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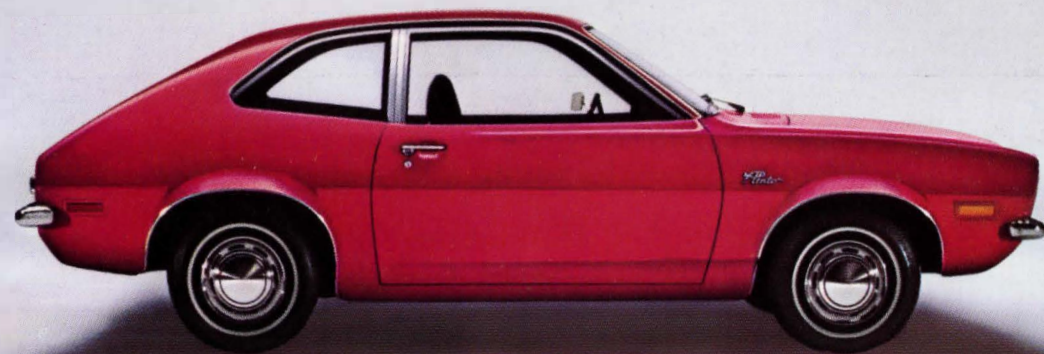
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MEADOW BROOK '71 MUSIC FESTIVAL

OAKLAND UNIVERSITY
ROCHESTER, MICHIGAN
JUNE 24 THROUGH AUGUST 15, 1971





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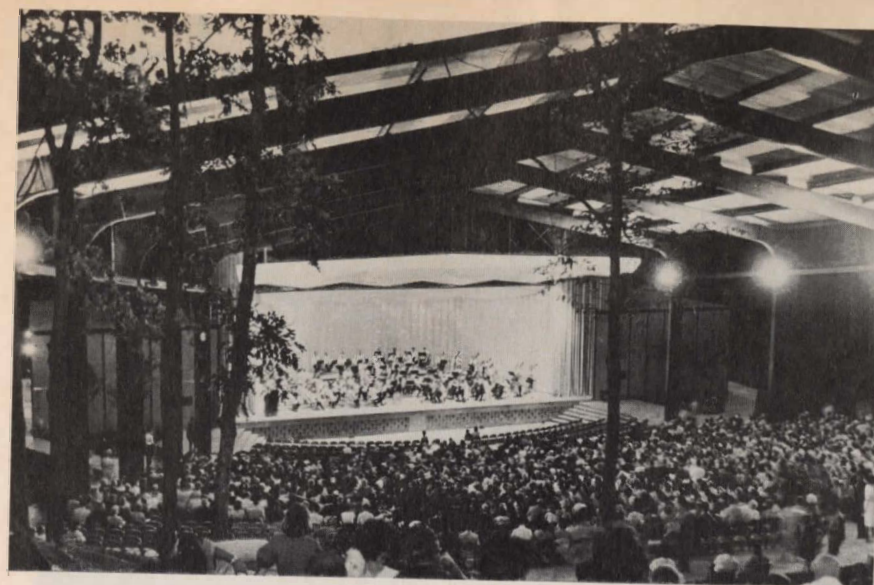


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1971 MEADOW BROOK
Schedule

WEDNESDAY — 8:30 P.M.	THURSDAY — 8:30 P.M.	FRIDAY — 8:30 P.M.
	JUNE 24 DETROIT SYMPHONY, Sixten Ehrling, conductor ANDRÉ WATTS, pianist page 37	JUNE 25 ROGER WILLIAMS Primo People page 41
JUNE 30 B. B. KING The Patterson Singers page 47	JULY 1 DETROIT SYMPHONY, Sixten Ehrling, conductor RICHARD TUCKER, tenor page 47	JULY 2 ERROLL GARNER page 51
JULY 7 JOHN SEBASTIAN Podipto page 55	JULY 8 DETROIT SYMPHONY, Sixten Ehrling, conductor VLADIMIR ASHKENAZY, pianist page 57	JULY 9 ELLA FITZGERALD page 59
JULY 14 POCO Jerry Riopelle page 65	JULY 15 DETROIT SYMPHONY, André Previn, conductor GERVASE DE PEYER, clarinetist page 67	JULY 16 DUKE ELLINGTON and his orchestra page 69
JULY 21 JUDY COLLINS page 75	JULY 22 DETROIT SYMPHONY, Sixten Ehrling, conductor PINCHAS ZUKERMAN, violinist page 75	JULY 23 THELONIOUS MONK ANITA O'DAY THE NEWPORT JAZZ FESTIVAL ALL STARS page 79
JULY 28 STEVIE WONDER page 83	JULY 29 DETROIT SYMPHONY, Sixten Ehrling, conductor LEONARD ROSE, cellist page 83	JULY 30 DAVE BRUBECK with Gerry Mulligan page 87
AUGUST 4 HERBIE MANN and AIR page 91	AUGUST 5 DETROIT SYMPHONY, Hans Schwieger, conductor BEETHOVEN'S "FIDELIO" page 95	AUGUST 6 PETE FOUNTAIN page 93
AUGUST 11 DETROIT SYMPHONY ROYAL WINNIPEG BALLET page 105	AUGUST 12 DETROIT SYMPHONY ROYAL WINNIPEG BALLET page 105	AUGUST 13 JOHN GARY page 103

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MUSIC FESTIVAL
of Concerts

SATURDAY — 8:30 P.M.	SUNDAY — 6:30 P.M.
JUNE 26 DETROIT SYMPHONY, Sixten Ehrling, conductor ANDRÉ WATTS, pianist page 43	JUNE 27 DETROIT SYMPHONY, Paul Freeman, conductor CHET ATKINS, guitarist page 45
JULY 3 DETROIT SYMPHONY, Sixten Ehrling, conductor RICHARD TUCKER, tenor page 51	JULY 4 DETROIT SYMPHONY, Skitch Henderson, conductor CHI-FUN LEE, pianist page 55
JULY 10 DETROIT SYMPHONY, Sixten Ehrling, conductor VLADIMIR ASHKENAZY, pianist page 63	JULY 11 DETROIT SYMPHONY, Arthur Fiedler, conductor SHELDON SHKOLNIK, pianist page 65
JULY 17 DETROIT SYMPHONY, André Previn, conductor BARRY TUCKWELL, French hornist page 71	JULY 18 DETROIT SYMPHONY, Mitch Miller, conductor page 73
JULY 24 DETROIT SYMPHONY, Sixten Ehrling, conductor PINCHAS ZUKERMAN, violinist page 79	JULY 25 DETROIT SYMPHONY Skitch Henderson, piano soloist and conductor page 81
JULY 31 DETROIT SYMPHONY, Sixten Ehrling, conductor ROSALYN TURECK, pianist page 87	AUGUST 1 DETROIT SYMPHONY, Pierre Hétu, conductor CARLOS MONTOYA, Flamenco guitarist page 91
AUGUST 7 DETROIT SYMPHONY, Hans Schwieger, conductor BEETHOVEN'S "FIDELIO" page 95	AUGUST 8 DETROIT SYMPHONY, Meredith Willson, conductor page 103
AUGUST 14 DETROIT SYMPHONY ROYAL WINNIPEG BALLET page 105	AUGUST 15 DETROIT SYMPHONY ROYAL WINNIPEG BALLET page 105

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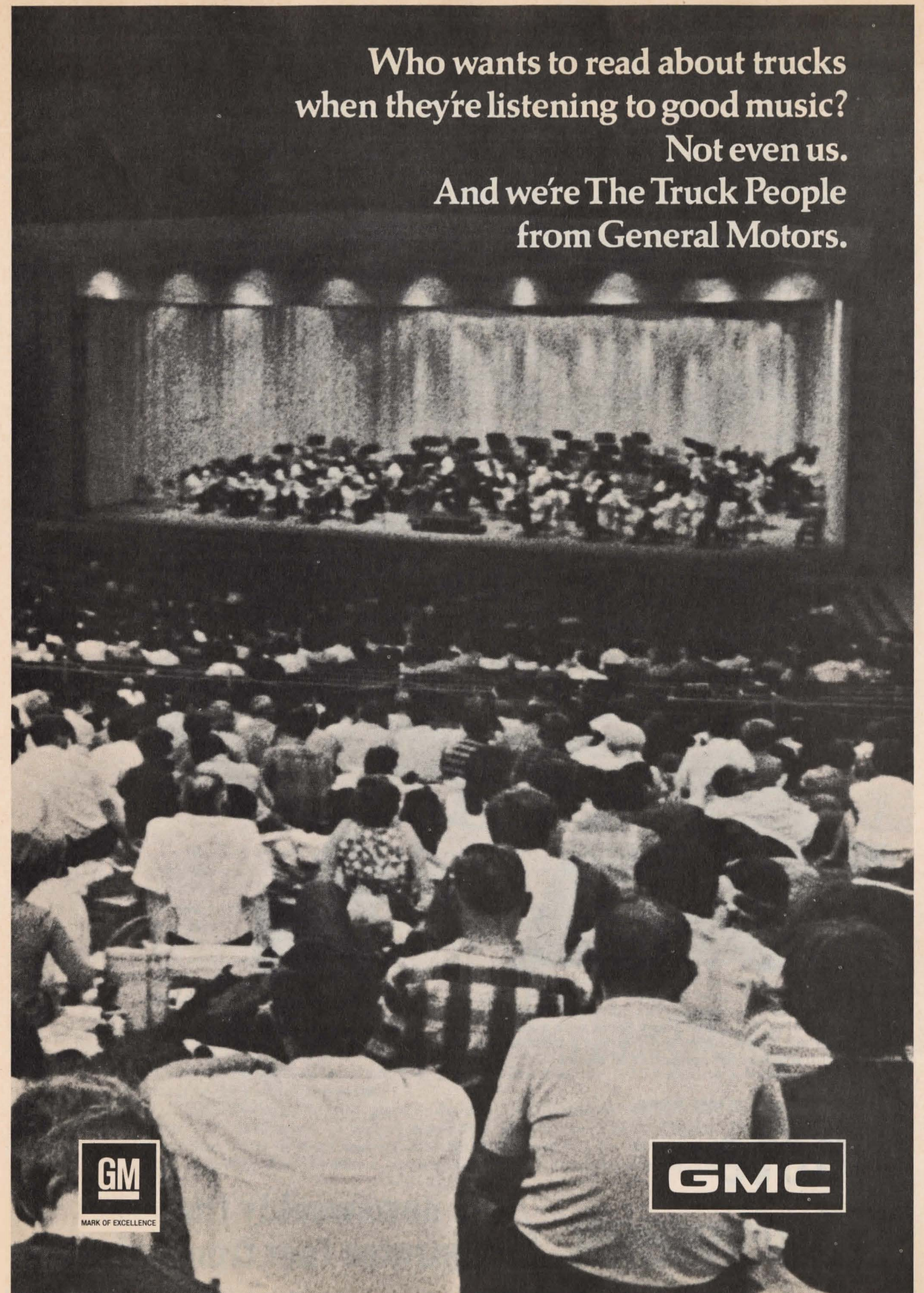
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Meadow Brook is most fortunate to be able to call upon the enlightened cultural dedication of Thelma and John Riccardo for leadership as general chairmen of the Festival and Theatre Executive Committee. The Festival and Theatre have been joined administratively for a little more than a year and both programs have made significant strides under the hard-working, unified Executive Committee that is guided by the Riccardos. Several important staff functions are now shared by the two performing arts enterprises, including box office, public relations, group sales and a business office, which makes Meadow Brook more efficient and promotes a desirable continuity and community of spirit and purpose.

Building upon last season's highly successful expansion of program format, Mr. and Mrs. Riccardo have encouraged the further enlargement of the Festival's scope to include this year two concert performances of Beethoven's "Fidelio" and a whole new series of rock and folk concerts, bringing the 1971 season to a record total of 39 musical programs.

The Riccardos became general chairmen as the natural culmination of years that they have spent as ardent supporters of Meadow Brook Theatre. For the countless hours of work they volunteered in the past and for their wise and inspiring leadership now, Oakland University wishes to record its deep appreciation.

Donald K. O'Dowd
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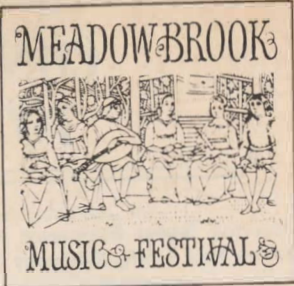
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Mr. Sydney L. Terry
Mr. H. L. Thompson, Jr.

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

THE KRESGE FOUNDATION

The Meadow Brook Executive Committee would like to take this opportunity to single out one of its most important benefactors, The Kresge Foundation. In 1964, when the Festival was only a 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. Two years ago the Foundation provided an additional capital grant of \$330,000 which has brought about many improvements in the Festival's performance potential. This gift has been used to add dressing rooms below stage, new electrical circuits, and a fine sound reinforcement system for the popular programs. A new restroom building south of Baldwin Pavilion has just been completed, replacing the backstage facilities, and the south lawn area has been recontoured to expand the Festival's seating capacity.

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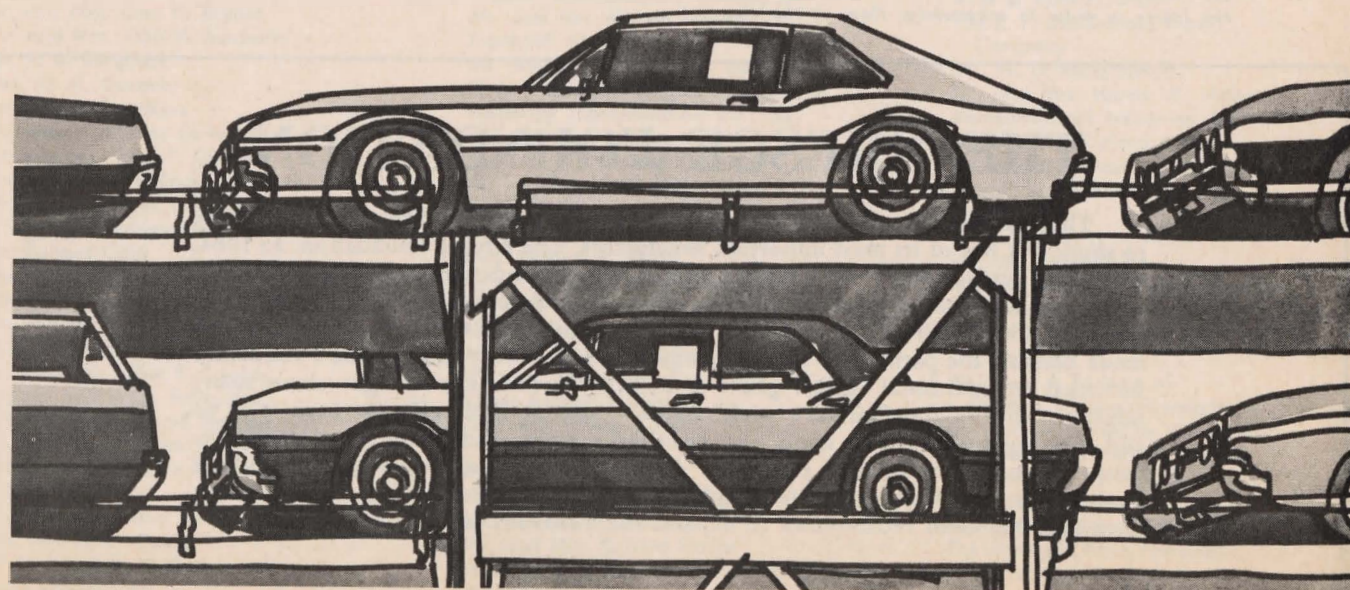
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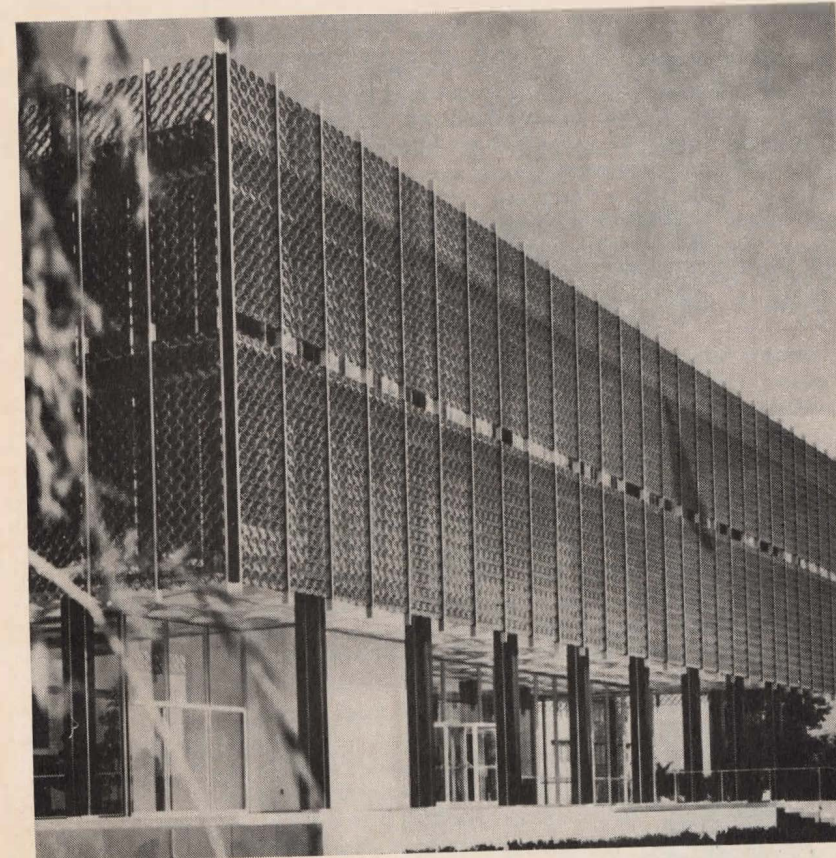


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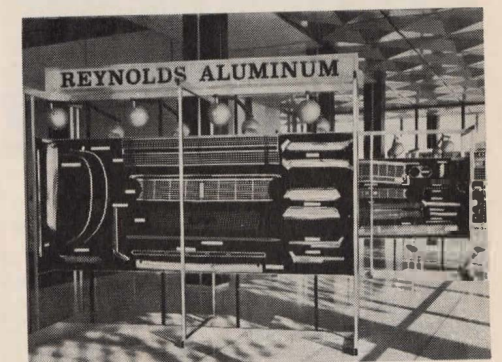
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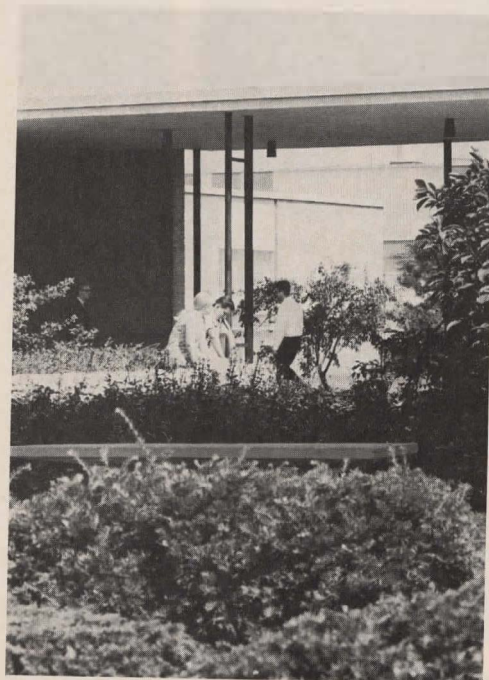
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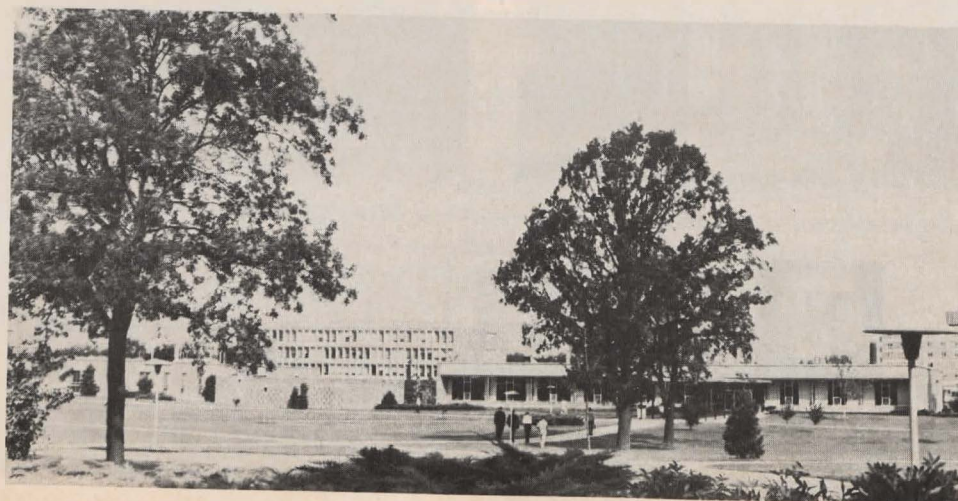
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CAMPUS SCENES: (above) pedestrian bridge spans the lake in front of Vandenberg Hall; (left) shrubs dominate court between North and South Foundation Halls, and (below) towering oaks frame a view toward the Oakland Center and Wilson Hall.



Oakland University

Campus Planning Protects

Its Natural Endowments

One guiding principle of campus planning and development at Oakland University is that the beauty of the site—"where nature sets the stage" for the Meadow Brook Music Festival—must be preserved and enhanced in the years to come. The principle has been vital because physical development has been the story of Oakland for the past decade.

The campus has grown from two initial buildings in 1959 to a complex of 22 buildings today, enrollment from 570 to 7,000, and the faculty from two dozen to more than 325. The resultant pace of construction, ever-present and often frenzied, has dominated the northwest corner of the campus.

Elsewhere on the 1,400-acre tract lie woods, hills, ravines, swamps and gently rolling plateaus about as they were carved out thousands of years ago by receding glaciers. Among nature's "stage settings" are fine stands of native hard-woods, notably oak and maple, and marshes dotted with tamaracks. In woodland near Meadow Brook Hall, a manor adapted from mansions of England, clusters of witch hazels startle the visitor with their premature bloom during March. And near the deer park along Adams Road is a pond, fed by a tributary of the Clinton River, whose flood gates can be adjusted to create a sizable lake in the middle of the land.

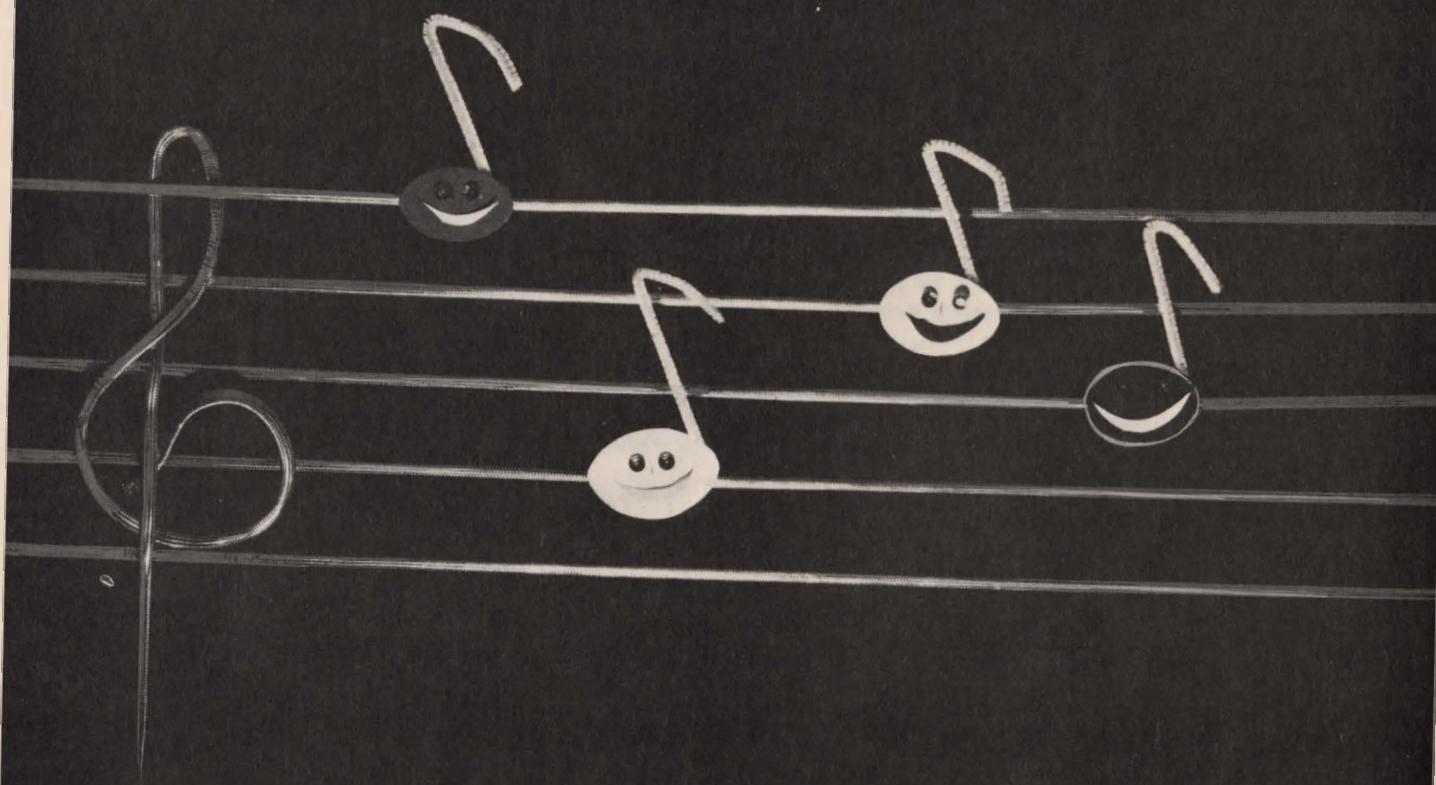
The beautiful tract of stream-veined land was amassed at the turn of the century by automotive pioneer John F. Dodge and subsequently inherited by his widow, Matilda Rausch Dodge. They had used the old farm house and adjoining club house on Adams Road as a country retreat from the bustle of Detroit. Mrs. Dodge later married lumberman Alfred G. Wilson and the two operated the estate for 35 years as Meadow Brook Farms, noted for its fine herd of cattle as well as its world famous horse stables.

With a view to preserving the estate intact and with a faith in the future of higher education, Mr. and Mrs. Wilson decided in 1957 to deed Meadow Brook Farms to the State of Michigan to establish a new university. Along with the land they gave \$2,000,000 to finance construction of North and South Foundation Halls. This work was hardly done when the doors of Michigan State University Oakland (MSUO) were opened to the Charter Class.

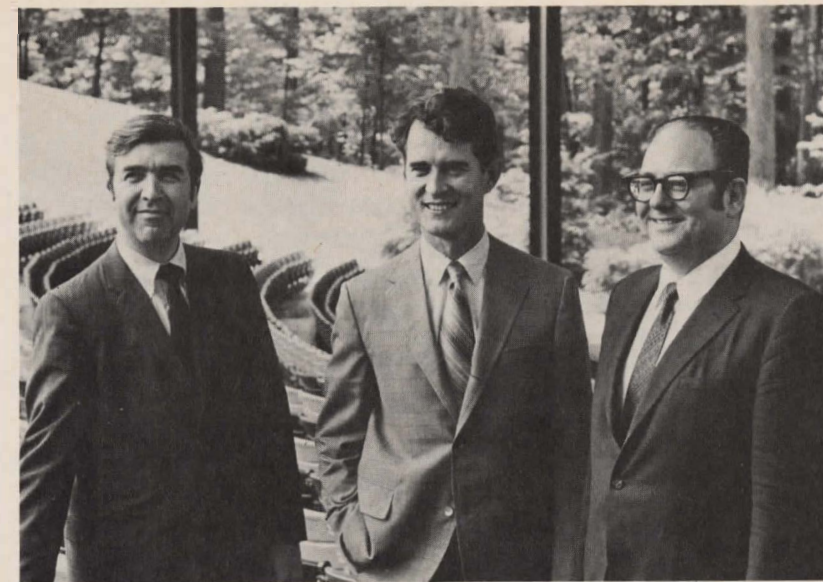
The intervening years have seen much change—indeed continuous change. MSUO was renamed Oakland University in 1963. New

"If music be the food of love,
play on."

Shakespeare



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



University officials chiefly responsible for the Meadow Brook Music Festival are, from left, John DeCarlo, Vice President for Public Affairs; President Donald D. O'Dowd, and Sandor Kallai, Festival General Manager.

buildings were completed and occupied virtually every fall. The academic structure was reorganized. Faculty was added and enrollment grew. The School of Performing Arts was established and the School of Economics and Management activated, making the present academic structure which consists of these two schools plus the School of Education, School of Engineering, and College of Arts and Sciences. In addition to many baccalaureate fields, Oakland offers graduate degree programs in a dozen majors and has proposed doctoral programs in two others (engineering and interdisciplinary science).

Last year, recognizing the maturity and distinctive program of the University, the Michigan Legislature granted Oakland its independence from Michigan State University. Oakland now has its own eight-member Board of Trustees, appointed by Governor Milliken, and its own President, Donald D. O'Dowd.

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, there have been summer music programs each year since 1965.

The University brought professional theatre to southeastern Michigan in 1967, with the opening of Meadow Brook Theatre, and introduced ballet to the Festival lineup in 1968. In the operatic realm, Oakland is a sponsor of Overture to Opera, in cooperation with the Detroit Grand Opera Association, the University Center for Adult Education, and the University of Michigan Extension Service.

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We thought women had struggled with big clumsy wagons long enough. So we made a different kind of car this year: the Sportabout. It has all the advantages of a station wagon, yet it's styled along the lines of a sporty car.

Then it seemed to us that Mustang, Camaro, and 'Cuda were looking pretty much alike. So we went all out to make our new Javelin the hairiest looking car on the road, even at the risk of scaring some of you off.

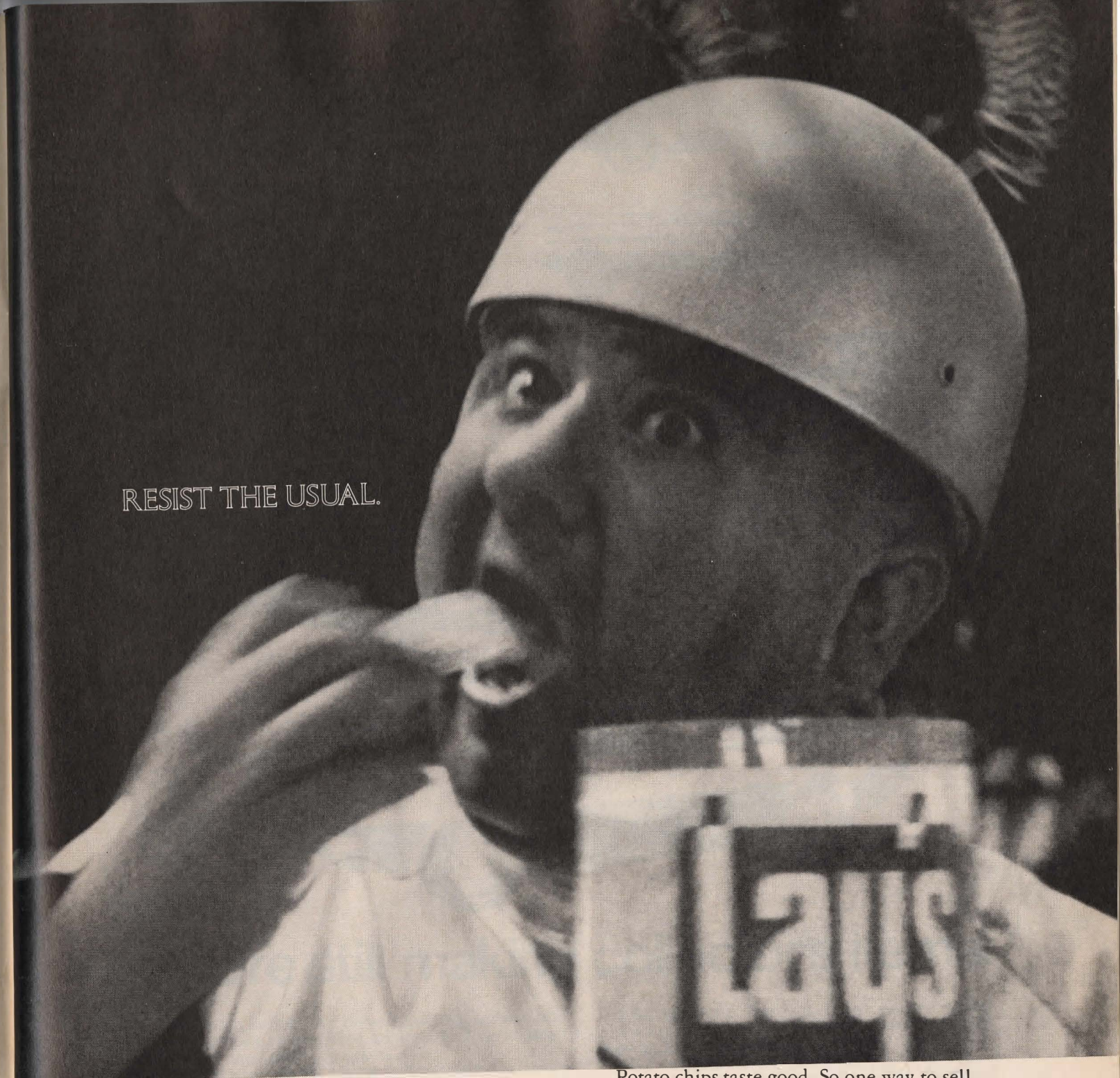
But we didn't stop with these cars. We made our compact Hornet a better buy than the Maverick. The features on our Matador make the other intermediates look stingy. And our Ambassador is the only car line in America with air-conditioning and automatic transmission as standard equipment.

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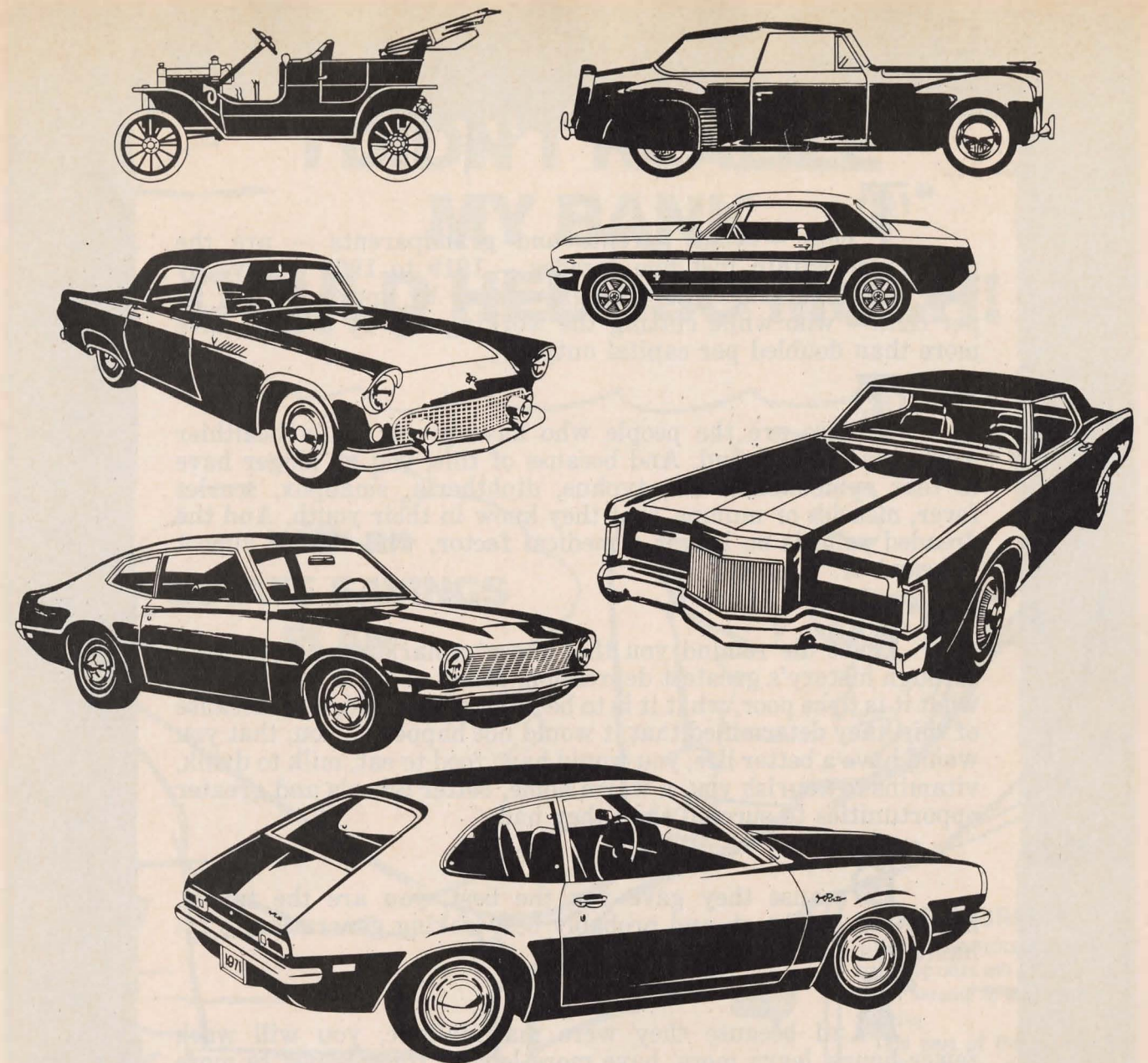
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SUBSIDIARY



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(we listen better)

These — your parents and grandparents — are the people who within just five decades — 1919 to 1969 — have by their work increased your life expectancy by approximately 50 per cent — who while cutting the working day by a third have more than doubled per capital output.

These are the people who have given you a healthier world than they found. And because of this, you no longer have to fear epidemics of flu, typhus, diphtheria, smallpox, scarlet fever, measles or mumps, that they knew in their youth. And the dreaded polio is no longer a medical factor, while TB is almost unheard of.

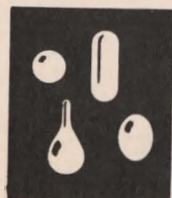
Let me remind you that these remarkable people lived through history's greatest depression. Many of these people know what it is to be poor, what it is to be hungry and cold, and, because of this, they determined that it would not happen to you, that you would have a better life, you would have food to eat, milk to drink, vitamins to nourish you, a warm home, better schools and greater opportunities to succeed than they had.

Because they gave you the best, you are the tallest, healthiest, brightest, and probably best-looking generation to inhabit this land.

And because they were materialistic, you will work fewer hours, learn more, have more leisure time, travel to more distant places, and have more of a chance to follow your life's ambition."



Excerpt from talk by Dr. Eric A. Walker, President of Pennsylvania State University, delivered in Spring of 1970 to graduating seniors.



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



Mr. and Mrs. Ben D. Mills
Chairmen 1966



Mr. and Mrs. Virgil E. Boyd
Chairmen 1968



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. E. M. Estes, First
General Chairmen (1970), Joint
Executive Committee for the
Meadow Brook Music Festival and
Theatre.



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. Rinehart S. Bright
Chairmen 1965

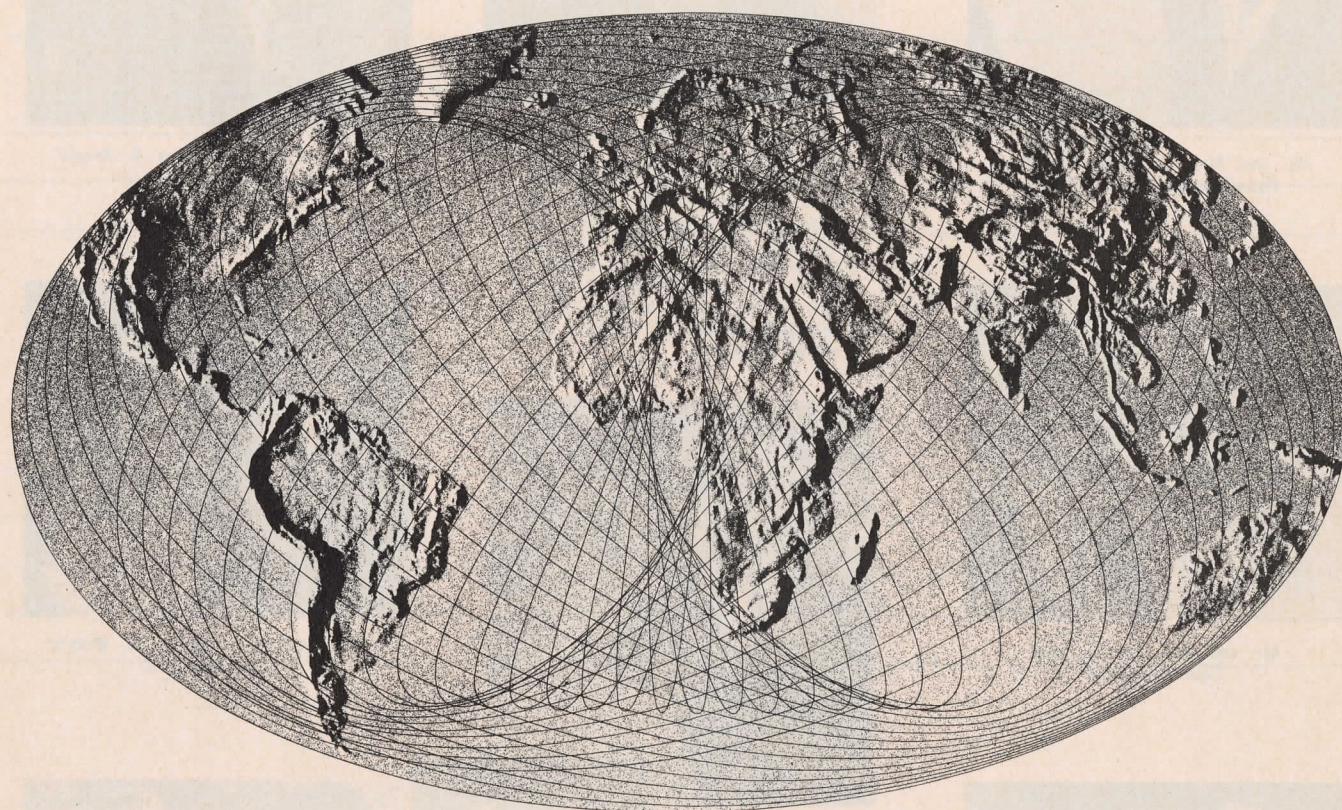


Mr. and Mrs. James O. Wright
Chairmen 1967



Mr. and Mrs. Marvin L. Katke
Chairmen 1969

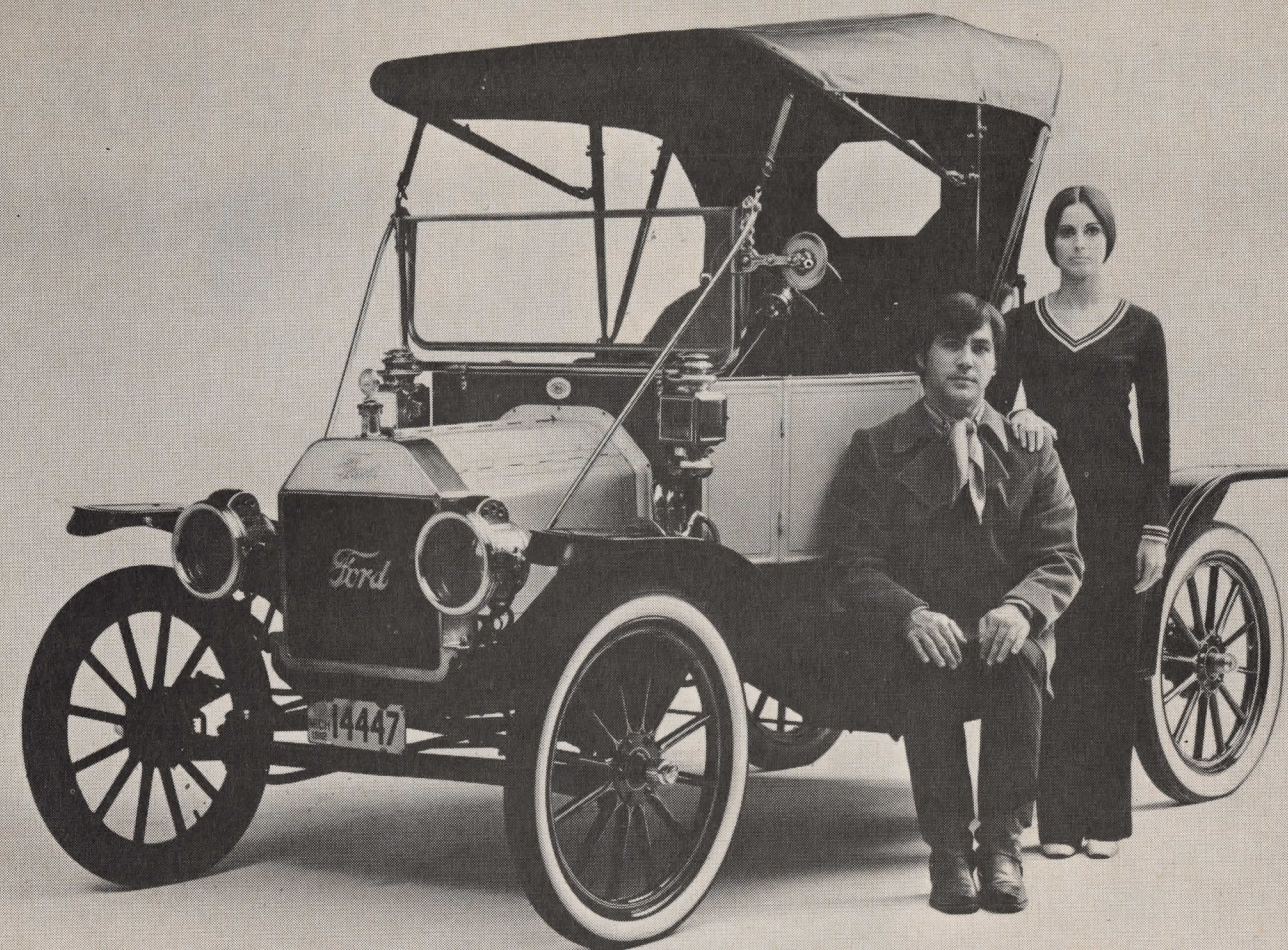
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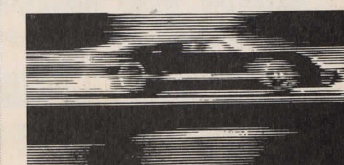


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All cars in use must be thoroughly in-

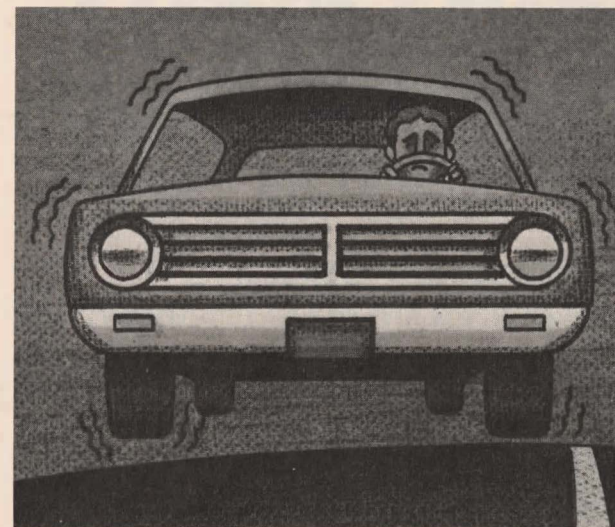
spected periodically and faults corrected. We need more uniformity across the nation on traffic rules, signs, regulations . . . and strict enforcement.

Those safety measures can't be built into cars. They're up to you. Insist that your governing officials open their eyes and minds to the need for strictly enforced road and driver controls, and you'll see a truly meaningful reduction in traffic fatalities.

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THE PRIDE OF MEADOW BROOK

THE DETROIT SYMPHONY ORCHESTRA

The Detroit Symphony Orchestra, founded in 1914, today consists of 101 members under the musical direction of Sixten Ehrling. It is widely recognized as a front-rank symphonic ensemble, constantly expanding its concert activities and performing to more diverse audiences.

It gives some 200 concerts annually, including adult and young people's subscription series, tour concerts, sponsored concerts, various in-school series, Cabaret "Pops" concerts, free outdoor summer concerts at the Michigan State Fairgrounds, Detroit's Belle Isle, and at other locations in the metropolitan area.

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

The Orchestra's roster of great performers is interspersed with such legendary names as Gabilowitsch, Richard Strauss, Enesco, Rachmaninov, Victor Herbert, Prokofiev, Reiner, Glazunov, Mitropoulos, and such relative contemporaries as Paray, Rubinstein, Heifetz, Stravinsky, Stern, Serkin, Mischakoff, Jochum and Horowitz.

Mr. Ehrling's predecessors were Weston Gales, Ossip Gabilowitsch, Victor Kolar, Franco Ghione, Karl Krueger and Paul Paray.



Mr. Ehrling

SIXTEN EHRLING, Music Director and Conductor of the Detroit Symphony Orchestra since 1963, has had a singularly distinguished career, noted especially as a forceful exponent of 20th-century music and as master of an extraordinarily broad repertory.

Sixten Ehrling was born in the Swedish seaport of Malmö in 1918. His music lessons began at the piano when he was four years old. At the age of 18 he was accepted as a student in the Royal Academy of Music in Stockholm.

His conducting career began at the Dresden State Opera, where he worked with the great Beethoven interpreter, Karl Boehm.

In 1940, Mr. Ehrling began a 20-year association with the Royal Opera in Stockholm. He was appointed honorary court conductor at Sweden's Royal Palace in 1953 and taught conducting at the Salzburg Mozarteum in 1954.

Many of Maestro Ehrling's recordings, such as the Karl Nielsen symphonies and the complete Sibelius symphonies, have received the highest acclaim.

Since becoming conductor of the Detroit Symphony, Mr. Ehrling has also been a welcome guest conductor of many other major American orchestras such as those in New York, Cleveland, Los Angeles, Pittsburgh and Philadelphia.

He is married to Gunnel Lindgren, former prima ballerina of the Royal Opera in Stockholm. Mr. and Mrs. Ehrling have two daughters and the family now makes its home in Detroit.

THURSDAY, JUNE 24



Mr. Watts

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

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

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

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

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

"I find," says Watts, who just turned 25, "that I suddenly have a career and, at the same time, while maintaining this career, I have to grow and develop as an artist. Behind the scenes, one has to continue learning, and that's a very tough thing."

**In memory of Igor Stravinsky, who died on April 6, 1971 at the age of 88.*

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

Mr. Watts plays the Baldwin SD-10.

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

ANDRÉ WATTS, pianist

BERNSTEIN, Overture to "Candide"

BEETHOVEN, Symphony No. 1 in C major, Opus 21

Adagio molto; Allegro con brio

Andante cantabile

Menuetto

Adagio; Allegro molto e vivace

FRANCK, Variations symphoniques

MR. WATTS

INTERMISSION

*STRAVINSKY, Concerto in D for String Orchestra (1946)

Vivace

Arioso: Andantino

Rondo: Allegro

LISZT, Totentanz

MR. WATTS

Program Notes
by Sandor Kallai

OVERTURE TO
"CANDIDE" Leonard Bernstein (1918-)

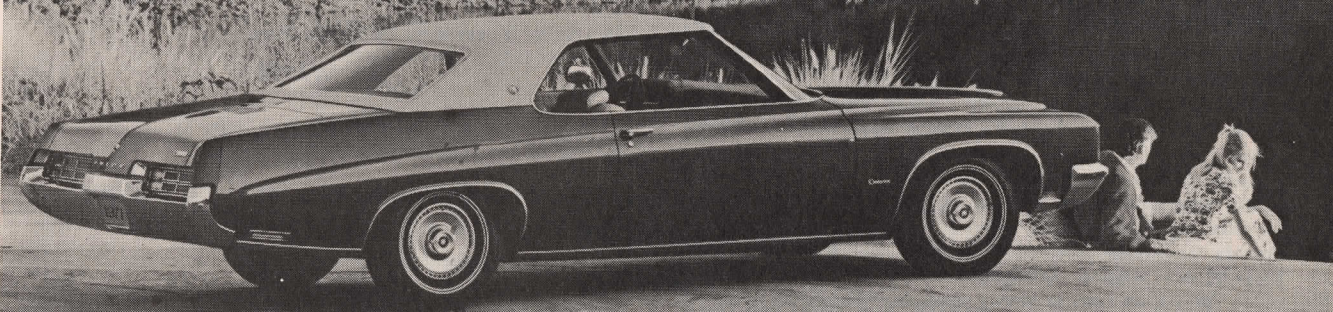
Is the Lillian Hellman-Leonard Bernstein interpretation of Voltaire's satire "Candide" a musical comedy or an operetta? Musical experts have differed on this question and it is not one that will be easily resolved. But the label one gives it is not really so important. It has the wit, elan and sophistication of Gilbert and Sullivan at their best, a fact that is immediately apparent in the brilliant overture that serves so aptly to open the 1971 Meadow Brook Music Festival.

The work begins with a fanfare which becomes the basis for development throughout. Several tunes from the show are used, such as "Oh Happy We" and "Glitter and Be Gay," and the overture ends with a shower of musical sparks composed of elements of all of them.

SYMPHONY NO. 1 IN C MAJOR,
Opus 21 Ludwig van Beethoven (1770-1827)

Most revolutionary composers have had to put up with a great deal of adverse criticism from their less adventuresome contemporaries. So it was, too, with Beethoven. His First Symphony, though it followed closely the models of Haydn and Mozart, was treated rather roughly in the musical journals of that day. The critics were generally agreed that the young Beethoven was guilty of "rash and ill-considered steps." As one biographer put it, "What they could not know was that Beethoven was incapable of taking a rash and ill-considered step. This most deliberate of composers was scrupulously careful of his ground; he weighed his impulses and could become bold only when he was sure. What seemed arbitrary or even perverse the passage of time would prove to be quite consistent, of a piece with the whole."

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1971 Buick Centurion. Something to believe in.



Indeed this very Symphony, so abused when it first appeared, was held up as an example of the sort of thing Beethoven should return to when he composed more daring works in later life.

The general atmosphere of the Symphony is light, humorous, even coquettish at times. The prominence given to the timpani and the very interesting interplay between the woodwind instruments are but two examples of the ways in which Beethoven was developing his most individual orchestral style.

SYMPHONIC

VARIATIONS Cesar Franck (1822-1890)

Franck was a classicist in romantic garb. His idols were Bach and Beethoven and, though his works bear little superficial resemblance to those of either earlier composer, they inspired much of his creative effort. In 1884, for example, he attempted to revive some of the old forms of piano music in terms of modern keyboard techniques. The results were the symphonic poem "Les Djinns," in which the piano was treated more as a member of the orchestra than as a solo instrument; the Prelude, Choral and Fugue and Prelude, Aria and Finale, both for piano solo, and the Symphonic Variations for piano and orchestra. This last was given its premiere in 1885.

Despite his professed intention of adapting older forms, the Variations are really quite unlike any classical set of theme and variations, which would almost always begin with a relatively simple basic theme and progress through a series of progressively more and more intricate variations. Here we have a lengthy introduction and an even longer finale, in between which are sandwiched the theme and six variations. The two outer sections are not even based on the principal theme.

Though the work is a genuine virtuoso vehicle, the solo part has been so designed that it engages in frequent dialogues with the orchestra. Its prevailing climate is sunny and good-natured.

CONCERTO IN D FOR

STRING ORCHESTRA. . . Igor Stravinsky (1882-1971)

Like the Honegger Symphony for String Orchestra,

to be performed at Meadow Brook later this season, the present work was composed for Paul Sacher and the Chamber Orchestra of Basel, Switzerland. Its first performance in the United States was in 1948 by the Pittsburgh Symphony under Fritz Reiner.

Charles Stuart has written: "The salient quality of the Concerto in D is its unity and variety, the way in which its disparate bits and pieces key into each other, forming a valid whole . . . The scudding, busy finale is a cogent reply to the opening vivace, a quick movement of quite different cut and purport; and the elegant middle movement replies with equal cogency to both. The vivace is structurally the most complex movement of the three . . . From the chatter and flow of innocent 6/8 triplets we plunge into a shadowed half-world of syncopation, the harmonies tart yet not without perfume. This episode is not only exciting in its own terms: it is also complementary, a signal proof of precisely that architectonic faculty which Stravinsky has been declared to lack."

TOTENTANZ Franz Liszt (1811-1886)

On a visit to Pisa, Liszt was impressed with a set of frescoes of the Last Judgment (attributed to Orcagna), and he decided to compose something based on them. The "Totentanz" did not materialize until some years later, but there seems little doubt that it was the result. The frescoes depict some elegantly clad men and women idling in a beautiful garden; Death is there represented by a hideous woman with bat's wings and taloned hands, wielding a huge scythe. Corpses lie in heaps, angels help the righteous into heaven, but fierce demons drag the damned toward a fiery mountain.

It is a vivid piece, replete with (as Liszt's biographer Sacheverell Sitwell writes) "shuddering, clanking rhythms" and the "sound of dancing bones." Formally, it is a set of variations on the medieval "Dies irae" chant, which has been used by many composers, including Berlioz and Rachmaninov in works to be heard later in this Meadow Brook season.

*There's this lovable kook who
gift wraps candy bars in our old boxes!*

And we love her for it! She thinks that our elegant box makes anything that's in it extra special. Diamonds, jewelry, dinnerware... even candy bars. We agree. So when beaux shower her with gifts from our store (and they do), she hoards the boxes. Then when she wants to give George or Jim a Mars bar, she just pops it into one of our necklace boxes. And whammie, it's a great gift! But really, our container is more than just another pretty box. It stands for integrity, quality, vast selection too. We've got more of almost everything for almost everybody.



CHARLES W. WARREN



FRIDAY, JUNE 25

**ROGER WILLIAMS
THE PRIMO PEOPLE**



Mr. Williams

Roger Williams first burst upon the music world with a dazzling version of the now-classic "Autumn Leaves" in 1955.

Since that time, he has sold a record 15 million albums, making him the most popular pianist of our times.

Roger Williams was born in Omaha, Nebraska, to a Lutheran minister and his musically talented wife. By the age of three Roger was already playing piano and by the time he reached eight he had mastered twelve other instruments. In college, however, Roger decided to take up engineering and won a degree in science before changing his mind and traveling to New York's famed Juilliard School of Music to study with such jazz greats as Teddy Wilson and Lennie Tristano. It was there that he developed the famed Williams style — brilliant technique merged with a smooth, individual jazz manner.

He was signed almost immediately to a recording contract and the legendary career of Roger Williams was launched. Although records have made his artistry world-famous, he is well known also as a personality across the country and abroad because of his numerous concert tours. And Mr. Williams is an occasional, though very selective, guest on top television shows and a performer in major clubs.

Mr. Williams spends considerable time hiking in the mountains above his Encino, California, home with Joy, his wife, and their three children.

Mr. Williams spends considerable time hiking in the mountains above his Encino, California, home with Joy, his wife, and their three children.



The Primo People

Since their recent smash appearance on the Ed Sullivan Show, the Primo People have become one of the hottest new music acts in the country. Based in Detroit, the Primo family is centered around Mom and Dad Primo, both professional musicians who brought up their seven children in a warm, highly creative atmosphere that resulted in this fantastically talented ensemble.

Starting with the youngest, the Primo children are Angelo, 11, who plays bongos and trumpet; Marie Celeste, 15; Anne, 17; Dana, 19, who plays drums; Angela, 21, piano and bass; Michele, 26; Gary 28, who arranges all the Primo music and plays piano and guitar, and Marc, 30, who plays bass.

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

WHAT MAKES BBDO TICK?

For 43 years, one of the mainsprings was Charlie Brower.

Charlie Brower, Chairman of the Board, retired last year. Here's how he summed up his many years as a BBDO-er:

It seems a bit ungracious to just creep away without at least giving my friends a chance to ignore my advice. So here are 16 things I have learned in those 43 years.

1. Honesty is not only the best policy, it is rare enough today to make you pleasantly conspicuous.
2. The expedient thing and the right thing are seldom the same thing.
3. The best way to get credit is to try to give it away.
4. You cannot sink someone else's end of the boat and still keep your own afloat.
5. If you get a kick out of your job, others will get a kick out of working for you.
6. It is not important that you come in early and work late. The important thing is *why*?
7. No one should knock research who has ever been helped by a road map.
8. Chicken Little acted before her research was complete. The competition ate her up.
9. A writer who can't take it had better win in the first round. (Unfortunately, very little advertising is okayed in the first round.)
10. There has never been such a thing as a bad client, as long as he paid his bills.
11. A man of stature has no need of status.
12. Never trust a man who is Dr. Jekyll to those above him and Mr. Hyde to those under him.
13. There are fewer low-interest products than low-interest writers.
14. You learn more from your defeats than from your victories.
15. Few people are successful unless a lot of other people want them to be.
16. Many people know how to make a good living. Few know what to do with it when they have it made.

I have enjoyed BBDO. It has certainly exposed me to what Oliver Wendell Holmes called "The passion and action of your time."

Charlie left us a lot.

**We're making good use of it at
BBDO, 211 West Fort Street, Detroit, Michigan 48226.**

SYMPHONY NO. 3, Opus 27
"Sinfonia espansiva" . . . Carl Nielsen (1865-1931)

The Third Symphony was the last of the six that Nielsen composed that was constructed in a conventional manner with four clearly divided movements. While he was never to be known as a modernist, Nielsen made significant advances in the areas of form and tonality. As a result he has belatedly, but properly, taken his place alongside the great late romantic symphonists, Mahler, Bruckner and Sibelius.

In calling this work "Sinfonia espansiva," the composer was not referring to its length, but rather to the expansiveness of mind, spirit and life that its determined optimism symbolizes. It has its roots deeply in the Danish rural atmosphere which was so familiar to Nielsen. But he meant it also to be a "protest against the typical Danish soft smoothing over," he said. "I want stronger rhythms and more advanced harmonies." The work is immediately approachable and pleasing and, at the same time, a mature expression of Nielsen's art.

The first movement opens with powerful syncopated chords. Its principal theme is basically a waltz. The most original movement in the Symphony is the second, with its special "surprise": when, toward the end, the mood broadens and brightens, Nielsen introduces two vocal soloists singing wordless vocalises woven into the orchestral texture.

The composer called the third movement "the work's heart-beat." It has a strong rhythmic thrust and alternating assertive and serene sections. The fourth movement is exuberant and affirmative like the first; its main theme is a broad, hymnlike paean of triumph.

PIANO CONCERTO NO. 2 IN B FLAT MAJOR,
Opus 83 Johannes Brahms (1833-1897)

Brahms could never bring himself to speak glowingly of a work that was in the process of being written. When he would mention one to a friend in a letter it was always deprecatingly and with sarcasm. Thus, the great Fourth Symphony was described to one correspondent as "one of those sets of waltzes and polkas," to another as "a few entr'actes," and to a third as a kind of "choral work . . . which will not fit any text." The splendid and grandiose piano concerto we are to hear tonight was referred to as "a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo," and again as a collection of "small piano pieces." Despite his gruff, self-confident exterior, Brahms was an artist who spent a great deal of time polishing and reworking his compositions. Even when he finally released one for performance he had doubts that it was really ready. The comments just mentioned would seem to be his way of expressing the uncertainty he felt about the quality of his work.

Ernest Hutcheson wrote that the B-flat Concerto "pursues a long, unhurried way through paths of beauty . . . it holds an astonishing wealth of thematic material combined into a dignified whole, impressive without the least recourse to soloistic display . . . The form is somewhat irregular; we might think that throughout the Concerto Brahms was less intent on perfect structure and more willing than usual to let his ideas roam at will."

201st Performance

SATURDAY, JUNE 26

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
ANDRE WATTS, pianist
MARJORIE GORDON, soprano
CONWELL CARRINGTON, baritone

NIelsen, Symphony No. 3, Opus 27 "Sinfonia espansiva"

Allegro espansivo
Andante pastorale
Allegretto un poco
Finale: Allegro

MISS GORDON AND MR. CARRINGTON

I N T E R M I S S I O N

BRAHMS, Concerto for Piano and Orchestra, No. 2 in B flat major, Opus 83

Allegro non troppo
Allegro appassionato
Allegretto grazioso

MR. WATTS

The Steinway is the official piano of the Meadow

Brook Music Festival.

Mr. Watts plays the Baldwin SD-10.

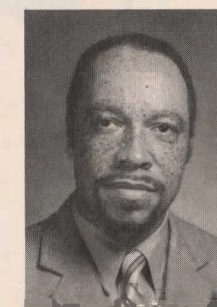


Miss Gordon

A soloist with such great orchestras as the New York Philharmonic under Dimitri Mitropoulos and the NBC Symphony under Arturo Toscanini, Miss Gordon has been acclaimed as "a gem both vocally and visually."

American-born and trained, Marjorie Gordon has an operatic repertoire of more than forty major roles.

In addition to her busy singing schedule, Miss Gordon is engaged in producing operatic performances with the Piccolo Opera Company in Detroit.



Mr. Carrington

Mr. Carrington's rich baritone voice is familiar to Detroit area audiences through his many appearances as soloist with the Kenneth Jewell Chorale, The Detroit Symphony Orchestra, the Cantada Academy and the Cranbrook Bach Festival.

He sang the lead role recently in the Michigan premiere of the Gian Carlo Menotti opera "Help! Help! The Gobelinks" with the Detroit Symphony Orchestra and the Overture to Opera Company.

Mr. Carrington is a graduate of the University of Michigan and teaches vocal music at MacKenzie High School in Detroit.

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SUNDAY, JUNE 27



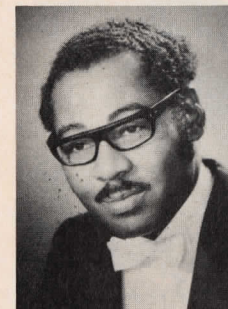
Mr. Atkins

To thousands, perhaps millions of fans, Chet Atkins is "Mr. Guitar." The story of the Knoxville boy who grew up to become the nation's favorite guitarist is a familiar one.

The multi-talented Atkins has become all but a folk legend in his own time. Both critics and public are agreed that he is one of the world's most remarkable musicians.

Mr. Atkins and his famed custom-made guitar have appeared on almost every major concert stage in the country, both with small country music groups and with major symphony orchestras. He performed at the White House for President Kennedy and several times at the Newport Jazz Festival. His recordings, which have sold in the millions, range from solid country pickin' to classical and concert pops. He recently came out with a hit album of Beatles songs.

Perhaps no other musician of our time has proven himself so well in so many musical fields. Atkins' interests range far afield of music, too. He's a student of history, philosophy, poetry, psychology and physics. Not long ago, Atkins' scientific bent helped him to invent a small musical computer which he calls the "magic bass."



Mr. Freeman

Paul Freeman was recently appointed conductor-in-residence of the Detroit Symphony Orchestra. A native of Richmond, Virginia, Mr. Freeman received his principal music training at the Eastman School of Music and with the late French conductor, Pierre Monteux. From 1957 to 1959, he studied at the Hochschule für Musik in Berlin on a Fulbright grant.

Mr. Freeman was music director of the Opera Theatre of Rochester, New York, and also was music director of the San Francisco Little Symphony from 1960 to 1966. He has conducted at the Festival of Two Worlds in Spoleto, Italy, and prior to coming to Detroit served as associate conductor of the Dallas Symphony.

DETROIT SYMPHONY ORCHESTRA

CHET ATKINS, guitarist

PAUL FREEMAN and
ALBERT COLEMAN, conductors

ROSSINI, Overture to "La gazza ladra"
KAY, Elegy for Orchestra
TCHAIKOVSKY, Francesca da Rimini, Fantasia for
Orchestra (after Dante), Opus 32
MR. FREEMAN, conducting

INTERMISSION

COBB, Alabama Jubilee
KING, Tennessee Waltz
BRYANT, Chaplin in New Shoes
LIMA, Blue Angel
WASHINGTON, When You Wish Upon a Star
MITCHELL, Both Sides Now
THEODORAKES, Zorba the Greek
LAI, Theme from "Love Story"
MOREL, Missionera
SOR, Variations from Mozart's "The Magic Flute"
TARREGA, Alhambra
GIBSON, Just One Time
Medley of Chet Atkins Hits
MR. ATKINS with MR. COLEMAN, conducting
(Program subject to change.)

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WEDNESDAY, JUNE 30

B. B. KING

The Patterson Singers



Mr. King

to appear with them on their nationwide tour and King's stock with the younger generation of music lovers soared.

B. B. (for Blues Boy, a nickname earned in his teens) King was born 45 years ago in the Mississippi Delta region and lived with his parents in the back of an old-style cotton plantation.

While picking cotton, King started up his own blues group and toured churches and dances with them on nights off. Soon he had his own radio show on a black-operated station in the Delta and from there his reputation as a great new blues singer in the tradition of Blind Lemon Jefferson and Lonnie Johnson spread.

One of the most remarkable stories in modern music belongs to B. B. King: how after over 20 years of singing for a devoted but relatively small group of fans, this finest of contemporary guitar-playing blues singers finally, in the last two or three years, has become a national favorite.

It began in the late 60s when groups such as the Rolling Stones acknowledged their musical debts to King, calling him their spiritual "father." Then the Stones asked King



The Patterson Singers were formed in 1958 by Robert Patterson, their arranger, composer, director and sometime soloist. Today it is recognized as one of the nation's leading pop-gospel groups and, indeed, one of the finest vocal ensembles of any nature.

The group is headed by lead singers Mildred Lane and Barbara White. The backup duo are Mary Stephens and Peggie Blue.

The Patterson Singers have made six trips to Europe where they have been welcomed with a flurry of critical bravos from such world capitals as Warsaw, London and Berlin. In addition to innumerable club and college dates in the United States, they have appeared at the Museum of Modern Art, Carnegie Hall and the famed Apollo Theatre in Harlem.

THURSDAY, JULY 1



Mr. Tucker

ing at the age of six as a boy alto in the Allen Street Synagogue on New York's lower East Side.

Richard studied for years to become a cantor, but Paul Althouse, the celebrated Metropolitan Opera tenor of a former day, persuaded him that his remarkable gifts might be used to "sing unto the Lord a new song" in the great operatic scores of Verdi and Puccini.

In January, 1945, the young cantor, virtually unknown and unheralded, stepped onto the stage of the Met as Enzo Grimaldi in "La Gioconda" and, disclosing a vibrant tenor voice that was the nearest to Caruso's anyone could remember hearing, brought down the house in one of its historic ovations.

It was the beginning of a great career.

Richard Tucker found himself last year the focus of a nationwide "Silver Jubilee" celebration, as the Metropolitan Opera and legions of Tucker fans everywhere joined to honor the 25th anniversary (in January, 1970) of his now historic Metropolitan debut. Over that quarter century tenors came and went but Richard Tucker has continued to heap success upon dazzling success.

Richard Tucker was born Reuben Ticker to poor Bessarabian immigrant parents and did his first sing-

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

RICHARD TUCKER, tenor

ROREM, "Lions" (A Dream)

VERDI, "Luisa Miller" Act II, Recitative and Aria:

Oh! fede negar potessi
Quando le sere al placido

WAGNER, "Die Meistersinger von Nürnberg" Act III:
Morgendlich leuchtend im rosigen Schein

MR. TUCKER

WAGNER, Prelude and Liebestod from "Tristan und Isolde"

INTERMISSION

BORODIN, March and Polovtsian Dances from "Prince Igor"

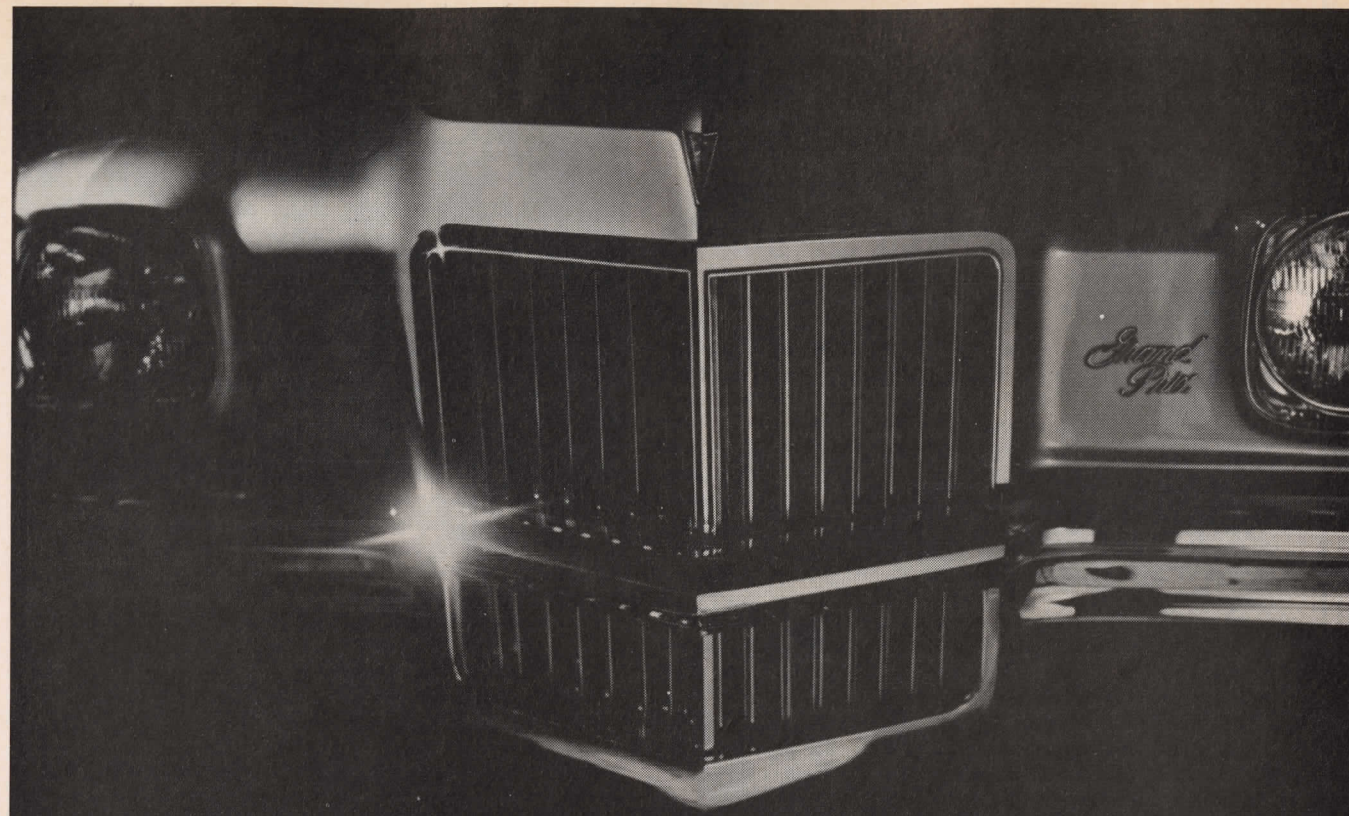
MEYERBEER, "L'Africaine" Act IV:
O Paradiso!

VERDI, "Un ballo in maschera" Act III, Recitative and Aria:

Forse la soglia attinse
Ma se m'è forza perdeti; Ah! Dessa è là

MR. TUCKER

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



Until now, no new car ever started out a classic.
Until now, there's never been a 1971 Grand Prix.



Pontiac...a cut above!

Don't forget to buckle up for safety.



LIONS (A Dream) Ned Rorem (1923-)

The world premiere of "Lions" was given by the Detroit Symphony Orchestra, Sixten Ehrling conducting, in New York's Carnegie Hall on October 28, 1965. It was then performed at Ford Auditorium in Detroit on December 16 and 18 that year.

The following note, written by Rorem, is printed on the flyleaf of the score:

Twenty years ago, one morning after a dream, I wrote a poem called "Lions." That poem is lost but the dream remains clear still. It opens into a room of adolescence where I discover music, the sound of my time before that of the past. (In such a room—ignorant of Bach, Chopin, even Tchaikovsky—I used to hear recorded screams of Milhaud and Varèse, tangos of Ravel and Stravinsky, blues of Mildred Bailey and Billie Holliday.) Now that room grows vast as a cathedral, strangely cheerful, agreeably foreboding. I re-enter there, nervous, obsessed; the old Blues discs are turning again. Somewhere in the night a clock strikes three. Drawn toward the closet door, I open it, and behold! on the dark little floor a litter of lion cubs purrs, furry-gold and rolling. Watching them, I want to play. And do . . . but their parents must be near! Indeed, I turn to see the male's head, great, the King framed by a sunburst halo, a desert, approaches, roars. Terror is joyous, the yellow light too much, I am swallowed, drowned in fire, in the mane, a peaceful martyr. In the howling elation I die, and dying, am aware of purrs, of Blues receding, innocence dimmed, hearing the force of an obsession like motors under water miles away. Today I reconstruct the forgotten poem in orchestration.

RECITATIVE AND ARIA FROM

"LUISA MILLER" . . . Giuseppe Verdi (1813-1901)

The opera "Luisa Miller" was based on Schiller's "Kabale und Liebe." The engrossing story of thwarted love tells of Luisa, daughter of Miller, an old soldier in retirement, and Rodolfo, son of the Count of Walter. They are in love, but the Count is against the marriage. In the second act, old Miller has been arrested, and to save his life, Luisa signs a letter in which she states (falsely) that she was only interested in Rodolfo for his wealth and position. It is upon reading this letter that the despairing Rodolfo sings this lovely aria.

PRIZE SONG FROM

"DIE MEISTERSINGER" Richard Wagner (1813-1883)

"Die Meistersinger" is not just an opera but an exhaustive treatise on music, especially German music, by its composer. The great aria from the last act, known as the Prize Song, is offered by Wagner, with characteristic immodesty, as an example of true melodic inspiration tempered by just the right amount of rules and tradition.

The musical hero of the opera, Walter von Stolzing, loves the beautiful Eva. But in order to gain her hand he must win the song competition and be admitted to the Nuremberg Mastersingers Guild. The melody that eventually accomplishes his goals occurs to him in a dream. The outcome is never in doubt.

PRELUDE AND LOVE DEATH FROM

"TRISTAN AND ISOLDE" Richard Wagner (1813-1883)

Few if any works have had as profound an effect on the history of music as the Prelude to Wagner's "Tristan." Composers of the late nineteenth and early twentieth centuries have looked upon it as the ultimate tonal music, after which it was impossible to create anything really new while remaining faithful to the principles of tonality. It sounds relatively tame to our ears, a gradual crescendo and diminuendo, beginning and ending with the faintest whisper. But its effect was like a thunderbolt which has echoed on through the decades in much of the 12-tone and avant-garde music that has been composed since.

ARIA, ACT IV, FROM

"L'AFRICAIN" . . . Giacomo Meyerbeer (1791-1864)

Meyerbeer considered "L'Africaine" his masterpiece, but he never heard it performed. It was premiered in Paris the year after his death and was greeted with the same spectacular success Meyerbeer's operas had been receiving for more than 30 years. It has not remained popular, however, and like most of that composer's works, it is known today for certain of its arias, principally the one we are to hear tonight.

The "O Paradiso!" is sung by the Portuguese navigator, Vasco da Gama, the opera's hero, as he gazes for the first time at the beautiful coast of Africa.

MARCH AND POLOVTSIAN DANCES FROM

"PRINCE IGOR" . . . Alexander Borodin (1833-1887)

Though he devoted years of research into the history and customs of the Polovtsi, a nomadic people who had conquered southern Russia in the twelfth century, Borodin died before he could complete his opera "Prince Igor," which deals with that phase of his homeland's history. He was a chemist by profession and worked on the opera in his spare time. His good friends Rimsky-Korsakov and Glazunov finished it for him, however, using the materials and sketches he left behind.

RECITATIVE AND ARIA, ACT III, FROM

"A MASKED BALL" . . . Giuseppe Verdi (1813-1901)

The plot of "A Masked Ball" originally dealt with the assassination of Gustavus III of Sweden, shot during a masked ball in 1792, and was to have been produced in Naples in 1858. However, an attempt was made on the life of Napoleon III about three months before the opera's scheduled premiere and rehearsals were immediately halted by authorities who considered the libretto dangerous. Verdi refused to make the changes demanded by the censorship. The populace, viewing Napoleon III as a traitor to the cause of Italian independence, adopted Verdi as their hero, proclaiming through the streets "Viva Verdi." The opera was finally produced in Rome the following year, but not until the censors had forced one radical change in the libretto: the locale was switched from Europe to Boston before the American Revolution. In the present aria, Riccardo, the English governor of Boston, decides that his sense of honor and duty compel him to give up his love for the wife of his friend and advisor, Renato.

SOME THINGS SPEAK FOR THEMSELVES



SAKS FIFTH AVENUE, SECOND AT LOTHROP, DETROIT; BIG BEAVER (16 MILE ROAD) AT COOLIDGE, TROY

205th Performance

FRIDAY, JULY 2

ERROLL GARNER



Mr. Garner

The man who became one of the century's most dynamic and creative musicians was born Errol Louis Garner in Pittsburgh on June 15, 1923.

Musically self-taught, Garner began playing by ear when he was three years old, reaching up to the family piano to pound out tiny chords. From that day on he resisted all attempts at formal training.

At seven, Garner began appearing regularly over station KDKA in Pittsburgh. By the time he was eleven, he was substituting for pianists in riverboat groups on the Allegheny. In his teens, he

began playing with some first-class groups and developing that famed "Garner style."

It was in the 40s that the young Garner, through a series of night spot appearances and classic recordings, first won national fame. His dazzling technique and seemingly endless spontaneous invention left critics cheering a new jazz "find" and the public with a new favorite.

Garner has made his niche on the musical world as composer as well as pianist with more than 200 compositions to his credit, including the renowned "Misty," "Dreamy," "Dreamstreet," "No More Shadows," "Solitaire" and "That's My Kick." He has written for the Broadway stage and did the score for the Paul Newman film "A New Kind of Love."

OVERTURE TO "THE SILKEN LADDER"

Gioacchino Rossini (1792-1868)

The writing of opera overtures was usually a last-minute affair during the classical period. Mozart, for example, wrote the overture to "The Magic Flute" just two days before the premiere. Rossini waited until even later. We have the hilarious circumstances surrounding the creation of several of his overtures in his own words:

"I composed the Overture to 'Otello' (1816) in a little room in the Barbaja palace wherein the baldest and fiercest of directors had forcibly locked me with a lone plate of spaghetti and the threat that I would not be allowed to leave the room alive until I had written the last note. I wrote the Overture to 'La gazza ladra' (1817) the day of its opening in the theatre itself, where I was imprisoned by the director and under the surveillance of four stagehands who were instructed to throw my original text through the window, page by page, to the copyists waiting below to transcribe it. In default of pages, they were ordered to throw me out the window bodily.

"I did better with the 'Barber of Seville' (1816). I did not compose an overture, but selected for it one which was meant for a semi-serious opera called 'Elisabetta.' The public was completely satisfied."

Despite such shenanigans, or perhaps because they were composed so spontaneously, Rossini's overtures are among the world's most delightful short masterpieces. This certainly includes the exquisite bit of fluff known as the Overture to "The Silken Ladder."

206th Performance

SATURDAY, JULY 3

DÉTROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

RICHARD TUCKER, tenor

ROSSINI, Overture to "La scala di seta"

MOZART, Concert Aria, KV 431:

Miséro! O sogno, o son desto?

MR. TUCKER

R. STRAUSS, Suite from "Le bourgeois gentilhomme"

Overture

Minuet

The Fencing Master

Entrance and Dance of the Tailors

The Minuet of Lully

Prelude to Act II

The Dinner

INTERMISSION

VERDI, "La forza del destino" Act III, Scene 1,

Recitative and Aria:

La vita e inferno

O tu che in seno agli angeli

MR. TUCKER

RESPIGHI, Trittico Botticelliano

La Primavera (Spring)

L'Adorazione dei Magi (The Adoration of The Kings)

La nascita di Venere (The Birth of Venus)

PUCCINI, "Tosca" Act I:

Recondita armonia

PUCCINI, "Manon Lescaut" Act III:

No, pazzo son, guardate!

MR. TUCKER

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OLDSMOBILE TORONADO: THE UNMISTAKABLE ONE.

**CONCERT ARIA,
KV 431 . . . Wolfgang Amadeus Mozart (1756-1791)**

Mozart composed 57 arias for solo voice and orchestra, the first at age 9, and the last one three months before his death. The textual theme of the aria deals with the mental anguish of a lonely prisoner.

**SUITE FROM "LE BOURGEOIS
GENTILHOMME" . . . Richard Strauss (1864-1949)**

The name Richard Strauss conjures for most people thoughts of large orchestras thundering through the majestic pages of tone poems such as "Ein Heldenleben" and "Don Quixote" or of the great volumes of sound generated by the dramatic requirements of operas like "Salome" and "Elektra." But there was also the quieter, more subtle Strauss who wrote a Serenade for Thirteen Wind Instruments quite early in life and who, periodically, turned from the grandiose to the even more demanding discipline of the smaller ensemble.

In the aftermath of "Der Rosenkavalier," his librettist Hofmannsthal suggested to Strauss that they collaborate on a theatrical venture of quite another kind, in which Moliere's "Le bourgeois gentilhomme," performed with incidental music, would be followed by a short opera representing an entertainment in the home of the "would-be gentleman." However, when the "short opera" turned out to be "Ariadne auf Naxos," the plan became unworkable for the average opera house. Thus, "Ariadne" was split off from the play, provided with a prologue to explain its dual nature, and sent on its artistic way alone. From the music he had written for the Moliere play, Strauss derived a stunningly entertaining suite which contains some of his most engaging instrumental fantasy.

**ARIA, ACT III, SCENE 1, FROM
"LA FORZA DEL DESTINO" . . . Giuseppe Verdi (1813-1901)**

Don Alvaro, disguised scion of Inca princes, tries in vain to elope with Leonora, daughter of a stiff-necked Spanish noble family. The attempt fails and Alvaro hears later that his beloved is dead, although this information is false. He seeks forgetfulness in the Italian wars, hoping that death will relieve him of the pain and frustration he feels. These are the emotions he sings of in this poignant aria.

BOTTICELLI TRIPTYCH . . . Ottorino Respighi (1879-1936)

As its name implies, the "Botticelli Triptych" is a

musical evocation of three paintings by the 15th-century Italian Renaissance master. Musical interpretations of paintings have been made by other composers, such as Hindemith ("Mathis der Maler") and Mussorgsky ("Pictures at an Exhibition").

The orchestra used is relatively small for Respighi. The first movement is one of the composer's nature-oriented works along the same lines as "The Birds," which was performed during the 1970 Meadow Brook Festival. It opens brightly. Respighi portrays springtime through two techniques — the literal imitation of sounds of nature and the use of rustic folk-like melodies. There are passages that imitate details in the Botticelli painting, such as the dancing of nymphs and the murmuring of a brook.

The second movement captures the mood of the painting as well, with graceful, undulating melodies designed to simulate the folds of the kings' robes. The religious mood is enhanced by the use of the medieval modes, another technique frequently employed by Respighi. He also demonstrates his unparalleled mastery of the science of orchestration in this section.

"The Birth of Venus" is the most imaginative and, at the same time, the most literal transcription of the three movements. Swaying figurations in the orchestra, sensuous snatches of melody in the solo woodwinds, gently rise to a climax, and then recede, a translation into music of the flowing water which slowly carries the nude Venus into sight upon a vessel of sea-shells.

**ARIA, ACT I, FROM
"TOSCA" . . . Giacomo Puccini (1858-1924)**

The artist Mario Cavaradossi works feverishly on his painting of Mary Magdalen. Suddenly he must refer to his model, takes a locket from his pocket and examines the likeness of his loved one, the beautiful Tosca. There is no superficial similarity, the eyes and hair are of different colors, but Cavaradossi sings an aria to the "mysterious resemblance" the painting bears to Tosca.

**ARIA, ACT III, FROM
"MANON LESCAUT" . . . Giacomo Puccini (1858-1924)**

This short aria is a plea for mercy sung by des Grieux as his beloved Manon is about to be deported from France to America. Though she has already betrayed des Grieux and left him for a wealthy "benefactor," his love remains piteously steadfast. He beseeches the military commander to let him board the ship too so that he may accompany Manon across the ocean. His wish is granted and they depart, but their triumph lasts only as long as the voyage; Manon dies shortly after their arrival in the New World.

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207th Performance

SUNDAY, JULY 4

Skitch Henderson (Lyle Russell Cedric)—composer, conductor, pianist, raconteur and one of the country's outstanding concert and television personalities—successfully manages to lead a completely double life in music. His colorful career ranges from piano stints in what he affectionately calls "pubs" to guest direction of the New York Philharmonic.

Born in England but raised in Minnesota, Kansas and Oklahoma, he showed an early aptitude for the piano. After an interruption during World War II, he resumed his career as a rehearsal pianist and orchestrator in Hollywood. He was invited to take over the musical leadership of "The Bing Crosby Hour," and subsequently joined forces with Frank Sinatra and Dorothy Kirsten for the famous "Lucky Strike" radio series.

In 1952, NBC devised a new entertainment format called the "Tonight Show." Mr. Henderson was chosen music director as well as talent co-ordinator and at the same time assumed the position of general music director of the NBC Network. Mr. Henderson has conducted most of the major orchestras of the United States and Europe and has also been one of the prominent figures in the recording industry as a conductor, pianist and orchestrator.



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DETROIT SYMPHONY ORCHESTRA

SKITCH HENDERSON, conducting

CHI-FUN LEE, pianist

GOULD, An American Salute

GERSHWIN, A Short Story (arr. Henderson)

GERSHWIN, Gershwin in Hollywood
(arr. Bennett-Henderson)

INTERMISSION

GERSHWIN, Concerto for Piano and Orchestra in F major

Allegro

Andante con moto

Allegro con brio

MISS LEE

GERSHWIN, Excerpts from "Porgy and Bess"
(arr. Bennett)

Twenty-three-year-old Chi-Fun Lee is already winning praise and awards as one of the finest young pianists on the music scene.

Born in Hong Kong, Miss Lee is now a naturalized citizen of the United States and makes her home in San Francisco where her father is an artist and her mother, a piano teacher.

Miss Lee studied piano under Ania Dorfmann and recently graduated from Stephens College in Columbia, Mo. She has appeared frequently of late in concerts under Skitch Henderson's direction.

208th Performance

WEDNESDAY, JULY 7

JOHN SEBASTIAN

Podipto

John brought the group to the forefront of rock-folk music in the middle and late 60s with such hits as "Summer in the City" and "Did You Ever Make Up Your Mind?"

When the Spoonful broke up, John tried his hand at several musical projects, writing a Broadway show, "Jimmy Shine" for Dustin Hoffman and the scores for the films, "You're a Big Boy Now" and "The Magic Christian."

When he went out on his own as a performer, John was deluged with praise.

"Sebastian is one of the few young folk and rock songwriters who has managed to break all age barriers," raved Variety. "His delivery of his original songs shows performing ability that matches his penning prowess. Completely at ease and constantly beaming a smile, he makes the audience feel as though it is an important part of his act."



Mr. Sebastian

Since John Sebastian left The Lovin' Spoonful about four years ago he has built up a legend all his own. Critics of both the sober dailies and the underground press have all but dubbed him the new music spokesman for his generation — both as songwriter and performer.

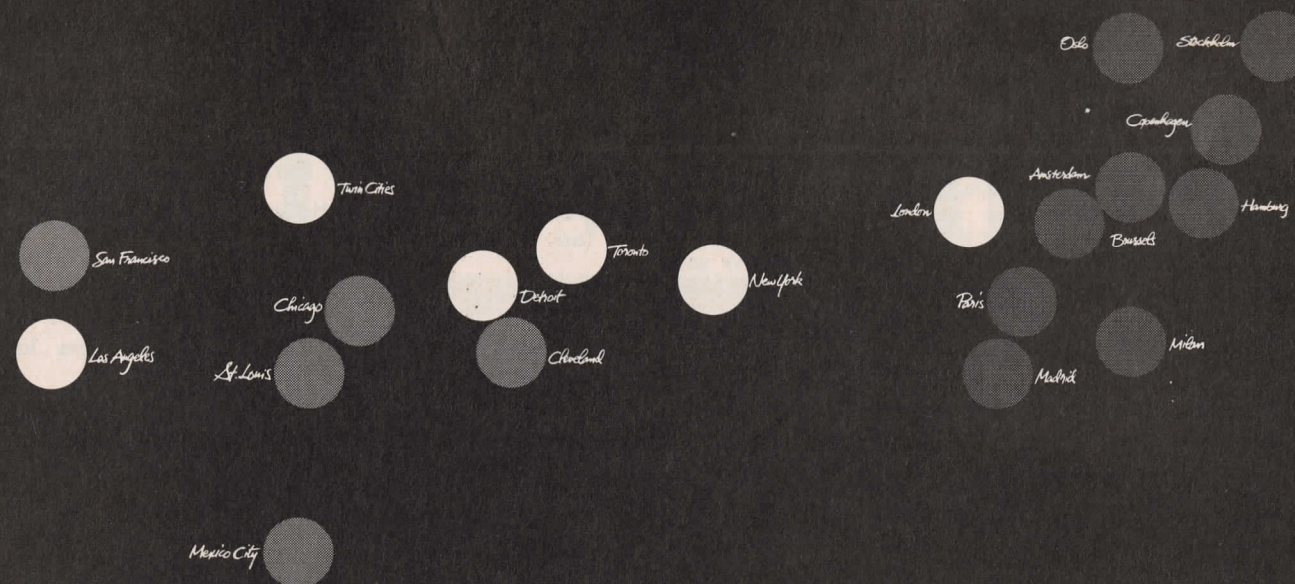
Son of the great classical harmonica virtuoso of the same name, John grew up with music and his talents became apparent quickly.

"I picked up the guitar when I was 13. Then I was hanging around Washington Square Park, and I got to meet people and I started playing folk music. I played with Jim Kweskin in the jug band thing."

After a brief stint at New York University, John formed his first group, The Mugwumps, with Cass Elliott. His second group was The Lovin' Spoonful. As their chief songwriter,

Podipto

Four guys and a girl are Podipto, which presents original material with beautiful vocals and tight rhythm. Their music is quiet and very country. They write songs to capture the joyous freedom of simple lives, reflecting their northern Minnesota heritage. The group consists of John Collins, Dan Lund, Karen Lund, Steve Rundquist and Jack Sundrud.



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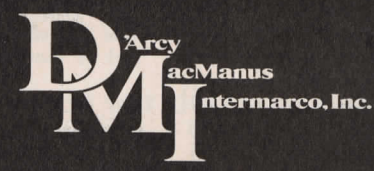
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D'Arcy, MacManus John + Adams, and Intermarco are now one.

THURSDAY, JULY 8



Mr. Ashkenazy

It is fair to say that this is Vladimir Ashkenazy country. With a devoted following built up over four consecutive seasons at Meadow Brook, the brilliant young, Russian-born pianist returns again this year after another world tour which has won him his usual wreath of critical raves.

The New York Times crowned him "the greatest living pianist of his generation." Mr. Ashkenazy made musical news early this year when in a Carnegie Hall recital he performed the formidable "Hammerklavier" Sonata of Beethoven. "A titanic interpretation of a titanic piece," was the judgment of the New York Post.

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

With an ever-expanding repertoire and a continuing series of bestselling recordings that set new, high standards, Mr. Ashkenazy has already, at 34, fulfilled the promise that those three great pianists saw.

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

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

VLADIMIR ASHKENAZY, pianist

HAYDN, Symphony No. 92 in G major ("Oxford")
Adagio; Allegro spiritoso
Adagio
Menuetto
Presto

GINASTERA, Variaciones concertantes

INTERMISSION

MUSSORGSKY, Prelude to "Khovanchina"

RACHMANINOV, Rhapsody on a Theme of Paganini for Piano and Orchestra, Opus 43

MR. ASHKENAZY

SYMPHONY NO. 92 ("OXFORD") Joseph Haydn (1732-1809)

It was once assumed that Haydn wrote the "Oxford" Symphony to be performed at Oxford University on the occasion of the composer's receiving an honorary doctorate of music there. A symphony was indeed prepared for those ceremonies but it was not the "Oxford" Symphony, which was written three years earlier (1788) in Paris, long before Haydn had any idea he would ever receive a degree from the English institution.

Nevertheless it was the "Oxford" that was played at Oxford; apparently the symphony composed for that concert was too difficult for the orchestra to perform on short rehearsal and the substitution was made.

The "Oxford" has become recognized as one of Haydn's finer symphonies and is usually ranked with the last twelve "London" symphonies as works of great creative maturity.

The work is gay and carefree yet filled with dramatic excitement. The climax is reached in the brilliant finale, which shows so many different forms of its main theme that it seems hard to determine which is the original and which a variation.

VARIACIONES CONCERTANTES Alberto Ginastera (1916-)

Ginastera was born in Buenos Aires and became recognized as one of South America's leading com-

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BOY MATERNITY □ CLAIRE PEARONE □ FURS BY ROBERT □ SAKS FIFTH AVENUE □ SCHETTLER'S DRUGS □ SCHRAFFT'S RESTAURANT □ F. A. O.
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posers while still in his twenties on the strength of his ballet score "Panambi." He came to the United States in 1945 on a Guggenheim Fellowship, but his fame had preceded him — Lincoln Kirstein had commissioned him to write a ballet score ("Estancia," which was performed at Meadow Brook in 1969 by the New York Philharmonic, Seiji Ozawa, conducting) that was premiered in this country in 1943. His reputation spread to Europe in the early 1950s and he is today regarded as one of the world's most significant musical creators. His opera "Bomarzo" created sensations when performed by the New York City Opera in New York and Washington just two years ago.

The "Variaciones concertantes" was first performed in Buenos Aires in 1953. It dates from a period when Ginastera's musical language had become more international and personal: "The work has a subjective Argentine character," wrote the composer. "Instead of employing folklore material, an Argentine atmosphere is obtained by the use of original melodies and rhythms."

PRELUDE TO "KHOVANCHINA" . . . Modest Mussorgsky (1835-1881)

Mussorgsky left "Khovanchina" incomplete at his death; it was finished by Rimsky-Korsakov and first performed in 1886. It is highly regarded and little performed. A recent production by the Chicago Lyric Opera was only the second time the opera was mounted in the United States; the first was at the Metropolitan in New York in 1950.

The Prelude, to which Mussorgsky gave the title "Dawn on the Moscow River," has as its basis "five melodic variations," so called by Riesemann, who explains them as being:

"A method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living breathing organism, capable of varying with every moment. This peculiarity of Russian folk song becomes in Mussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, constantly to change its appearance, in accordance with the changing light."

RHAPSODY ON A THEME OF PAGANINI, Opus 43 Sergei Rachmaninov (1873-1943)

One of the most popular variation themes in musical history is the last of Paganini's Caprices for solo violin. Even Paganini himself wrote a series of variations on it. Tonight's example, the Rachmaninov Rhapsody, differs in that the theme is not stated until after one of the variations is heard.

Most of the variations are brief. An unusual feature of the work is the introduction of the medieval chant "Dies irae," making its second of three appearances this Meadow Brook season, in several of the variations. The Rhapsody proceeds smoothly but with gradually increasing intensity until the eighteenth variation when the theme is transformed into a melody of great, soaring beauty. When it is over, the work rushes headlong through the final variations and a full-throated brass reference to the "Dies irae," coupled with a stunning display of pianistic bravura, to its brilliant conclusion.

210th Performance

FRIDAY, JULY 9

ELLA FITZGERALD



Ella Fitzgerald

Just say that one word. Ella. And the whole world knows you mean Ella Fitzgerald.

Some say she's the best pop singer in the world. Some say she's the best jazz singer. Whatever the case, Ella reigns supreme as one of the truly great vocalists of the popular song in the 20th Century.

Ella's typical Americana beginnings (self-made) have been hashed over and over by many a musical historian but here are the highlights: She was born in Virginia (Newport News) but spent most of her early youth in Yonkers, New York, with her mother and step-father. Her idea of a good time in those early days was dancing, singing and sneaking off during lunch hour at junior high to catch singer Dolly Dawn at the local theatre, or listening to a radio show featuring the Boswell Sisters, one of whom was to become

her favorite, and decisive vocal influence. Ella in the beginning preferred dancing to singing. "Everyone in Yonkers thought that young skinny me could really do a mean step," she recalls.

It was as a contestant at amateur shows that Ella gained recognition as a teen-age singer. It was a touch of fate that Ella turned to singing. "I sang because all the dance slots were filled at the very first amateur contest I entered at the Apollo Theatre."

Ella's first professional engagement after all the amateur contests was the Harlem Opera House at fifty dollars a week.

The familiar appellation to Ella as "First Lady of Song" is not only cliché at this point, but due to overuse has become a little redundant. She has won more awards than any other vocalist of this century: the numerous Grammys, her yearly awards from Downbeat and Playboy, the loving cup she received a few years back as "Woman of the Year" (presented by the Los Angeles Times), the achievement award as one of the "100 Most Accomplished Women" from Harper's Bazaar magazine, and many more.

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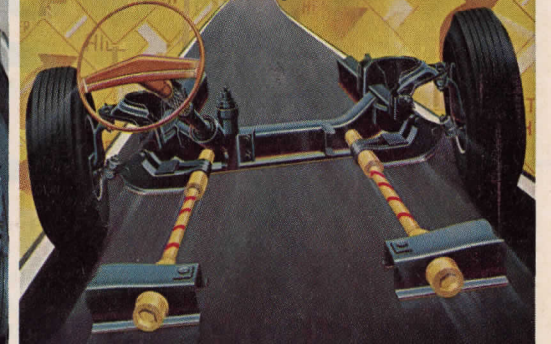
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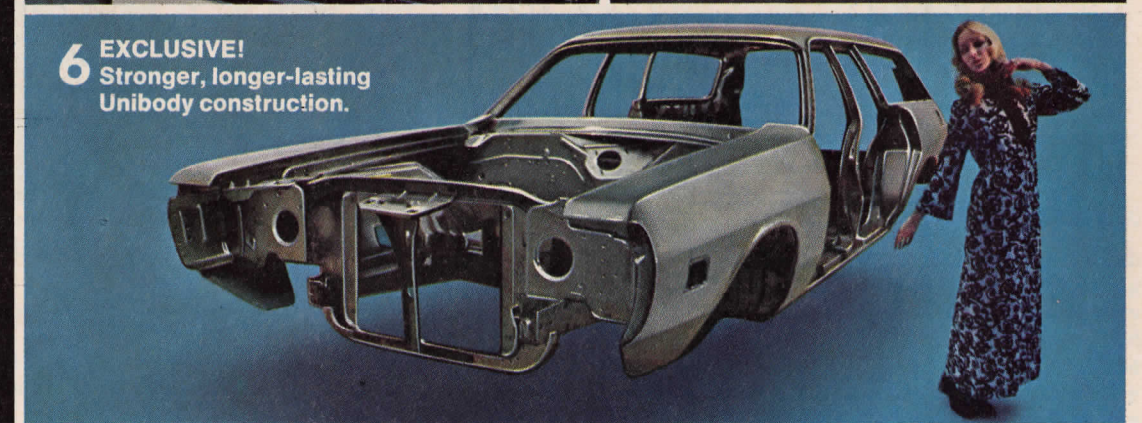
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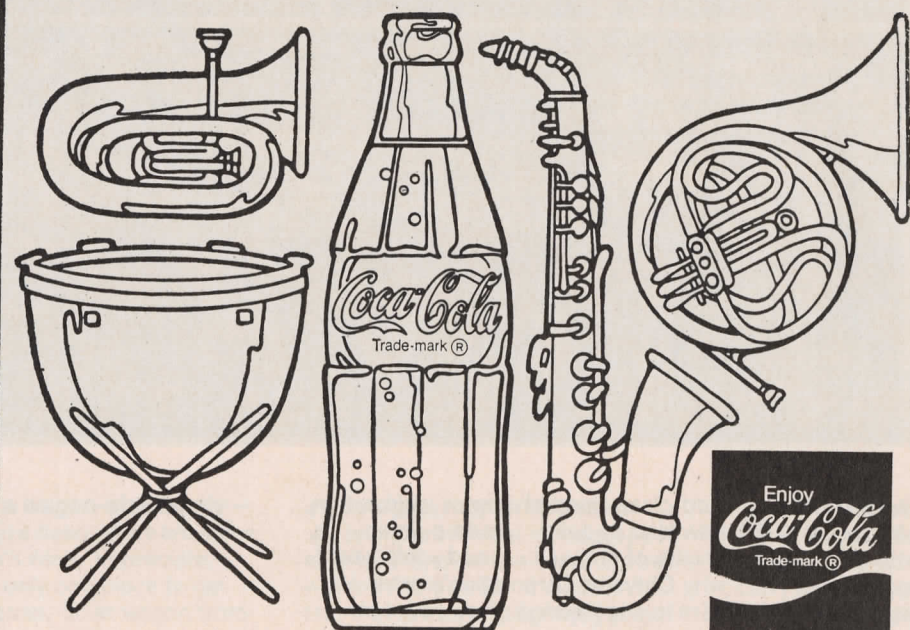
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SYMPHONIE FANTASTIQUE,

Opus 14 Hector Berlioz (1803-1869)

When Berlioz published the "Symphonie fantastique" in 1830, he wrote an elaborate and explicit statement of its expressional scheme. He asked the listener to imagine the oversensitive young musician poisoning himself with opium and falling into a dream full of extraordinary visions. Everything in the dream appears in musical imagery, and even the Beloved One whose indifference has caused his suicide attempt appears as a musical idea — an "idée fixe" that finds its way into every movement of the work. The following is an English translation of Berlioz's own description of the music:

DREAMS, PASSIONS

At first he thinks of the uneasy and nervous condition of his mind, of somber longings, of depression and joyous elation without any recognizable cause, which he experienced before the Beloved One had appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.

A BALL

In a ballroom, amidst the confusion of a brilliant festival, he finds the Beloved One again.

SCENE IN THE MEADOWS

It is a summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the "ranz des vaches" (the tune used by the Swiss shepherds to call their flocks). This pastoral duet, the quiet scene, the soft whisperings of the trees stirred by the zephyr wind, some prospects of hope recently made known to him, all these sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. And then She appears once more. His heart stops beating, painful forebodings fill his soul. "Should she prove false to him!" One of the shepherds resumes the melody, but the other answers him no more . . . Sunset . . . distant rolling thunder . . . loneliness . . . silence . . .

MARCH TO THE SCAFFOLD

He dreams that he murdered his Beloved, that he has been condemned to death and is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession . . . The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived — which is cut short by the death blow.

DREAM OF A WITCHES' SABBATH

He dreams that he is present at a witches' revel, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come together for his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The Beloved melody is heard again, but it has lost its shy and noble character; it has

211th Performance

SATURDAY, JULY 10

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

VLADIMIR ASHKENAZY, pianist

BERLIOZ, *Symphonie fantastique*, Opus 14a

I. Dreams, Passions

II. A Ball

III. Scene in the Meadows

IV. March to the Scaffold

V. Dream of a Witches' Sabbath

INTERMISSION

RACHMANINOV, *Concerto for Piano and Orchestra*, No. 4

Allegro vivace

Largo

Allegro vivace

MR. ASHKENAZY

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

become a vulgar, trivial, grotesque dance tune. She it is who comes to attend the witches' meeting. Riotous howls and shouts greet her arrival . . . She joins the infernal orgy . . . bells toll for the dead . . . a burlesque parody of the "Dies irae" . . . the Witches' round dance . . . The dance and the "Dies irae" are heard together.

PIANO CONCERTO

NO. 4 Sergei Rachmaninov (1873-1943)

The Fourth Concerto was the product of an 8-month sabbatical which Rachmaninov took in 1926 following seven years of heavy concertizing. The work's New York premiere, four days after the Philadelphia world premiere on March 18, 1927, was a disaster. (The critic Pitts Sanborn was inspired to what must surely be one of the most devastating condemnations in the history of musical criticism: "Mme. Cecile Chaminade might safely have perpetrated it on her third glass of vodka," he wrote in the following day's New York Telegram.)

Rachmaninov, who had been the soloist, was so crushed by the reception of the work that he did not touch it again for 14 years. He made extensive revisions in 1941 — the year he recorded it. It is most likely that he was working on further refinements in the last two years of his life.

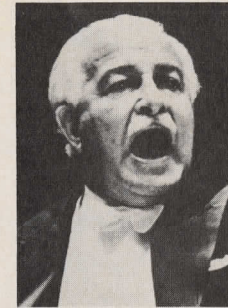
The Concerto, while not one of Rachmaninov's better known works, has a wealth of melodic material and offers the soloist some of the most dazzling piano writing to come from the composer's pen, which is saying quite a lot in the case of this particular composer.



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SUNDAY, JULY 11



Mr. Fiedler

of the Pops marked the beginning of a new era of popular music appreciation in this country.

Since 1930, through an unprecedented number of recordings and concerts, Arthur Fiedler has brought into the heart and homes of America the joy of hearing beloved music well played.



Mr. Shkolnik

became a pupil of the famed Rosina Lhevinne.

The man who made the Boston Pops and its sophisticated, jaunty sound famous throughout the world, Arthur Fiedler, returns to Meadow Brook for his second season. Fiedler, who took over the Pops in 1930, still looks, as one newspaper noted, "like the original model for grooms at the top of wedding cakes."

Boston born and bred, the man now universally known as "Mr. Pops" started out his musical career as a violinist with the Boston Symphony. His ascension to the podium

Since his debut with the Chicago Symphony Orchestra at the age of 19, young American pianist Sheldon Shkolnik has been the recipient of glowing press notices, distinguished awards and growing acclaim. The young pianist began his studies in his native Chicago at seven and gave his first public performance at nine. A string of scholarships led to degrees from Chicago Musical College, where he worked under Rudolph Ganz and Mollie Margolies, and the Juilliard School in New York, where he became a pupil of the famed Rosina Lhevinne.

DETROIT SYMPHONY ORCHESTRA ARTHUR FIEDLER, conducting SHELDON SHKOLNIK, pianist

ROSSINI, Overture to "The Italian Girl in Algiers"
 KHACHATURIAN, Concerto for Piano and Orchestra
 Allegro ma non troppo e maestoso
 Andante con anima
 Allegro brillante

MR. SHKOLNIK

INTERMISSION

CHABRIER, "España" Rhapsody
 SCHMIDT, Selection from "Fantasticks"
 Overture — Never Say No — They Were You
 — Soon It's Gonna Rain — Try To Remember
 — Metaphor (Love! You Are Love!)
 BACHARACH, Three Burt Bacharach Tunes
 Raindrops Keep Fallin' on My Head
 I'll Never Fall in Love Again
 Bond Street
 HANDY, St. Louis Blues March

Mr. Shkolnik's New York debut took place before a capacity audience in Philharmonic Hall where he played the Shostakovich First Piano Concerto with the Festival Orchestra of New York. His most recent appearances include performances with Seiji Ozawa and the Chicago Symphony at the Ravinia Festival and with the orchestras of Tampa, St. Petersburg and Fort Lauderdale, Florida.

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WEDNESDAY, JULY 14

POCO Jerry Riopelle

Poco is Richie Furay on twelve-string guitar, Paul Cotten on electric guitar, Rusty Young on pedal steel guitar, George Grantham on drums and Tim Schmit on bass.

In 1968, Richie was with the Buffalo Springfield when they called in Rusty Young and his pedal steel guitar to help put in a recording session. Rusty and Richie hit it off and decided to merge talents in what has turned out to be one of the most exciting new groups in a decade.

When the public and press were introduced to the group in 1968, they were tight, exciting, professional. As they finished their first set, the entire audience was on its feet laughing, applauding, whooping, jumping.

"The high flexible voices melt together in delightful harmonies and separate for strong solos," raved the Los Angeles Times.

"Poco is one of the tightest groups I have seen; a coordination which obviously stems from endless practice and good feelings within the combo."

Their first album was called "Picking up the Pieces," and they did just that. That first album sold over 100,000 copies. Now they have a new album out, called simply, "Poco."



Jerry Riopelle

Detroit-born Jerry Riopelle is one of the fastest rising young songwriter-performers in the business. His records—especially "Home of the Brave" for Phil Spector and "Day After Day"—contain remarkable music already recognized for its straightforward simplicity and honest poetry.

"I try to reach some gut level in myself when I write them," says Jerry of his songs. "They're all real songs—songs that are constructed from real parts of my life, all constructed from inside. They're hard to talk about. Yes, I guess the word I'm looking for is real. Sometimes when you're sad, it's a good strong time to write."



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THURSDAY, JULY 15



Mr. Previn

hitting his stride as symphony conductor.

Now, at 41, he is the Chief Conductor of the London Symphony Orchestra, from which position he regularly sends out recordings that win bravos all over the world. Mr. Previn has become one of the two or three most sought-after guest conductors on the international music scene.

This is not to say that his interests have been completely preempted away from the popular music field. Just last year, his hit musical "Coco"—written in collaboration with Alan Jay Lerner—was produced on Broadway.

In spite of the fact that Mr. Previn has already accomplished more than seems likely in one man's whole lifetime, his future looks to be just as spectacular as his past.

From the multi-talented "Wonder-kind of Hollywood" to the very top rank of today's podium masters, André Previn's career is very simply one of the most remarkable in modern music.

An emigre from Germany at the age of nine; appointed head of MGM's giant musical department in his late teens; Oscar-winning composer of hit tunes, and acknowledged unsurpassed orchestrator and major jazz and classical pianist — André Previn was all these before even



Mr. de Peyer

A welcome soloist at several of the world's leading music festivals, Mr. de Peyer has recently appeared as guest artist at Edinburgh, the Venice Biennale, Spoleto and Warsaw.

In addition to his playing clarinet, Mr. de Peyer has served as conductor in recordings and concerts with such distinguished troupes as the English Chamber Orchestra, the London Symphony Orchestra and was recently appointed Musical Director of the London Symphony Wind Ensemble.

The world's leading classical clarinetist, Gervase de Peyer was born in London and studied clarinet and piano at the Royal College of Music. He joined the London Symphony Orchestra in 1955 and has since been twice around the world as soloist with the LSO.

He is co-founder of the world-famed chamber music group, the Melos Ensemble and has taken an active part in its extensive touring and well-known recordings.

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OVERTURE TO "BEATRICE AND BENEDICT"

Hector Berlioz (1803-1869)

"I have now done everything I had to do," Berlioz wrote shortly after completing his last work, "Beatrice and Benedict." He lived seven years more and was in relatively good health (until just before he died) but simply felt he had nothing more to say musically. It seems a shame that such a composer, whose every

DETROIT SYMPHONY ORCHESTRA

ANDRÉ PREVIN, conducting

GERVASE DE PEYER, clarinetist

BERLIOZ, Overture to "Beatrice and Benedict"

COPLAND, Concerto for Clarinet and String Orchestra

MR. DE PEYER

INTERMISSION

TCHAIKOVSKY, Symphony No. 5 in E minor, Opus 64

Andante; Allegro con anima

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Andante maestoso; Allegro vivace

work offered some completely unique quality, should have lost his inspiration at the peak of his mature years. But then again, he has often been criticized for having written overlong compositions. Perhaps he felt that anything further would have been duration without substance.

The well-known Overture to "Beatrice and Benedict" presents and develops two of the main melodies of the opera and establishes the recurring contrast between lively coquetry and gentle melancholy. The instrumen-

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who'd play the lead!

tation is purest filigree. One writer characterized it as "tonal pointillism which acts upon us like champagne and prepares us for a drama that occurs in fantasy . . ."

The opera is, of course, based on Shakespeare's "Much Ado About Nothing."

CONCERTO FOR CLARINET AND
STRING ORCHESTRA . . . Aaron Copland (1900-)

Benny Goodman commissioned this Concerto and played its first performance with the NBC Symphony in 1950. Copland has written about the work:

"The Clarinet Concerto is cast in a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual ABA song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement.

"Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a currently popular Brazilian tune, heard by the composer in Rio, became imbedded in the secondary

material in F major.) The overall form of the final movement is that of a free rondo, with several side issues, developed at some length. It ends with a fairly elaborate coda in C major."

SYMPHONY NO. 5 IN E MINOR,
Opus 64 P. I. Tchaikovsky (1840-1893)

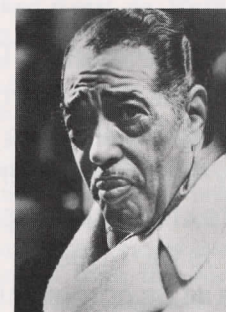
Tchaikovsky, always the victim of almost pathological self-doubt, found the Fifth the least satisfying of his symphonies. After the first performances, he wrote his patroness, Mme. Nadejda von Meck: "I find the Symphony a failure. There is in it something repellent, something superfluous, patchy and insincere. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through 'our' Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!"

Tchaikovsky was, of course, wrong. The Fifth is his most organically unified large-scale work. This is true not only because of the recurring motto theme that appears at the very opening of the work in the clarinets and then returns in each of the succeeding movements. The whole Symphony is more tightly constructed and it is far more disciplined than the others. The judgment of posterity has overruled Tchaikovsky's appraisal — the Fifth has become a cornerstone of the literature.

215th Performance

FRIDAY, JULY 16

DUKE ELLINGTON
and his Orchestra



Mr. Ellington

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

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

A highly complex and private man, Duke Ellington was born in Washington, D.C., into a deeply religious family. At seven he began to play the piano and at 14 he composed his first song, called "Soda Fountain Rag." After a few years of playing with small, local bands around Washington, he left for New York to study with the great black violinist, Will Marion Cook. Ellington eventually organized his own band in Harlem and his repu-

tation—helped by several 1927 radio broadcasts—began to spread. It was the golden age of jazz, if there ever was one, and Duke Ellington was already becoming a name beside such giants as James P. Johnson, Fats Waller and "Willie the Lion" Smith.

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

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

Recently Duke Ellington was awarded an honorary degree at Yale.

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

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SATURDAY, JULY 17



Mr. Tuckwell
Richard Strauss.

In 1968, he formed his own wind quintet which has won consistent accolades for superior chamber music concerts. Recently the quintet joined with the Istomin-Stern-Rose trio in a Beethoven chamber music series in London.

As a soloist, Mr. Tuckwell is a sought-after virtuoso appearing in such international music festivals as Edinburgh, Osaka, Zagreb and Helsinki.

This summer, in addition to Meadow Brook, he will perform as guest artist with the Lincoln Center Chamber Music Series, and he is presently teaching French horn master classes at U.C.L.A.

Barry Tuckwell, principal French hornist for the London Symphony Orchestra for 13 years and French horn professor at the Royal Academy of Music, is perhaps the world's most distinguished horn player.

Born in Australia in 1931, he came to Europe in 1950 where his reputation began to grow.

Currently Mr. Tuckwell devotes his time entirely to solo and chamber music performance and recording. He has recorded all of the horn concertos of Haydn, Mozart and

DETROIT SYMPHONY ORCHESTRA
ANDRE PREVIN, conducting
BARRY TUCKWELL, French hornist

BERLIOZ, Overture to "Benvenuto Cellini"
R. STRAUSS, Concerto for French Horn and Orchestra,
No. 2

Allegro
Andante con moto
Rondo: Allegro molto

MR. TUCKWELL

INTERMISSION

RACHMANINOV, Symphony No. 2 in E minor, Opus 27

Largo
Allegro molto
Adagio
Allegro vivace

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OVERTURE TO "BENVENUTO CELLINI"
Hector Berlioz (1803-1869)

"The strange career of Benvenuto Cellini," Berlioz wrote in his memoirs, "had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I therefore asked Leon de Wailly and Auguste Barbier to write me a libretto on it. I must own . . . that it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily."

Neither his audiences or posterity has borne out Berlioz's faith in his creation. The story of the Renaissance goldsmith's love affair with the daughter of the Pope's treasurer, his stabbing of a rival and ultimate pardon, has never caught on. But the Overture was a success from the very first performance. It is typical of Berlioz overtures — forceful and energetic, yet with lyrical episodes.

HORN CONCERTO No. 2
Richard Strauss (1864-1949)

The Second Concerto for French horn is one of Strauss's last works and the First was one of his earliest. The two compositions illustrate very well the length and breadth of his creative career: the First was written while Brahms, Wagner and Liszt dominated the musical world and the Second came to life during

World War II.

As is always pointed out when referring to either work, Strauss's father was a foremost horn virtuoso and the composer demonstrated throughout his life a great preference and affinity for the instrument — he demanded much from his horn players but gave them in return music that is really rewarding to perform.

The Second Concerto is richly scored though the dominant moods are lyrical and jocular. The loveliest part of the work occurs in the Adagio where, according to William Mann, "the warm sonorous harmony laid out in soft instrumental colors and overlaid with poised, sensuous melody seems to touch beyond time, beyond Strauss's aims as a stylist, to the heart of music as he knew and sought it."

SYMPHONY NO. 2 IN E MINOR, Opus 27
Sergei Rachmaninov (1873-1943)

Works that win favor immediately with their audiences may not always be of great merit, but neither are they always poor. One critic had little faith in his own reaction to Rachmaninov's Second Symphony and even less in the enthusiastic reception it was given by the crowd. Philip Hale, who wrote in Boston during the early part of the century, adored its melodies and the composer's "essentially academic and traditional form—but instantaneous popularity often indicates some weakness in a composition."

However, another critic wrote, "After listening with

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unflagging attention to its four movements, one notes with surprise that the hands of the watch have moved 65 minutes forward." (By the way, many conductors have since taken to making extensive cuts in this work. Not so Mr. Previn, who performs it complete.)

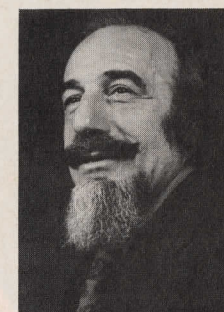
The first movement opens with a slow, sombre introduction. Shortly after, we hear a smoothly flowing

theme in the violins that serves as a motto for the entire symphony.

The second movement is a carefree scherzo, the middle section of which begins with a little fugue. The gorgeous third movement has a clarinet solo of unsurpassed loveliness. The finale is energetic and vivacious with a beautifully lyrical second theme.

217th Performance

SUNDAY, JULY 18



Mr. Miller

By the time he was six years old Mitch Miller was already playing difficult piano pieces on his family's parlor piano in Rochester, New York.

But it was not until high school that the youthful Mitch took up the instrument that was to become his trademark (along with his beard) in later years — the oboe.

After he graduated from the Eastman School of Music and became solo oboist for such groups as the Percy Faith and André Kostelanetz orchestras, Mr. Miller soon became the nation's foremost oboe virtuoso.

Concurrently, Mitch took on the twin jobs of organizing two record companies, Mercury and Golden Records. It was largely his innovations in recording techniques that led to the current lush "pop" sound of modern records.

In 1950, he became Director of Columbia Records Singles Division and in a decade there he fostered the talents of such leading pop artists as Tony Bennett, Frankie Laine, Doris Day and Johnny Mathis. Next, Mitch became the head of all Columbia Pop activities, albums as well as singles, and it was during his reign there that he conceived the "sing-along" TV show that brought him his greatest personal fame. His sing-along albums have sold more copies than any in recording history. For the last four years, Mitch has been devoting his time and enormous energies to conducting major orchestras throughout the country.

DETROIT SYMPHONY ORCHESTRA

MITCH MILLER, conducting

ROSSINI, Overture to "Semiramide"

COPLAND, Quiet City

Frank Kaderabek, trumpet
Robert Cowart, English horn

MUSSORGSKY, Night on the Bald Mountain

BIZET, Excerpts from "Carmen"

Prelude to Act I

Entr'acte ("Aragonaise")

Entr'acte ("Intermezzo")

Entr'acte ("Les dragons d'Alcala")

Danse bohème

Finale: "Les toreadors"

INTERMISSION

ROGERS, Excerpts from "The Sound of Music"

WAGNER, Overture to "Tannhäuser"

Audience Sing-Along (See program insert)

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218th Performance

WEDNESDAY, JULY 21

JUDY COLLINS



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

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

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

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

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

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

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

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219th Performance

THURSDAY, JULY 22



First discovered by the great Isaac Stern and Pablo Casals, Israeli-born Pinchas Zukerman, at the age of 23, is now one of the world's acknowledged master violinists.

"Zukerman has a luxuriant talent," raved the New York Post after his New York debut in 1969. "His command of the violin is so natural, so inborn that most difficult passages appear one after the other, each with an easy 'hello,' a succession of conquests."

Mr. Zukerman Since 1969 Mr. Zukerman has been making a succession of conquests of concert audiences throughout the world, dazzling the critics and public in recitals and concerts and such major festivals as the Casals in San Juan and the Festival of Two Worlds in Spoleto. "Zukerman is infinitely young," said one awed critic, "but he seems to be infinitely wise in music and modesty."

Pinchas Zukerman started playing the violin at the age of seven and at eight he was enrolled in the Israel Conservatory and the Academy of Music in Tel Aviv. In 1961, at the urging of Stern and Casals, the 13-year-old prodigy was brought to New York to study at Juilliard on a scholarship. In 1967 he won the coveted Leventritt International Award.

Today, he stands as one of those rare young giants of the music world — with both a totally controlled technique and profound musical insight.

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

PINCHAS ZUKERMAN, violinist

BRAHMS, Tragic Overture, Opus 81

SCHUMANN, Symphony No. 1 in B flat major, Opus 38 ("Spring")

Andante un poco maestoso; Allegro molto vivace

Larghetto

Scherzo: Molto vivace

Allegro animato e grazioso

INTERMISSION

CHÁVEZ, Sinfonia India

LALO, Symphonie espagnole, Opus 21

Allegro non troppo

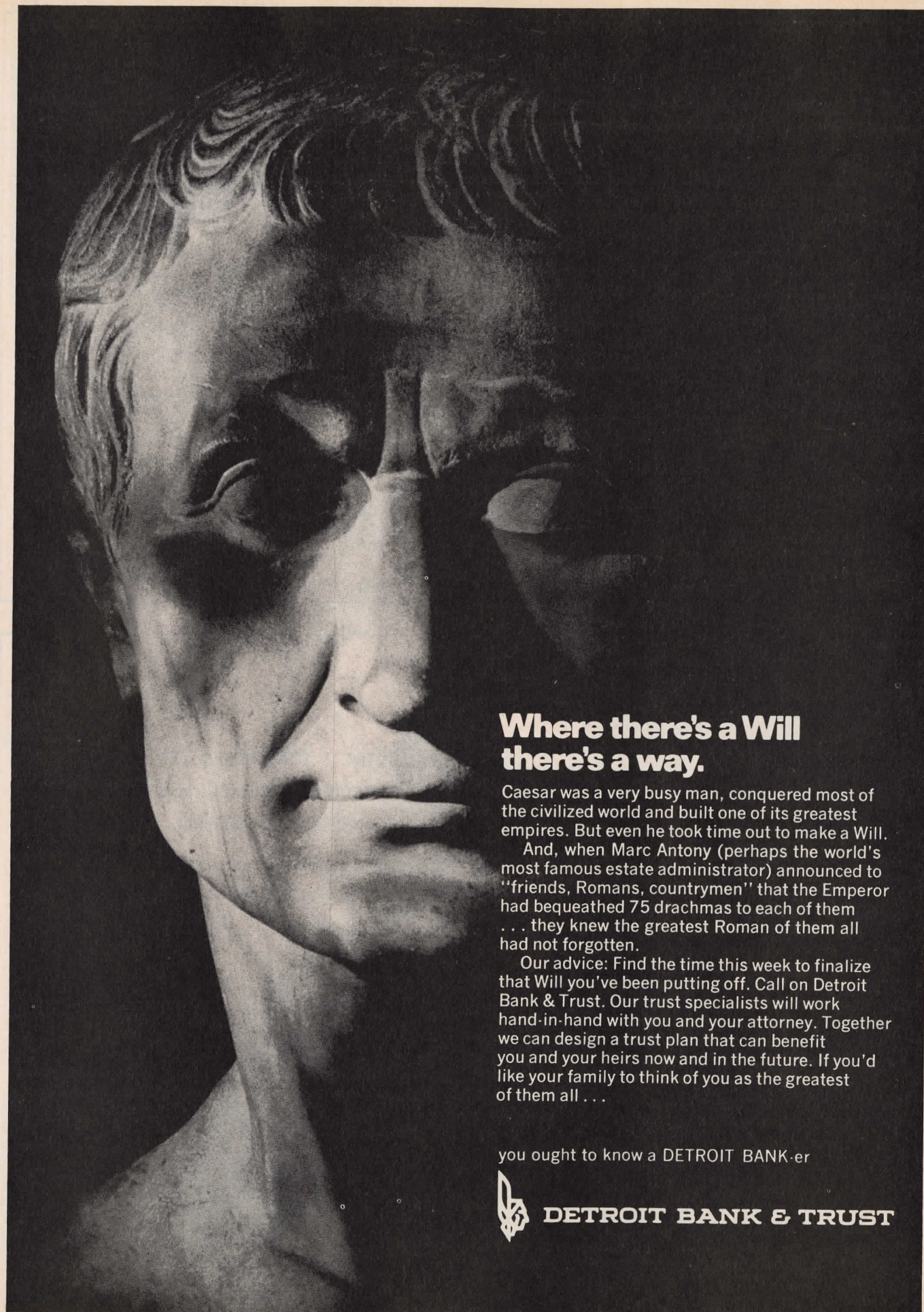
Scherzando: Allegro molto

Andante

Rondo: Allegro

MR. ZUKERMAN

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Caesar was a very busy man, conquered most of the civilized world and built one of its greatest empires. But even he took time out to make a Will.

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TRAGIC OVERTURE, Opus 81 Johannes Brahms (1833-1897)

Written in 1880, the same year as the Academic Festival Overture, the Tragic Overture was so titled by Brahms with no clue to its significance in terms of a particular tragedy. He later wrote: "I could not forbear to satisfy my melancholy disposition by writing an overture for a tragedy."

Philip Hale considered the overture as "among the greatest works of Brahms, by its structure and by its depth of feeling . . . the soul of tragedy itself speaks in the music."

The composition opens with two fortissimo chords, after which the strings announce the commanding first theme. There is impassioned development, a passage indicative of complete dejection, a message of comfort and a proud climax.

SYMPHONY No. 1 IN B FLAT MAJOR, Opus 38 ("SPRING") Robert Schumann (1810-1856)

Newly married, Schumann plunged headlong into a new work, which exhausted him, but made him supremely happy. His diary entries during the period, while few, were revealing of his mood:

"The symphony has brought me many happy hours . . . I thank the good spirit that let me hit upon such a sizeable work so easily and in such a short time . . . But now, after many sleepless nights, exhaustion comes too. My state might be compared to that of a young mother who has just been delivered — so light and happy, and yet sick and sore. My Clara knows that too, and cuddles up to me with double tenderness which, some day, I will make up to her. After all, if I should undertake to tell of all the love which Clara showed me during this time, and with such a willing heart, I should never get through. I would not find one in a million who would give me so much attention and so much indulgence."

He did repay her—with the Symphony itself, for it speaks not only of the actual season of spring, but of the joys of those early wedded years, the springtime of life.

For a while Schumann played with the idea of using descriptive titles for the movements of the First Symphony. He wrote them down tentatively, then dropped the idea. But they do give some inkling of what was going through his mind during the creation of the work. They are I. "Spring Beginning"; II. "Evening"; III. "Merry Companions," and IV. "Spring at the Full."

SINFONIA INDIA Carlos Chávez (1899-)

Aaron Copland has written that Carlos Chávez "is one of the best examples I know of a thoroughly contemporary composer. He has faced in his music almost all the major problems of modern music: the overthrow of German ideals, the objectivication of sentiment, the use of folk material in its relation to nationalism, the intricate rhythms, the linear as opposed to vertical writing, the specifically 'modern' sound images. It is music that belongs entirely to our own age. It propounds no problems, no metaphysics. Chávez's music is extraordinarily healthy. It is music created not as a substitute for living but as a manifestation of life. It is clear and clean-sounding, without shadows or softness. Here is contemporary music if there ever was any."

Sinfonia India was composed during one of Chávez's visits to the United States in 1936. The work uses three Mexican-Indian melodies and includes scoring for an unusually exotic variety of percussion instruments: Indian drums, a water-gourd, various rasps and rattles. The piece is in the form of a brief 3-movement symphony, played without pause.

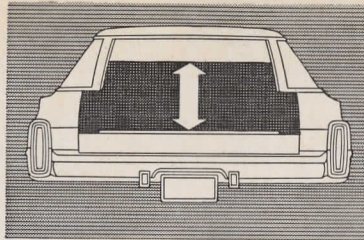
Chávez was born in Mexico and founded the Symphony Orchestra of Mexico in 1928. He was its principal conductor for many years.

SYMPHONIE ESPAGNOLE, Opus 21 Edouard Lalo (1823-1892)

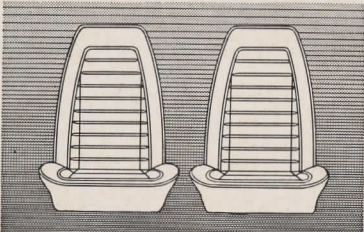
A French composer of Spanish descent, Lalo was the son of an officer in Napoleon's army who had been decorated by the Emperor at the Battle of Lützen.

Like so many other works for solo violin written during the late nineteenth century, the "Symphonie espagnole" was dedicated to the great Spanish virtuoso Pablo Sarasate. (This includes the concerto Mr. Zukerman will perform this Saturday night, the Wieniawski Concerto No. 2.) It has become Lalo's most popular composition by far, so popular in fact that it is often performed in recitals with only piano accompaniment, which inevitably robs it of much of its color and effectiveness.

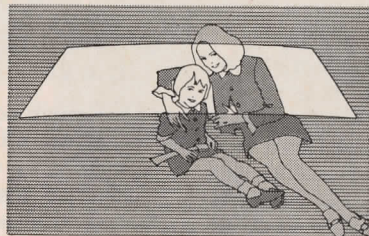
Typical Spanish figures abound throughout the work, such as the triplet arabesques in the first movement. It is rhapsodic in nature (despite its title of symphony) and is scored brilliantly for orchestra. As is usually the case, it is being performed tonight without the third movement called "Intermezzo," which was not part of the work as originally composed anyway.



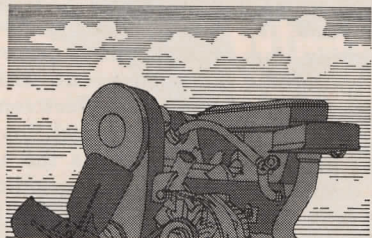
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220th Performance

FRIDAY, JULY 23

THELONIOUS MONK

NEWPORT JAZZ FESTIVAL ALL STARS

ANITA O'DAY

Newport Jazz Festival All Stars

The Newport Festival All Stars was formed by George Wein, founder of the world-famed Newport Jazz Festival. Wein brought together some of the finest jazz musicians who play regularly at Newport to tour and record, and the group has become a huge success on its own.

George Wein began his jazz career as the manager of Storyville, the legendary Boston jazz nightclub, and was accompanist to several of the world's top jazz figures before starting his festival in Newport, Rhode Island.



Miss O'Day

ing, her smoothly flowing style, her concepts so much like Lester Young on tenor, and her natural, not rain-in-Spain, diction are inspiring to any perceptive listener."

Anita O'Day is the most imitated female jazz singer in the history of modern music. While appearing at the famed Mr. Kelly's Club in Chicago a few years ago, she received the following printed compliment from Don Gold writing in Downbeat magazine: "After hearing countless variations in the O'Day style, it is refreshing to have Anita back. Anita continues to stand as a model for aspiring young vocalists and some aspiring old vocalists as well. Her remarkably astute phrasing, her smoothly flowing style, her concepts so much like Lester Young on tenor, and her natural, not rain-in-Spain, diction are inspiring to any perceptive listener."



Mr. Monk

Born in North Carolina and raised in Manhattan's West Sixties, Thelonious Monk is, along with Dizzy Gillespie and the late Charlie Parker, one of the most forceful influences on contemporary jazz.

Monk began to play the piano when he was only six, and taught himself to read music long before he had his first lessons at age 11. He avidly seized every possible opportunity to hear and play as much jazz as he could, and at the age of

13, he was already playing with local bands. Though recalling his great admiration for Fats Waller and Art Tatum, Monk denies that as a youth he was influenced by any specific jazzman of the day.

Leaving New York to go on the road with a group backing a swinging female evangelist, Monk experienced and completed his real indoctrination to jazz. When he returned to New York in the late thirties, his inimitable style had come into being. That style, with its free-wheeling, endless probing of harmonic possibilities, was to become an integral part of the most dynamic and creative period in the history of jazz.

A mythology among jazz buffs has arisen concerning those days in the late forties at Minton's Playhouse in Harlem. It is true that it was the gathering place for Diz, Bird, Kenny Clarke, Bud Powell and Monk, and from there emanated nightly the new sound that was to become known as bop. But, as Monk says, "I was just playing a gig trying to play music. While I was at Minton's anybody sat in if he could play. It never bothered anybody. I had no particular feeling that anything new was being built. It's true, modern jazz probably began to get popular there, but some of these histories and articles put what happened over the course of ten years into one year. They put people all together in one time in one place. I've seen practically everybody at Minton's, but they were just there playing. They weren't giving any lectures."

221st Performance

SATURDAY, JULY 24

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

PINCHAS ZUKERMAN, violinist

HONEGGER, Symphony No. 2 for Strings
Molto moderato; Allegro
Adagio mesto
Vivace, non troppo

WIENIAWSKI, Concerto for Violin and Orchestra,
No. 2, Opus 22
Allegro moderato; Romance; Allegro con fuoco
(Played without pause)

MR. ZUKERMAN

INTERMISSION

SIBELIUS, Symphony No. 1 in E minor, Opus 39
Andante ma non troppo; Allegro energico
Andante (ma non troppo lento)
Scherzo: Allegro ma non troppo
Finale: Quasi una Fantasia

SYMPHONY NO. 2 FOR STRINGS

Arthur Honegger (1892-1955)

Honegger was deeply depressed by the events leading up to World War II and by the occupation of France. He records that while working on this particular score the weather was extremely cold and there was no fuel to make a fire, which certainly made matters even worse. Under these conditions it is remarkable that he should have produced a work of such vitality.

Over the first two movements there is a feeling of sadness and foreboding. One writer speculates that "in the strong rhythms of the first movement one can perhaps hear the march of the German armies bringing destruction and misery, and the poignant melody of the second movement is like a prayer for deliverance."

But, this is all blown away by the third movement, a boisterous scherzo dominated toward the end by a chorale, given out as a final hymn of triumph.

The work had been commissioned by Paul Sacher for the Basel Chamber Orchestra in 1936. It was not until 1941, however, that it was ready and it had to be taken out of France by Ernest Ansermet, who delivered it to Sacher in Switzerland. It was premiered in 1942.

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

Meadow Brook Theatre

1971-72 MEADOW BROOK
THEATRE SEASON

THE MATCHMAKER

by Thornton Wilder
First play opens October 14

THE ANDERSONVILLE TRIAL

by Saul Levitt
opens November 11

HEARTBREAK HOUSE

by George Bernard Shaw
opens December 9

THE GLASS MENAGERIE

by Tennessee Williams
opens January 6

THE ODD COUPLE

by Neil Simon
opens February 3

A DOLL'S HOUSE

by Henrik Ibsen
opens March 2

THE BOY FRIEND (musical comedy)

by Sandy Wilson
opens March 30

THE PRICE

by Arthur Miller
opens April 21

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377-2000 extension 2305.

For student and adult group rates
call 377-2000 extension 3095.



VIOLIN CONCERTO NO. 2,
Opus 22 Henryk Wieniawski (1835-1880)

Composing came second to Wieniawski. He was first of all one of the great violin virtuosos of the nineteenth century. At 8 he arrived in Paris from his native Poland and enrolled at the Conservatoire. He completed the course at the age of 11, and won first prize, a rare occurrence for one so young.

But he did manage to write 22 works with opus numbers and six without. Of the two violin concertos, the Second is by far the better known and more highly respected. Wieniawski was at the peak of his creative powers when he wrote it.

The solo violin enters after a long orchestral introduction. There are lyric moments of considerable beauty alternating with passages of great technical difficulty. The work is cyclical with material from the first movement reappearing in the finale. The last movement was intended to be in the style of Gypsy music.

SYMPHONY NO. 1 IN E MINOR,
Opus 39 Jean Sibelius (1865-1957)

Sibelius, like Brahms, did not embark on the writing

of symphonies until he was sure that his powers were sufficiently mature to do justice to this most exacting art form. He completed the First Symphony in 1899 when he was 34, shortly after the Finnish state granted him a pension to make it possible for him to devote his whole time to composing. It is a superb symphony, a work of total maturity. There are evidences that the composer still felt constrained to follow classical convention, but his originality is already there in full flower, especially in the slow movement and the finale.

Sibelius was primarily a melodist. As Robert Bagar put it when referring to this Symphony: "The young composer pours great melodies into his work, melodies that sing with an exultant joy, melodies that rise and fall with tremendous intensity, and also melodies that are nostalgic and mellow and suffused with a tender pathos."

"There are grace and lightness in the music as it comes rushing to the creator's pen. There are also wild, barbaric shouts, outbursts of tremendous passion, raging unbridled utterances that hurl themselves forward like the roar of giant winds."

222nd Performance

SUNDAY, JULY 25

(For a biographical note
on Mr. Henderson, please see page 55.)

DETROIT SYMPHONY ORCHESTRA SKITCH HENDERSON, conductor and pianist

COPLAND, Fanfare for the Common Man
WEBER, Jubel Overture
FRANKLIN, String Quartet (trans. Alan Shulman)
Allegro
Minuet
Caprice
Minuet
Fine

COATES, London Every Day Suite
Covent Garden (Tarantella)
Westminster (Meditation)
Knightsbridge (In Town Tonight)

INTERMISSION

A TRIBUTE TO THE AMERICAN MUSICAL THEATRE:
Excerpts from works by George M. Cohan, Irving Berlin,
Richard Rodgers (with Lorenz Hart) and Leonard Bernstein.
(Mr. Henderson will be at the piano during
the Berlin and Rodgers segments.)

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

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Vice President (965-6000,
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to your wife.**

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223th Performance WEDNESDAY, JULY 28

STEVIE WONDER



Stevie Wonder
Music" turned out to be the first of Stevie's many big hits.

Stevie Wonder, once the most stunning prodigy on the pop music scene and now a matured, dynamic artist, was born Steven Judkins, May 13, 1950, in Saginaw, Michigan.

He was born blind.

His interest in music emerged early in childhood and Stevie studied music in Braille, guided by his sensitive touch and hearing.

At 12, Stevie was immediately signed to do his first recording. With his inimitable harmonica and high-pitched voice, "I Call it Pretty

Stevie sailed through adolescence and managed to graduate with honors from high school with no break in his career. He also grew to slightly over six feet tall. And he now had a voice deepened by maturity.

Stevie has broadened his range and style to include haunting melodic sounds that soar "beyond Soul." Stevie says the melodic tunes are coming back — "tunes with melodies that stick with you." His all-embracing taste allows him to enjoy every type of music; and Stevie is seeking to incorporate the widest variety in his repertoire.

Having mastered piano, organ, drums and harmonica, Stevie plans to concentrate his future efforts on formal studies in composing and arranging.

Says Stevie: "I want to write about life and love and how I feel about people."

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

224th Performance THURSDAY, JULY 29



Mr. Rose

One of Leonard Rose's first positions after graduating from Philadelphia's Curtis Institute of Music was cellist in the NBC Symphony under Arturo Toscanini. After hearing him play only three weeks, Toscanini promoted the young man to the position of assistant first cellist.

Soon afterward, in 1944, Mr. Rose was appointed principal cellist with the New York Philharmonic under Bruno Walter, a position he held until 1951. Since then, he has risen from the ranks of orchestral musician to his present distinction as one of the most revered and acclaimed virtuosos in the world.

"This supremely great artist can make us hang on every phrase," said the Cincinnati Enquirer, "can make every utterance significant . . . an experience that draws you up into an Elysium of sheer beauty."

One of the outstanding instrumental collaborations of recent years has been that of Mr. Rose with pianist Eugene Istomin and violinist Isaac Stern. The Istomin-Stern-Rose Trio has quickly risen since its founding a few years ago to the very top of chamber music ensembles. It performed at Meadow Brook during the 1966 Festival.

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

LEONARD ROSE, cellist

DVORAK, Scherzo capriccioso, Opus 66

ELGAR, Concerto for Cello and Orchestra, in E minor, Opus 85

Adagio; Moderato

Lento; Allegro molto

Adagio

Allegro, ma non troppo

MR. ROSE

INTERMISSION

WALTON, Symphony No. 1 (1935)

Allegro assai

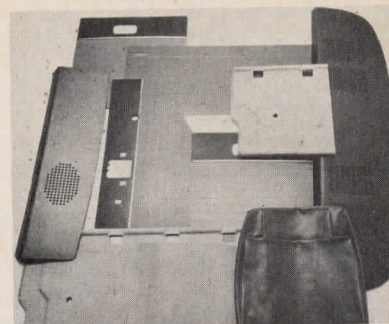
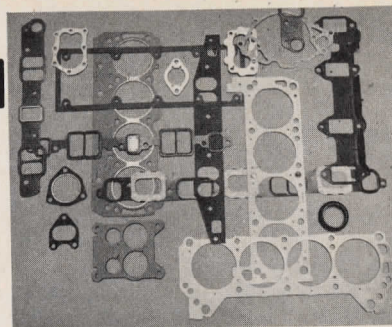
Presto, con malizia

Andante con malincolia

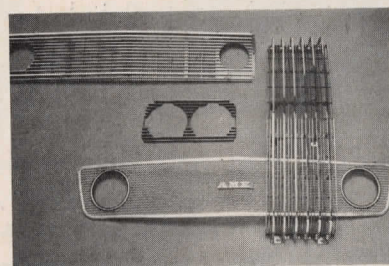
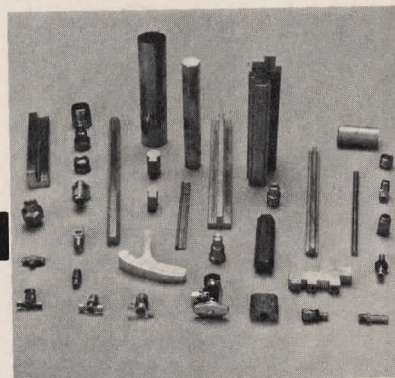
Maestoso; Vivacissimo

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THIS IS
Indian Head



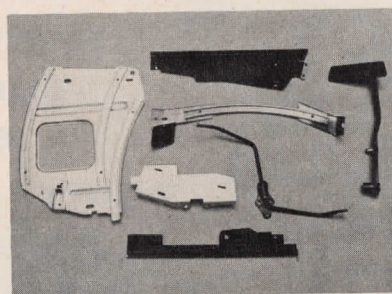
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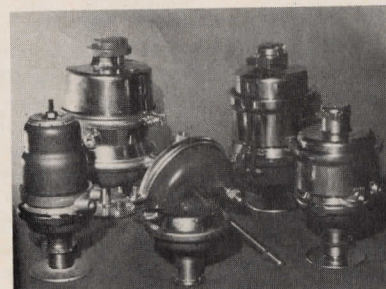
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SCHERZO CAPRICCIOSO,
Opus 66 Antonin Dvorak (1841-1904)

Dvorak was a man of strong family attachments. The successive deaths of his daughter and of his mother had brought on a period of prolonged depression, from which he had great difficulty in recovering. But he always seemed to be able to surmount such emotional problems and often wrote music of great gaiety while he was in the depths of despair. And so it was that he wrote the very attractive "Scherzo capriccioso" in the aftermath of those two deaths.

The score opens with a vigorous flourish for two horns, which sets off little echoes in the woodwinds and strings, and then is taken up very brilliantly by the entire orchestra. The second theme is a gentle rocking melody, characteristically Czech, though not a folk melody.

It appears from a study of available concert records that this is the first performance of the work by the Detroit Symphony Orchestra.

CELLO CONCERTO IN E MINOR,
Opus 85 Edward Elgar (1857-1934)

The Cello Concerto, premiered in 1919, is sometimes said to be Elgar's war requiem. But as one biographer aptly wrote, Elgar "was an egocentric artist, and the requiem here is not so much for the dead in Flanders field as for the destruction of a way of life—with an artist's vision, he saw that 1918 was the end of a civilization."

Of all Elgar's orchestral works it is the most elusive and withdrawn, the most subdued from the standpoint of orchestration. The same writer calls it "the music of wood-smoke and autumn bonfires, of the evening of life; sadness and disillusion are dominant . . . In the very lovely adagio there is no attempt to disguise the melancholy: a short, sustained, songful lamentation, the music of a broken heart. And although the finale rattles the skeleton of the old, swaggering, rumbustious Elgar, the high spirits are short-lived. Chromatic string harmonies make the tragedy unequivocal."

Shortly after the first performance of the work, Elgar's wife, Alice, died, leaving him stunned. He lived on for fourteen years and composed other works, but nothing that rivalled the brilliance of the Cello Concerto or his earlier masterpieces. In a sense, therefore, it was his own requiem as well.

SYMPHONY NO. 1 (1935)
Sir William Walton (1902-)

The First Symphony secured Walton's place in the musical firmament though it was preceded by such significant compositions as the ballet "Facade," the "Portsmouth Point" Overture, the "Sinfonia concertante," the Viola Concerto and "Belshazzar's Feast." It was so eagerly awaited that a public performance of its first three movements was scheduled even as the fourth was being written.

Ernest Newman wrote of the three movements that "there can be no doubt as to the remarkable quality of them: for so young a man the weight and power of the thinking and the mastery of the technical means employed are truly astounding . . . Moreover: "Nothing that happens in it — and the most astonishing things happen sometimes—does so without the most convincing of reasons."

Another writer has provided us with a delightful precis of the symphony:

"A roll of timpani opens and closes the first movement. Walton foregoes traditional exposition. Instead there is propagation from thematic groups, one such at the outset disclosing no less than four motives that are expanded by various devices almost immediately. Their development is continuous and not difficult to follow, especially as the feeling of tonality is unusually pronounced.

"As indicated by its designation, the scherzo is not untouched by malice. This is the familiar, the characteristic Walton, everywhere ingenious and rhythmically exuberant. Of the four subjects the first and principal one is introduced near the beginning by the bassoons in unison with the lower strings. The others occur and recur somewhat later. Each is easily recognizable.

"If the second movement may be construed as a link with the earlier Walton, the Adagio con melancolia is prophetic, or so one is tempted to believe, of his later development. It is slow in tempo, almost static in its contemplative mood, but rich in lyrical emotion . . .

"Appropriately, the accumulative tenseness now [in the fourth movement] is dispelled—rather ironically, at that, since the closing pages are understood to have been composed first. The movement's four sections are climaxed by a return to the opening Maestoso which grows ever more declamatory until the end."



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AC SPARK PLUG DIVISION OF GENERAL MOTORS

225th Performance

FRIDAY, JULY 30

DAVE BRUBECK TRIO
with guest artist **GERRY MULLIGAN**



The jazz world will never forget the recordings that came from the Dave Brubeck Trio in the middle and late fifties. They may not have been quite revolutionary, but somehow they revolutionized the nation's taste. Everybody began listening to modern jazz.

Those cross rhythms a la Stravinsky, those Desmond solos and those marvelous new chords! From a little nowhere group in California, the Dave Brubeck Trio became America's favorite jazz ensemble.

Then, in 1967, after 17 years of impeccable and enormously successful work, the group was disbanded. It was a quiet and friendly disbanding, Dave going on to write in the larger, classical forms, the others continuing to play

with other jazz groups.

But then, a couple of years ago there appeared a new recording (right alongside a recording of Brubeck's new oratorio "The Light in the Wilderness") from a new Dave Brubeck ensemble, this time with the spectacular Gerry Mulligan on baritone sax. Critics fell all over themselves comparing it to the great recordings of the 50s. The conclusion: As good or better than before.

"Gerry is a match for Dave Brubeck," said Marion McPartland in one review. "Where Desmond's playing had a wistful quality . . . Mulligan's, with its fey wit and earthy laughter, is energetic and outgoing . . . each is a great stylist."

226th Performance

SATURDAY, JULY 31



Few indeed are the American musicians who command a fanatical following abroad. But included among that few must be the pianist, Rosalyn Tureck, of whom the New York correspondent of the B.B.C. observed: "Her name is to Europe what Bernstein's is to America."

When the London Philharmonic presented a Koussevitzky Memorial concert recently, it was Miss Tureck who was chosen as soloist.

It is as interpreter of Johann Sebastian Bach that Rosalyn Tureck has become internationally famed.

"As true a revelation as we are ever likely to have of the greatest of all composers," wrote the Irish Times of her performances. "A joy and privilege to hear, for which we may feel glad to be alive in her time," exclaimed the Manchester Guardian.

As a Bach interpreter, Miss Tureck has not limited herself to the piano. Her classic, three-volume text "An Introduction to the Performance of Bach," published by Oxford University Press, was received with lavish critical praise and remains the standard performance work on Bach.

Miss Tureck is the first woman to conduct both the New York Philharmonic and the London Philharmonic.

Since 1965, Miss Tureck has been Professor of Music at the University of California, San Diego.

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
ROSALYN TURECK, pianist

J. S. BACH, Clavier Concerto No. 7 in G minor, BWV 1058

Allegro
Andante
Allegro assai

MISS TURECK

BARBER Adagio for Strings

J. S. BACH, Clavier Concerto No. 1 in D minor, BWV 1052

Allegro
Adagio
Allegro

MISS TURECK

INTERMISSION

WALTON, Symphony No. 1 (1935)

Allegro assai
Presto, con malizia
Andante con malincolia
Maestoso; Vivacissimo

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CLAVIER CONCERTO NO. 7 IN G MINOR,
BWV 1058 . . . Johann Sebastian Bach (1685-1750)

Bach was essentially a practical musician. His job was to provide music for the immediate needs of his employers and sometimes he had to provide it in a hurry. When that happened he did not hesitate to adapt an existing composition (his own or someone else's) to the needs of a new medium. In the process, however, he managed to arrange the material so it sounded perfectly "right" for the new combination of instruments.

This Concerto is a very successful reworking of the familiar Violin Concerto in A minor, BWV 1041. The slow movement is a remarkably eloquent and poetic work.

ADAGIO FOR STRINGS . . . Samuel Barber (1910-)

Completed in 1936, the Adagio was originally the slow movement of Barber's String Quartet. It was first heard as a separate work on November 5, 1938, with Arturo Toscanini conducting the NBC Symphony. The Adagio grows out of its initial lyrical figure and is developed to a climax of great intensity by way of canonic imitation, enrichment of the harmonic texture and progressively increasing dynamics.

CLAVIER CONCERTO NO. 1 IN D MINOR,
BWV 1052 . . . Johann Sebastian Bach (1685-1750)

Like the G-minor Concerto, the present work was also a transcription by Bach of one of his own earlier compositions. It was almost certainly a violin concerto before it was rewritten for the keyboard and, indeed, there were two versions for keyboard prior to the one we are to hear tonight was completed. Subsequently the first movement went through still another transformation, becoming the introductory movement of a cantata, and it along with the second movement were used yet again in another cantata.

The D-minor is a gigantic and powerful work, with a brooding darkness of mood pervading all three movements. The bold but brief opening sets the scene for the very elaborate solo part. The minor mode seldom gives way to the major; even the slow movement is in minor, a distinct departure from standard practice of that day.

The finale is brisk and the shadows are partially lifted; the work ends with a grandeur quite appropriate to the Concerto's length and breadth.

SYMPHONY NO. 1 (1935) . . . Sir William Walton (1902-)

Notes for this work will be found under the program for Thursday, July 29.



Dining on Trumbull Terrace has always been one of the most pleasant aspects of the Meadow Brook concert season. Last year that service was expanded to include a more varied menu, a dessert parlor designed to create the atmosphere of an old-time soda fountain, and a colorful refreshment counter. For informal dining, special picnic box dinners are also available. We heartily recommend that you visit one or all of our facilities before the concert and during intermission.



If a cannon were shot down Woodward Avenue at 7:05 tonight, would anyone know it went off?

Downtown Detroit . . . after dark, it's more a collection of buildings than a city. The retreat to the suburbs is over. The streets are nearly empty. A stranger might suspect that the sidewalks will be rolled up at any moment.

Make no mistake, this is still the nation's 5th largest city. And it's in a crisis. Not only does it turn into a ghost town at night, but it is rapidly becoming an anachronism . . . a city out of place in its own surroundings.

Does it matter? We think it does.

In our opinion, the economic health of the downtown area is the key to a revitalized Detroit. A Detroit alive by night as well as day. And we don't think that can be accomplished just by building another building or even a new stadium.

What this town needs, we believe, is a *real* reason for people to come to the downtown area for things other than work . . . to use the city . . . to be a *part* of it. An incentive that's truly unusual, imaginative and innovative . . . something that could focus national interest on Detroit.

If San Francisco can turn a rundown cannery and candy factory into an exciting array of waterfront shops and restaurants, what could we do with some of those old warehouses along the Detroit River?

If Atlanta can build a city under their city with historical museums and unusual shops and restaurants, what could we do under Woodward . . . say from Grand Circus Park to Kennedy Square? Or what if we put the same area "under glass" and made it into a super mall with trees and fountains and shows and a constant 72° temperature?

How about a downtown "Theater Center" . . . ten new theaters within a quadrangle featuring everything from legitimate theater to off-Broadway shows to the best of Hollywood? How about a magnificent restaurant and nightclub row by the theaters with great food and top-flight entertainers? And how about worthwhile tax incentives for the businessmen who might be willing to undertake ventures of this nature?

Yes, perhaps most of our ideas are full of holes. But can you imagine Woodward Avenue after dark aglow with people and excitement? Can you imagine tourists and conventions and new residents and businesses coming to Detroit because that's where it's at?

Or, if things continue much as they are, can you imagine the alternative for all of us?

We believe in this city. Our success is linked to its success. And we'd like to help in any way we can. We hope you feel the same.

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227th Performance

SUNDAY, AUGUST 1



Mr. Montoya

Carlos Montoya, the world's greatest Flamenco guitarist, was born in Madrid. He is, as the Spaniards say, "Gypsy on all four sides," which many say accounts for at least some of the master's incredible musical talents.

At the age of eight, Montoya first started playing the guitar. At nine, he was already taking lessons from Spain's greatest Flamenco teachers.

In his teens, Montoya was employed by the star Flamenco dancers to accompany them. Legendary dancers like La Argentinita, Antonio and Carmen Amaya spotted the young Montoya and he became the most sought-after Flamenco guitarist of Spain.

In 1948, Mr. Montoya made the step that was to change his career and the whole history of Flamenco music. He gave a full concert recital of Flamenco music without a dancer. It was the first time it had been done and the reception was tremendous.

Gaining a fanatic following of aficionados, Montoya culminated a world-wide series of solo concerts with a standing-room-only appearance at New York's Town Hall.

Flamenco is essentially improvisational music — though with a strict rhythm and chord pattern — and Montoya is the absolute master of it. His concerts are stunning for the breadth and depth of his inspiration. The guitar in his hands becomes an orchestra, endlessly fascinating and thrilling.

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DETROIT SYMPHONY ORCHESTRA

PIERRE HÉTU, conducting

CARLOS MONTOYA, guitarist

VERDI, Overture to "La forza del destino"

IBERT, Divertissement

TCHAIKOVSKY, Capriccio Italien, Opus 45

INTERMISSION

MONTOYA, Suite Flamenca

I. Minera

II. Aires del puente

III. Generalife

IV. Jaleo

MR. MONTOYA

A group of solo selections by Mr. Montoya

228th Performance

WEDNESDAY, AUGUST 4

HERBIE MANN and AIR

Herbie Mann, dapper and inspired as ever, has discovered something new and fresh — Air. Just starting out, this combination of the man who brought the flute to jazz and a truly remarkable new rock group is already making headlines in trade papers.

"Incredibly brilliant," raved Billboard recently about Herbie's and Air's recent concert at New York's venerable showcase The Village Gate. "Googie Coppola (Air's lead singer) is destined to become one of the foremost blues artists."

Air is made up of six artists: Tom Coppola, keyboards; Sonny Sharrock, guitar; John Siegler, bass; David Earle Johnson, percussion; Mark Rosengarten, drums, and Googie Coppola.

One of the great founding fathers of modern jazz, Herbie Mann has built an international reputation. He is one of the original great interpreters of "cool" and the first proponent



Herbie Mann and Air

of the well-remembered "bossa nova."

A continuous experimenter with new sounds, Herbie has gone as far afield as classical music (he wrote a concerto grosso) and has dabbled in American Indian music.



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230th Performance

FRIDAY, AUGUST 6

PETE FOUNTAIN



Mr. Fountain

Pete Fountain was born, bred and is firmly rooted in New Orleans, birthplace of jazz. He is imbued with the musical history of the city as is its French Quarter — where he got his first job playing the clarinet in a burlesque honkytonk. And his real name attests to his Southern French heritage: Pierre Dewey La Fontaine, Jr.

Pete makes a point of immediately correcting those who refer to his music as orthodox Dixieland on the one hand, or progressive jazz on the other — he calls his music "New Orleans jazz." But, whatever niche Fountain's brand of jazz falls into, one fact remains clear, he is a gifted genius with a clarinet.

Within a relatively few years, Pete has pierced the walls of coterie fame in the French Quarter to become one of the brightest jazz stars performing today.

After Pete completed his schooling in 1948, he joined the Junior Dixieland Band which won a Horace Heidt

Talent Contest and a resulting tour around the United States.

Next he joined Phil Zito's Dixieland Band and became the favorite of jazz buffs wherever he played. In 1950, Fountain helped organize the Basin Street Six which played New Orleans and the Delta Country for three years. During these formative years he also appeared at a few jazz festivals and made many records.

As his fame and reputation spread, Pete was continually bombarded with offers to join numerous top name bands. He turned these offers down consistently, but in 1953 was finally persuaded to join the Dukes of Dixieland, and played seven months in Chicago. When the group went on a national tour, however, he returned home to New Orleans.

With the aid of several records, Pete's reputation gained momentum and he began to get an ever-broadening reputation.

After a two-year stint on the Lawrence Welk Show, Pete returned to New Orleans, richer by a little money, a lot of fame, and a Coral recording contract. He then obtained a part-interest in friend Dan Levy's Bateau Lounge on Bourbon Street and settled down on "the street I love best."

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

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

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229th and 231st Performances

THURSDAY, AUGUST 5 SATURDAY, AUGUST 7

DETROIT SYMPHONY ORCHESTRA
HANS SCHWIEGER, conducting

BEETHOVEN, "Fidelio," an opera in two acts, in concert form

THE CAST

Florestan, a political prisoner	WILLIAM COCHRAN
Leonore, his wife,	
disguised as Fidelio	DORIS JUNG
Pizarro, Governor of the Prison	MORLEY MEREDITH
Rocco, head jailer	ARA BERBERIAN
Marzelline, his daughter	SYLVIA COOPER
Jaquino, his assistant	MALLORY WALKER
Don Fernando, the Minister	WILLIAM JUSTUS
1st Prisoner	LAWRENCE WEAVER
2nd Prisoner	DONALD BRYANT

THE ANN ARBOR FESTIVAL CHORUS OF THE
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(Donald Bryant, Director)

Overture

ACT 1: Duet-Jaquino and Marzelline; Aria-Marzelline;
Quartet-Marzelline, Leonore, Rocco and Jaquino;
Aria-Rocco; Trio-Rocco, Leonore and Marzelline;
March; Aria with Chorus-Pizarro and Soldiers;
Duet-Pizarro and Rocco; Recitative and Aria-Leonore;
Chorus-Prisoners; Finale-Leonore, Rocco, Marzelline, Jaquino, Pizarro and Prisoners.

INTERMISSION

ACT II, Scene 1: Introduction and Aria-Florestan;
Duet-Rocco and Leonore; Trio-Florestan, Rocco and Leonore;
Quartet-Pizarro, Florestan, Leonore and Rocco;
Duet-Leonore and Florestan.

ACT II, Scene 2: Chorus-People and Prisoners; Finale-Don Fernando, Rocco, Leonore, Pizarro, Marzelline, Florestan, Jaquino, People and Prisoners.

Richmond F. Johnson, narrator

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Howard Hughes.**

And you.

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"FIDELIO" . . . Ludwig van Beethoven (1770-1827)

There has been almost complete unanimity about the towering greatness of "Fidelio" as music but considerable disagreement about its qualifications as opera. It has been criticized for its "awkward" vocal writing, the difficulties it presents a stage director because of lengthy set pieces "interfering" with the dramatic flow, its fundamentally symphonic character. It will not be contended here that such views are valid or invalid, but one thing is certain: the work is marvelously suited to concert performance. The very factors that seem to cause problems when "Fidelio" is staged become virtues in the concert hall. The pulsing humanity, the heroic power of its score need no scenery or costumes to make their impression, but they do require intense concentration on the part of the performers, the kind of concentration that is best achieved when the traditions of the operatic stage can be ignored.

Beethoven wrote only one opera, but he lavished much attention on it, revising it again and again. Much has been written about the four different overtures that were composed for "Fidelio" over the years, but it is seldom mentioned that Beethoven wrote the introduction to the second act no less than 18 times, the opening of the great final chorus 10 times, and that he made numerous attempts at Leonore's splendid aria before completing it.

The history of "Fidelio's" early productions is colorful. Beethoven, though hampered by his steadily

increasing deafness, was a severe taskmaster in rehearsals. At one time he wrote a note to the management of the theatre where the opera was to be performed that he would prefer to have another conductor take over a particular rehearsal. "I want to look at and hear it from a distance," he said, "thus at least my patience will not be so greatly tried as if I were to hear my music bungled close at hand! I cannot think otherwise than it is done purposely . . . All delight in composing departs when one hears one's music played thus."

Beethoven was never really satisfied with the performances. One distinguished listener remarked to the composer that he considered "Fidelio" the greatest of all operas he had heard in Vienna, to which Beethoven replied that he had **not** heard it, as the singers at the opera house were not able to sing it.

The composer's irascible nature was one of the major reasons for "Fidelio's" indifferent success. He was distrustful of the theatre management and he often overestimated the house receipts, accusing the management of defrauding him. Rockel describes the situation:

"The opera . . . was exceedingly well received by a select audience which became more numerous and enthusiastic with each new representation; and no doubt the opera would have been a favorite if the evil genius of the composer had not prevented it and since he was paid a percentage of the receipts instead of a single honorarium, repetition would have helped his circumstances considerably."

ANN ARBOR FESTIVAL CHORUS

ROSTER

SOPRANOS

Lela N. Bryant
Elaine Cox
Linda Fenelon
Sylvia Fubini
Kathleen Gilroy
Darlene Gray
Gladys Hanson
Susan Hesselbart
Helen Holmes
Alice R. Horning
Betsy Johnsmiller
Judith Lehmann
Carolyn D. Leyh
Carol Petty
Susan Jo Randolph
Patricia Rector
Edith D. Robsky
Ebba Jo Sexton
Linda Siegrist
Mary Ann Sincok
Cheryl Thompson
Patricia Tompkins
Sandra Winzenz
Kathleen Wood

ALTOS

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Marcelline Barron
Marion Brown
Sally Carpenter
Beth Dover
Charlotte Goodman
Joan Hagerty
Jayne Hannigan
Nancy Karp
Kay Kaufman
Elsie Lovelace
Martha McNutt
Lois Nelson
Lydia Polacek
Mary Reid
Beverly Roeger
Carren Thomas
Carol Wargelin
Johanna Wilson
Charlotte Wolfe
Linda Wolpert

FIRST TENORS

Kenneth R. Aptekar
Hugh Baker
Owen Cathey
Marshall Franke
Marshall J. Grimm
Carl L. Jech
Paul Lowry
Scott Robertson
Henry Zelisse

FIRST BASSES

Darwin Adams
Charles F. Burr
Richard Carnes
David Dill
James Garvey
Thomas F. Hagerty
Thomas Hochstettler
Klair Kissel
James McDonald
Gregory Pond
Terril O. Tompkins
David Unnewehr
Donald Williams

SECOND TENORS

Robert Abramowitz
Martin Barrett
Michael A. Chateau
Alan Cochrane
Merle Galbraith
Donald Haworth
Thomas Hmay
John Lathrop
Robert K. MacGregor
James Pomann
Bob Reed
Michael Snabes
Allan Weamer

SECOND BASSES

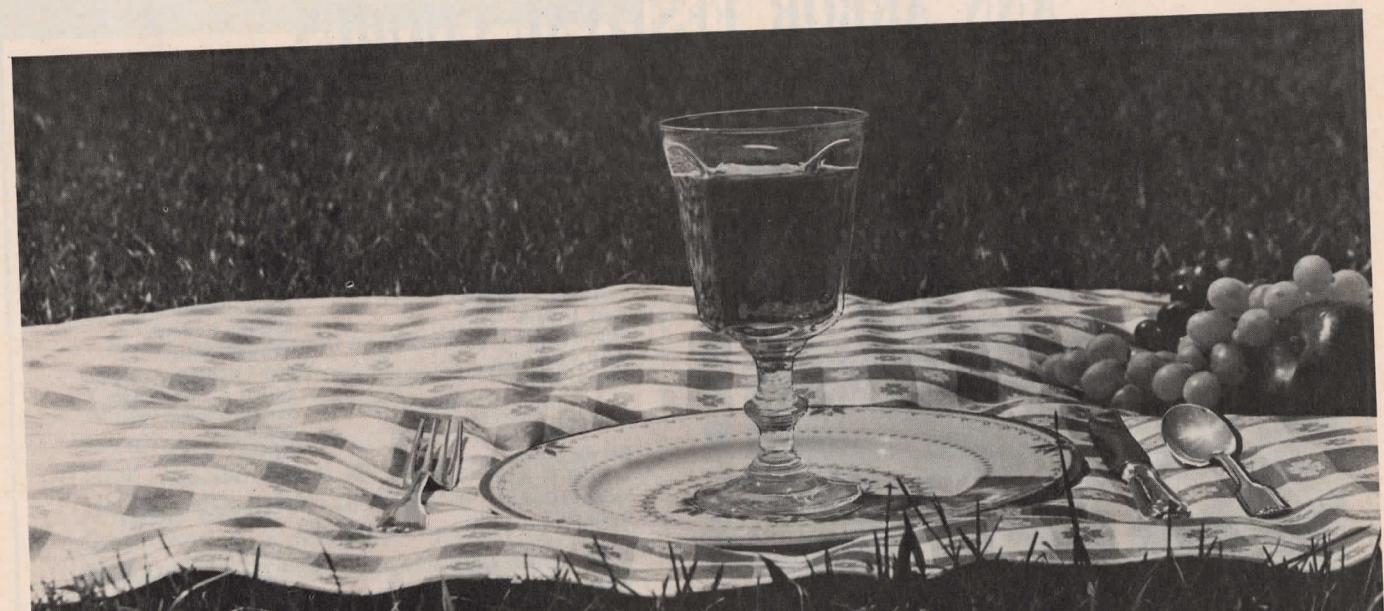
Neville Allen
Frederick M. Anderson
W. Howard Bond
Carleton Goeb
Charles F. Lehmann
Robert Potter
Gregg Powell
Helmut Schick
Wallace A. Schonschack
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THE ARTISTS



Mr. Schwieger

Until his recent resignation to devote more time to guest conducting abroad, Hans Schwieger had been music director of the Kansas City Philharmonic Orchestra for 22 years. Born in Germany, he could not bring himself to remain there when the Nazis were in power. He came to the United States in the late 1930s and was a guest conductor of the NBC Symphony during Toscanini's reign. He founded two orchestras prior to going to Kansas City in 1947: the Columbia (S.C.) Symphony and the Fort Wayne (Ind.) Philharmonic.

Mr. Schwieger's activities have been mainly in the symphonic field since he arrived in this country, but his roots were in the opera pit. When he became general music director of the Mainz Opera at 25 he was the youngest person ever to hold such a position with a major German opera house.

His international guest appearances over the last decade read like a list of the world's cultural capitals: Berlin, Madrid, Vienna, Stuttgart, New York, Philadelphia, Bonn, San Francisco, Oslo and many others. He is scheduled to make a conducting tour of the Soviet Union next season.



Mr. Berberian

The renowned Detroit-born basso, Ara Berberian, has sung leading roles in more than 75 operas with the Metropolitan, the San Francisco Opera, New York City Opera, New Orleans Opera and other companies across the country. His vast oratorio repertoire has also made him a favorite of leading orchestras in the United States and Canada and his frequent appearances at Lincoln Center's Philharmonic Hall have made him a veritable resident performer there each season.

Mr. Berberian has also appeared at such international music festivals as the Casals in Puerto Rico, the Marlboro Festival, Tanglewood, the Ann Arbor May Festival and Ravinia.



Mr. Cochran

Tenor William Cochran has had extraordinary success for one so young. Cochran attended the Curtis Institute in Philadelphia, and went on to join the Metropolitan Opera in 1968. His first appearance at the Met was during the 1968-69 season in "Die Meistersinger."

In 1969 Mr. Cochran was named leading dramatic tenor of both the Frankfurt and Munich operas, where he was heard in new productions of "Lohengrin" and "Jenufa." In the 1970-71 season, he performed with several international opera companies including productions of "Fidelio" with the Frankfurt Opera and Beethoven's "Missa Solemnis" with the Hamburg Opera.

Mr. Cochran's most recent recordings include a complete performance of Busoni's "Dr. Faust."



Miss Cooper

Sylvia Cooper began her professional career in her home city of Cincinnati, where she sang in the chorus of the Cincinnati Summer Opera at the age of 14 and was doing solo roles at 18.

In the Fall of 1969, Miss Cooper made her professional debut with the Lyric Opera of Chicago returning in 1970 to sing Marianne in "Der Rosenkavalier."

Miss Cooper has made solo appearances with the Cincinnati Symphony and sang in the concert version of Berg's "Lulu" with the St. Louis Symphony.

Miss Cooper has also toured with the national company of "The Sound of Music" and appeared in summer stock productions of "The Student Prince" and "Blossom Time." In November, 1969, she became the first and only opera singer ever to appear at New York's Fillmore East where she was featured on a bill with the Jefferson Airplane and the Youngbloods.

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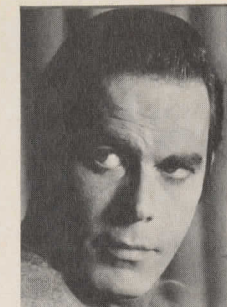


Miss Jung

abeth in "Tannhauser."

Miss Jung's United States debut was made with the New York City Opera. Both here and abroad, Miss Jung has appeared as Fidelio more than 80 times with 26 different conductors, the most recent occasion being in Washington to celebrate Beethoven's 200th anniversary.

Doris Jung is a native of Centralia, Illinois, and has been heard in most of the major houses of Europe. Acclaimed immediately for her musicality and pure tone, Miss Jung made her debut in the Municipal Opera in Zurich and was soon discovered by the European impresario Rolf Liebermann who offered her a contract as dramatic soprano with the Hamburg State Opera. During her engagement there she became famous for her performances as Tosca, Ariadne, Donna Anna and Elizabeth in "Tannhauser."



Mr. Justus

the Kansas City Lyric Theater.

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 at the Zurich Opera, engaged him as leading baritone for the 1964 season. He remained in Zurich for four seasons and also had guest appearances at the Deutsche Oper, West Berlin, before moving to the Deutsche Oper am Rhein, Düsseldorf.

William Justus is a young American baritone 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 twenty in his repertoire—and as Gerard in "Andrea Chenier" with



Mr. Meredith

Mr. Meredith is singing tonight in "Fidelio"—Pizarro, as well as Scarpia, Eugene Onegin, Jokanaan in "Salome," Don Alfonso in "Cosi fan tutte," and Amonasro in "Aida." He has also been soloist with many of the nation's leading symphony orchestras under such famous conductors as Leonard Bernstein, Josef Krips, William Steinberg, Erich Leinsdorf and Eugene Ormandy.

Morley Meredith, baritone star of the Metropolitan Opera, recently made his European debut in Geneva as Scarpia in "Tosca." He received a tumultuous ovation and all the critics agreed that "the tyrant Scarpia has finally found an interpreter to his standard in the personage of baritone Morley Meredith—as perfect a singer as an actor!"

Among his many roles at the Met is the one he is singing tonight in "Fidelio"—Pizarro, as well as Scarpia, Eugene Onegin, Jokanaan in "Salome," Don Alfonso in "Cosi fan tutte," and Amonasro in "Aida." He has also been soloist with many of the nation's leading symphony orchestras under such famous conductors as Leonard Bernstein, Josef Krips, William Steinberg, Erich Leinsdorf and Eugene Ormandy.



Mr. Walker

He has appeared on national television in the "St. Matthew Passion" and has recorded the Bach B Minor Mass under Robert Shaw.

Mallory Walker, is a graduate of Occidental College in Los Angeles. After working in the Metropolitan Opera Studio, the Met's training school, he launched his career in the opera capitals of Europe as a leading Mozart tenor.

Mr. Walker has appeared with the San Francisco Spring Opera, Central City Opera, Houston Grand Opera, Lake George Opera and the Opera Society of Washington as well as appearing as soloist with major symphony orchestras.

Richmond F. Johnson

A native of Madison, Wisconsin, Richmond F. Johnson is a member of the Meadow Brook Theatre company, having appeared in their productions of "Ah, Wilderness," "The Skin of Our Teeth," "The Crucible," "The Rainmaker" and others. His other acting experience ranges from the role of Brutus in the A. T. E. Off-Broadway production of "Julius Caesar" to Harold Hill in a Chicago presentation of "The Music Man." Mr. Johnson is also the Manager-Producer (and actor) of the North Central Michigan Playhouse at Houghton Lake during the summer months.

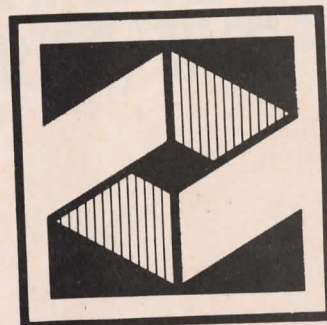


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SUNDAY, AUGUST 8

DETROIT SYMPHONY ORCHESTRA MEREDITH WILLSON, conducting



Mr. Willson
For well over a generation, Meredith Willson has been one of America's favorite spokesmen for popular music.

Already famous in the 40s and 50s for his radio shows, his hit tunes and his symphonic compositions, Willson gained his greatest prominence in 1957 with the opening of his triumphant Broadway musical "The Music Man." Its grand and glorious songs—for which he wrote both words and music—became instant popular classics. He consolidated his success with a second musical "The Unsinkable Molly Brown" a few seasons later.

The tall Music Man from Iowa originally started out as a flutist in John Philip Sousa's band and, later, in the New York Philharmonic under Arturo Toscanini. But Mr. Willson's fantastic energies and talents soon branched out in several other directions and he became general music director for NBC's western division, while at the same time writing such hit tunes as "May the Good Lord Bless and Keep You" and classical works such as his San Francisco Symphony.

Willson is also the author of two bestselling books, his autobiography, "And There I Stood With My Piccolo," and a novel, "Who Did What to Fidelia?"

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HEROLD, Overture to "Zampa"
WILLSON, Square Dance
WILLSON, Marguerite Waltz
MEACHAM, The American Patrol March
SOUSA, U. S. Field Artillery March
SOUSA, Liberty Bell March

INTERMISSION

HADLEY, Streets of Peking
Great Stone Man's Street
Ricksha Boy No. 309
Jade Street
The Forbidden City

HERBERT, Selections from "Mademoiselle Modiste"
DEBUSSY, Luscious (Le plus que lent)
ARLEN, American Minuet
WILLSON, San Juan Capistrano from "The Missions of California"
WILLSON, "The Music Man"—Symphonic Impressions

235th Performance

FRIDAY, AUGUST 13

JOHN GARY



Mr. Gary
Unique among this era's stars, John Gary, in the short span of seven years has established himself not only as one of the nation's leading singers of popular songs, but also as the host of his own nationally syndicated television program.

In the night club and concert fields, John has repeatedly set new attendance records in major supper clubs throughout the country. He has played the Persian Room in New York, the Coconut Grove in Los Angeles, and the West Side Room of the new Century Plaza Hotel there.

On the international scene, John has returned to Sydney, Australia, twice and toured every major city in South Africa. He has filmed a highly successful TV Special with Anita

Bryant in Puerto Rico, and has worked the Caribe Hilton in San Juan also.

John's versatility extends beyond his professional life to his off-stage pursuits. He is an expert diver; holder of two underwater endurance records (fresh water, 78 hours and 45 minutes; salt water, 41 hours and 1 minute); inventor of two underwater propulsion devices, the Aqua-Peller and the Diving Buddy; sculptor; song-writer; poet; an outstanding archer, and a tennis player.

John Gary was born in Watertown, New York. His career began when, as a nine-year-old boy soprano, he won a three-year scholarship at the renowned Cathedral of St. John the Divine in New York City. By the time he was 12, John was appearing on U.S.O. shows regularly, and at 14 he embarked on a cross-country concert tour. Then, John secured several motion picture roles, including the part of the singing newsboy in William Saroyan's "Time of Your Life," starring James Cagney.

DAY IN—DAY OUT—ANY DAY—EVERY DAY

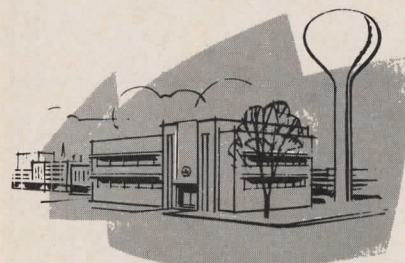
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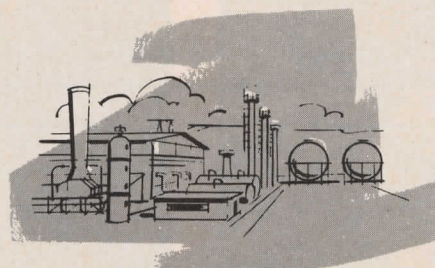
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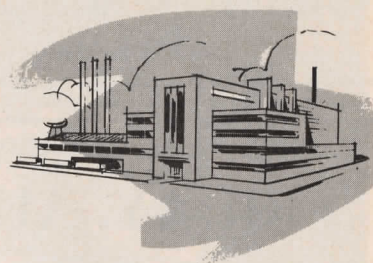
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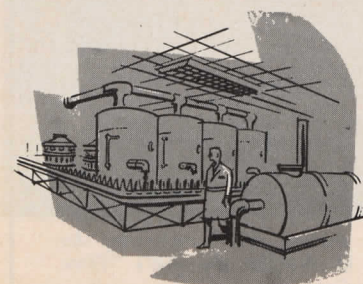
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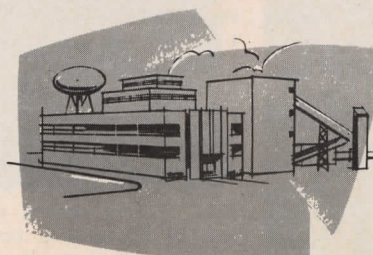
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Choreography Todd Bolender
Music Claude Debussy



A scene from Todd Bolender's "The Still Point" with Royal Winnipeg Ballet dancers Dick Foote and Shirley New.

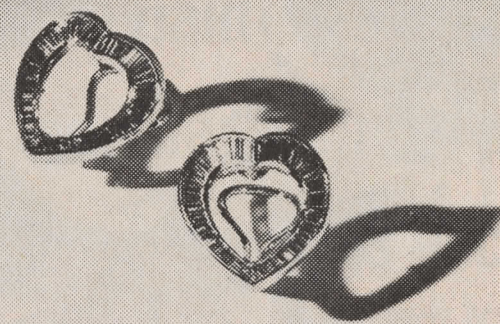
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Dancers of the Royal Winnipeg Ballet in a scene from Brian Macdonald's "Aimez-Vous Bach?"

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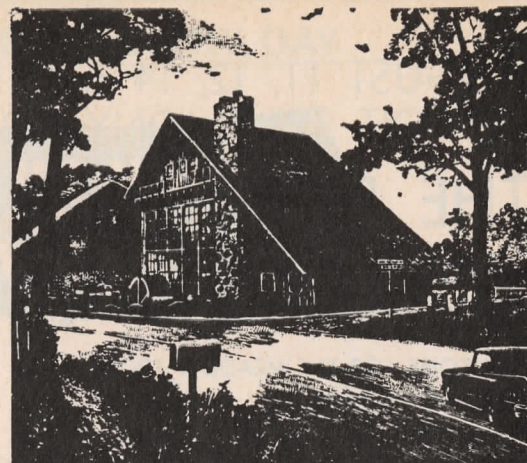


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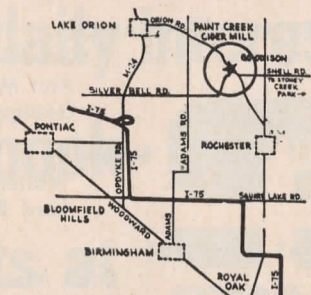
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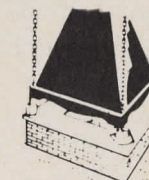
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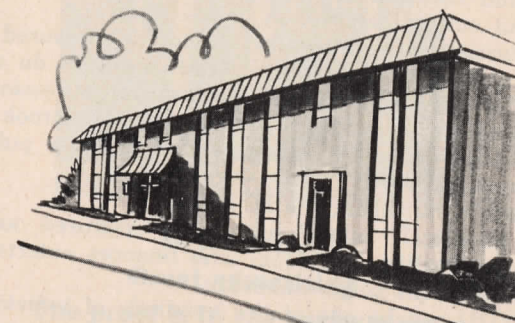
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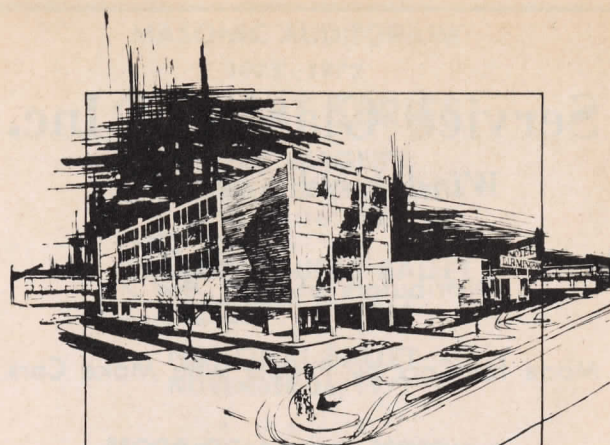
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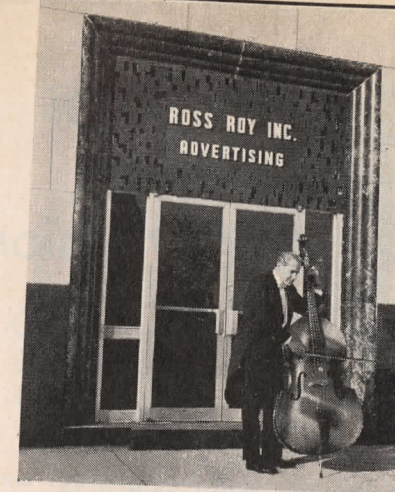
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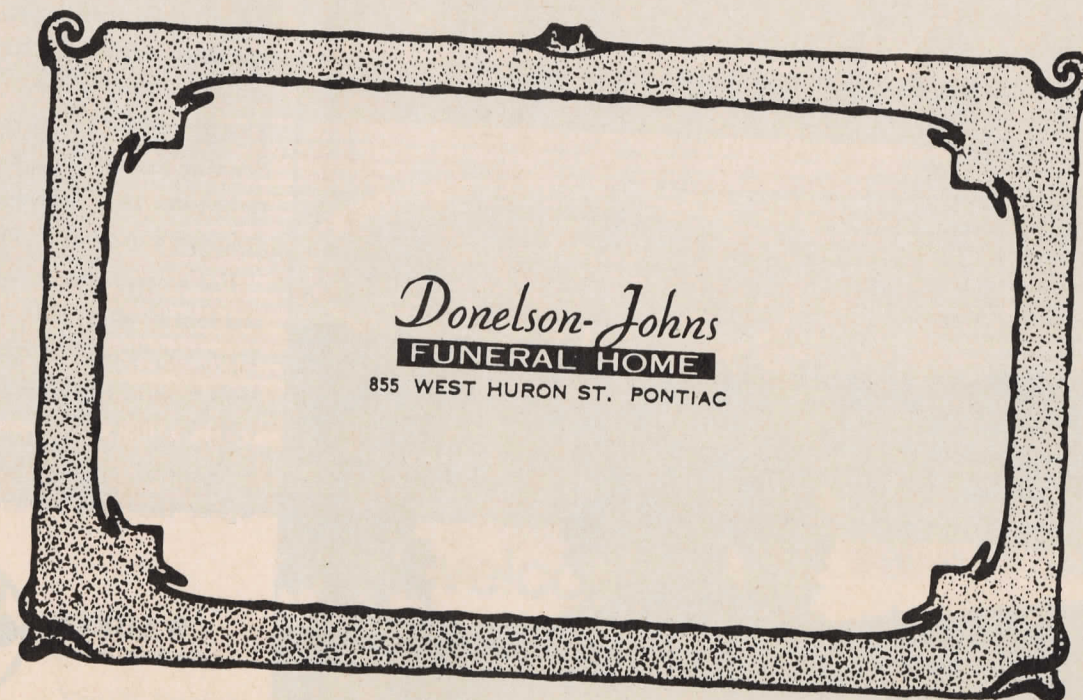
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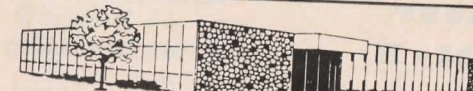
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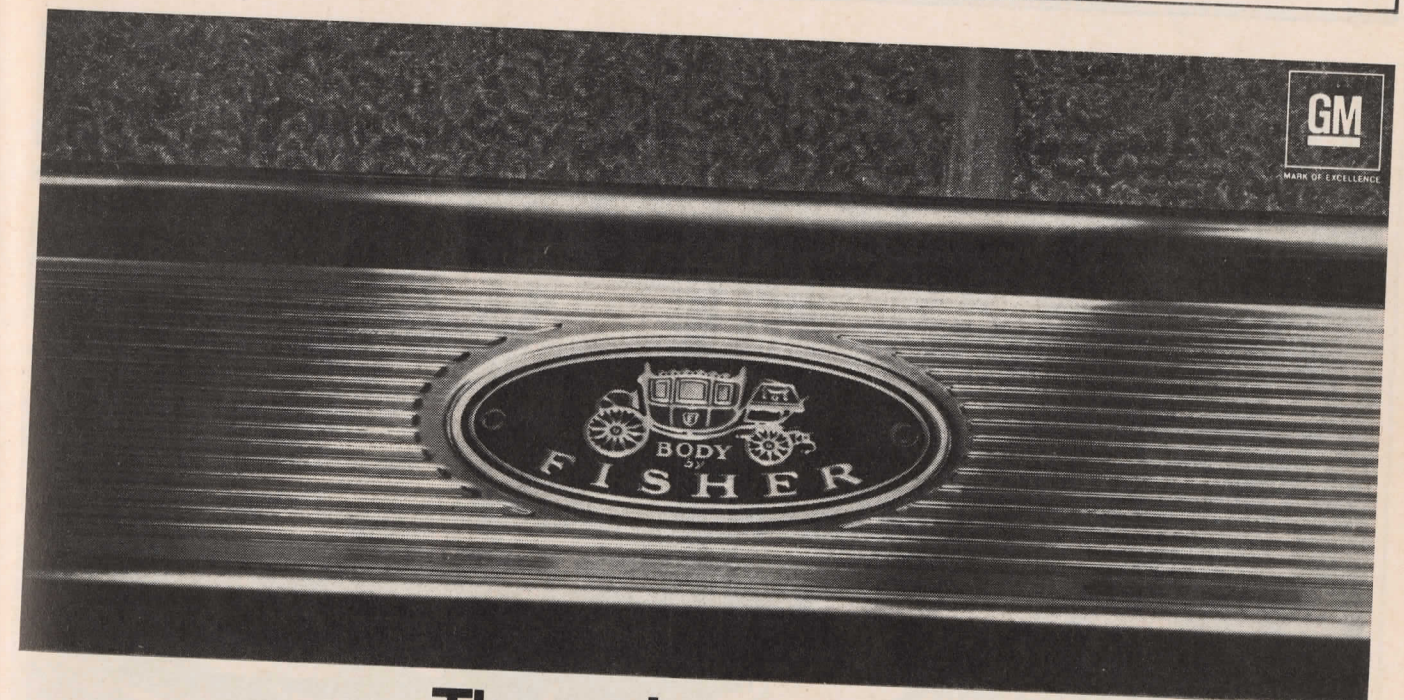
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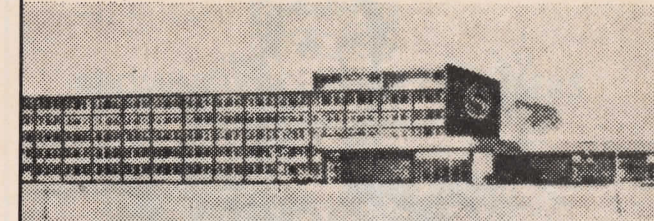
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Driving your own Continental accustoms you to certain tangible values.

The matchless ride. Many innovations contribute to the Lincoln Continental ride. A wheelbase of impressive sedan dimensions. The widest stance on the road today. The massive drive shaft, rubber cushioned to eliminate vibration along the drive train. The 4-coil spring suspension. The seat cushions' almost sinful five inches of latex foam padding.

Michelin tires are standard equipment on both cars. So is automatic temperature control. And Sure-Track, the computer-controlled anti-skid braking system, is standard on Mark III, optional on Lincoln Continental.

The high return at resale. No one thing tells you more about a car than the price people are willing to pay for a previously owned one. And today, at trade-in, a Continental can prove to be an extraordinarily sound investment.

In fact, based on NADA wholesale prices, Continental Mark III continues to return a high proportion of its original manufacturer's suggested price and so has an enviably high resale value.

Once you've driven a Continental, you'll know why. These are cars apart and above. At the top of the class.

The Continentals: the final step up.



THE CONTINENTALS

LINCOLN-MERCURY DIVISION

