Seville"—a role he still lists as his favorite among the more than 20 in his repertoire—and as Gerard in "Andrea Chenier" with the Kansas City Lyric Theater.

In 1963 he became one of the first winners of the American Opera Auditions and was awarded a debut at the Teatro Nuovo, Milan, as Scarpia in "Tosca," and at the Teatro Piccolo, Florence, as Enrico in "Lucia di Lammermoor."

Like many other young American singers, Mr. Justus felt that his best early opportunities for advancement were in Europe. He was proven correct when Dr. Herbert Graf, director of the Opernhaus Zurich, engaged Mr. Justus as leading baritone for the 1964 season. He remained in Zurich for four seasons and also had guest engagements at the Deutsche Oper, West Berlin, before moving to the Deutsche Oper am Rhein, Düsseldorf, as leading baritone for the 1968 season.



Mr. Justus

THE AMERICAN



ELIOT FELD, Director



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ELIOT FELD JOHN SOWINSKI

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BALLET COMPANY

181st Performance

TUESDAY, JULY 21
AMERICAN BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

HARBINGER, Choreography by Eliot Feld,
Music by Prokofiev

INTERMISSION

AT MIDNIGHT, Choreography by Eliot Feld,
Music by Mahler

INTERMISSION

MEADOWLARK, Choreography by Eliot Feld,
Music by Haydn (arr. Hershey Kay)

183rd Performance

THURSDAY, JULY 23
AMERICAN BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

MEADOWLARK, Choreography by Eliot Feld,
Music by Haydn (arr. Hershey Kay)

INTERMISSION

AT MIDNIGHT, Choreography by Eliot Feld,
Music by Mahler

INTERMISSION

INTERMEZZO, Choreography by Eliot Feld,
Music by Brahms

185th Performance

SATURDAY, JULY 25
AMERICAN BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

HARBINGER, Choreography by Eliot Feld,
Music by Prokofiev

INTERMISSION

AT MIDNIGHT, Choreography by Eliot Feld,
Music by Mahler

INTERMISSION

MEADOWLARK, Choreography by Eliot Feld,
Music by Haydn (arr. Hershey Kay)

182nd Performance

WEDNESDAY, JULY 22
AMERICAN BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

HARBINGER, Choreography by Eliot Feld,
Music by Prokofiev

INTERMISSION

CORTÈGE BURLESQUE, Choreography by Eliot Feld,
Music by Chabrier

INTERMISSION

THE MAIDS, Choreography by Herbert Ross,
Music by Milhaud

INTERMISSION

INTERMEZZO, Choreography by Eliot Feld,
Music by Brahms

184th Performance

FRIDAY, JULY 24
AMERICAN BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

HARBINGER, Choreography by Eliot Feld,
Music by Prokofiev

INTERMISSION

CORTÈGE BURLESQUE, Choreography by Eliot Feld,
Music by Chabrier

INTERMISSION

CAPRICHOS, Choreography by Herbert Ross,
Music by Bartok

INTERMISSION

INTERMEZZO, Choreography by Eliot Feld,
Music by Brahms

186th Performance

SUNDAY, JULY 26
AMERICAN BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

HARBINGER, Choreography by Eliot Feld,
Music by Prokofiev

INTERMISSION

CORTÈGE BURLESQUE, Choreography by Eliot Feld,
Music by Chabrier

INTERMISSION

THE MAIDS, Choreography by Herbert Ross,
Music by Milhaud

INTERMISSION

INTERMEZZO, Choreography by Eliot Feld,
Music by Brahms

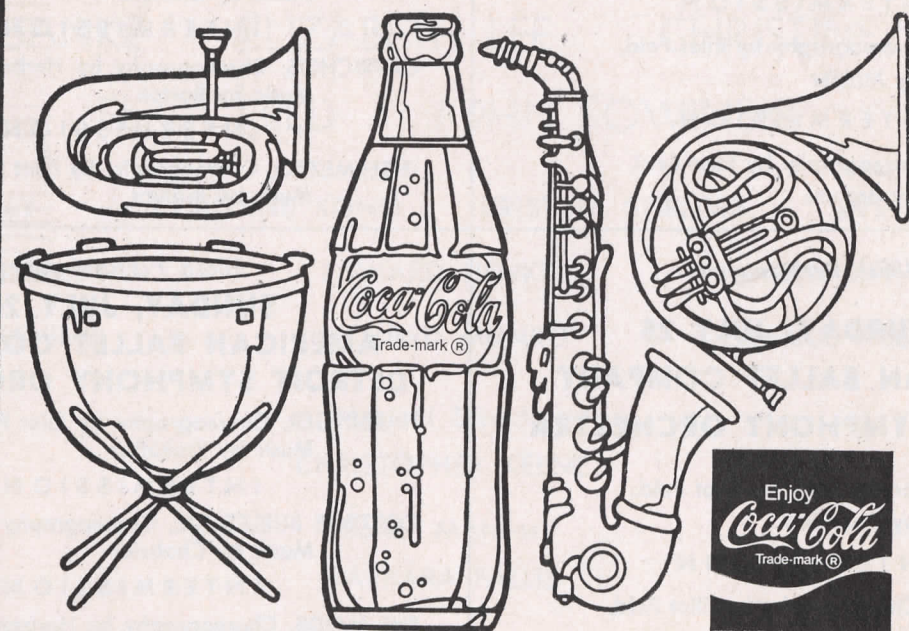
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THURSDAY, JULY 30



Mr. Previn

André Previn has experienced one of the most meteoric and versatile careers in the world of music. The present culmination of that career was reached in the spring of 1968 when Previn was appointed to the post of Chief Conductor of the London Symphony Orchestra. That the orchestra, one of the most magnificent instruments in the world, is a cooperative and thus elects its own conductor is an added tribute to Previn's stature.

Diversely, his road to fame has been marked by many musical milestones, including recognition as a classic and jazz concert pianist, as a serious and popular composer, as arranger, a four-time Oscar winner and for the past decade, one of the most sought-after guest conductors of the world's major symphony orchestras.

Among his most famous original film scores are: "Bad Day at Black Rock," "Elmer Gantry," "Long Day's Journey into Night," "The Four Horsemen of the Apocalypse," and "Two for the Seesaw." His musical adaptations have included: "Gigi," "Porgy and Bess" and "Irma la Douce." Previn won Oscars for his scoring of "Gigi," "Irma la Douce," "Porgy and Bess" and "My Fair Lady."



Miss Darre

For years Miss Darre has been a formidable name to record collectors. To many musical travelers chancing upon her concerts in Europe or Africa, she is a brilliant virtuoso whom they cannot remember having heard in America.

The great French pianist was launched in a most spectacular way upon her graduation from the Paris Conservatoire. She performed the five Saint-Saëns Concerti—all in one evening!

Since that time her career has had many highlights: annual visits to Budapest, tours of Africa, yearly all-Chopin recitals in Paris, winner of the Legion of Honor in 1950, "Chevalier des Arts et lettres" in 1960—but never an appearance in the United States until the winter of 1962, when she made an extraordinary impact on the American public in her debut with the Boston Symphony.

Since then she has made appearances with the Philadelphia Orchestra, the New York Philharmonic and the National Symphony of Washington, D. C., among others.

The Steinway is the official piano of the Meadow Brook Music Festival.

Miss Darre plays the Baldwin SD 10.

DETROIT SYMPHONY ORCHESTRA

ANDRÉ PREVIN, conducting

JEANNE-MARIE DARRÉ, pianist

BRAHMS, Variations on a Theme by Haydn

MENDELSSOHN, Concerto for Piano and Orchestra,
No. 1 in G minor

Molto allegro con fuoco; Andante;
Presto—Molto allegro e vivace

MISS DARRÉ

INTERMISSION

TCHAIKOVSKY, Symphony No. 2 in C minor, Opus 17
("Little Russian")

Andante sostenuto—Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai

Program Notes by Sandor Kallai

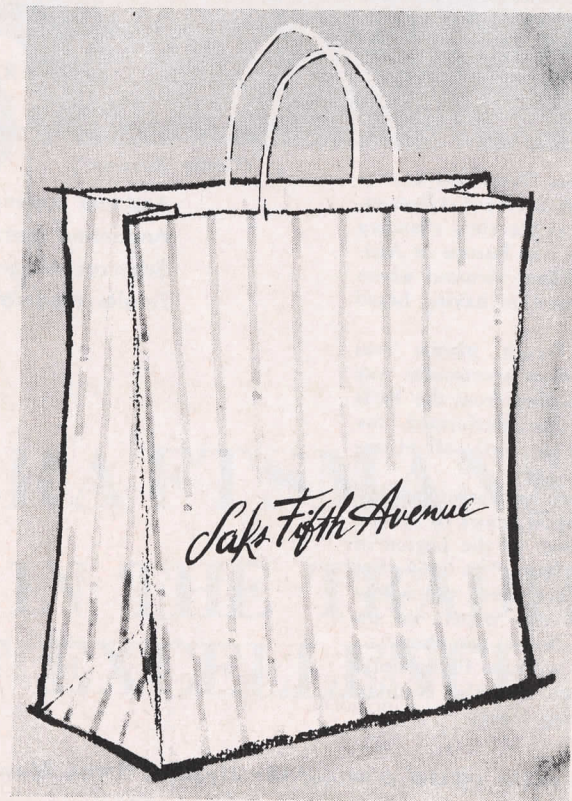
VARIATIONS ON A THEME BY HAYDN
Johannes Brahms (1833-1897)

Brahms became interested in the theme for his famous Haydn Variations while he was visiting the Haydn biographer, C. F. Pohl, in 1870. It is part of the earlier composer's Divertimento for wind instruments.

Brahms probably was unaware that the theme was not original with Haydn, but was an older melody, yet untraced.

The winds present the theme almost exactly as Haydn did. The strings take over for the first variation, and the second is shared by winds and strings. In the third, Brahms continues to use his instruments in groups, while in the fourth he employs them more

SOME THINGS SPEAK FOR THEMSELVES



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individually as he darkens the color by introducing the minor mode. There is an abrupt change with the "scherzo"-like fifth variation, while in the sixth the texture becomes increasingly compact. Another turning point is reached with the gentle lyricism of the seventh variation, which gives way to the almost macabre eighth. All gloom is dispelled, however, by the impressive, contrapuntal Finale.

PIANO CONCERTO NO. 1 IN G MINOR Felix Mendelssohn (1809-1847)

The G-minor Piano Concerto belongs to Mendelssohn's "second period," which also includes such significant works as "The First Walpurgis Night," the renowned "Fingal's Cave" Overture, the "Reformation" Symphony and the first volume of his unique "Songs Without Words." All of these, and many others, were composed in the two-year span 1830-1832!

Though it is not numbered among Mendelssohn's best works, the Concerto is certainly the finest of his five pieces for piano and orchestra. It breaks no new ground harmonically or rhythmically, but is interesting formally in that its three movements proceed one into the other without pause. It also dispenses with the long classical orchestral introduction just like its more famous sister, the magnificent E-minor Violin Concerto.

SYMPHONY NO. 2 IN C MINOR, Opus 17 P. I. Tchaikovsky (1840-1893)

There are many habits that affect the performance of classical music and the relative frequency with which certain works are heard. Earlier this season, for example, we heard a cycle of three Tchaikovsky piano concerti, the oft-played No. 1 in B-flat minor and the almost-never-played No. 2 in G major and No. 3 in E-flat major, both of which deserve more exposure. The same situation exists with that composer's symphonies—Nos. 4, 5 and 6 are programmed with unwavering regularity, while Nos. 1, 2 and 3 get only rare attention.

No one questions that the later symphonies are superior to the earlier. But it does seem rather a shame that the disparity in frequency is as great as it is for there is much charm and beauty in works such as the Symphony No. 2, composed by Tchaikovsky at the age of 32. The title "Little Russian" was given to the work to refer to the use in the Finale of a folk song from the sector known as Little Russia. Unlike most of Tchaikovsky's later compositions, the Symphony is a sunny, cheerful one and it is probably the most national of all his works.

188th Performance

FRIDAY, JULY 31

AL HIRT

with

PEE WEE and the YOUNG SET



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

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

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

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

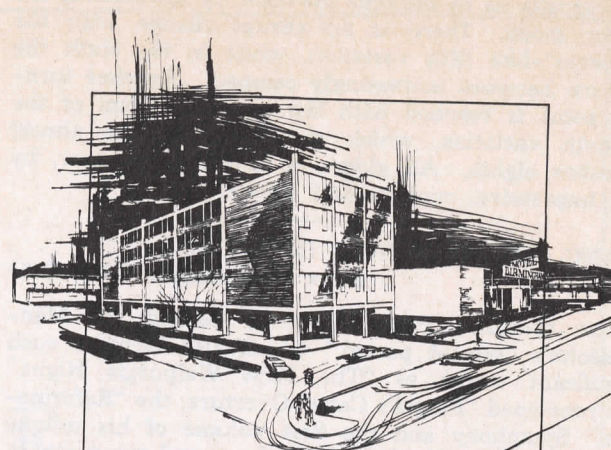
As a pun-loving pundit described Al Hirt's rise to fame, "That's what can come to a man who keeps a stiff upper lip."

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SATURDAY, AUGUST 1

DETROIT SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conducting
JEANNE-MARIE DARRE', pianist

R. STRAUSS, Don Juan

SAINT-SAËNS, Concerto for Piano and Orchestra, No. 2
in G minor

Andante sostenuto
Allegretto scherzando
Presto

MISS DARRE'

INTERMEZZO

BEETHOVEN, Symphony No. 7 in A major, Opus 92

Poco sostenuto—Vivace
Allegretto
Presto—Assai meno presto—Presto
Finale: Allegro con brio

The Steinway is the official piano of the Meadow Brook Music Festival.

Miss Darré plays the Baldwin SD 10.

Program Notes
by Sandor Kallai

DON JUAN Richard Strauss (1864-1949)

The Don Juan portrayed by Strauss in this tone poem is not quite the over-amorous Spanish dandy found in numerous other compositions. According to Nicolaus Lenau, the poet who created this version of the legendary figure, "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 him, and his Disgust is the Devil that fetches him."

Strauss began work on "Don Juan" when he was 24 years old. He directed the premiere the next year in Weimar. Prior to the performance, he wrote 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."

PIANO CONCERTO NO. 2 IN G MINOR
Camille Saint-Saëns (1835-1921)

It was Anton Rubinstein, the eminent Russian pianist, conductor and composer, who was responsible for the creation of this, the second of five piano concerti by his French colleague. He asked Saint-Saëns whether he could compose a concerto within three weeks for a performance scheduled to take place in April of 1868. Saint-Saëns turned out the Concerto in 17 days; he himself played the solo part at the premiere with Rubinstein on the podium.

Saint-Saëns was an excellent craftsman, but he also knew how to use his musical tools in unorthodox ways. A prime example is this Concerto. It begins not with an orchestral introduction but with an extended cadenza-like unaccompanied solo for the piano. Besides, the first movement turns out to be the slow movement of the Concerto. The second movement is a light, diverting "scherzando," while the final "Presto" is a lively-Italian-style dance called "Saltarello."

SYMPHONY NO. 7 IN A MAJOR,
Opus 92 Ludwig van Beethoven (1770-1827)

Writers have not been able to leave Beethoven's Seventh Symphony alone. In the absence of any definitive programmatic word from the composer, it has always been open season on interpreting the work's exciting and fascinating rhythms and sounds for the general audience. A rustic wedding, a courtesan's love-

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dream, the atmosphere of the catacombs are only a few of the pictures the Symphony is said to paint. I shall limit myself to one quotation—perhaps the most authoritative considering the author's undeniable qualifications—Richard Wagner's. That master wrote that the Symphony was "the apotheosis of the dance," wherein "... now gently, now with daring, now serious, now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace."

For all its sweep and frenzied headlong dash and

190th Performance

SUNDAY, AUGUST 2



Mr. Lee

Everett Lee is one of many American artists who have found recognition and security in Europe after long years of struggle at home. In 1962, a conducting tour of Sweden resulted in an invitation to become principal conductor of the symphony orchestra of Norrköping, Sweden's fourth largest city. There he conducts some 60 concerts a year both at home and on tour, but still has ample time for major guest-conducting engagements.

In October of 1966, Maestro Lee appeared on an American podium for the first time in ten years when he guest-conducted the Symphony of the New World in New York's Philharmonic Hall. The homecoming was especially significant in that the integrated Symphony of the New World was patterned after Lee's own Cosmopolitan Symphony of some 20 years earlier. Guest engagements followed during the next spring with the Cincinnati and the Detroit Symphony Orchestras.



Mr. Lateef

One of the most versatile and resourceful of contemporary American musicians, Detroit's Yusef Lateef is finally gaining some measure of the recognition long due him.

A quiet, gentle yet firm person, Yusef Lateef has been a professional musician since graduation from high school. Five years ago he suspended a full-time performing career, limiting himself to recording and to occasional weekend dates, to pursue a degree from Manhattan School of Music.

On June 3, 1969, Yusef Lateef realized his long-time ambition when he received his A.B. with a major in flute. He immediately enrolled in graduate school and received his M.A. from Manhattan this past June. Future plans call for study in Europe.

Certainly one of the most skilled flutists active today, Lateef has also mastered tenor and alto saxophones, oboe (he is the first to win a *Down Beat* Magazine award for this instrument), bassoon, bamboo flute (his own invention), and such Oriental instruments as the shanai, rabat, and ram's horn.

As a composer, Lateef has long been involved in a search for new sounds, forms, and colors. One of the first to adapt Oriental scales and meters to American music, he has also incorporated African chant, American blues, European classical forms, and his own 12-tone technique into his "autopsychic" music (that which, he explains, comes from one's physical, intellectual, and emotional self).

The Steinway is the official piano of the Meadow Brook Music Festival.

drive, the A-major Symphony is of superb, classic construction. Each movement has its own characteristic rhythmic figure just as it has its own themes. And each movement offers its supreme moment of inspiration—the repeated growling bass figures toward the end of both first and last movements, the mysterious little string "fugato" in the second, and the lyrical woodwind passage in the "Scherzo" that is sandwiched between a sustained octave in the strings and a strange, burbling figure in the second French horn.

DETROIT SYMPHONY ORCHESTRA EVERETT LEE, conducting

THE YUSEF LATEEF QUARTET, soloists
SMETANA, Overture to "The Bartered Bride"
*LATEEF, Symphonic Blues Suite for Quartet and Orchestra

- I Folia
- II Minuet (hybrid, atonal)
- III Blues (Twelve measure form)
Variational Interlude
- IV Passacaglia
- V Chorale
- VI Blues (Extended form)
- VII Blues, coda

THE YUSEF LATEEF QUARTET

(Yusef Lateef, flute, tenor saxophone, bamboo flute, pneumatic flute, scraper and tambourine)

Barry Harris, piano

Robert Cunningham, acoustic and Fender bass

Leroy Williams, percussion)

IBERT, Escales (Ports of Call)

- I Palermo (Calme)
- II Tunis-Nefta (Modéré, très rythmé)
- III Valencia (Animé)

INTERMISSION

WALTON, Facade Suite No. 1

Polka

Valse

Swiss Yodelling Song

Tango—Pasodoble

Tarantella Sevillana

SELECTIONS BY THE YUSEF LATEEF QUARTET

*World premiere



During intermission, test your musical knowledge.

Match the composers Mozart (A), Beethoven (B) and Wagner (C) with the musical works below.

- ☐ Tristan and Isolde
- ☐ Egmont Overture Op. 84
- ☐ Don Giovanni
- ☐ Symphony in C Major ("Jupiter")
- ☐ The Flying Dutchman
- ☐ Fidelio
- ☐ Rule, Britannia
- ☐ Eine Kleine Nacht Music
- ☐ Prometheus Overture Op. 43
- ☐ Turkish March Op. 113
- ☐ Rienzi
- ☐ The Magic Flute
- ☐ The Valkyrie
- ☐ Figaro
- ☐ Symphony in F Major, No. 6 ("Pastoral") Op. 68

- ☐ **A** Mozart: Figaro; The Magic Flute; Symphony in C Major ("Jupiter"); Eine Kleine Nacht Music; Don Giovanni
- ☐ **B** Beethoven: Fidelio; Prometheus Overture Op. 43; Egmont Overture Op. 84; Turkish March Op. 113; Symphony in F Major, No. 6 ("Pastoral") Op. 68
- ☐ **C** Wagner: Tristan and Isolde; The Valkyrie; The Flying Dutchman; Rule, Britannia; Rienzi

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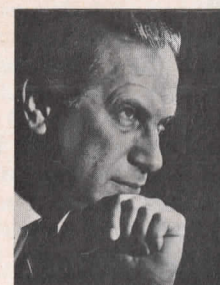


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THURSDAY, AUGUST 6

191st Performance



Mr. Dorati

Antal Dorati, distinguished conductor-composer, has become one of the busiest and most successful "freelance" conductors of the world. Despite his busy conducting and recording schedule Dorati has managed to create time for his second love—composing. He produces at least one major work each year. A conductor-turned-composer (although he composed as a youth), he has turned out a surprisingly large number of works including a frequently performed Missa Brevis, a Concerto for Cello and Orchestra, a String Quartet, a ballet, and a dramatic cantata, "The Way of The Cross," premiered in Paris in 1963.

In the fall of 1945 Antal Dorati was charged with the organization of the Dallas Symphony Orchestra and became its permanent conductor. During his four seasons with Dallas he more than doubled the orchestra's concert activities. Dorati became Music Director of the Minneapolis Symphony in 1949, and during his 11 years there he commissioned many major works by Hindemith, Schuman, Sessions and Schuller. He also played numerous world and American premieres.



Mr. Perlman

Itzhak Perlman, returning to Meadow Brook for a third season, has won the praise of the world's critics and musicians as one of the most brilliant artists of our time. Indeed, Martin Mayer, writing in *Esquire* last June called the violinist "very probably the outstanding virtuoso of the new generation."

Born in Tel Aviv in 1945, Perlman cannot remember a time when he didn't want to play the violin. His first instrument was a toy but he soon progressed to a six-dollar second-hand fiddle. When Itzhak was four-and-a-half, he was stricken with polio, but the illness and a year's convalescence left his ambitions unchanged.

First studying at the Tel Aviv Academy of Music, the boy was an experienced performer by the time he was 10. When Itzhak was 13, Ed Sullivan came to Israel in a talent search and brought the youngster back to appear on his television show. Remaining in the U. S. to study at the Juilliard School on scholarships from the School and the America-Israel Cultural Foundation with Ivan Galamian and Dorothy DeLay, he soon came to the attention of Isaac Stern and then of S. Hurok, who became his manager.

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

LEONORE OVERTURE NO. 3
Ludwig van Beethoven (1770-1827)

There is a seeming contradiction in the opinion, held by many, that the Leonore No. 3 is Beethoven's greatest overture but that it must never be performed as an introduction to the opera "Fidelio," though that is the purpose for which it was composed.

But it is its very perfection, its monumental structure and depth of expression that make it unsuitable to

DETROIT SYMPHONY ORCHESTRA
ANTAL DORATI, conducting
ITZHAK PERLMAN, violinist

BEETHOVEN, Leonore Overture No. 3

BEETHOVEN, Concerto for Violin and Orchestra in D major, Opus 61

Allegro ma non troppo
Larghetto
Finale: Rondo

MR. PERLMAN

INTERMISSION

BEETHOVEN, Symphony No. 5 in C minor, Opus 67

Allegro con brio
Andante con moto
Allegro; Allegro

usher in the relatively trivial material that comprises the opening scenes of "Fidelio." The opera would seem terribly anticlimactic — Beethoven realized this and composed still another overture for the 1814 revival of the opera, the light, generally cheerful one we know today as the "Fidelio" Overture.

"The trouble with Leonore No. 3," says Tovey, "is that, like all great instrumental music from Haydn onwards, it is about ten times as dramatic as anything that could possibly be put on the stage." And actually, Leonore No. 3 is a powerful synthesis of the opera's story presented in symphonic terms so noble as to defy description.

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VIOLIN CONCERTO IN D MAJOR,
Opus 67 . . . Ludwig van Beethoven (1770-1827)

On December 23, 1806, the Beethoven Violin Concerto was presented as part of a most unusual program. It was unrehearsed because the composer had just completed it, and its performance was interrupted (on purpose) by, among other things, a sonata written by the violin soloist himself played on one string with the violin held upside down!

Of such foolery were many "musical entertainments" of the day made up, and it is no wonder that the new Concerto received no favorable notice at its premiere. As a result, this sublime masterpiece was to remain obscure until many years after Beethoven's death when it was revived by the great virtuoso, Joseph Joachim.

SYMPHONY NO. 5 IN C MINOR,
Opus 67 . . . Ludwig van Beethoven (1770-1827)

The most widely known four notes in all classical

music occur at the opening of the Beethoven Symphony No. 5. This would be true even if they hadn't been adopted (because of their meaning when translated into Morse code) as the symbol of victory for the Allied side during World War II. There is a quality of epic valor about them and the entire movement that is based on them just as there is nothing in music quite like the heroic magnificence of those first measures of the Finale that follow that unbelievably mysterious and suspenseful transition from the "Scherzo."

The list of the Symphony's remarkable inspirations could scarcely be catalogued within the pages of this program book. Though no man can do justice to it in words, Lawrence Gilman came closer than most when he wrote: "This is music pregnant with the greatness of the indomitable human soul. Listening to it, one knows that the inward ear of Beethoven had almost caught that lost word which, could a man but find it, would make him master of the hosts of Fate and of the circling worlds."

192nd Performance

FRIDAY, AUGUST 7

THE GUESS WHO



Ask a top rock group like The Guess Who, with their fourth hit record in a row, what Top Forty is or what makes a hit and they'll tell you they don't know. Says lead guitarist Randy Bachman, "I just write what I feel like and what I think and if that turns out to be a hit, beautiful."

Born and raised in Winnipeg, Manitoba, The Guess Who, as Canada's top attraction, broke big in England before hitting the States. Their first gold record, "These Eyes," was quickly followed by what has developed into the rare two-sided hit, "Laughing" and "Undun."

Headed by Randy Bachman, lead guitarist and writer of most of the group's material, the four-member band is rounded out by co-writer and lead singer Burton Cummings who also plays piano, organ, harmonica, flute and rhythm guitar; drummer Garry Peterson and bassist Jim Kale.

Their music has much to say. Rooted in rock, it is, also blessed with blues overtones and the spontaneity of their arrangements lends a feeling of jazz that makes them one of the most musically well-rounded groups heard in a long time.

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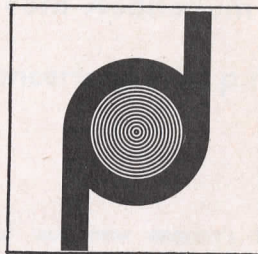
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193rd Performance

SATURDAY, AUGUST 8

DETROIT SYMPHONY ORCHESTRA

ANTAL DORATI, conducting

ITZHAK PERLMAN, violinist

TCHAIKOVSKY, Fantasy Overture, Romeo and Juliet

TCHAIKOVSKY, Concerto for Violin and Orchestra in
D major, Opus 35

Allegro moderato

Andante; Allegro vivacissimo

MR. PERLMAN

INTERMISSION

TCHAIKOVSKY, Symphony No. 4 in F minor, Opus 36

Andante sostenuto—Moderato con anima

Andantino in modo di canzona

Scherzo: Pizzicato ostinato—Allegro

Finale: Allegro con fuoco

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

FANTASY OVERTURE, ROMEO AND JULIET . . .
P. I. Tchaikovsky (1840-1893)

In December of 1869, the composer Mili Balakirev wrote to Tchaikovsky:

"Since your [Romeo and Juliet] Overture is practically finished and is to be performed soon, I shall tell you very frankly what I think of the themes you sent me . . . I do not care for the first theme at all although perhaps it improves in the development . . . it has neither strength nor beauty and it does not sufficiently suggest the character of Father Laurence . . ."

Balakirev was more enthusiastic about the love theme that was to become so famous in later years. It is, he wrote, "simply fascinating. I play it very often and I could hug you for it. It has the sweetness of love, its tenderness, its longing . . ."

In sum, Balakirev approved: "This is the first of your compositions that contains so many beautiful things that one doesn't hesitate to pronounce it good as a whole . . . Send me the copied score soon, I am very eager to see it."

Indeed "Romeo and Juliet" is one work of Tchaikovsky's that consistently meets with the unqualified ap-

proval of layman and connoisseur alike. The turbulent story of the "star-crossed lovers," their squabbling families and their tragic, needless deaths, is clearly drawn in the music. To listen attentively is to risk tears.

VIOLIN CONCERTO IN D MAJOR,
Opus 35 P. I. Tchaikovsky (1840-1893)

One of the two or three most popular violin concerti, the Tchaikovsky was thoroughly cursed by the greatest violinist and teacher of the period when it was composed as well as by the best known music critic. Leopold Auer, head of the violin department at the St. Petersburg Conservatory, pronounced it "unplayable" and Eduard Hanslick, Vienna's most feared critic, said it was "music that stank in the ear."

Despite this discouraging reception, the Concerto's position in the hearts of musicians and the public was never in serious doubt. If Hanslick never changed his opinion, Auer subsequently played the "unplayable" work and then taught it to all of his celebrated pupils.

Though it has many passages of exceptional difficulty and technical brilliance, the Concerto is primarily a melodic vehicle. There are episodes of intense drama,

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haunting tenderness and gentle sadness.

The second movement was composed as an after-thought and this gave Tchaikovsky a chance to create a most ingenious transitional passage linking it with the boisterous Finale. It is the work's crowning glory.

SYMPHONY NO. 4 IN F MINOR,
Opus 36 P. I. Tchaikovsky (1840-1893)

"Fate, the inevitable force which checks our aspirations towards happiness ere they reach the goal . . . The sword of Damocles (which) hangs perpetually over our heads and is always embittering the soul."—P. I. Tchaikovsky, writing about his Fourth Symphony.

By Tchaikovsky's own admission, the Fourth Symphony is program music. In response to the charge that the work "gives the effect of a symphonic poem to which the composer has slapped on three more movements and called it a symphony," he wrote: "I quite agree, but don't see why you consider this a defect.

On the contrary, I should be sorry if symphonies that mean nothing should flow from my pen, consisting solely of a program of harmonies, rhythms and modulations . . . as a matter of fact the work is patterned after Beethoven's Fifth Symphony—not as to musical content but as to the basic idea. Don't you see a program in the Fifth?"

The introduction to the first movement gives us the "Fate" theme, a strident brass fanfare, which leads into the main section with its rather melancholy waltz-like first subject. The second movement is very simple in form—the opening plaintive oboe tune returning after the sprightlier middle section.

The third movement is justly famous for the fact that the strings play "pizzicato" throughout, demonstrating the wide range of expression they are capable of even without the use of their bows. An exultant "rustic holiday" Finale closes the symphony, interrupted only briefly by a somber repetition of the "Fate" motive.

194th Performance

SUNDAY, AUGUST 9



Mr. Sandor

The internationally acclaimed concert pianist Gyorgy Sandor has performed extensively on all six continents, appearing regularly in Europe and North and South America, with leading orchestras. Among the highlights of his 1968 season were two recitals in the inaugural season of London's new Queen Elizabeth Hall, five recitals for the BBC, two tours of Spain, an appearance during the summer Bartok Festival in Budapest and an extensive return engagement in South America

where in the summer of 1967 Sandor toured Brazil, Colombia, Peru, Paraguay and Argentina, giving two orchestral concerts and two recitals in Buenos Aires. Sandor's recent appearances in the U. S. included concerts with the Philadelphia Orchestra and Eugene Ormandy, the Minneapolis Symphony and the Rochester Philharmonic with which he was soloist in Scriabin's "Prometheus—Poem of Fire" presented as a unique "Psychedelic concert" in which the composer's original concept of a poetic fusion of light and music was for the first time successfully realized.

A piano student of Bartok's at the Liszt Conservatory in Budapest, Sandor also majored in composition under Kodaly. A world-famed interpreter of Bartok's music, he had the honor of giving the world premiere of Bartok's Third Piano Concerto with the Philadelphia Orchestra in 1946. His monumental recording of the complete solo piano works of Bartok won the "Grand Prix du Disque" in 1965. Sandor was among the distinguished artists who inaugurated Royal Festival Hall in London in 1951 and the only American jury member in the International Liszt-Bartok competition in Budapest in 1961. He was the soloist with the Rio de Janeiro Orchestra during the 400th Anniversary Festival in Brazil in 1965.

He is artist-in-residence at the University of Michigan in Ann Arbor.

DETROIT SYMPHONY ORCHESTRA

ANTAL DORATI, conducting

GYORGY SANDOR, pianist

STRAVINSKY, Scherzo à la russe

STRAVINSKY, Circus Polka

RACHMANINOFF, Concerto for Piano and Orchestra,
No. 2 in C minor, Opus 18

Moderato

Adagio sostenuto

Allegro scherzando

MR. SANDOR

INTERMISSION

SHOSTAKOVICH, Symphony No. 5 in D minor, Opus 47

Moderato

Allegretto

Largo

Allegro non troppo

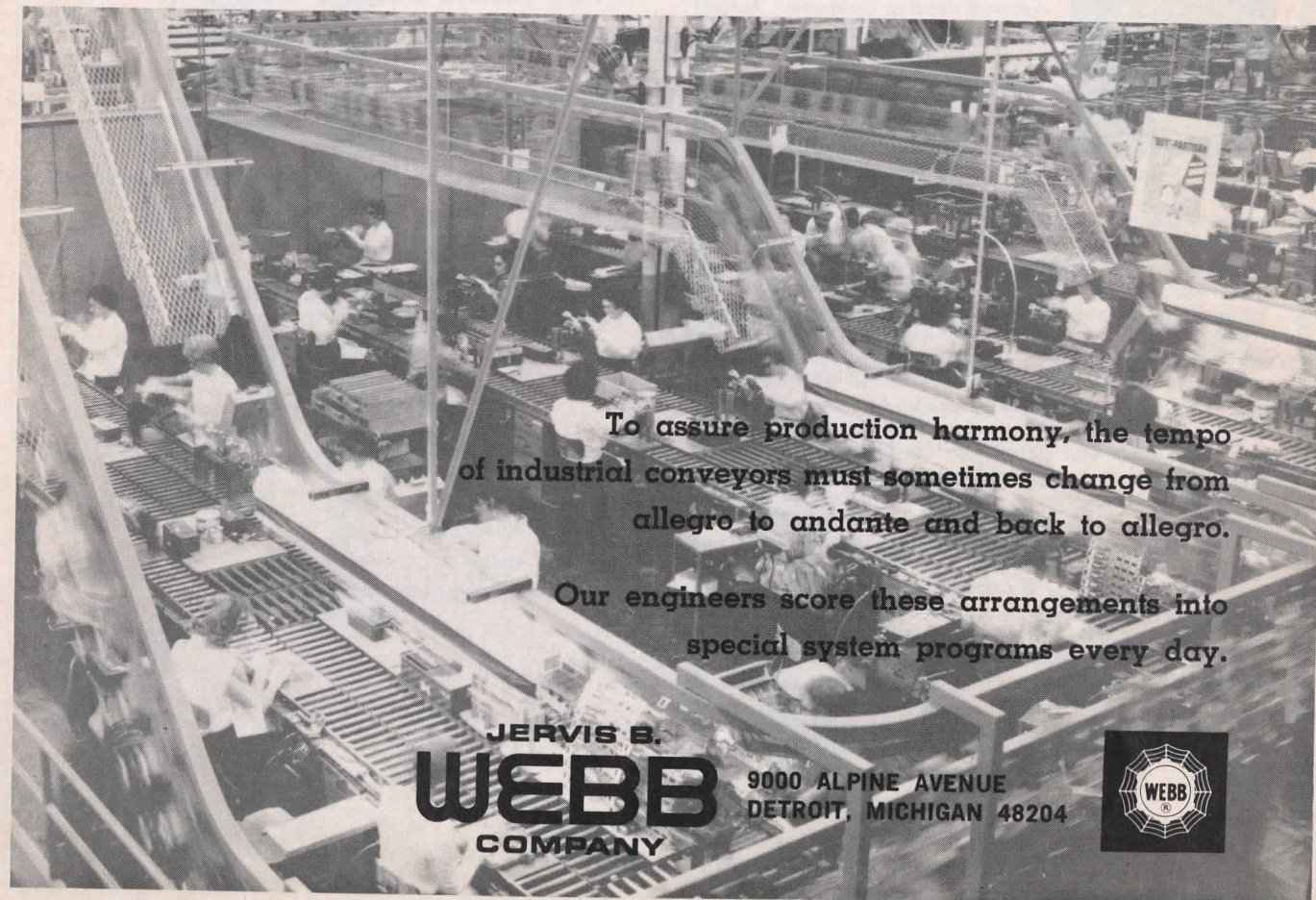
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195th Performance

THURSDAY, AUGUST 13



Mr. Serkin

Peter Serkin was recently described by a *Chicago Tribune* critic as "one of the finest pianists of our time." Critics and audiences throughout the United States, Canada, Europe and Japan have echoed these sentiments. "He no longer has to worry about a brilliant future," the *Cleveland Press* stated. "He's already there."

At 22, Peter Serkin has been equally acclaimed for his frequent guest appearances with major symphony orchestras, as recitalist, chamber music performer and recording artist.

Already planned for the 1971 season are engagements as soloist with the New York Philharmonic and the San Francisco Symphony under Seiji Ozawa, and return engagements with the Toronto Symphony and Minnesota Orchestra, among others. At Alice Tully Hall, for the Lincoln Center Chamber Music Society, Mr. Serkin will perform the premiere of a new work for electronic piano and harpsichord being written for him by Luciano Berio, who will be the harpsichordist.

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

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Mr. Serkin plays the Baldwin SD 10.

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

PETER SERKIN, pianist

MOZART, Overture to "La clemenza di Tito," KV 621

MOZART, Concerto for Piano and Orchestra, No. 17
in G major, KV 453

Allegro

Andante

Allegretto—Presto

MR. SERKIN

INTERMISSION

R. STRAUSS, Ein Heldenleben (A Hero's Life), Opus 40

Program Notes by Sandor Kallai

OVERTURE TO "LA CLEMENZA DI TITO"
Wolfgang Amadeus Mozart (1756-1791)

Though very ill and working feverishly on several important compositions, including "The Magic Flute" and the "Requiem," Mozart accepted a commission from Prague to write an opera for the approaching coronation of Leopold II as King of Bohemia. He started on the trip from Vienna to Prague with the opera still incomplete and continued writing in the carriage. It has never been a great success though it contains much music that does Mozart credit, including the excellent Overture.

PIANO CONCERTO NO. 17 IN G MAJOR,
KV 453 . . . Wolfgang Amadeus Mozart (1756-1791)

Mozart's better compositions (which means most of them) bear very close scrutiny. The simplest, most casual-sounding ones usually contain, just beneath the surface, infinite gradations of mood and color, subtly blended to delight the careful listener.

The innocent little G-major Concerto, composed in 1784 for Mozart's own pupil, Barbara Ployer, has an abundance of what Alfred Einstein calls "hidden

laughter and hidden sadness." Whatever the main character of a given movement, there are always qualifying touches.

EIN HELDENLEBEN (A HERO'S LIFE)
Richard Strauss (1864-1949)

It is common practice in discussing "Ein Heldenleben" to utter scornful words at Strauss's obvious self-glorification—for certainly the hero must be Strauss himself, witness the fact that he includes quotations from his own earlier works at the point in the program where the hero is looking back upon his accomplishments.

But the composer's most recent biographer feels differently. Norman Del Mar writes:

"... while at least three of the main sections of 'Ein Heldenleben' are indisputably taken from Strauss's own life, it is wrong to proceed from this to the all-too-frequent denunciation of the tone poem as a flagrant instance of personal aggrandisement. The closing sections of the work in which the hero retires from the world are purely imaginary [Strauss was only 34 when Heldenleben was completed with most of his career still ahead of him], while even the portrayal of the hero's character in the opening section bears no resemblance to Strauss's opinion of himself as shown in his avowed self-portrait at the beginning of

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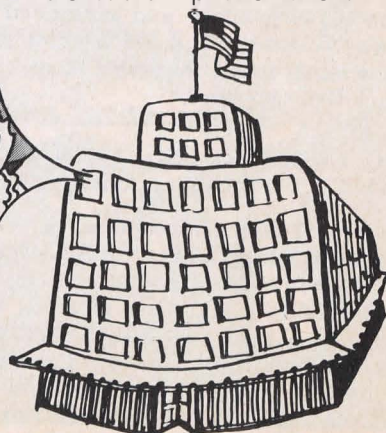
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the 'Sinfonia Domestica.' Strauss had too much sense
of humor pompously to proclaim himself a hero to all
the world, even though he had sufficient idea of his
own importance to find no embarrassment in repeatedly
introducing personal affairs by way of analogy."

The composition is in six "chapters" and a coda,
written without pause. They are listed here with some
of the irrepressible Romain Rolland's comments:

I—The Hero

II—The Hero's
Adversaries

III—The Hero's
Companion

"An Homeric hero is
struggling amid the
derisive laughter of a
stupid crowd, a band of
bawling, thick-headed
ninnies . . .

A solo violin expresses
woman's charms,
coqueties, and her
decadent
perverseness . . .

IV—The Battlefield

V—The Hero's Labors

VI—His Withdrawal
From the World,
and
Coda—The Ideal
Consummation
of His Soul

The most splendid
battle that has ever
been painted in music!"
[Contains themes from
Strauss's tone poems
"Don Juan,"
"Macbeth," "Tod und
Verklärung," "Till
Eulenspiegel," "Also
sprach Zarathustra,"
"Don Quixote," his
opera "Guntram," and
some songs]

196th Performance

FRIDAY, AUGUST 14

BUFFY SAINTE-MARIE

THE OPEN WINDOW



Miss Sainte-Marie

Says Buffy: "I don't write for any reason except that there's
a song in my mind. I don't know where songs come from,
but they end up in my dreams and at my fingertips like
stray dogs and wild blueberries. They appear naked on my
lips like kisses and that's the feeling with which I offer
them to you."

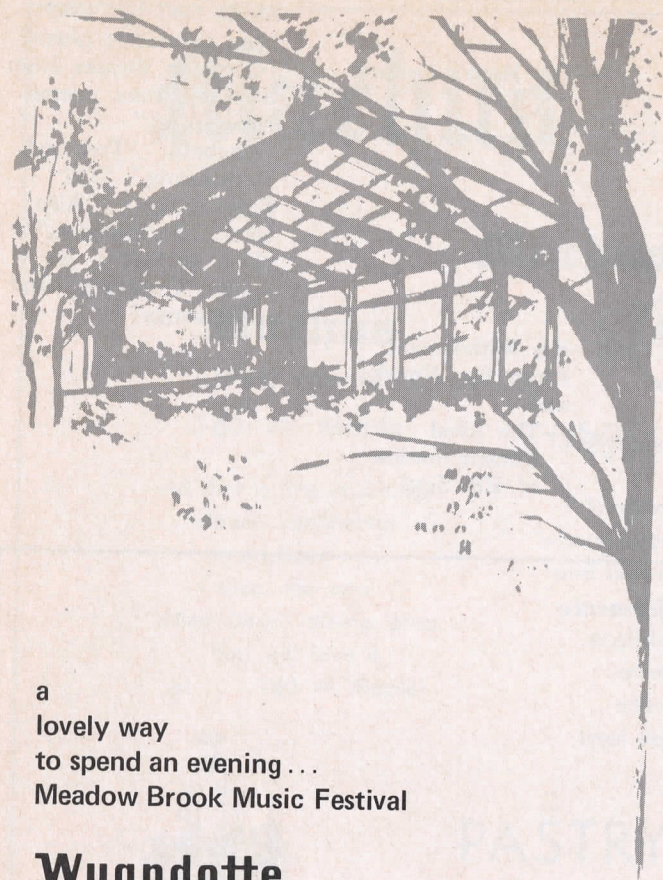
Buffy Sainte-Marie would have made sense at any time
in history. You could drop her into ancient Greece or a
neighborhood movie house, and Buffy Sainte-Marie, the girl
and the artist, would still ring true.

Buffy Sainte-Marie grew up in a
small old house in New England
bordering on the woods she learned
to love more than friends. By the
time she was a freshman at the
University of Massachusetts she had
conquered the guitar and a small but
devoted group of fans at an off-
campus coffee house. After graduation
she spent a weekend in New
York being seen and heard by agents,
managers and record company executives.
After a quiet Maine summer
she began to sing professionally.

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Stanley Walden and Robert Dennis)
seems to be everywhere—more than
ever defying description as they
continue to transform the familiar
into the unusual. They are impos-
sible to categorize, because one
minute they are simply folksingers,
the next, masters of sophisticated
multi-media. They performed their
own "Three Views From The Open
Window" with the Louisville and
Cleveland Orchestras and their score
for "Oh! Calcutta!" is as outrageous as the scenario. After
all, a group whose specialty is, as quoted from Stereo
Review, "a kind of cross between rock, chamber music,
Kurt Weill, jazz, Renaissance music, Stravinsky, old En-
glish folk song and you name it," has plenty to offer.



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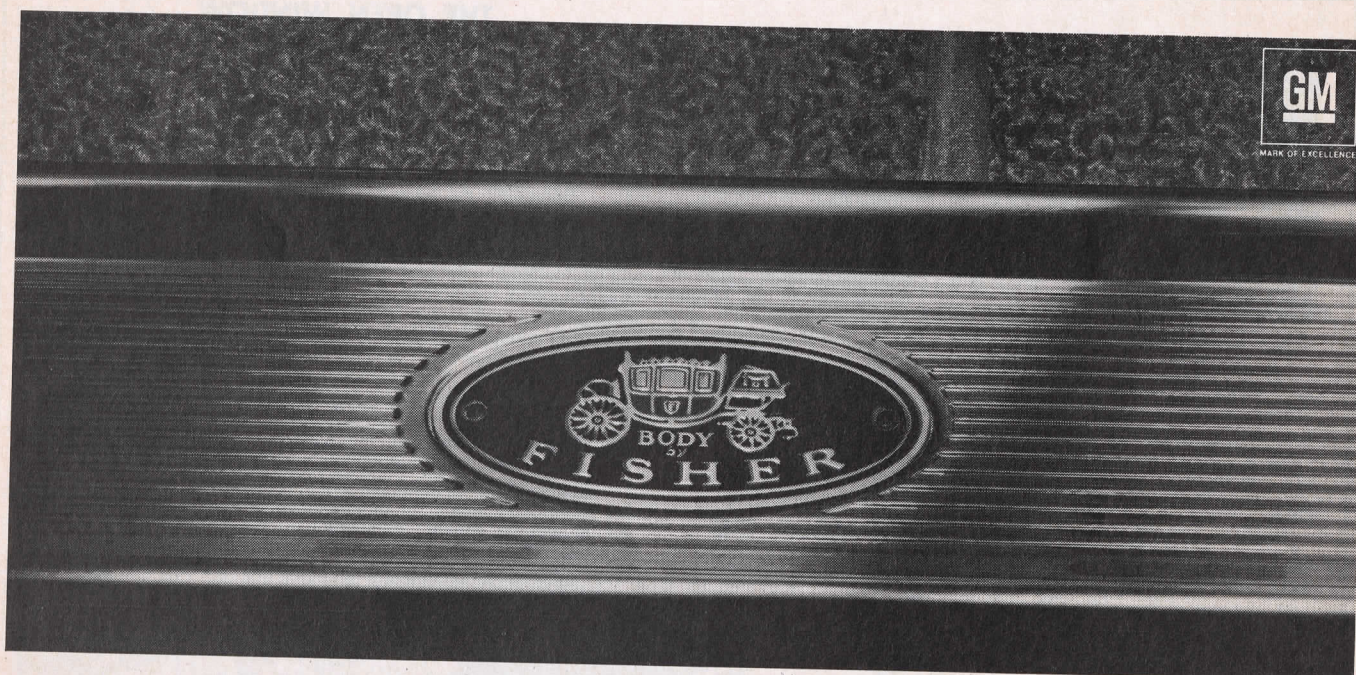
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197th. Performance

SATURDAY, AUGUST 15

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

PETER SERKIN, pianist

MOZART, Overture to "Die Zauberflöte" ("The Magic Flute"), KV 620

MOZART, Concerto for Piano and Orchestra, No. 18
in B-flat major, KV 456

Allegro vivace

Andante un poco sostenuto

Allegro vivace

MR. SERKIN

INTERMISSION

R. STRAUSS, Ein Heldenleben (A Hero's Life), Opus 40

The Steinway is the official piano of the Meadow Brook Music Festival.

Mr. Serkin plays the Baldwin SD 10.

**Program Notes
by Sandor Kallai**

OVERTURE TO "THE MAGIC FLUTE"
Wolfgang Amadeus Mozart (1756-1791)

The Overture is like everything in "The Magic Flute," in a class by itself. The three opening chords must have startled the "Singspiel" audience if for no other reason than their great, booming trombone sounds, weighted with associations of church and solemnity; here they have obvious bearing on the succeeding temple scenes.

Even the number of the chords is significant—the number 3 plays an important and certainly not accidental part in the drama: there are three ladies, three boys, three slaves, three temples, and so on, all attesting to Mozart's deep interest and involvement in Freemasonry.

The first theme after the somber introduction is unmistakably a comedy theme, but its fugal treatment is unexpected; like the opera itself, it is comedy immeasurably deepened.

PIANO CONCERTO NO. 18 IN B-FLAT MAJOR,
KV 456 . . . Wolfgang Amadeus Mozart (1756-1791)

Not a product of his extreme youth nor yet on the exalted plane of the later Mozart works for piano and orchestra, the Concerto in B-flat major does not draw as much attention as it deserves. It is expressively polished, there are few technical surprises, the outward conventions are adhered to obediently—and yet, typically, it is a masterpiece.

It was composed in 1784 for Maria Theresa Paradis, a young virtuoso of Vienna, who had been blind since childhood, for a performance in Paris. She was the pupil of one Kozeluch, a man Mozart despised, and she was reputed to have 60 of her teacher's concerti memorized!

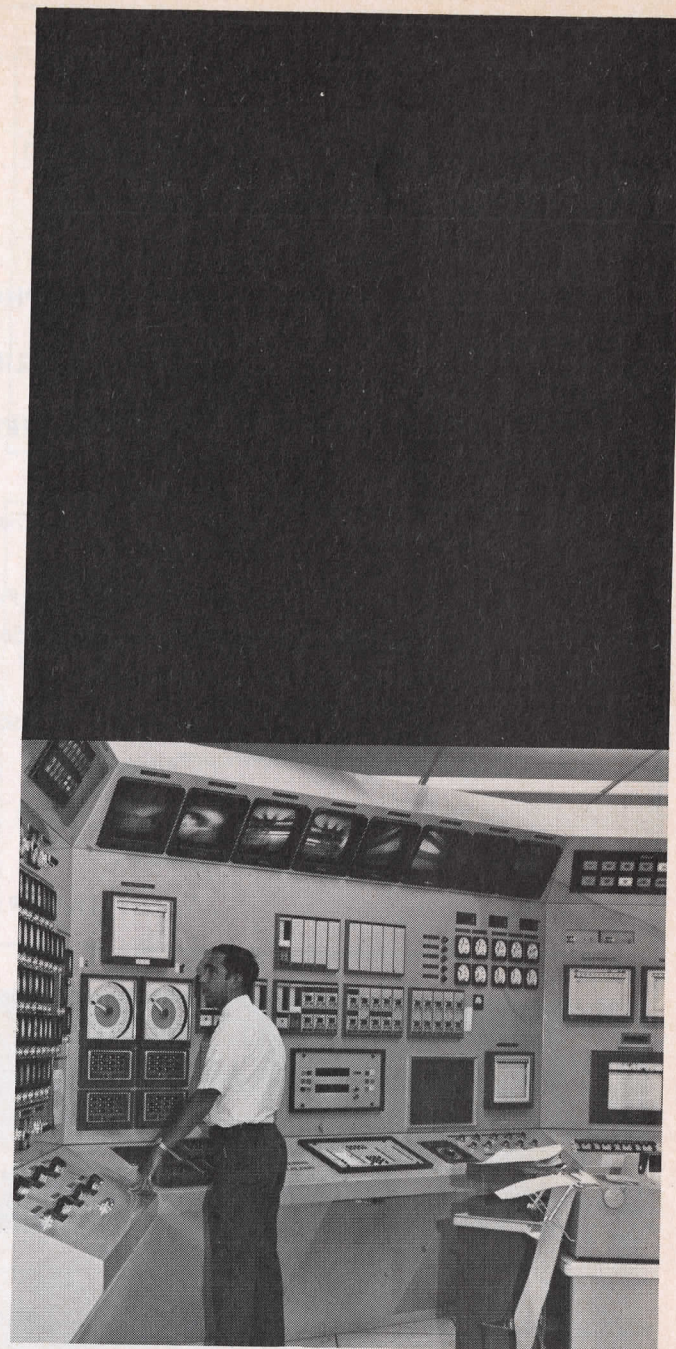
One must listen carefully to note the prominence of the wind instruments, a rare characteristic for piano concerti of the period.

EIN HELDENLEBEN (A HERO'S LIFE)
Richard Strauss (1864-1949)

Notes for this work will be found under program for Thursday, August 13.



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SUNDAY, AUGUST 16



Mr. Fiedler

In his home town of Boston, Arthur Fiedler is an institution. His unique personality, his flair, style and individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall—where, each spring, he inaugurates the Boston Pops season.

Born in Boston on December 17, 1894, Fiedler inherited a rich family background of European culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony and his mother was a "good amateur musician" who gave Arthur his first piano lessons.

Fiedler's formal education was obtained at schools in Boston until his father's retirement and the family's return to their native Austria. In Vienna and later in Berlin, teen-aged Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

With the advent of World War I, Arthur Fiedler returned to Boston in 1915 and joined the Boston Symphony as a violinist under Karl Muck. Later he formed the Boston Sinfonietta followed by the launching of the first free Esplanade Concerts on the Charles River. In 1930, he was appointed 18th conductor of the Boston Pops concerts. Under his direction, the Boston Pops has become familiar to the music-minded citizens of the world.



Mr. Staples

Gordon Staples succeeded Mischa Mischakoff as concertmaster of the Detroit Symphony Orchestra in August, 1968, becoming the Symphony's seventh concertmaster in its 54-year history. Mr. Staples was born in Los Angeles in 1930 and began studying violin at the age of six. At age 10 he and his family moved to Vancouver where he studied violin for six years with Gregori Garbovitzy, a former pupil of Leopold Auer. He began giving concerts at the age of 13 and at 14 he was

staff solo artist for the Canadian Broadcasting Corporation, performing weekly over the Trans-Canadian network.

Mr. Staples also studied with Jani Szanto at the Philadelphia Academy of Music from which he was graduated, and then with D. C. Dounis in New York. He made a much acclaimed New York debut at 19 as soloist with the New York Little Symphony and has concertized extensively in the United States, Canada and Latin America. Following tenures as concertmaster of the New Orleans Philharmonic he joined the Detroit Symphony in 1955.

He has been a featured soloist with the Detroit Symphony on over 35 occasions under the batons of Paul Paray, Sixten Ehrling, Arthur Fiedler and Valter Poole. In 1966 Mr. Staples gave the Detroit premiere of Alban Berg's Violin Concerto with Mr. Ehrling conducting the orchestra. He also performed that work here during the 1967 season.

DETROIT SYMPHONY ORCHESTRA ARTHUR FIEDLER, conducting GORDON STAPLES, violinist

BERLIOZ, Rakoczy March from "The Damnation of Faust"

GLINKA, Overture to "Russlan and Ludmilla"

BRUCH, Concerto for Violin and Orchestra, No. 1 in G minor, Opus 26

Prelude: Allegro moderato

Adagio

Finale: Allegro energico

MR. STAPLES

INTERMISSION

RODGERS (arr. Anderson), Richard Rodgers Waltzes

Lover—Falling in Love With Love—

Oh, What a Beautiful Morning

It's a Grand Night for Singing

LEIGH, The Impossible Dream from "The Man of La Mancha"

HAYMAN (arr.), Pops Round-Up

Introduction—Bonanza—Maverick—The Rebel—

Bat Masterson—Gunsmoke—Wagon Train—

Wyatt Earp—Have Gun, Will Travel—Rawhide

MacDERMOT, Selection from "Hair"

Aquarius—Donna—Frank Mills—Initials—

Ain't Got No—Hair—Hare Krishna—Air—

Good Morning Starshine—Let the Sunshine In

RASKIN, Those Were the Days

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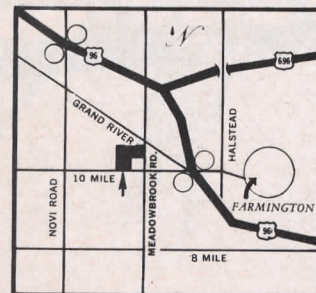
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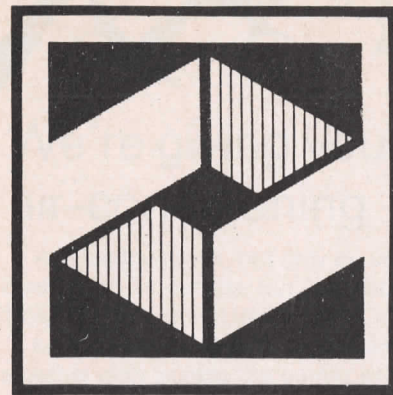


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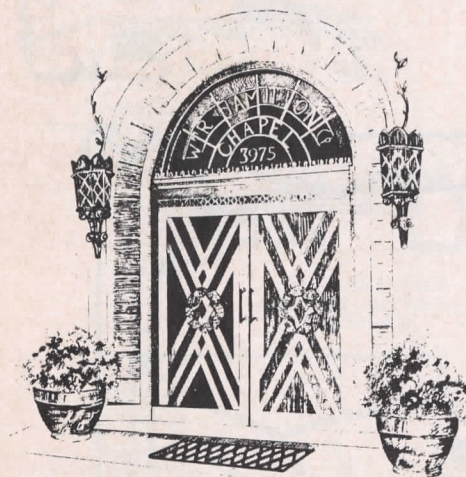
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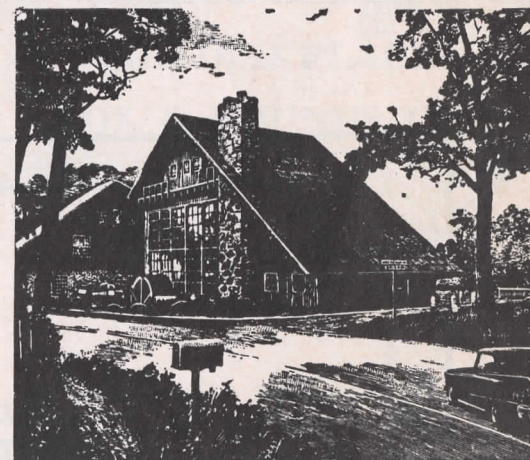
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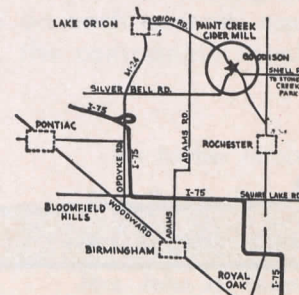
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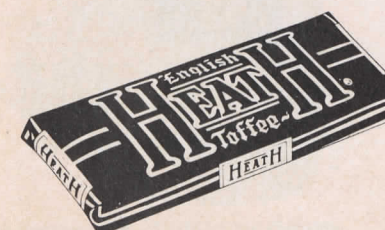
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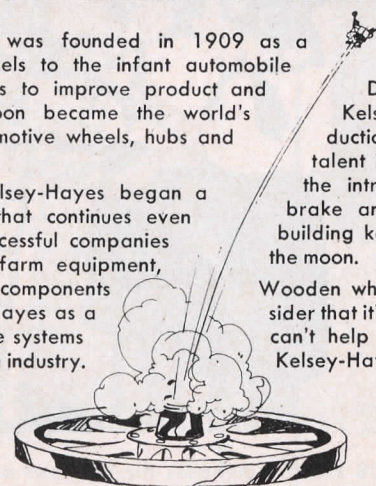
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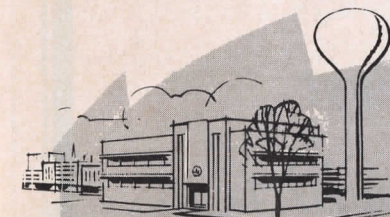
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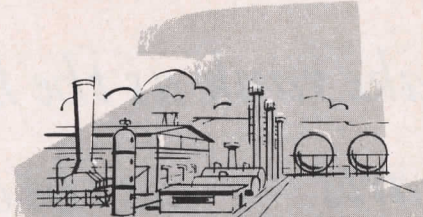


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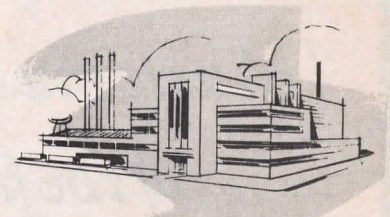
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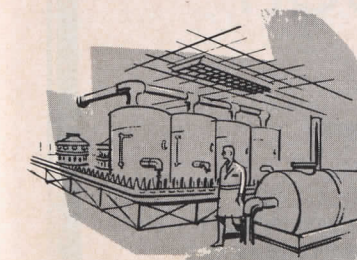
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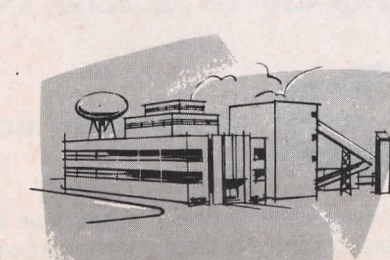
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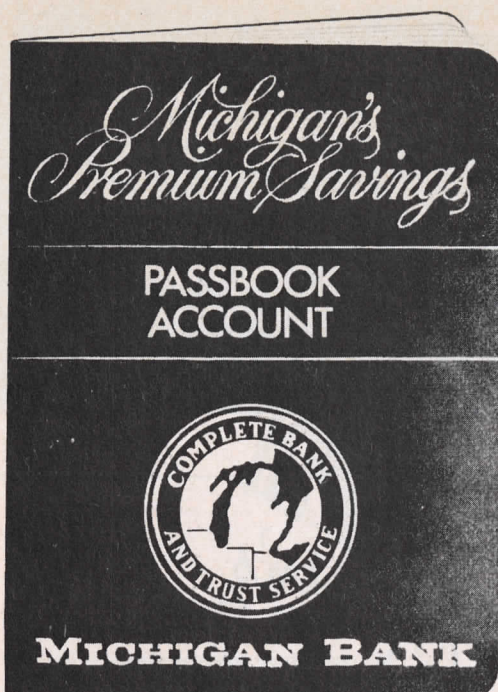
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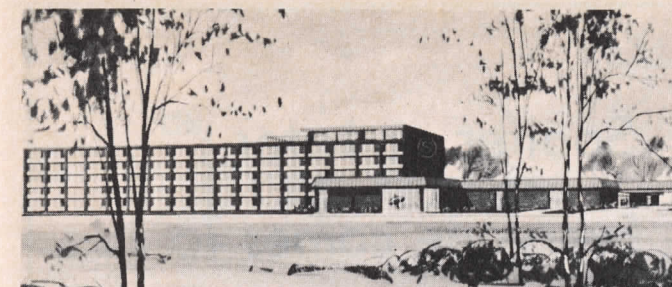
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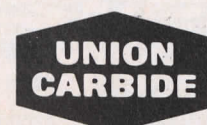
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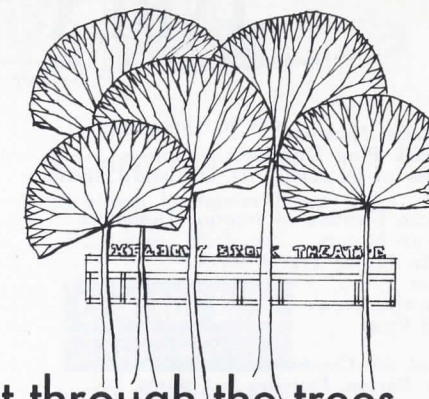
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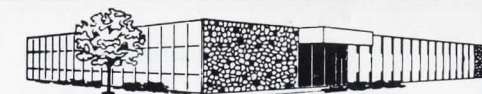
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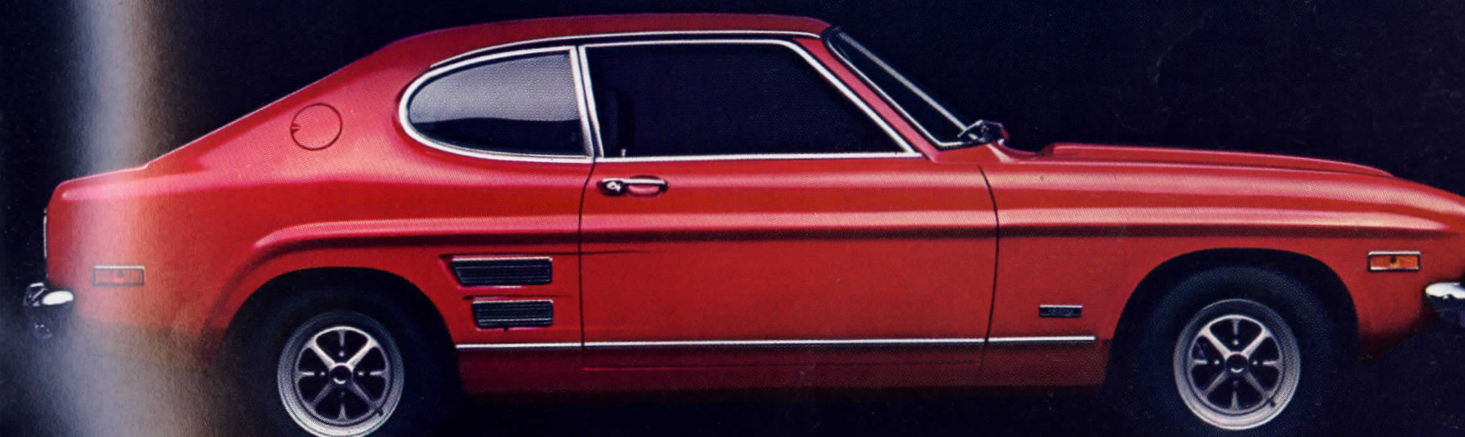
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