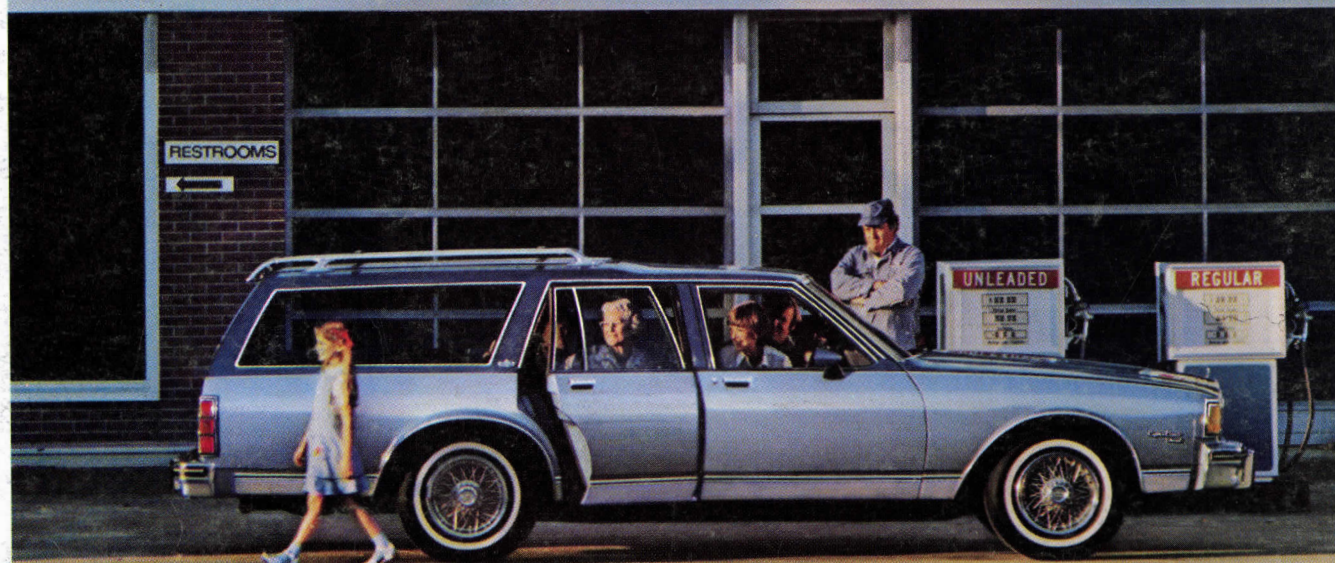




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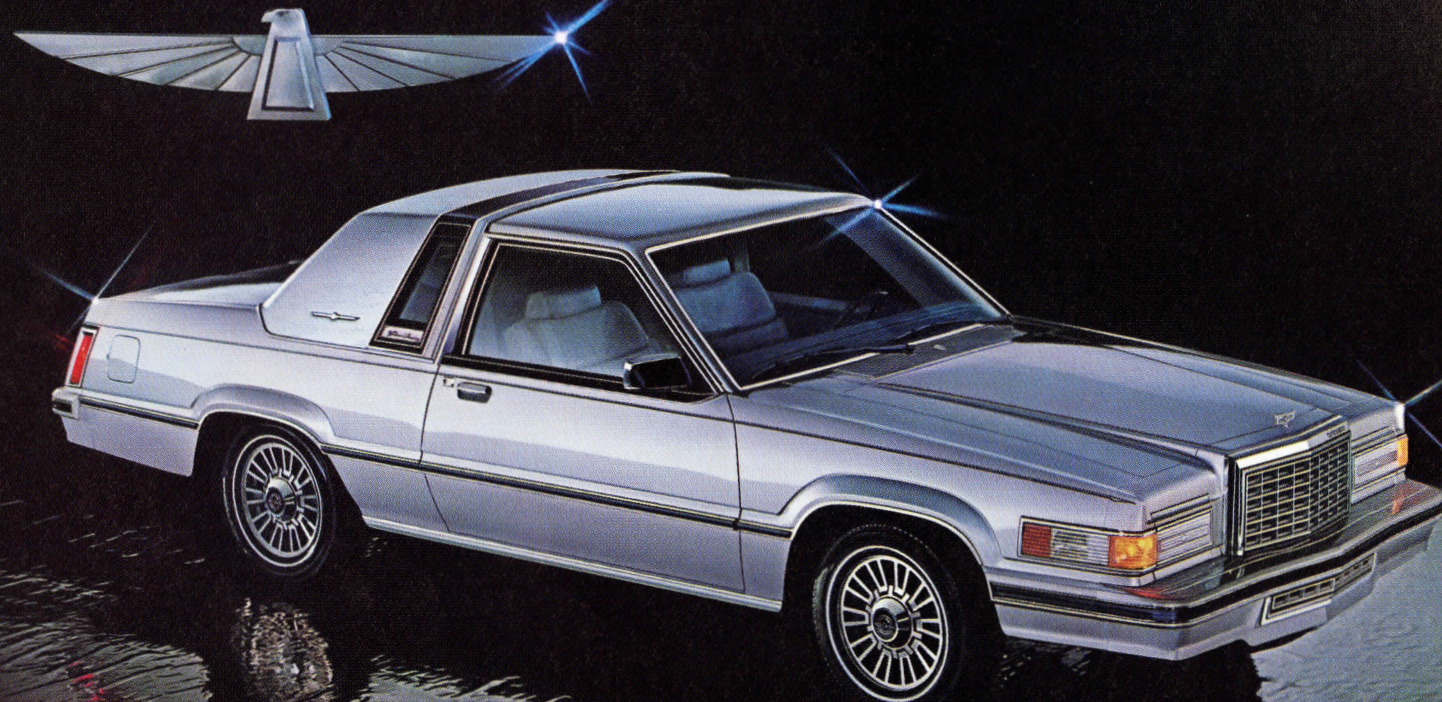


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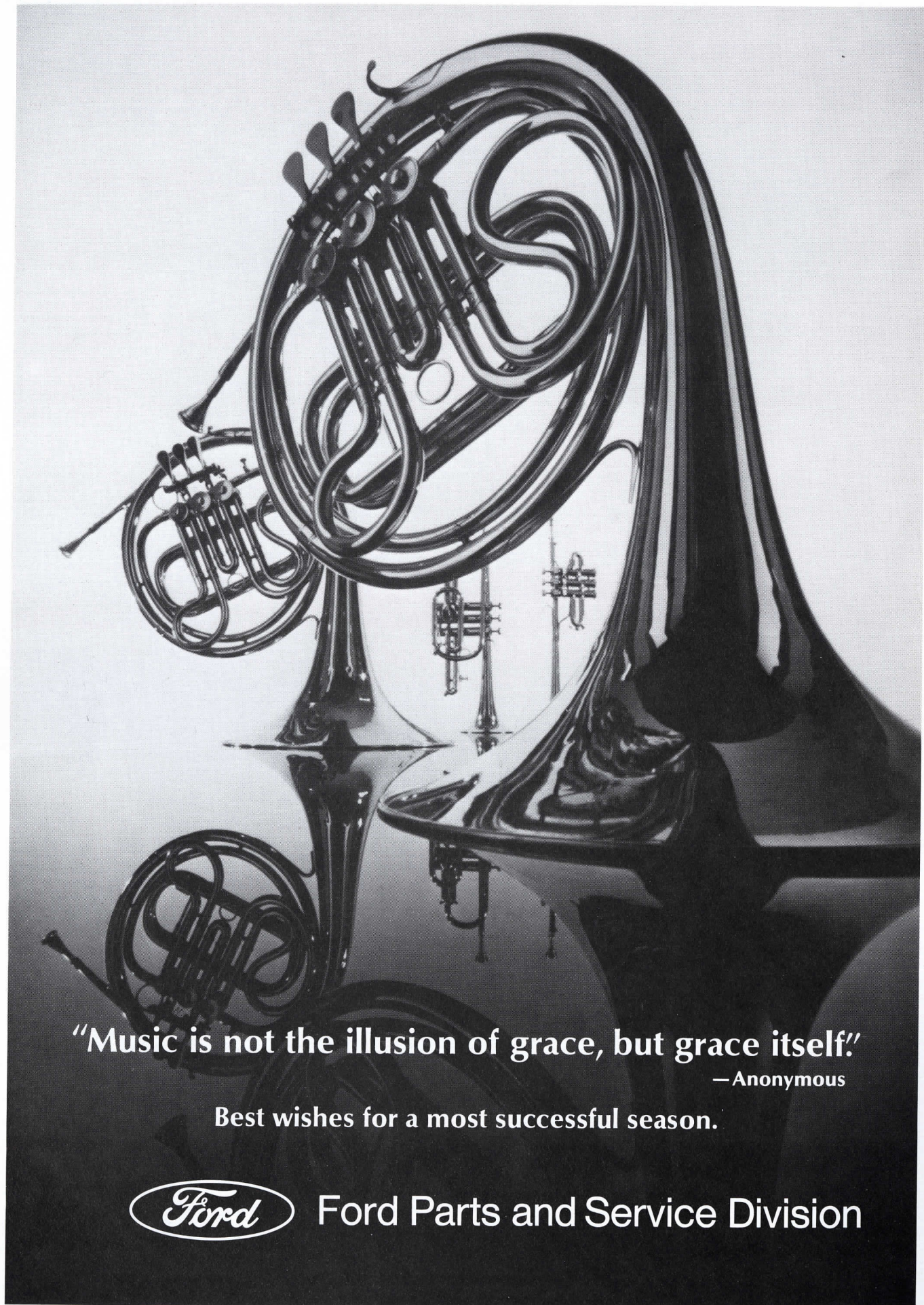
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Meadow Brook Music Festival Staff

The Meadow Brook Music Festival
operates under the management
of the Director of Cultural Affairs
of Oakland University
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Stuart C. Hyke
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Jane Mosher
Director of Community Relations

Vincent Ammann
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John Miller
Stage Manager

The Meadow Brook Festival concept began 17 or 18 years ago as a dream of Matilda Wilson, benefactor of Oakland University, and several other community minded residents who felt there was a need to bring music to north Oakland County. Fortunately for us they had the vision which resulted in the magic which is Meadow Brook today.

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

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

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

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

However, Meadow Brook has recaptured it because concert goers have attended the concerts during the last 16 years. The Festival has grown from a 4 week program of classical music, to a 10 week festival which offers a full spectrum of music — classical, pops, popular, jazz and dance. Distinguished conductors and guest artists have graced the stage, works have been commissioned, and each year the Festival attains new heights of artistic excellence. We are extremely proud to have Neville Marriner as the Artistic Director — perhaps the most recorded conductor in history. We are grateful that he will again join with Meadow Brook in bringing musical joy to all our friends in the Greater Detroit area.

High Level Board Meeting.

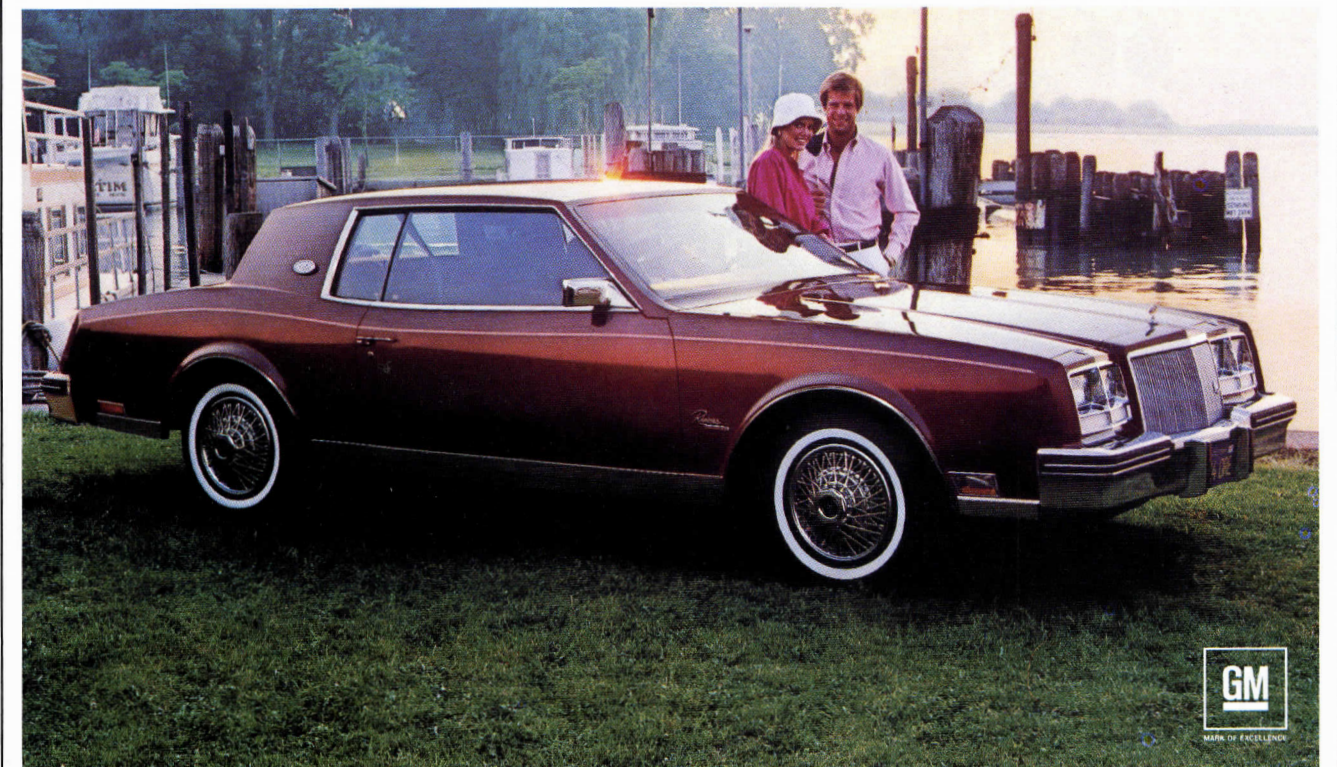


Jeff Cornish, Tom Reiss, Divisional Manager Mike Carey, Bob Bagno and Bill Edmiston convene at an altitude of 20 feet.

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“the high price of excellence”

Jan Ignace Paderewski was once asked if he enjoyed practicing six hours every day. “Yes,” he answered, “but it was not always so. I forced myself to practice until I loved to do it. Now I enjoy it.”

Great achievements require a struggle for perfection in the performing arts and the sciences; in business and the athletic world. In no realm is sustained effort of greater necessity than in the performing arts. Imperfections resulting from lack of perseverance become evident to the artist first and then to the audience. The singer who neglects vocalizing falters in musical scores which demand high proficiency; the violinist who fails to exercise his skills loses the sensitivity which is demanded of his hands; the pianist who neglects to practice discovers that his fingers lose their skill in handling difficult passages.

Many men and women in the performing arts willingly pay the high price of excellence. They work long hours, often in lonely solitude; they put aside lesser rewards to strive for perfection. Their artistry brings an enthusiastic response from the audience which listens to their performance.

Dr. Roy Burkhardt wrote: “Excellence is not a mark of genius; it is the reward of blood, sweat, and tears.” The mantle of genius falls on some individuals, but genius remains only a potential unless it is supported by hard and unflinching labor.

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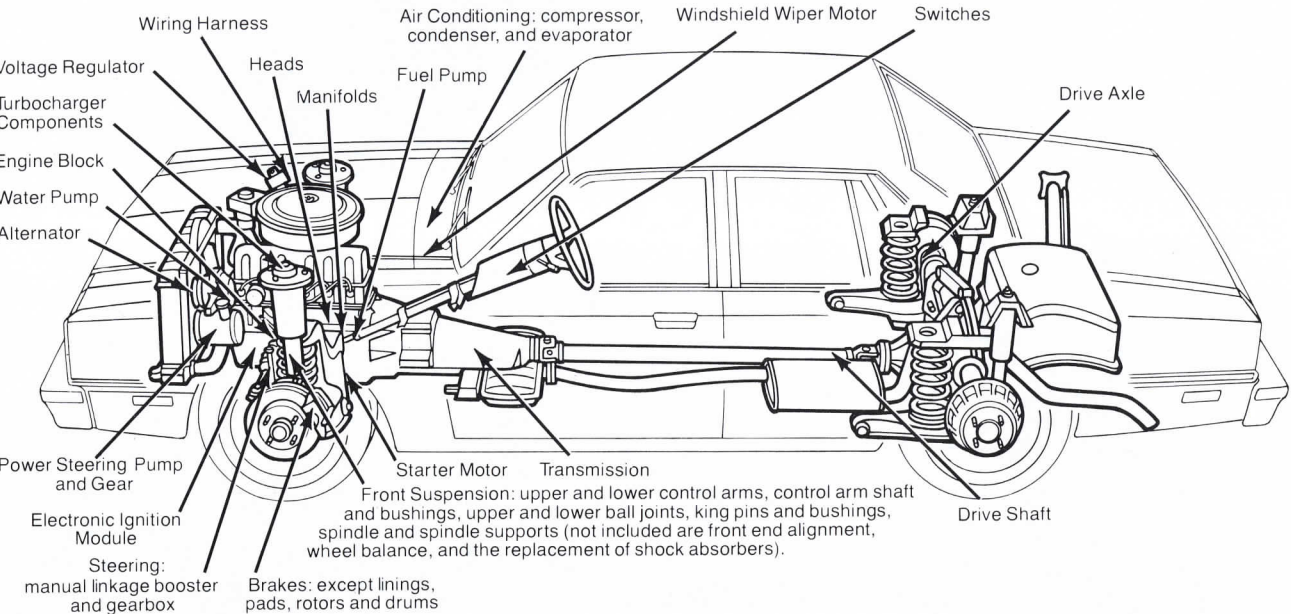
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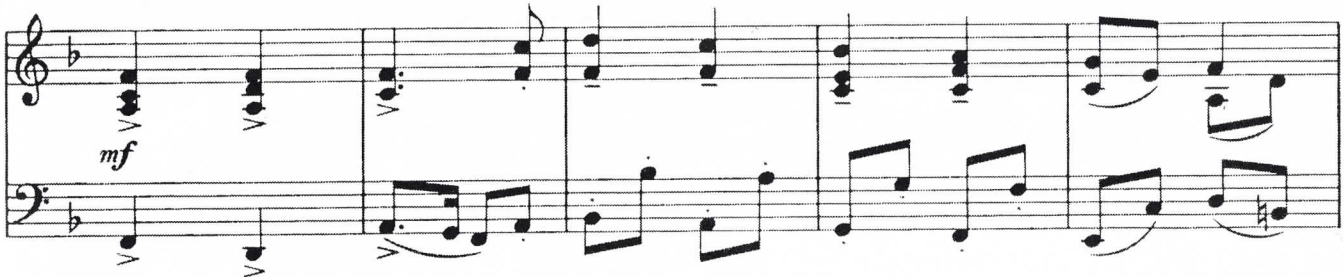
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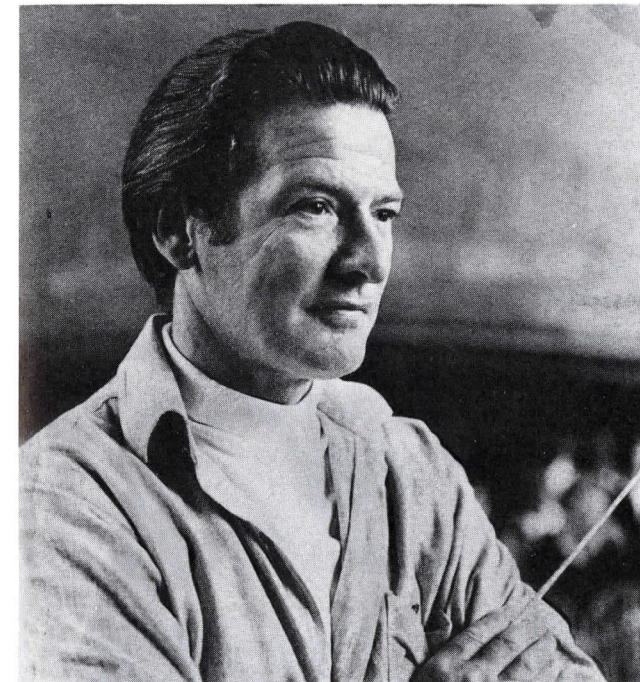


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Neville Marriner, Meadow Brook Artistic Director



Neville Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was recently named Artistic Director of the Minnesota Orchestra, and in the season of 1980-81 he will become a principal guest conductor of the Stuttgart Radio Symphony, one of Germany's top orchestras. He maintains in addition a kind of unofficial "permanent guest conductorship" of the Orchestre National in Paris, and fulfills numerous other guest engagements around the world. His summers are devoted to the artistic directorship of the Meadow Brook Music Festival at Oakland University in Rochester, Michigan, summer home of the Detroit Symphony Orchestra, and to some major opera projects for other festivals in this country and abroad.

Marriner was born in Lincolnshire, a county of east central England, in 1924 and studied violin first with his father and then with local teachers. By winning a series of local competitions he was admitted to the Royal College of Music in London. After serving time in England's military service during World War II he studied with Rene Benedetti at the Paris Conservatoire and then returned to England, first to teach at Eton for a year and then to take up the life of a free-lance violinist in London. He either founded or was a member of such ensembles as the Martin String Quartet, the Virtuoso String Trio, and the Jacobean Ensemble. The latter had been established by Thurston Dart, a renowned authority on Baroque music performance practices, whose influence on Marriner was considerable. Eventually the two collaborated on several recordings, among them the historic version of the music Dart had made from manuscripts and other sources according to his strong belief that Bach had composed an earlier set of works somewhat different in scoring and other details from the version he finally presented to the Margrave of Brandenburg and which we know today as the Brandenburg Concerti.

In 1956 Marriner took a post as principal second violin with the London Symphony Orchestra, then in the process of a major reorganization. It soon turned into one of the finest ensembles in Europe, attracting many of the world's great conductors as guest artists, so that Marriner learned to know the major symphonic repertory under ideal and stimulating conditions. The late Pierre Monteux became the orchestra's permanent conductor in the course of Marriner's 13-year stay, and Marriner studied with him, both in London and later at his home in Maine.

Meanwhile Marriner and a group of friends had formed a 15-member ensemble which played concerts of Baroque music sheerly for the fun of it. They had been offered rehearsal space and a certain limited budget by one of London's historic parishes, St. Martin-in-the-Fields, and they took their performing name from that of the church (which is by no means "in the fields" but rather in Trafalgar Square), adding the collective noun "academy" to show that they were a small group of scholars and like-minded aficionados dedicated to a single purpose. The Academy of St. Martin-in-the-Fields gave its first concerts in the church and very soon became one of the most popular and highly esteemed of chamber ensembles.

His success with the Academy was so great, and his recordings with them so impressive, that in 1969 when the Los Angeles Chamber Orchestra was formed he was invited to become its conductor. Once again he was able to establish an enviable musical reputation for himself and his organization; in the new geographical setting his face became nearly as well known to Americans as his reputation, and he was called on to accept a growing number of invitations and repeat-invitations to guest conduct throughout the United States.

Marriner is one of the most recorded conductors in the history of music. More than 250 albums exist in his current discography (many of them with the Academy of St. Martin-in-the-Fields). The Schwann Catalogue announced recently that in the calendar year 1978 more recordings by Neville Marriner had been released — 29 in all — than by any other musician, classical or popular.

Some of his first were made for the small but prestigious label L'Oiseau-Lyre, founded by an Australian music lover, philanthropist and sheep farmer, Louise Dyer. Mrs. Dyer occasionally paid cash for the recording sessions, Marriner recalls, digging into her white handbag to produce clumps of crumpled five-pound notes. "We always said, when Louise wanted us to make another record she had to kill another sheep."

Opera is a new enthusiasm he wishes he had more time for. His *La Boheme* for Manchester and Sadler's Wells in London was a great success in 1977, as was his *Marriage of Figaro* at Aix-en-Provence in 1979.

Marriner and his wife Molly maintain apartments in both London and Minneapolis, and generally spend what free time they can find in his schedule at one of their English country homes, either a house in Lyme Regis — "Jane Austen country" — or Gosleford Cottage in Devonshire.

Marriner has been described as looking like an English choirboy. He is remarkably candid, totally unaffected in manner, and highly articulate on a number of subjects besides music, among them horse racing, which fascinates him so much that he always carries a special credit card with which he can bet on his favorites no matter where he happens to be conducting or rehearsing.

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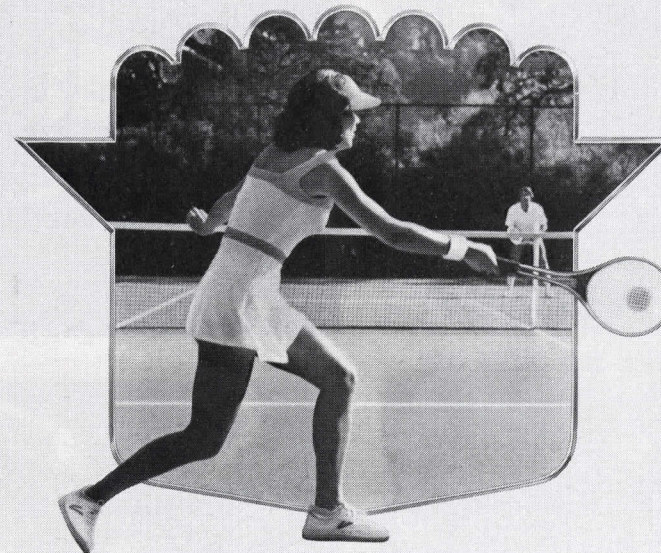
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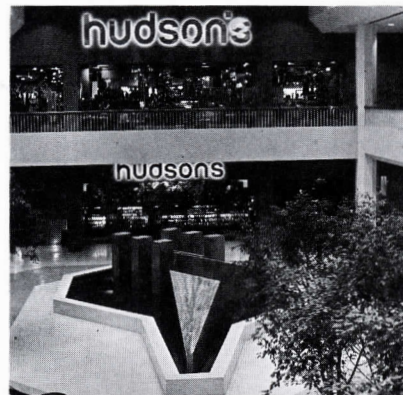
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OAKLAND UNIVERSITY AND THE CHALLENGE OF THE 80's

Oakland University enters the 1980s in an enviable position.

The university continues to benefit from its geographic location. There is a strong population base, a beautiful suburban campus setting, and the job and cultural opportunities provided by a major metropolitan area.

There have been record enrollments each fall despite a declining high school population generally; and there have been new programs in response to changing needs of students and society.

Now there is another emphasis — a work experience — as a growing necessity for most students, regardless of major. Providing that opportunity is one institutional priority as the university begins a new decade.

Those work experiences come through a variety of options. They are provided through disciplines or under auspices of the Urban Affairs Center or the Center for Community and Human Development.

For example, the School of Nursing and the Medical Technology program have mandatory clinical experiences for their own majors, as does political science for its new master's program in public administration.

On a university-wide basis, Oakland County students or residents of the OU resident halls are eligible for a county internship program offered through Urban Affairs. Students continue their education and receive paid work opportunities in many county agencies. Some of the students have gone on to work for the county full-time following graduation. Some 210 students have been placed in this program since it began in the winter of 1976.

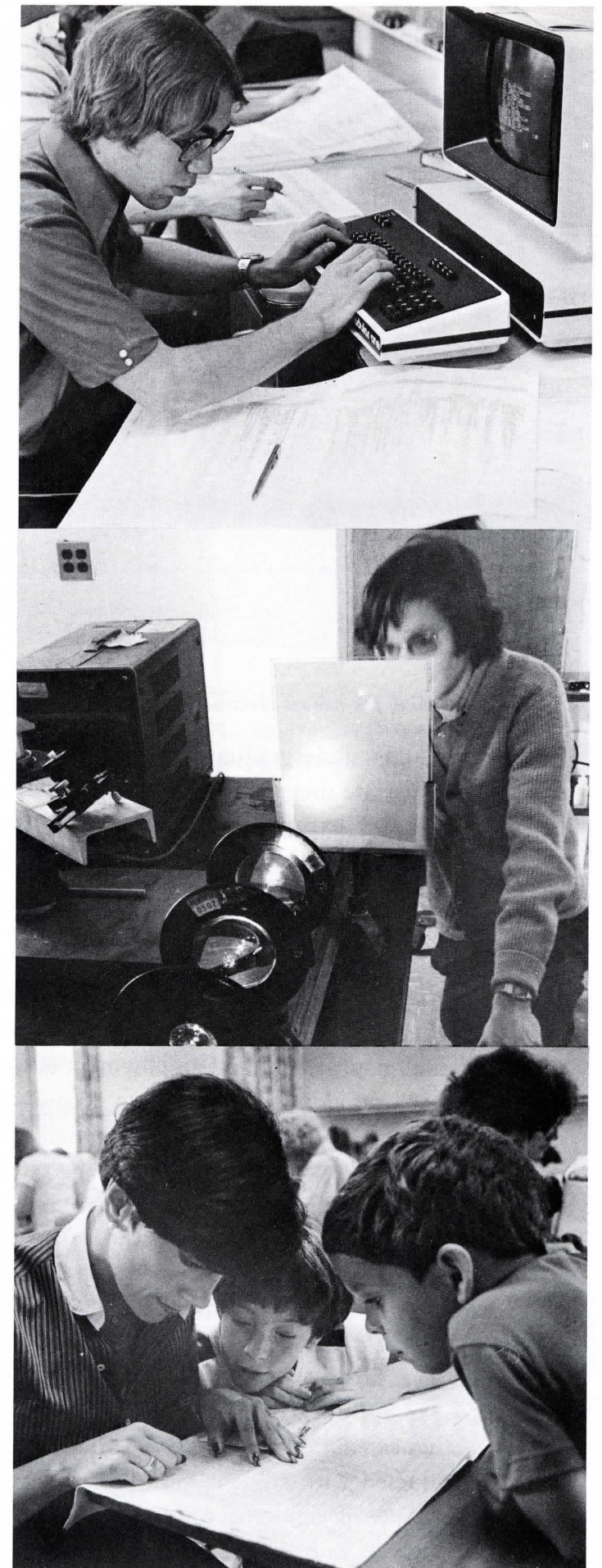
The Center for Community and Human Development now offers a

community service course for students in many disciplines. There are opportunities to develop competencies in a variety of areas. Students may assist in planning, development, or evaluation of agency systems and practices, or they may help evaluate client needs. In addition, the center has developed new co-op training programs in which pairs of students alternate in work and study situations.

During the winter semester 23 students participated in this new co-op opportunity. The School of Engineering and the School of Economics and Management already have co-op programs administered through the Center. Other disciplines will follow.

The co-op opportunities currently are with GMC Truck and Coach, Burroughs Corporation, Detroit Bank Corporation, City National Bank, Parke-Davis, and the Social Security Administration.

Still another experience opportunity open to Oakland University students is career summer employment. This is available to students who have completed their junior year and register for assistance with the Career Advising and Placement Office. Frederick W. Obear, academic vice-president and provost, feels that, "The addition of cooperative education options to existing curricular alternatives which involve other job-related activities such as field terms, internships, clinicianships, and the like provides an exciting, new dimension to



CULTURAL ACTIVITIES

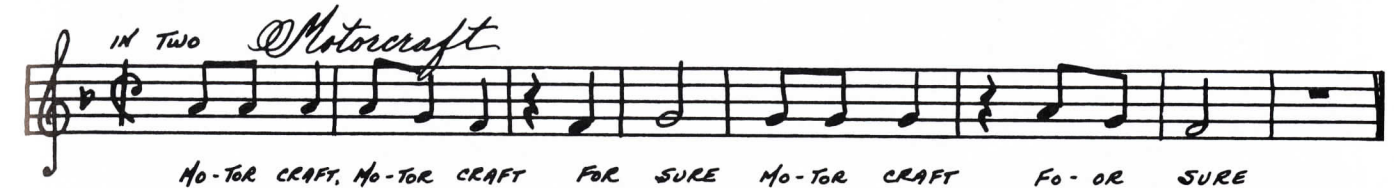
Diverse cultural activities attract thousands to campus each year. There are professional performances by the Meadow Brook Theatre that begins its 15th season next fall, there are the Detroit Symphony concerts and the jazz and pops series offered each summer by the Meadow Brook Music Festival. In addition, the On Stage series offers dance concerts, student theatre productions, and student and professional concert artists who will now appear under auspices of the restructured School of Performing Arts.

The Meadow Brook Art Gallery has won national acclaim for its exhibits. The gallery, located across from the Meadow Brook Theatre box office, is open evenings during theatre performances in order that theatre patrons can visit the gallery before the show and during intermissions.

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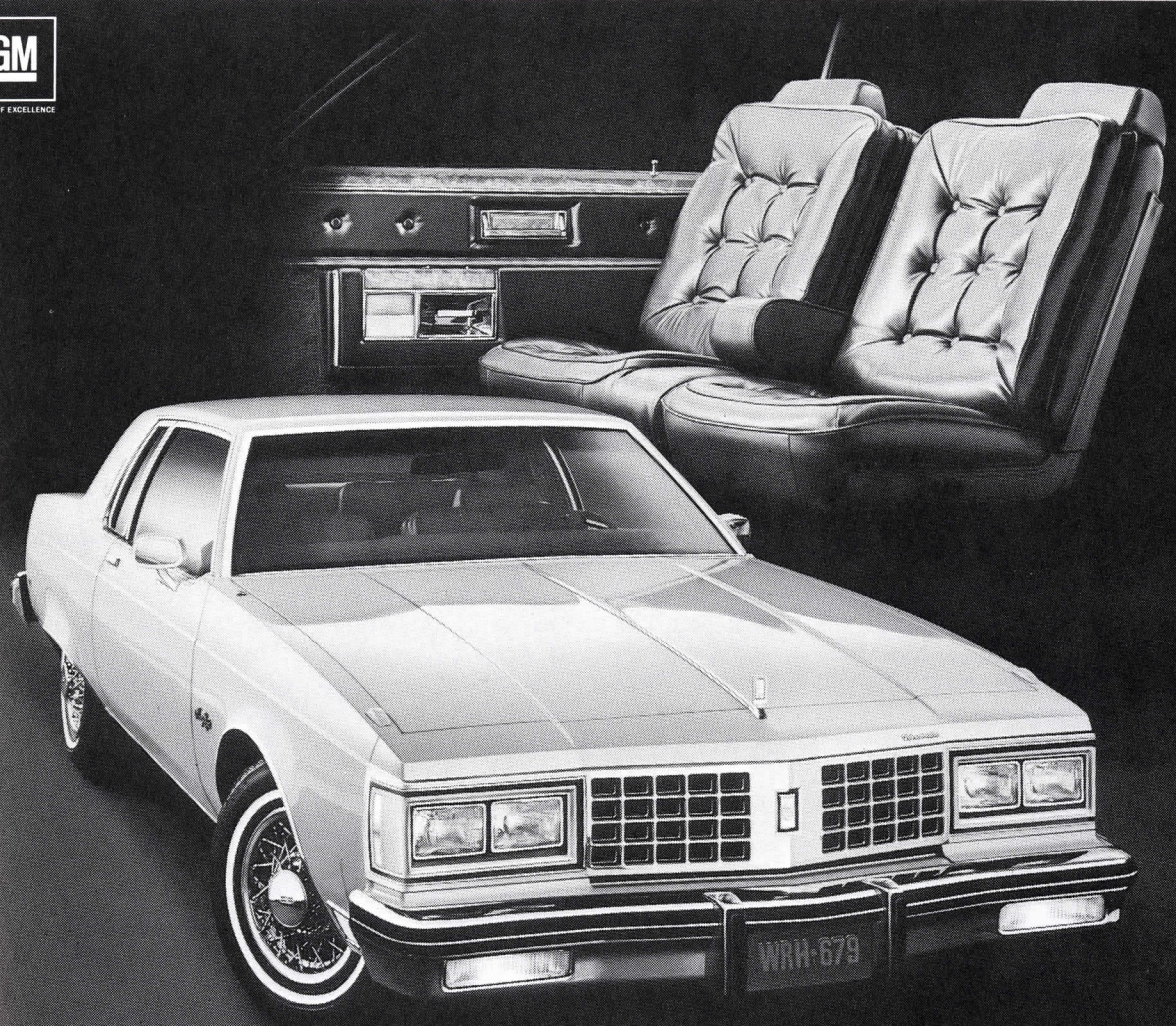
GENERAL HISTORY

Oakland University, a medium-sized, state-supported coeducational institution, now offers more than 70 undergraduate majors and concentrations, and 27 graduate programs including Ph.D. programs in systems engineering and reading. Academic offerings range from liberal arts courses in Oakland's College of Arts and Sciences to preprofessional studies in economics and management, education, engineering, and nursing, and health sciences, among others. Exceptional students in any discipline can apply to the Honors College of the College of Arts and Sciences. Degrees may also be pursued through the Center for General and Career Studies and the Center for Health Sciences.

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

Today Meadow Brook Hall, the Wilson's 100-room-Tudor-style mansion, is a successful conference and cultural center.

OU received its independence and its own board of trustees in 1970.



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ENROLLMENT

The OU student body has grown from 570 students to a record 11,729 full and part-time students. More than 90 percent of each entering class comes from the tri-county area of Oakland, Wayne, and Macomb counties.

FACULTY

The university faculty now numbers nearly 450, and 78 percent of the full-time instructors hold doctorates in specialized fields. Many of the instructional staff have been singled out for various awards from such institutions as the American Council for Learned Societies, the National Science Foundation, and the Fullbright-Hays Fellowship. Franklin Sayre, art and art history, has won a teaching fellowship to Harvard, and Beverly R. Burger, physics, has won a fellowship to the Institute for Theoretical Physics at the University of California, Santa Barbara.

CONTINUING EDUCATION

Each department within the Division of Continuing Education is designed to help people perform more effectively in their roles as workers, parents, and citizens.

The Conference Department designs conferences, institutes, and seminars on a variety of subjects in response to community interest and needs. The Continuum Center offers counseling services and leadership training opportunities to individuals and organizations, and it has gained national recognition for work with older citizens. The center assists people of all ages in the meaningful evaluation and planning of their lives. The Course Department offers evening nondegree diploma programs and courses in professional, vocational, and cultural subjects on campus. Preparatory courses for the C.P.A. licensing examination are also offered. The Labor Education Service provides residential institutes and daytime and evening courses at on- and off-campus locations for union members.

ATHLETICS

Oakland University offers a strong program of intercollegiate athletics for men and women. Teams compete for league championships in the Great Lakes Intercollegiate Athletic Conference (GLIAC). This winter the men's swimming team won the NCAA Division II Championship. Helen Shereda, of the women's basketball team, became the school's first All-American in that sport.

OAKLAND UNIVERSITY at a glance

Major Academic Units

College of Arts and Sciences
School of Economics and Management
School of Human and Educational Services
School of Engineering
School of Nursing
School of Performing Arts

Members of the Board of Trustees

David Handleman
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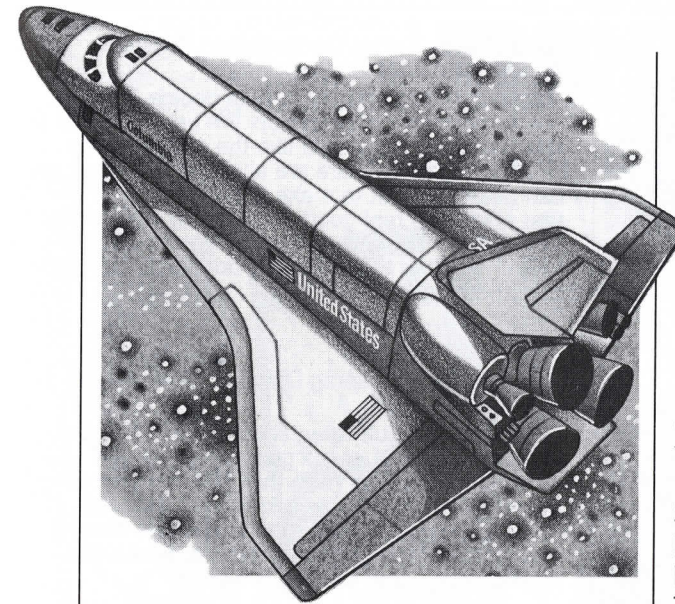
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There's also the impactful advertising we do for Rockwell International. It includes aerospace, electronics, automotive and other industrial businesses. Plus corporate.



We're responsible for the AC-Delco "Thanks, AC" consumer campaign that's significantly increased the brand's awareness.

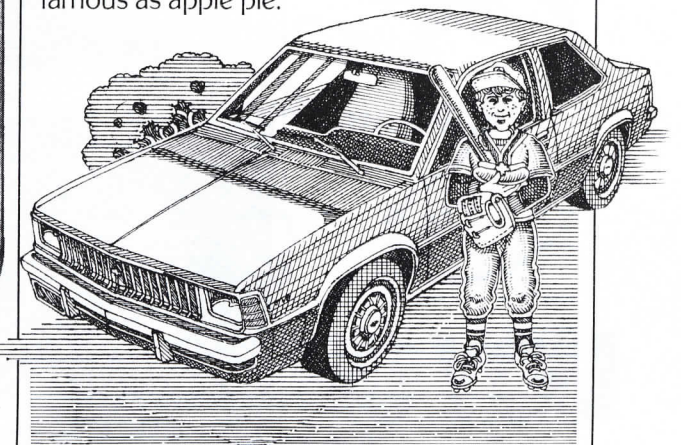
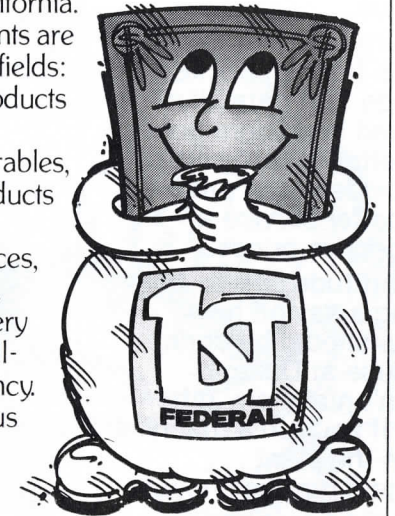
And our multimedia campaign for First Federal Savings of Detroit has helped them grow to a \$3 billion financial institution. The largest savings and loan, in fact, outside of California.

Our clients are in a variety of fields: consumer products and services, consumer durables, industrial products and services, financial services, public service. So we are a very broad and well-balanced agency. This enables us

to offer you experience and talent in any kind of marketing situation.

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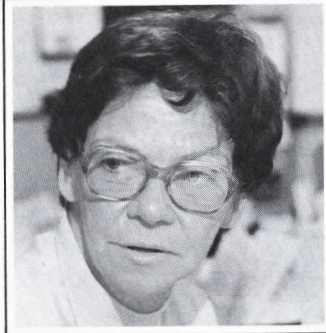
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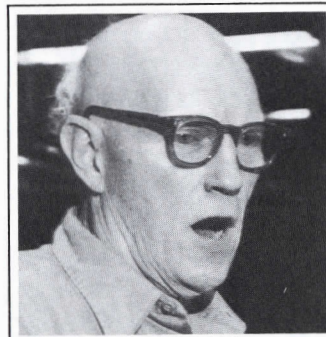
Doris Olwick Spicer Transmission Division, Toledo, Ohio—29 years service

"We had an opportunity to help decide how our department should be set up. We had a chance to tell them what we would like the system to do . . . what we needed. There are always things that we can do or suggest to make it even better . . . and that makes us feel good. I would say we are more efficient . . . the work is more interesting. I find myself wanting to get the job done so I can go on to something else."



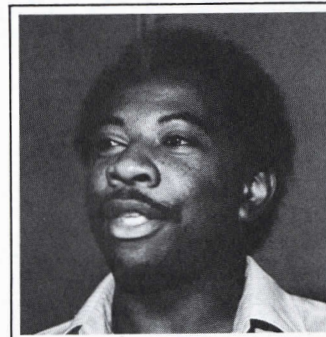
Milan Blaho Formsprag Division, Elgin, Illinois — 14 years service

"It's pretty difficult to establish an atmosphere that convinces all of the people that we are sincere and that we have their best interest at heart. We really work at it, day after day. Just because a person is running a machine doesn't mean they are any less a person or less a contributor than I am, running the plant."



Ray Becker Spicer Universal Joint Division, Detroit, Michigan — 39 years service

"The company sent me to visit the manufacturer of the machine I operate. I liked the idea of seeing the machine they were purchasing, from an operator's point of view. So while others were looking at it from a technical standpoint, I had my hands all over it, testing everything out. I've got to run it, so I want it to be right."



Fred Cohen Southeastern Parts Depot, Athens, Georgia — 1 year service

"You get to learn different jobs. We cross-train our people. We learn other jobs and can fill in. It gives us a better knowledge of this company and how it operates. If you never had the chance to get experience on other things you wouldn't know where you were going. There might be something else out there for you but you wouldn't know it."

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competition. Which, in turn, can bring prices down, improve the quality of products, and increase variety in the marketplace. The folks at J. Walter Thompson/Detroit are very much aware of these things. After all, we are part of the largest ad agency in the world. And we're proud to be involved in this important and dynamic industry. And that's no gobbledygook.



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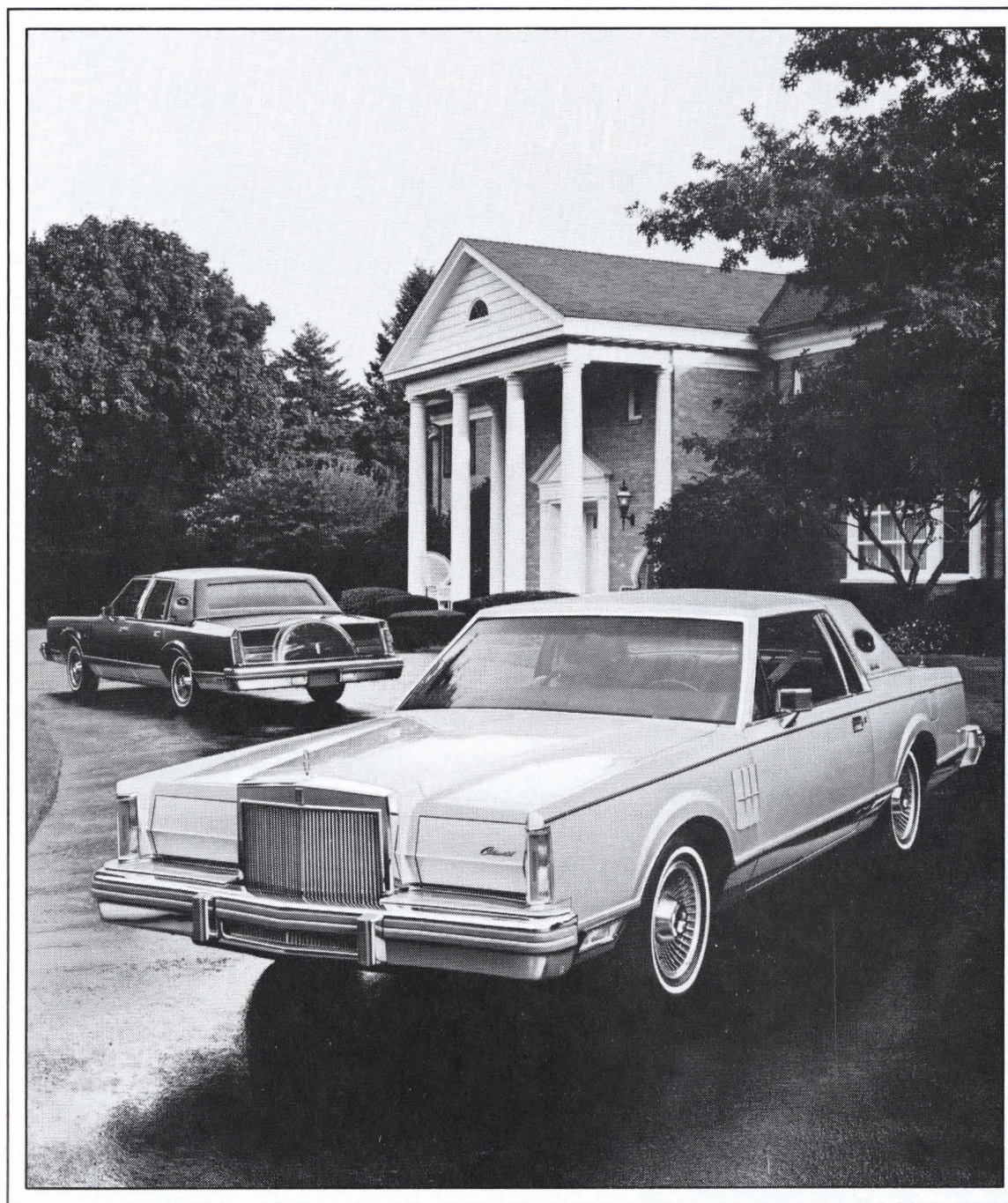
Tires from left to right: All Season VSR, Dual Steel III, Jet Radial.

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Detroit Symphony Orchestra
EUROTOUR '79
 Antal Dorati, music director

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November 1/
 Madrid, Spain
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November 3/
 Ludwigshafen, West Germany
 BASF Wyandotte

November 4/
 Stuttgart, West Germany

November 6/
 Brussels, Belgium
 Burroughs Corporation

November 7/
 Bonn, West Germany
 Ford Motor Company

November 8/
 Hannover, West Germany

November 9/
 Frankfurt, West Germany
 Adam Opel AG
 General Motors Corporation

November 12/
 Paris, France
 American Motors Corporation / Renault

November 13/
 Munich, West Germany
 Automotive News

November 14/
 Berlin, West Germany
 Fruehauf Corporation

November 15/
 Braunschweig, West Germany

November 16/
 Düsseldorf, West Germany
 The Budd Company

November 19/
 London, England
 Ford Motor Company

November 20/
 Stockholm, Sweden
 Atlas Copco

November 22/
 Uppsala, Sweden

November 23/
 Oslo, Norway

November 24/
 Sandefjord, Norway

November 25/
 Bergen, Norway

November 27/
 Geneva, Switzerland
 Touche Ross International

November 28/
 Zurich, Switzerland
 Detroit Bank & Trust Company
 Manufacturers National Bank
 National Bank of Detroit

November 29/
 Lausanne, Switzerland

November 30/
 Basel, Switzerland
 General Motors Suisse SA



The world applauds Dorati and the Detroit Symphony Orchestra

Reflections of our 1979 European Tour

When the suitcases were unpacked, and the dust had settled, everyone involved in the Detroit Symphony Orchestra's triumphant 23 city tour of Europe agreed that it had been an invaluable experience.

Playing before the crowned heads of Europe and capacity audiences everywhere, the DSO, under the baton of Antal Dorati, proved again and again that it ranked high among the world's finest orchestras.

After a gala London opening the music critic of the highly conservative *Times* pronounced the performance "first rate." In Spain standing ovations became the rule. Reported the *Barcelona Espectaculos*, "I do not know whether or not at the Palau we have ever listened to an orchestra with more stunning brilliance than that of the Detroit Symphony."

And so it was everywhere. In Berlin, "... Dorati was called back five times before he launched into two encores ... that still wasn't enough for the Berliners."

Through Germany, Sweden, France, Norway, Switzerland, the orchestra rode the crest of a wave of enthusiasm. Afterward, Detroiters flocked to Ford Auditorium and were richly rewarded with a revitalized orchestra that lifted audiences to new heights of musical excitement.

The tour is over now. But in its aftermath remains a deservedly enhanced international reputation for the DSO. The coming season will add luster to that reputation and create a greater sense of pride for citizens of Detroit and Michigan.

CRIES OF 'MAGNIFICO' GREET OUR SYMPHONY IN BARCELONA

"By the end of the Barber, the applause was no longer polite, but rhythmic and enthusiastic. By the end of the Bartok, it was, if short of frenzy, even more emphatic. And the two vividly-played encores . . . brought cries of 'magnifico' and 'esplendido' from the dignified audience."

Detroit News — Jay Carr

BLITZING BERLIN

"Then came Beethoven's Seventh Symphony. The applause got louder . . . Dorati was called back five times before he launched into two encores . . . That still wasn't enough for the Berliners . . . the diehards didn't launch into the kind of rhythmic applause the Symphony had heard elsewhere, they simply never stopped clapping. Even after Dorati dismissed the musicians, audience members pushed up to the stage, refusing to stop applauding.

Dorati came out again, and still again, on to an almost empty stage. Only a few woodwind, cello and bass players remained as Dorati took his final bows. He walked off smiling and waving, and the Berliners stood there still, applauding for several more minutes until they were finally convinced Dorati was not coming back. Only then did they slowly file out.

Last night's audience reaction, according to some Berliners, was of the sort reserved solely for Herbert von Karajan, who is something of a god here."

Detroit News — Jay Carr

"... A triumphal success."

La Semaine D'Anvers (Brussels)

DORATI, SYMPHONY ADD MAGICAL LONDON TO LIST

"... last night in London, Dorati and the Detroit Symphony did it again.

... Antal Dorati and the Detroit Symphony again were enveloped in an eruption of warm applause after their performance of Mahler's First Symphony. The reception quite demolished the stereotype of English standoffishness and the concertgoers who virtually filled the hall roared after the second encore."

Detroit News — Jay Carr



Queen Sophia of Spain greets DSO Music Director Antal Dorati upon his arrival in her country.



Detroit Symphony Assistant Principal violist David Ireland acted as string doctor on the tour, shown here "operating" on a fellow musician's instrument.



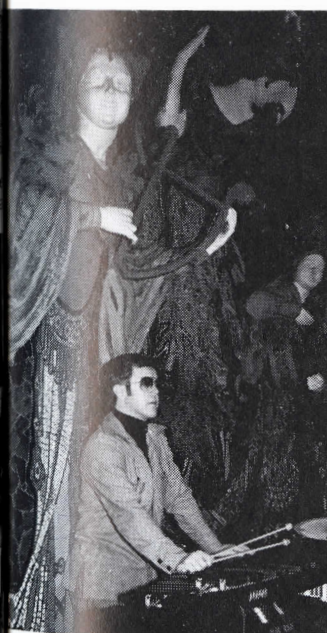
Detroit Symphony Music Director Antal Dorati sighting in Madrid next to a replica of Columbus' ship Santa Maria.



Musicians enjoying Thanksgiving dinner at the House of Nobility in Stockholm, Sweden.



Lines cheered and applauded Antal Dorati and the Detroit Symphony Orchestra with an enthusiastic greeting usually reserved for only Herbert von Karajan.



Assistant Principal percussionist Norman Fickett on stage in Barcelona's unusual Auditorio de la Musica.



(left to right) Detroit Symphony clarinetist and personnel manager Oliver Green, American Motors Corporation Chairman Gerald Meyers, and American Motors Corporation President Paul W. Tippet at the American Embassy in Paris for a special reception honoring the Orchestra. American Motors Corporation/Renault sponsored the DSO's Paris concert at the Salle Pleyel.

"... Here is an orchestra of sound musicianship and first-rate quality."

The Times (London)
— Stanley Sadie

"The DSO cultivates more European qualities than typically American orchestras. In contrast to their colleagues from Chicago, New York and Cleveland, the Detroit people seem to have more warmth, a softer attack and more opulence of tone.

Stuttgarter Zeitung (Stuttgart)
— Horst Koegler

"For the Detroit Symphony Orchestra to make its first European tour on the heels of the Boston and Cleveland ensembles might seem to be a rash act, but last night's concerts at the Salle Pleyel — the 10th of 24 appearances in eight countries — showed that the Detroiters have nothing much to fear from comparison with better-known orchestras . . .

On the podium, Dorati is a no-nonsense conductor, sparse of beat and more attentive to the long lines of the music than to minute detail. But the detail was there all the same, for the Detroit Symphony proved to be a virtuoso ensemble in the American Tradition: homogeneous in sound, and unanimously sensitive to tonal and dynamic nuance . . .

... one of the finest performances of Mahler's Symphony No. 1 to be heard here in a long time. The work unfolded expansively, generously shaped by Dorati and rich in tonal subtleties. This is work that leaves soloists and instrumental groups exposed much of the time and the Detroiters acquitted themselves handsomely."

International Herald Tribune (Paris)
— David Stevens

"The Detroit Symphony Orchestra is a prototype of a great orchestra.

La Vanguardia (Barcelona)
— Xavier Montsalvatge

"The DSO has shown that it can be numbered among the top group of American orchestras."

Neve Zuercher Zeitung (Zurich)
— Everett Helm

DORATI LEADS SYMPHONY IN AN EASY CONQUEST OF PARIS

"Last night in the Salle Pleyel, the adrenalin flowed like champagne as . . . Antal Dorati and the Detroit Symphony barely stopped short of marching through the Arc de Triomphe arm in arm.

If they had, the capacity crowd would have been right with them. Time and again the audience thundered rhythmic applause upon the stage and roared for encores which they got. After the last, Berlioz' "Rakoczy March," they all but tore the roof off the hall.

The magnitude of the Symphony's triumph last night cannot be overstated. This wasn't just an exciting concert. It was one of the great nights in the history of the Detroit Symphony. Nothing less."

Detroit News — Jay Carr

"The orchestra projects warmth and might in a splendid combination . . . competitive with international class."

Morgenavisen (Bergen)
— Anton Meyer

"The DSO . . . proved to be a band with claims to old world quality . . . It is rare that one hears a performance of Mahler's First Symphony with no ugly sounds, but this was one . . .

. . . Compared to what one expects of American orchestras, and compared to London orchestras, the Detroit Symphony brought unusually gentle sound in every department."

The Guardian (London)
— Edward Greenfield

"Antal Dorati still has his roots in European musical culture. He knows the secret of inspiration without which an important performance cannot be . . . Over here one can hear that orchestras in the U.S. sometimes replace the inspiration factor with that of organization . . . This was not true that night. There was an absolute perfection of ensemble, of a top American group, which enchanted and persuaded the German music-lover."

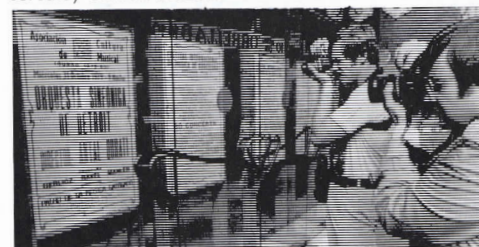
Mannheimer Morgen (Mannheim)
— Wilhelm Eisenbarth



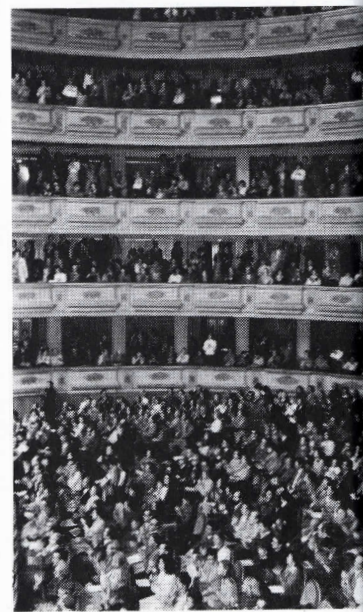
Detroit Symphony Orchestra Music Director Antal Dorati (right) presented with a Golden Disc by Ford Motor Company Chairman Philip Caldwell. The award marked the sale of two million records made by Maestro Dorati with the Decca Record Company Limited. The presentation was made in London on November 19, 1979 on occasion of the Detroit Symphony's debut at London's Royal Festival Hall.



Maestro Dorati takes a bow in Frankfurt at a concert sponsored by General Motors.



Detroit Symphony violist Hart Hollman and tour musician cellist Clinton Andrews taking pictures of posters proclaiming the DSO's concert in Barcelona.



Enthusiastic and cheering audiences like this in Madrid were the rule for the Orchestra's premiere tour of Europe.



The Orchestra in Zurich before another sold-out house.



Detroit Symphony musicians and staff sightseeing during a free day on Nov. 18th at London's Cleopatra's Point.



The Detroit Symphony and another full house; this time at the Beethovenhalle in Bonn.

"The total performance was sure-handed and the interpretation was intelligent . . . There is no doubt about the full, great, suave and flexible tone of the orchestra . . ."

Die Rheinpfalz (Ludwigshafen)
— Gabor Halasz

DSO MAKES STRONG DEBUT IN BARCELONA

"A smiling Antal Dorati acknowledged a standing ovation here Tuesday night as an enthusiastic crowd called for encores at the European debut of the Detroit Symphony Orchestra."

Detroit Free Press

— Harry Debelius (of the London Times)

"... the concert in Bonn indeed proved that the Detroit Symphony has by now made the leap to the first rank of the great American orchestras."

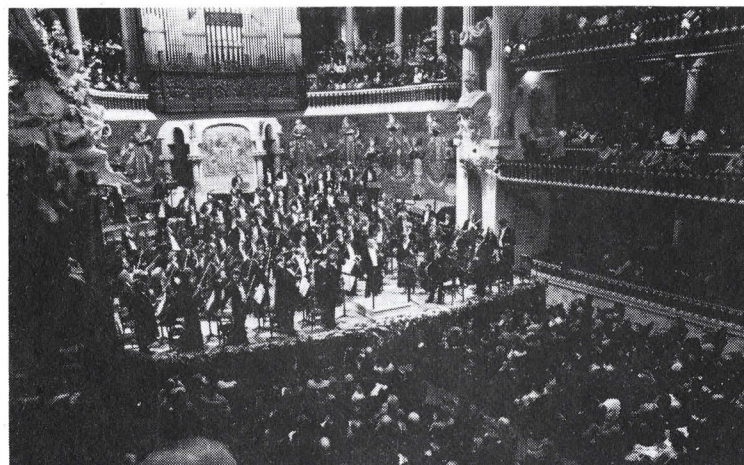
General-Anzeiger (Bonn)
— Hans Schurmann

"I do not know whether or not at the Palau we have ever listened to an orchestra with more stunning brilliance than that of the Detroit Symphony."

Espectaculos (Barcelona)
— Joan Arnau



Every night, the same ritual. Change into concert attire and on stage for another performance. 24 concerts in 23 cities and sometimes the surroundings are grand; sometimes you make do with a musty basement as was the case here, in Barcelona.



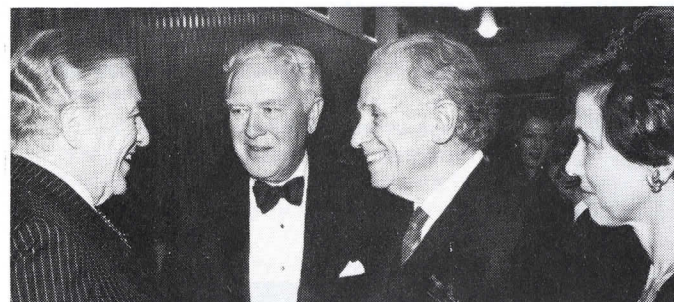
The Detroit Symphony at the Palau de la Musica in Barcelona.



Maestro Dorati comes offstage in Madrid after rounds of enthusiastic applause typical of the reception the Orchestra found throughout Europe.



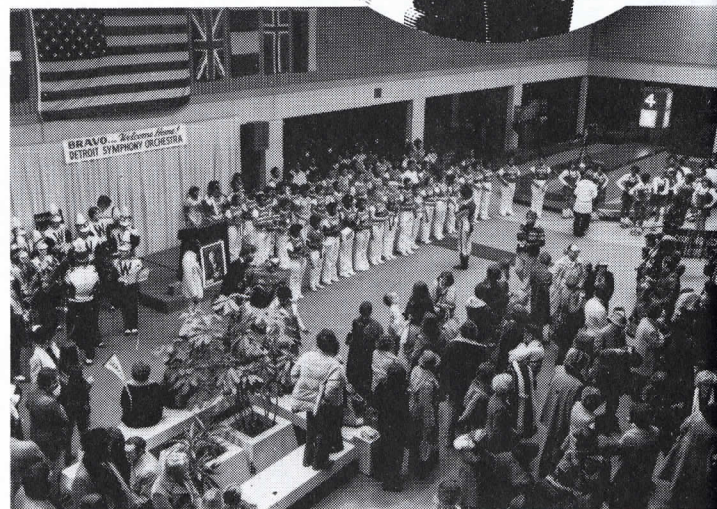
(left to right) Violinist and featured tour soloist for several of the Eurotour performances Yehudi Menuhin, Prince and Princess Michael of Kent, and DSO Music Director Antal Dorati at a reception following the Orchestra's concert in London's Royal Festival Hall on November 18, 1979.



(left to right) Henry Ford II, Detroit Symphony Board President Robert B. Semple, and Maestro and Mrs. Antal Dorati at a Ford Motor Company sponsored concert in London.

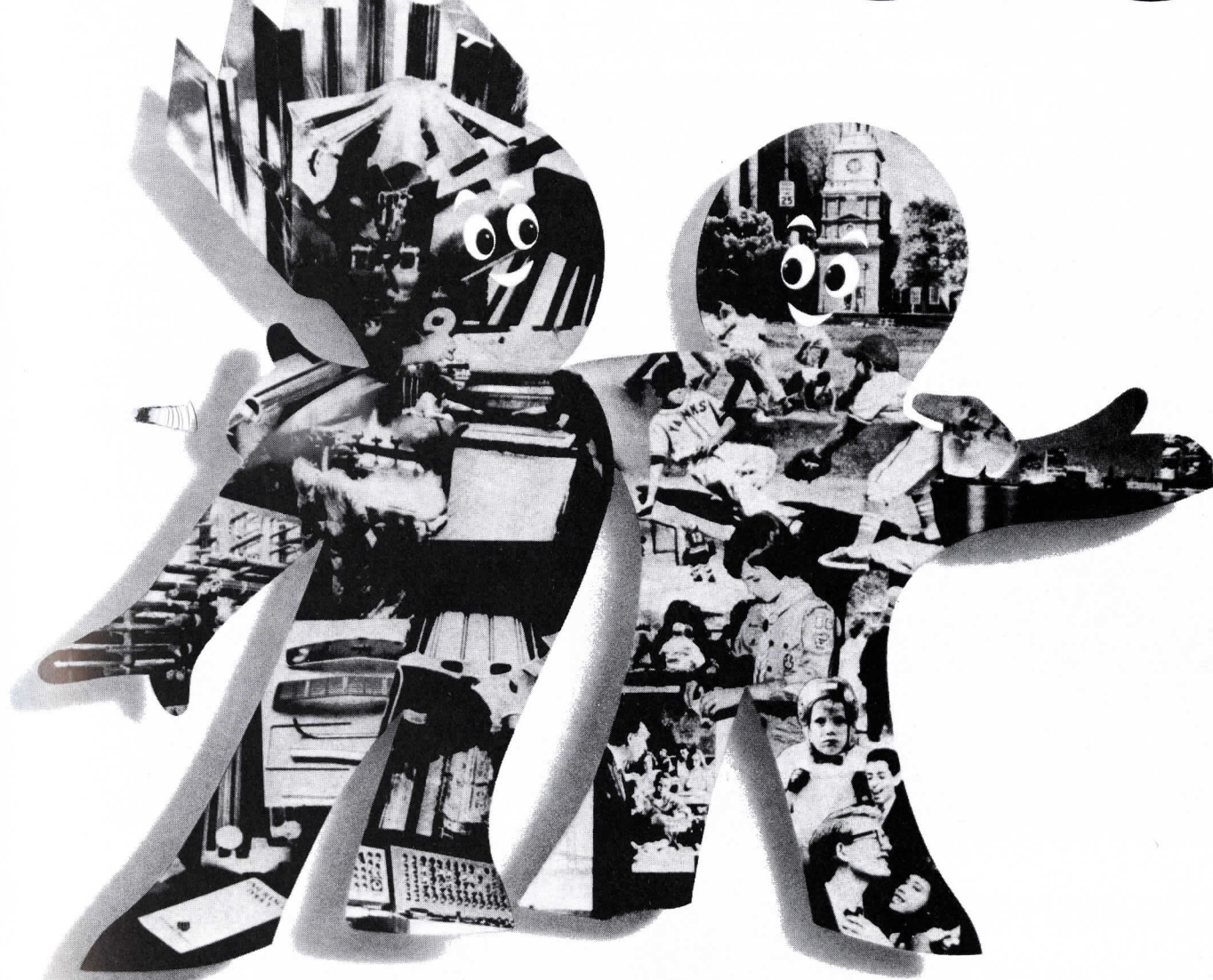


A group of Wayne State University students from the Metropolitan Detroit area was in Europe for studies and greeted Maestro Dorati backstage in Munich.



December 1, 1979, Detroit's Metropolitan Airport. After five weeks in Europe, the triumphant Detroit Symphony Orchestra returns home amid bands, cheerleaders, champagne, and hundreds of admiring supporters and loved ones.

Partners

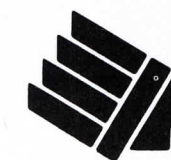


Brought together by the economic force of the automobile, Indian Head and the greater Metropolitan Detroit Communities are joined in a mutually-beneficial partnership. We have grown together. Today Detroit is recognized as one of the great industrial cities of the world, and Indian Head has earned its reputation as one of the automotive industry's leading suppliers of metals, component parts and assemblies.

We are very proud of what we, as a major manufacturer, have brought to the partnership. A consistent excellence in the quality of our product cannot help but reflect

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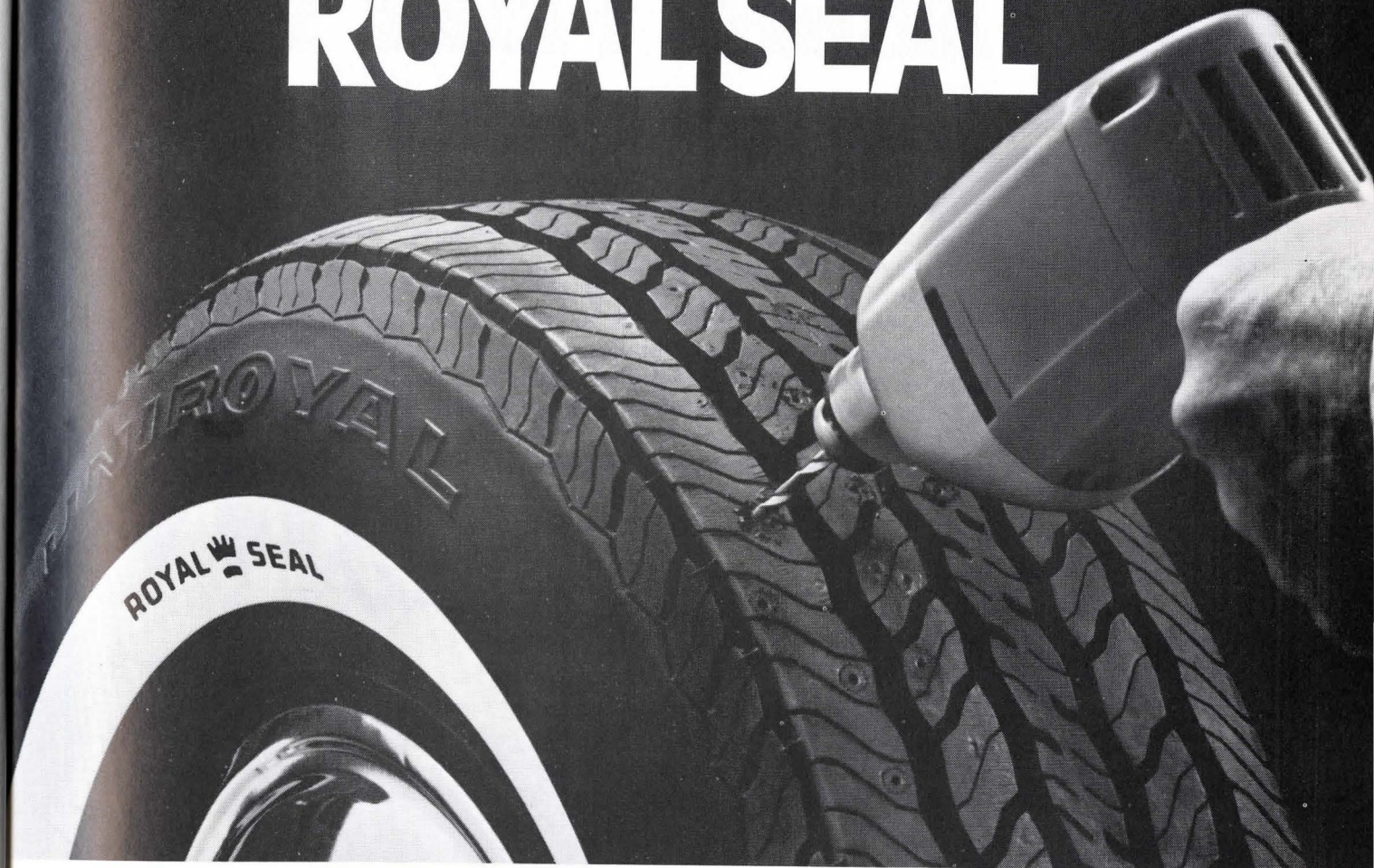
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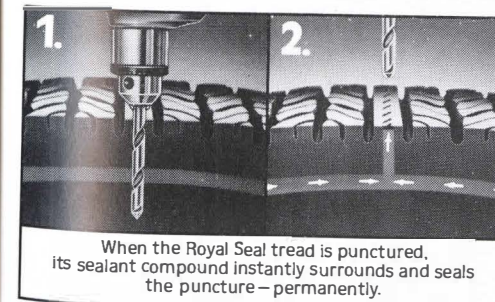
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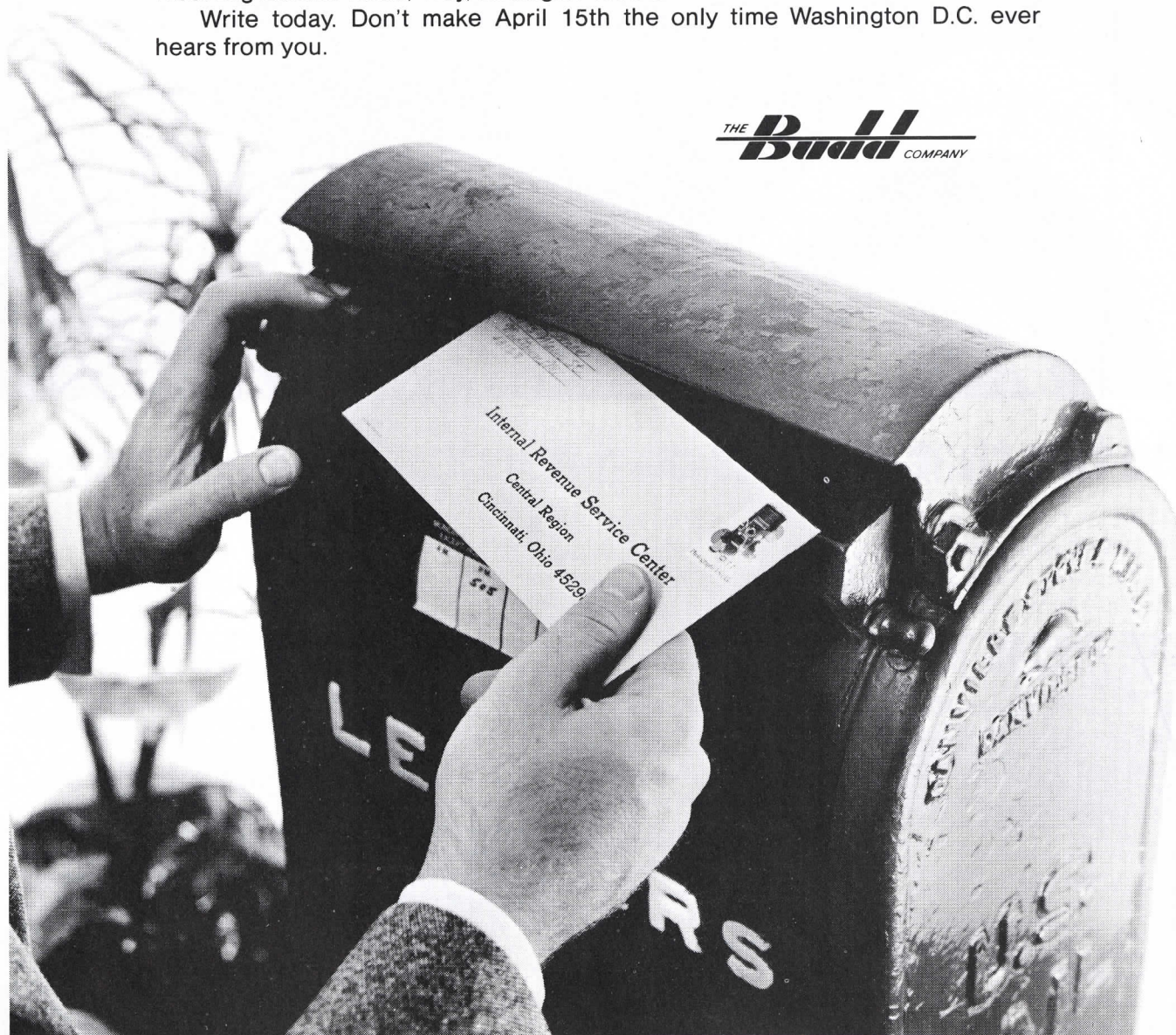
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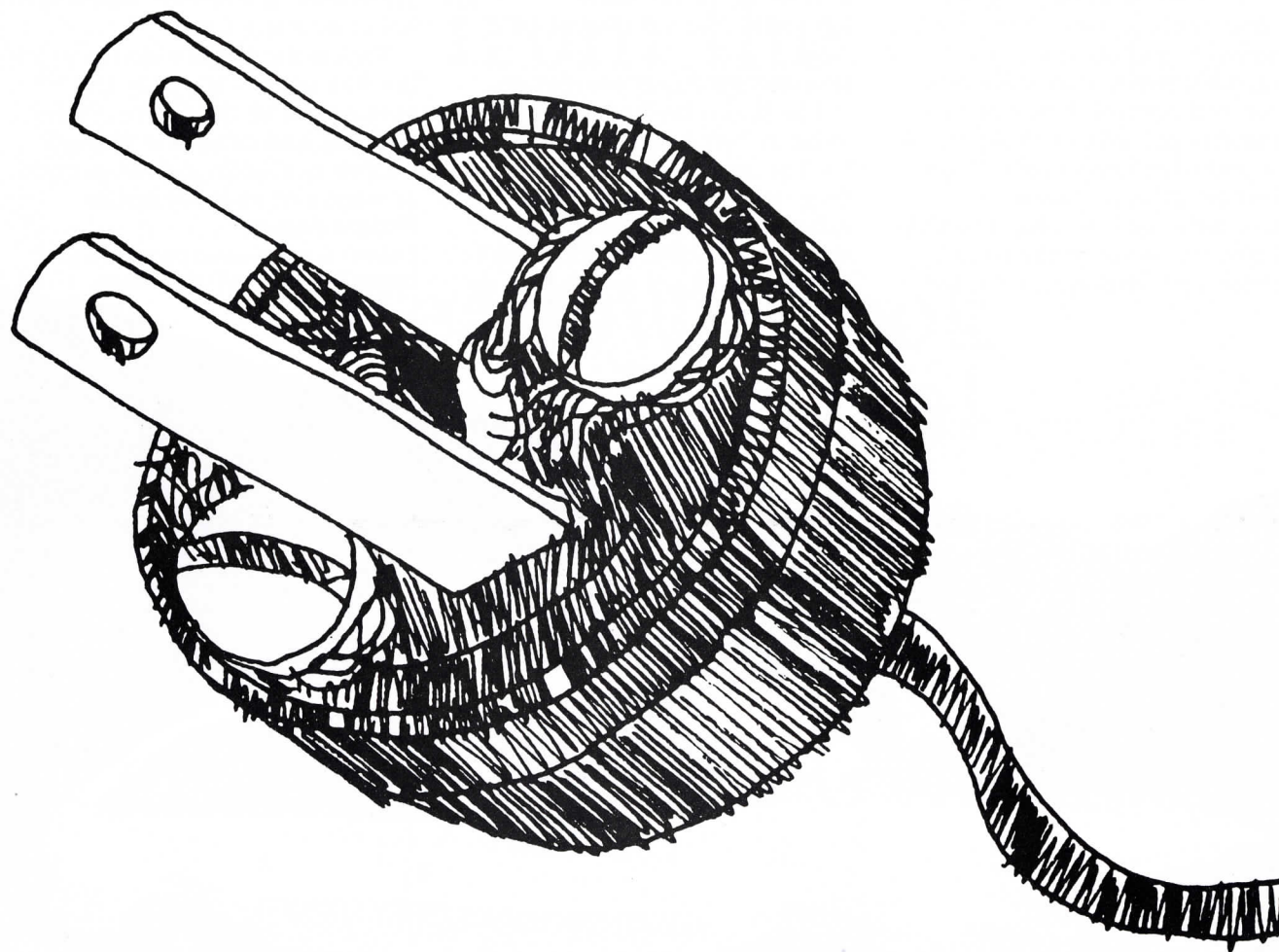
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As the 17th season of the Meadow Brook Music Festival begins, those who love music and the beauty of the out-of-doors, have great reason for excitement and anticipation.

Without the leadership of many dedicated people who find time for the arts, Meadow Brook's outstanding programs would not be available for the enjoyment of the entire community.

Our particular thanks go to Barbara and Roger Smith for their gift of service and personal leadership. As chairpersons of the Executive Committee, their guidance has been greatly appreciated.

It is no secret that these are difficult days for the Michigan economy, and so we are especially grateful for the dedication of many volunteers and the financial contributions of corporations, foundations and individuals, without whose help this Festival could not happen.

On behalf of the University, the Community and the Music Festival, I extend my sincere appreciation to Barbara and Roger and their Executive Committee for their loyalty and involvement, which have proven so valuable.

George T. Matthews
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A TRIBUTE TO PAST LEADERSHIP



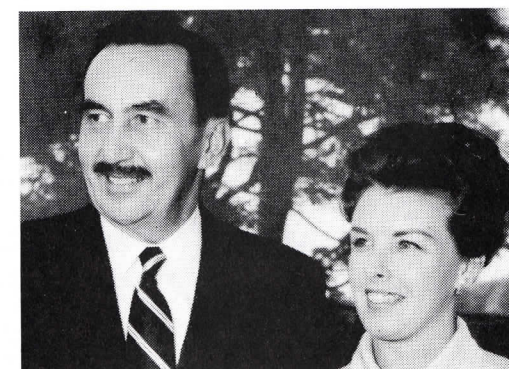
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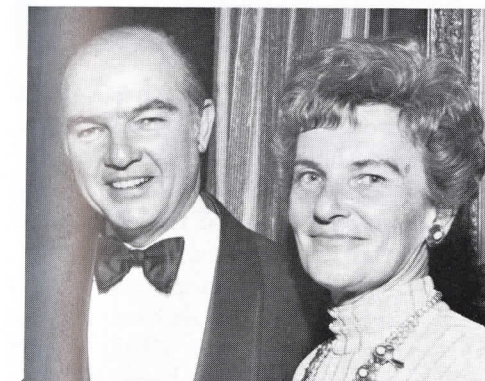
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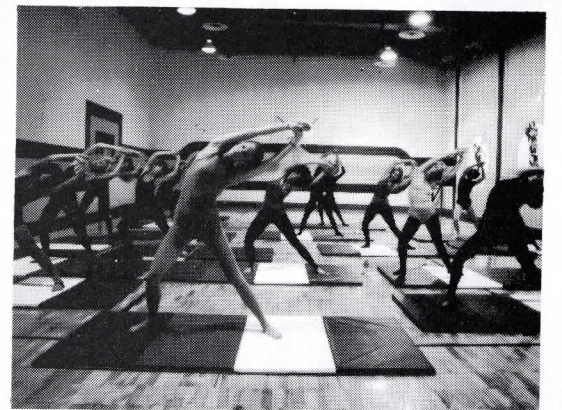
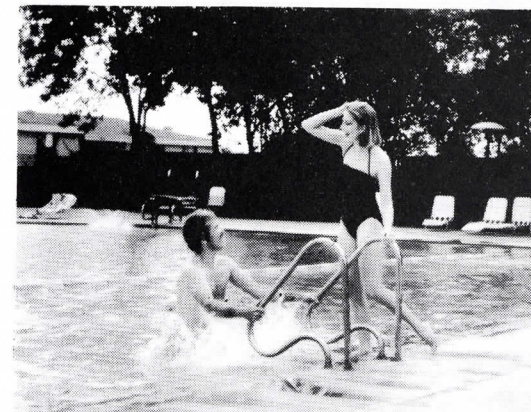
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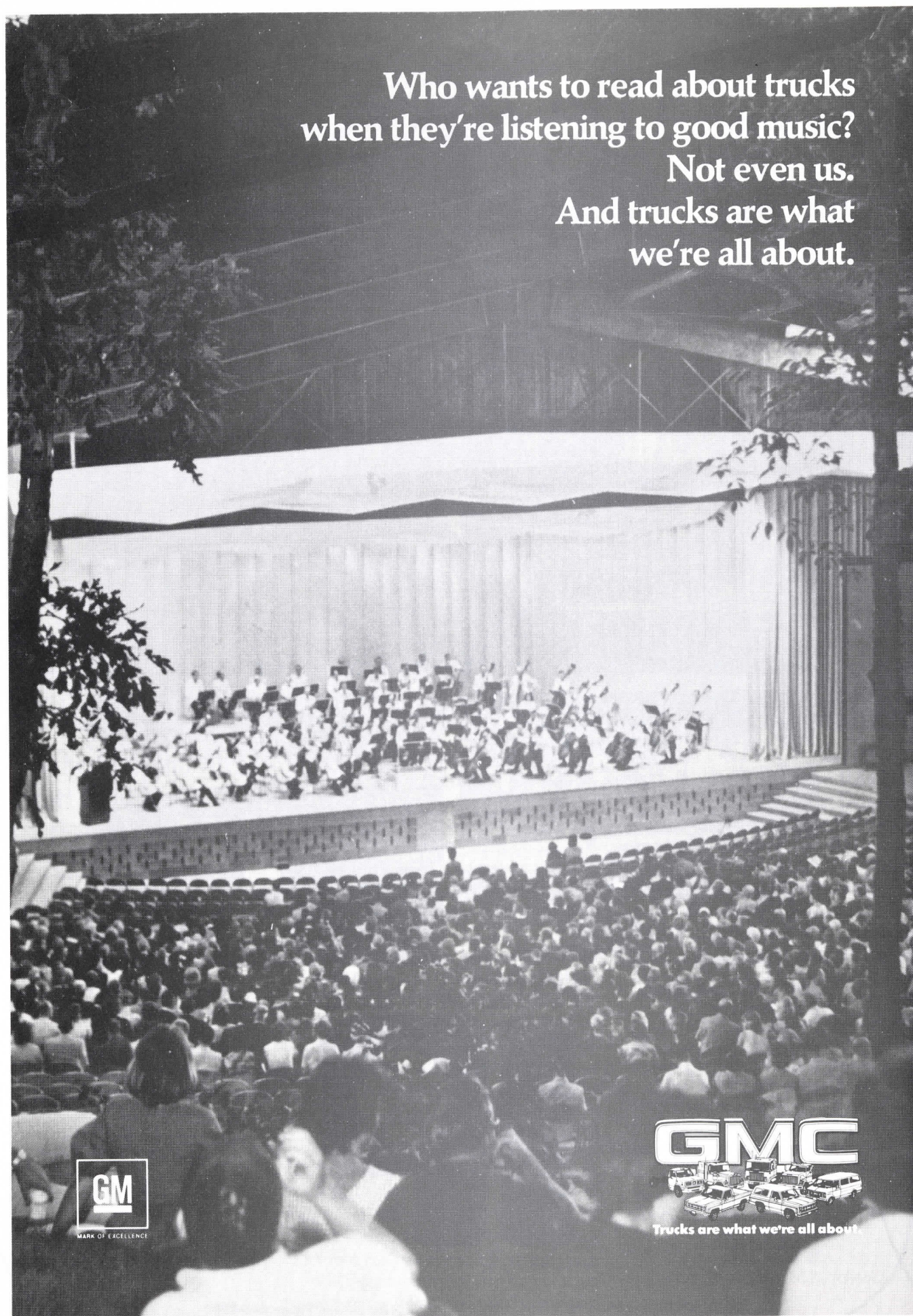
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ROMA RIDDELL, soprano
BARBARA WINDHAM, mezzo soprano
WOMEN OF THE
KENNETH JEWELL CHORALE
AND THE DETROIT LUTHERAN SINGERS

BERLIOZ: Beatrice and Benedict Overture

TCHAIKOVSKY: Hamlet, Fantasy Overture, Op. 67a

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

MENDELSSOHN, Midsummer Night's Dream

Incidental Music, Op. 21 and 61
Overture
Scherzo
You spotted snakes
Intermezzo
Nocturne
Wedding March
Dance of the Clowns
Finale

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Neville Marriner

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During the following years he either founded or was a member of several

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He is one of the most recorded conductors in the history of music with more than 250 albums on his current discography.

Opera is a new enthusiasm for which he wishes he had more time.

He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.

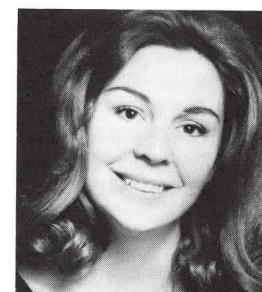


Roma Riddell

Newfoundland born Roma Riddell studied in Toronto with Ernesto Vinci, Greta Kraus, and the late Emmy Heim, and is a graduate of the Faculty of Music, University of Toronto. Ms. Riddell has been a leading soprano with the Canadian Opera Company, the CBC Opera Company, and the Michigan Opera Theatre, and is soloist with numerous American and Canadian orchestras. She has sung major roles for stage, radio, and television in both opera and musical theatre.

As a recitalist she has traveled widely in the United States and Canada as well as in Great Britain and Austria. She is prominent in the Detroit area and not only as a soloist, but also as an ensemble musician with a strong interest in contemporary music.

She coaches advanced vocal students at University of Windsor and conducts classes in vocal technique locally. In 1979-80 Ms. Riddell has been official soloist at the Saturdays at Four chamber music concerts at Marygrove College and she has just completed a trans-Canada broadcast of the soprano part of the Messiah on the Canadian television network.



Barbara Windham

Barbara Windham, mezzo soprano, has been heard on radio and television, and has appeared throughout the country in opera, oratorio, concert and recital. Ms. Windham has sung with the Michigan Opera Theater, the Michigan Opera Association, Oakland University Opera Theater, the Toledo Opera Association, Piccolo Opera Company and The Opera Organization.

She has performed with many symphony orchestras and is well-known for her impeccable coloratura technique, her sensitive artistry and for the

rich mellifluous quality she possesses.

In the near future, the mezzo soprano's singing engagements include performances in the Brahms Festival with the Detroit Symphony Orchestra; the Bach B Minor Mass with the Midland Symphony; the Bach St. John Passion with the Detroit Chamber Works at Orchestra Hall; and in the St. Matthew Passion at the Cathedral Church of St. Paul in Detroit.

Ms. Windham currently resides in Bloomfield Hills where she teaches voice.

PROGRAM NOTES by Leonard Burkat
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OVERTURE TO "BEATRICE AND BENEDICT"

..... Hector Berlioz
(Born 1803, in France; died 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 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 over-long 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 instrumentation 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 . . ."

Please, no photographic flashes or tape recordings during performance.

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

HAMLET, FANTASY-OVERTURE, OP. 67
..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

The plays of Shakespeare were widely read in nineteenth-century Russia, and Tchaikovsky found musical inspiration in three of them. The best known is the Fantasy-Overture *Romeo and Juliet*, of 1869, which had its origin in an earlier idea for an opera, and in 1875, he wrote an orchestral fantasy after *The Tempest*. A year later he outlined a piece that he intended to illustrate the story of *Hamlet*, but he abandoned the project and left no musical sketches for it. Much later, in 1888, while he was composing his Fifth Symphony, he worked simultaneously on a new *Hamlet* for orchestra, this Fantasy-Overture. He began it in June, completed the score on October 19, and on November 24, in Saint Petersburg, conducted the first performance. It was published immediately, with a dedication to the Norwegian composer Edvard Grieg, whom he had met in Germany earlier in the year.

Shakespeare's melancholy Danish prince was a character of great interest to the gloomy Russian composer, but his final artistic decision was to write a tone-picture illustrating the mood rather than the events of the story. The music begins with a slow introduction, a lugubrious melody in the low strings, that will later be proclaimed by the brasses. The twelve, eerie bell-like sounds that are soon heard may tell of the midnight appearance of Hamlet's father's ghost. In the faster main section of the composition, a plaintive oboe tune is probably associated with the character of Ophelia, and a recurrent march theme suggests that a great struggle of some kind is taking place. After a grand climax, the music fades away to a quiet close.

Hamlet is scored for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, four trumpets, three trombones and tuba, timpani, percussion and strings.

OVERTURE AND INCIDENTAL MUSIC TO A MIDSUMMER NIGHT'S DREAM, OPP. 21 & 61

..... Felix Mendelssohn
(Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig)

When Mendelssohn was 17, he and his sister Fanny used to sit in the garden of their Berlin home on warm, summer days, reading aloud the German translations of Shakespeare's plays. Young Felix was especially captivated by *A Midsummer Night's Dream* and would often act out some of the roles. In

July 1926 he thought of writing a descriptive piece he called *A Midsummer Night's Dream Overture* and in August it was done. Fanny and he played it for friends as a piano duet in November, and before the year was out it was orchestrated. The overture had its first public performance in February 1827.

The overture was dedicated to the Crown Prince of Prussia. In 1843, when the prince had become King Friedrich Wilhelm IV, he asked Mendelssohn to write some incidental music for a production of *A Midsummer Night's Dream* in the theater of his new palace in Potsdam. The Court was pleased by the first performance of *A Midsummer Night's Dream* with Mendelssohn's music, which took place on 14 October 1843. To the composer, who conducted the orchestra, it was an unpleasant experience, for the royal guests insisted upon long intermissions, which they turned into noisy social gatherings, completely destroying the atmosphere that Mendelssohn had intended his music to create in the theater.

The Overture, an astounding invention for a composer of 17 or 70, conjures up with truly magical music the fairyland envisaged by Shakespeare. The lively Scherzo, with its spirited flute solo, serves as the prelude to Act II. It is a delightful portrait of Puck, who makes his first appearance soon after the curtain rises. "You Spotted Snakes," perhaps surprisingly, is a lullaby. In Act II, Scene 2, Titania, Queen of the Fairies, lies down in the woods and asks her attendants to sing her to sleep. They guard her rest with a song: "You spotted snakes, with double tongue, Thorny hedge-hogs, be not seen . . ."

The Intermezzo is played between the second and third acts. Titania is asleep after a quarrel with her husband, Oberon; Hermia awakens and sets out in desperate search for her lover, Lysander, who has deserted her; and the clowns — Quince, Snug, Bottom, Flute, Snout and Starveling — enter to rehearse their play. The music begins with fiery passion that depicts Hermia's desperation and ends with the rustic march of the clowns. The Nocturne is an interlude between Acts III and IV. The four young lovers, their relationships confused by fairy magic, fall asleep in the woods. Puck pours magic potion on Lysander's eyes that brings the couples together again. The famous *Wedding March* is the introduction to Act V and the celebration of the triple wedding of Hermia to Lysander, Helena to Demetrius, and Hippolyta to Theseus. The Dance of the Clowns is the music for the Bergomask dance by Quince, Bottom and their companions after their performance of the comedy *Pyramus and Thisbe* for the Duke and his palace guests in Act V. The music is based on the donkey "hee-haw" that was heard in the overture. The Finale, with music that begins and ends like the overture, accompanies the short scene in which the fairies come to bestow their blessings on the newly-married couples. Mendelssohn assigns Oberon's words to the women's chorus and Titania's to a solo voice.

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611th performance

Saturday, June 28

DETROIT SYMPHONY ORCHESTRA

NEVILLE MARRINER, conducting

IVAN MORAVEC, pianist

RAVEL: *Ma Mere l'Oye* (Mother Goose),

Five Children's Pieces

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

MOZART: Concerto No. 14 in E-flat, K. 449

Allegro vivace
Andantino
Allegro ma non troppo

INTERMISSION

RAVEL: Concerto in G Major for Piano and Orchestra

Allegro moderato
Adagio assai
Presto

MOZART: Symphony No. 41 in C major, K. 551, "Jupiter"

Allegro vivace
Andante cantabile
Menuetto; Allegretto; Trio
Finale: Allegro molto

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

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MA MERE L'OYE (MOTHER GOOSE), FIVE CHILDREN'S PIECES

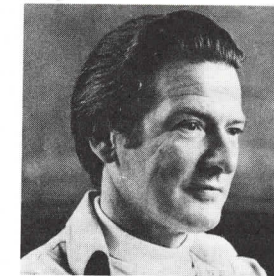
..... Maurice Ravel
(Born March 7, 1875, in Ciboure, Basses-Pyrenees; died December 28, 1937, in Paris)

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

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

The *Mother Goose* stories that served as inspiration for Ravel's suite are not those from Boston that we recited in our childhood. The title and some of the stories were derived from

the collection of fairy tales by Charles Perrault which came out in 1697 under the title of *Contes de ma Mere l'Oye* (*Tales from Mother Goose*).



Neville Marriner

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Opera is a new enthusiasm for which he wishes he had more time.

He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.

CONCERTO FOR PIANO AND ORCHESTRA NO. 14, IN E-FLAT, K. 449

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

1784 to 1786 were the climatic years of Mozart's too short career, when he was at the height of his popularity as a composer, pianist and teacher. In this brief period he wrote twelve glorious piano concertos, *The Marriage of Figaro*, six of his finest string quartets and a large number of other works. The fertility of his invention at this time, the extraordinary outpouring of incomparable masterpieces, one after another, supports the argument that in his few years on earth he had lived more than a full lifetime and could have done no more.

In 1784 alone, he composed six piano concertos, each one of astonishing perfection. In a letter from Vienna to his father in Salzburg, he said that he was writing them as money-makers during the hours he took from the daily labors that supported him: morning music lessons for the daughters of the rich and evening concerts in the palaces of the noble. His notebooks show twenty-two engagements to perform during the five weeks from February 26 to April 3, 1784. In the eight weeks from February 9, to April 12, he wrote four piano concertos, of which this is the first.

Simply getting all this music down on paper was so much work that in many places he only sketched the solo piano parts. Since he was to perform them himself, he needed little more than reminders of what he intended to play. The orchestral accompaniments, which were so much more complex than most of the music by the other successful musicians of the time, were written out in elaborate detail.

To his noble audiences, Mozart was only one of many popular entertainers who, like modern rock singers, perform only their own works. Those who engaged him often hardly

Please, no photographic flashes or tape recordings during performance.

knew or cared what he played for them. They were not really looking for the best, only for the latest music. Mozart knew that his work was different from that of the others. His letters indicate that he sometimes thought of himself as only the best of the hacks, turning out music to please, trying to suit the compositions to the audiences, writing for public appeal, for success, for money — knowing that he did so with originality and with invention that the others did not possess and could not imagine.

This Concerto is the first work that Mozart entered in a notebook he kept as a current catalog of his compositions. He dated it February 9, 1784, and noted that the orchestral accompaniment was for strings with pairs of oboes and horns *ad libitum*. It is a work of transition. The three preceding concertos were written to be played at home by young ladies with the accompaniment of a string quartet, to which winds might be added. This one was written for his gifted pupil Barbara von Ployer, "who paid handsomely," he wrote in a letter, but it is much more difficult than the earlier ones, a virtuoso solo piece, and its orchestration would seem incomplete without the optional wind parts. Mozart played it himself at a concert on March 17, 1784, that "came off very well," he wrote to his father. "The new concerto won extraordinary applause. I hear praise of the concert everywhere I go."

The Concerto is a work of great and daring novelty — popular qualities then, if not now. Mozart's skill at extending a single musical idea is without precedent or example. At the same time, he uses a huge number of thematic ideas — enough to supply some ordinary composer with material for a half dozen concertos. The music is enriched contrapuntally, too, with procedures learned from his recent study of Bach.

The first movement, *Allegro vivace*, shows Mozart's new musical security, sure in style, compact, smooth, and solid. The second, *Andantino* (not *Adagio*, the composer pointed out in a letter to his father) is a tender yet elegant, long-phrased Romance, a song in stanzas. The finale is a sonata-rondo, *Allegro ma non troppo*, complex yet subtly witty.



Ivan Moravec

Daily Mail, Mr. Moravec has established a top reputation as a recording artist.

Ivan Moravec has given concerts and recitals in many major musical centers of New York, Chicago, Cleveland, London, Amsterdam, Paris, Berlin, Moscow, Leningrad, Sophia, Bucharest, Istanbul, Ankara, Rome, Firenze, Milano. He has played as soloist with the Czech Philharmonic, Cleveland Orchestra, Royal Philharmonic, New Philharmonia, Chicago Symphony, Detroit Symphony, Vienna Symphony and others and participated in the festivals of Prague, Salzburg, Vienna and Montreux. In 1964 he was invited to play his American concert debut with the Cleveland Orchestra in Carnegie Hall. Since then, Mr. Moravec returns to the United States regularly, both for new recordings and concerts.

CONCERTO FOR PIANO AND ORCHESTRA IN G MAJOR

..... Maurice Ravel
(Born March 7, 1875, in Ciboure, Basses-Pyrenees; died December 28, 1937, in Paris)

It took Ravel more than two years to compose this, the last of his works for orchestra. Shutting himself off from the rest of the world at his country home at Montfort l'Amaury, he worked continuously for ten and twelve hours a day, interrupting his labors in 1931 only long enough to write the *Piano Concerto for the Left Hand* for the one-armed pianist, Paul Wittgenstein.

The *G Major Concerto* was barely finished in time for its premiere at the Festival Ravel, held in the Salle Pléyél in Paris on January 14, 1932. The soloist was Marguerite Long, to whom the work is dedicated, and the composer himself conducted the Lamoureux Orchestra. The remainder of this all-Ravel program, directed by the Portuguese conductor, Pedro du Freitas Branco, consisted of the second suite from *Daphnis et Chloe*, *La Valse*, the *Rapsodie espagnole*, the *Pavane pour une infante defunte*, and *Bolero*.

The concerto is in three movements. The first, *Allegromente*, is light, gay and perhaps a bit frothy. Certain jazz and blues elements make their appearance here and in the *finale*, reminding one not a little of George Gershwin's *Concerto in F*. The second movement *Adagio assai* opens with a long solo passage for the piano. The entire movement bears a spiritual relation to some of the slow movements and arias of Bach. The finale, *Presto*, is even more high-spirited than the opening movement and utilizes more freely the jazz idiom, always colored, however, by a French accent.

SYMPHONY NO. 41 IN C MAJOR (K. 551) (*JUPITER*)
..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

One of the marvels in the history of musical composition is the creation by Mozart of his three last and greatest symphonies within a period of only six weeks during the summer of 1788. What makes the feat more remarkable is the fact that he wrote these masterpieces under the most pitiful conditions, beset by debt, worry and discouragement.

The symphony's first movement, *Allegro vivace*, opens with a vigorous principal theme. The second subject is of a quieter, more delicate nature. There follows a codetta — or closing portion in the first section of the movement — which is an almost exact quotation from an aria *Un buco di mano* which Mozart composed three months earlier for the basso-buffo Albertarelli, who wished to interpolate it in an opera, *Le Gelosie Fortunate*, by Pasquale Anfossi.

The second movement, *Andante cantabile*, is marked by a note of serenity, and its themes, treated in sonata form as in the first movement, are beautifully lyrical.

The third movement is the customary *Mennetto*, *Allegretto*, which is of the most stately character.

Some authorities attribute the derivation of the title *Jupiter* to the almost superhuman qualities of the finale, *Allegro molto*. Only the last movement may be regarded as being Jovial, if one accepts the adjective in its original sense of godlike," writes Eric Blom. "What Mozart gives us is an awareness of the wonders of divine creation. Jove, if he appears to us at all in this crowning finale, does not do so as the thunderer, but as the maker of a world. There is a mystery in this music not to be solved by analysis or criticism, and perhaps only just to be apprehended by the imagination . . . There are five subjects, each of them a mere stock phrase such as any professor of composition might give to a student to work out as a fugue. Mozart does not work any of them into a fugue, but all of them into a sonata movement with a fugal texture of incredible elaboration, combining now any two of the subjects, now a single one in canon, and again mixing both procedures together. The dizzy culmination comes in the coda, where all five themes appear together in various juxtapositions."

615th performance

Thursday, July 3

DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, conducting BORODIN TRIO, guest artists

BEETHOVEN, Concerto in C major for Violin, Cello and Piano, Op. 56

Allegro
Largo (Attacca)
Ronda Alla Polacca — Allegro

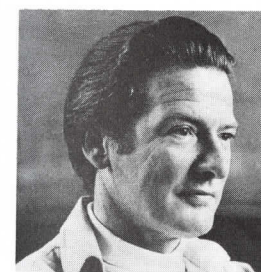
INTERMISSION

SIBELIUS: Symphony No. 2 in D, Op. 43

Allegretto: Poco allegro
Andante ma rubato: Allegro: Andante sostenuto
Vivacissimo: Lento e soave
Allegro moderato

FIREWORKS

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



Neville Marriner

Maestro Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was born in Lincolnshire, England in 1924. He studied violin first with his father and later with other teachers. By winning a series of local competitions, he was admitted to the Royal College of Music in London. After World War II he studied at the Paris Conservatoire and returned to England to teach at Eton and became a free-lance violinist.

During the following years he either founded or was a member of several

ensembles, one of which had been established by Thurston Dart, renowned authority on Baroque music. Dart's influence on Marriner was considerable and eventually the two collaborated on recordings.

In 1956 Marriner took the post of principal second violin with the London Symphony Orchestra. Then in the process of a major reorganization the London Symphony became one of the finest ensembles in Europe and during his 13 year stay, Marriner learned to know the major symphonic repertory under ideal conditions.

Meanwhile, he formed a 15 member ensemble which became the Academy of St. Martin-in-the-Fields. His success with the Academy was so great and his recordings so impressive that he was invited in 1969 to be the conductor of the Los Angeles Chamber Orchestra.

He is one of the most recorded conductors in the history of music with more than 250 albums on his current discography.

Opera is a new enthusiasm for which he wishes he had more time.

He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.

The Borodin Trio was formed in the beginning of the last decade by Rostislav Dubinsky, due to his insatiable desire to further express his concepts of chamber music. As a young violinist studying in Kiev, Mr. Dubinsky was first violinist in the Moscow Conservatoire Quartet. Under his expert guidance, a style of phrasing, tonal production and interpretation was developed which made the Ensemble unique among the great string quartets of the world. In 1955, with their reputation firmly established, they became the Borodin Quartet. His genius in conceptualizing the quartet as one instrument of sixteen strings and his enthusiastic work toward the mastery of the wealth of classical and contemporary quartet literature brought him world recognition through the performance of over 3000 concerts.

Joining Dubinsky to form the Borodin Trio are his wife, pianist Luba Edlina, who also serves as special pianist to the Borodin String Quartet, and Yuli Turovsky, cellist. Ms. Edlina has been associated with the "Borodins" for over 20 years, although touring outside of Russia has been forbidden by the Russian Government, who consider it too risky to allow a husband and wife to leave the country at the same time. Mr. Turovsky, however, has concertized throughout the world and is noted for his special elegance of sound, outstanding technique, and vast repertoire.



Borodin Trio

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CONCERTO FOR PIANO, VIOLIN, CELLO AND ORCHESTRA, IN C MAJOR, OP. 56

..... Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Very little is known about the history of this Triple Concerto. Beethoven sketched it in 1803 or 1804, and it may have been performed at the end of 1805 or sometime during 1806. The first known public performance took place in Vienna in May, 1808, and it was probably never heard again during Beethoven's lifetime. It is sometimes thought that Beethoven intended it for his twenty-year-old pupil, the Archduke Rudolph, but the published score is dedicated to another of his patrons, Prince Lobkowitz. The Archduke may have been the pianist in the work's premiere, but we have no definite record of who the three soloists were.

In August, 1804, Beethoven wrote to the publisher Breitkopf & Hartel, offering "my oratorio; a new Grand Symphony; a Concertante with violin, violoncello, and pianoforte with full orchestra, (and) three new solo sonatas." The oratorio was *Christ on the Mount of Olives*; the "new Grand Symphony," which he thought "will interest the musical public," was the *Eroica*, and the "Concertante" was the Triple Concerto. Beethoven offered to sell all these works for two thousand florins — less than one thousand dollars. The publisher made the mistake of refusing the instrumental compositions and taking the oratorio. It is not one of Beethoven's successful works.

Please, no photographic flashes or tape recordings during performance.

Concertos for more than one solo instrument are relatively rare. We meet variants of them in the *concerto grosso* of the time of Vivaldi, Corelli, Handel and Bach, and in the *sinfonia concertante* of the Mozart and Haydn period. The only multiple concertos that have endured are Mozart's for two pianos and for flute and harp, this Triple Concerto and the Double Concerto for Violin and Cello by Brahms. In writing the Triple Concerto, Beethoven was not really looking backward to the Baroque *concerto grosso* but was looking ahead to his later Piano Concertos in G Major and E-flat Major and his Violin Concerto. In many ways, this Triple Concerto may be regarded as a study for those greater works.

In working out the special problems of the concerto form in this score, Beethoven had to expand the normal formal plan. Ordinarily a single soloist exchanges ideas with the orchestra. In the Triple Concerto, three soloists must be given their say, and as a result, the opening movement, *Allegro*, is longer than usual. The second movement, *Largo*, leads directly into the finale, marking the initiation of a procedure Beethoven was to use in all three of his remaining concertos. This third movement is a *Rondo alla Polacca*, a polonaise in rondo form.

Beethoven's requirements for the accompanying orchestra are a flute, pairs of oboes, clarinets, bassoons, horns, trumpets, timpani and strings.

SYMPHONY NO. 2, IN D MAJOR, OP. 43

..... Jean Sibelius
(Born December 8, 1865, in Tavastehus, Finland; died September 20, 1957, in Jarvenpaa)

Jean Sibelius is one of the few composers from the Scandinavian north to become a musical figure of worldwide importance. There was a time when serious critics, especially in England and the United States, described his seven symphonies in terms usually reserved for Beethoven and Brahms, but a later generation assigned him a place with the finest national composers of Europe: Tchaikovsky, Dvorak and Grieg, for example.



The old idea of Sibelius as a solitary figure, alone and separate from Europe on the distant Karelian peninsula, was never correct. He studied in Berlin and Vienna, and was published in Leipzig. He made concert tours to the principal cities of Europe, and he went to England, where his works were very popular, quite often. He taught for a while at the New England Conservatory of Music, in Boston, and was awarded an honorary degree by Yale. He was a cosmopolitan musician and an international figure.

When Sibelius wrote his First Symphony, in 1899, he was experimenting with a form that was a new means of musical expression for him. It is clear that he looked backward for models and found them in the symphonies of Tchaikovsky. With his Second Symphony, Sibelius set out a new and independent path. He began to write music of greater individuality, with a strong Nordic flavor and only a nod in the direction of Tchaikovsky and his other symphonic forbears.

Sibelius uses a musical technique in the Second Symphony that reverses classical procedures. Instead of starting with long themes and then breaking them up in a development section, he often presents the listener with short melodic fragments that he then assembles into large organic wholes. His biographer Cecil Gray wrote of the *Allegretto* first movement of this Symphony, "Nothing . . . is more remarkable than the way in which Sibelius here presents a handful of seemingly disconnected . . . scraps of melody, and then breathes life into them . . . causing them to grow in stature and significance with each successive appearance, like living things."

The slow second movement, *Tempo andante ma rubato*, opens with an accompaniment figure and a profusion of bits of melody that assemble themselves into two themes, one melancholy and one lyrical. The third movement is a comparatively conventional but tumultuous scherzo, *Vivacissimo*, with a contrasting middle section, *Lento e suave*, whose main theme starts, astonishingly, with a single note repeated nine times. There is no pause before the finale, *Allegro moderato*, begins its stately and ceremonious course.

Sibelius scored his Second Symphony for pairs of flutes, oboes, clarinets and bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

617th performance

Saturday, July 5

DETROIT SYMPHONY ORCHESTRA

NEVILLE MARRINER, conducting

FLAVIO VARANI, pianist

MENDELSSOHN: Symphony No. 3 in A, Op. 56 "Scotch"

Andante con moto — allegro un poco
agitato — Assai animato — andante
come prima
Vivace non troppo
Adagio
Allegro vivacissimo — Allegro maestoso
assai

INTERMISSION

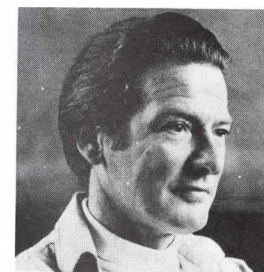
HOLLINGSWORTH: Concerto for Piano and Orchestra (World Premiere)

Allegro con moto
Andante (Romanza)
Allegro molto

HANDEL: Royal Fireworks Music

FIREWORKS

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



Neville Marriner

Maestro Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was born in Lincolnshire, England in 1924. He studied violin first with his father and later with other teachers. By winning a series of local competitions, he was admitted to the Royal College of Music in London. After World War II he studied at the Paris Conservatoire and returned to England to teach at Eton and became a free-lance violinist.

During the following years he either founded or was a member of several ensembles, one of which had been established by Thurston Dart, renowned authority on Baroque music. Dart's influence on Marriner was considerable and eventually the two collaborated on recordings.

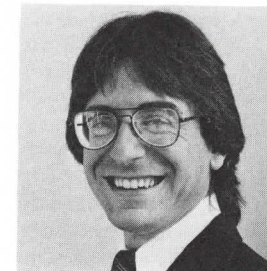
In 1956 Marriner took the post of principal second violin with the London Symphony Orchestra. Then in the process of a major reorganization the London Symphony became one of the finest ensembles in Europe and during his 13 year stay, Marriner learned to know the major symphonic repertory under ideal conditions.

Meanwhile, he formed a 15 member ensemble which became the Academy of St. Martin-in-the-Fields. His success with the Academy was so great and his recordings so impressive that he was invited in 1969 to be the conductor of the Los Angeles Chamber Orchestra.

He is one of the most recorded conductors in the history of music with more than 250 albums on his current discography.

Opera is a new enthusiasm for which he wishes he had more time.

He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.



Flavio Varani

Currently holding the position of artist-in-residence at Oakland University, Flavio Varani is an internationally acclaimed pianist and a romantic in the true sense of the word. Mr. Varani's mastery of the Romantic Literature and his virtuoso style have provoked rave reviews from critics through South America, Europe and the United States, in both solo and orchestral performances.

Flavio Varani was recognized as a tremendous talent at the age of eight when critics in his native Brazil gave

him the "Discovery of the Year" award. At fourteen he was awarded a French scholarship to study in Paris, and at eighteen won First Prize at the International Chopin Competition in Majorca, Spain.

Mr. Varani made his debut at Carnegie Hall and Lincoln Center in New York City, and appeared with the Detroit Symphony Orchestra, the Brooklyn Academy Orchestra under Lukas Foss, New York's Musica Aeterna Orchestra, Frederick Waldman, conductor, and the Venezuela Symphony Orchestra. Mr. Varani has been a regular participant in the Newport Music Festival and at the Meadow Brook Music Festival.

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SYMPHONY NO. 3, IN A MINOR, OP. 56 (SCOTCH)

..... Felix Mendelssohn
(Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig)

The history of the *Scotch* Symphony begins in the spring of 1829, when the twenty-year-old Mendelssohn paid his first visit to the British Isles. After making a highly successful concert debut in London in May, he and his friend Karl Klingemann set out for a trip through Scotland. In Edinburgh they witnessed the annual competition of Highland pipers and visited the room in Holyrood Palace, where Mary, Queen of Scots, lived, loved and was crowned. In a letter to his sister Fanny, Mendelssohn wrote that he had conceived the beginning of his *Scotch* Symphony in the chapel of the palace. The sixteen measures of music that he sketched out in the letter were to form the opening of the introduction to the symphony's first movement.

Later, Mendelssohn and Klingemann went to the Hebrides Islands, where they watched the waves pounding at the entrance to Fingal's Cave. The immediate result of that visit was the *Hebrides* Overture, the opening of which Mendelssohn sketched at once.

Not long after his return from Great Britain, Mendelssohn was off for an extended stay in Italy, during the fall and winter of 1830-31. It was in Rome and Naples that he worked on the sketches of the *Scotch* Symphony and started another composition, the *Italian* Symphony. The *Scotch* Symphony was not finished until thirteen years after the visit to Scotland. It was completed in January, 1842, and Mendelssohn conducted its first performance in Leipzig, in March.

Although Mendelssohn himself referred to this as his *Scotch* Symphony, he was wary of attaching descriptive titles to his compositions and when preparing the score for publication, in 1843, removed the name. Even though we are now certain that the Symphony has a number of characteristic Scottish musical elements, Robert Schumann, when he first heard the *Scotch* Symphony, mistook it for the *Italian* and said that it evoked such a beautiful picture of Italy that it satisfied even the hearer who had never been there.

Please, no photographic flashes or tape recordings during performance.

The *Scotch Symphony* is in four movements, which Mendelssohn intended to be played without pauses between them. It begins with a slow introduction, *Andante con moto*, that suggests the main theme of the following principal section of the movement, a lilting *Allegro un poco agitato*. The second movement, the scherzo, is light-footed, *Vivace non troppo*, with a marked Scottish flavor. A singing *Adagio* follows, and the Symphony concludes with another decidedly Scottish movement that begins with a marchlike *Allegro vivacissimo* and changes to a majestically swaying *Allegro maestoso assai*.

Mendelssohn scored the *Scotch Symphony* for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings. After its first performance in England, on June 13, 1842, he was invited to visit and play for Queen Victoria who, in turn, sang for him. She then granted him permission to dedicate the symphony to her, declaring that "the English name would suit the Scottish piece charmingly."

CONCERTO FOR PIANO AND ORCHESTRA (WORLD PREMIERE)

..... Stanley Hollingsworth
(Stanley Hollingsworth is composer-in-residence at Oakland University)

Among Hollingsworth's principal words are *Dumbarton Oaks Mass*; *Stabat Mater*; *The Mother* (a one-act opera from a Hans Christian Andersen tale); *La Grande Breteche* (a one-act opera commissioned by NBC); the ballets *The Flight*, *The Unquiet Graves*, *Encounter*, and *The Selfish Giant* (a one-act opera from an Oscar Wilde tale); and *Gloria in Excelsis* (written for the bell tower dedication of the Washington Cathedral).

His professional credits include stage director for *The Mother* and *La Grande Breteche* (in Vienna) and *The Consul* (in Vienna and Ankara, Turkey). He was musical director for *Fogli d'Album* at the Festival of the Two Worlds at Spoleto, Italy in 1960.

From 1973 to 1975 Hollingsworth was a resident composer at five locations — Wolf Trap, Virginia; Yaddo, New York; MacDowell Colony, New Hampshire; Montalvo Center, California; and Ossabaw Island Project, Georgia.

He was awarded the Prix de Rome (Fellow of the American Academy in Rome) for three years and held a Guggenheim Fellowship. In 1975, he received a grant from the National Endowment for the Arts.

Among his teaching credits are: assistant to Gian Carlo Menotti at Curtis Institute, where he taught orchestration and composition and was vocal coach for the opera department; lecturer in orchestration; counterpoint, and composition for San Jose State College; and conductor of a Beethoven seminar at Yale University.

Three of Mr. Hollingsworth's one act operas will be premiered at Spoleto during the 1981 season.

The composer described his concerto in this manner:

"There is little I wish to say in the way of program notes; when all is said, music must speak for itself. My goal was to write a bright, direct work appropriate to the occasion.

The scoring is for a moderately sized orchestra (the brass section consists solely of one trumpet and two horns). The work for the most part was conceived as a dialogue between the solo instrument and orchestra. They are not always in accord, particularly in the middle of the last movement, when the piano attempts to lure the orchestra into a rather "romantic" statement and is rebuffed."

Hollingsworth's Concerto for piano and orchestra was commissioned by the Meadow Brook Music Festival and bears a dedication to Gian Carlo Menotti on the occasion of his 69th birthday.

MUSIC FOR THE ROYAL FIREWORKS

..... George Frideric Handel
(Born February 23, 1685, in Halle; died April 14, 1759, in London)

On October 7, 1748, the Peace of Aix-la-Chapelle was signed, thus bringing to an official close the War of the Austrian Succession. In an effort to divert public attention from some of the unfavorable aspects of the treaty, King George II ordered a huge display of fireworks to be held on April 27, 1749, in London's Green Park.

For this occasion, the famous Italian architect and impresario, Jean Jerome Servandoni, was commissioned to construct what was then referred to as a "machine" — a structure from which the fireworks were to be set off. Servandoni's fancy took the form of a Doric temple built of wood, with a center section more than one hundred feet high, flanked by wings that were each 410 feet long. Atop the central portion of the temple was a large figure of Peace, attended by Neptune and Mars. This in turn, was surmounted by a wooden bas-relief showing King George handing out Peace to Britannia, and the whole was crowned by a great sun, which was brilliantly illuminated by blazing fireworks on the night of the spectacle.

In his official capacity as composer of ceremonial music for the British nation, Handel was commissioned to write appropriate music to accompany the fireworks. Handel and his music were immensely popular in London. Therefore, when the *Music for the Royal Fireworks* was rehearsed publicly in Vauxhall Gardens six days before the celebration, an audience of more than twelve thousand people paid half a crown each to hear it. The large number of carriages proceeding to the rehearsal is said to have caused a traffic jam on London Bridge that lasted for over three hours.

On the day of the celebration, most of London turned out, crowding around the wooden temple in Green Park to see the fireworks and hear the music played by more than one hundred musicians under Handel's direction.

The proceedings began with a royal salute of 101 brass cannon and the ascension of a brilliant's skyrocket, after which the Overture was played. Between the musical numbers came cannonades and the fireworks. Unfortunately, many of the fireworks failed to ignite, and men with torches were sent clambering over the temple to light them. Instead, the temple itself caught fire, causing a huge conflagration and throwing the crowd into a panic. At least two people were killed in the stampede that followed. Thus the peace celebration was a failure, but Handel's music survived and became one of his most popular orchestral works.

In its original form, the *Royal Fireworks Music* was played by forty trumpets, twenty horns, sixteen oboes, sixteen bassoons, eight pairs of kettledrums, twelve side drums, an assortment of flutes and fifes, and a serpent, which was then a widely used bass wind instrument. It was published in 1749 in a version with strings added and the winds reduced to three oboes, three bassoons, contrabassoon, three horns, three trumpets, timpani and strings. With characteristic frugality, Handel assembled the Overture from two earlier orchestra works. The other movements of the suite are a lively *Allegro*; a Bourée; *La Paix* ("Peace"); *Largo alla siciliana*; *La Rejouissance* ("Rejoicing"); *Allegro*; and a pair of minuets.

When the Suite is played in the version that the Irish composer and conductor, Sir Hamilton Harty, made in 1923, the first *Allegro* is omitted. Harty rescored the music for two oboes, two bassoons, four horns, three trumpets, timpani, snare drum and strings.

621st performance

Thursday, July 10

DETROIT SYMPHONY ORCHESTRA

GAETANO DELOGU, conducting
EARL WILD, pianist

ROSSINI: La Gazza ladra overture

LISZT: Concerto No. 2 in A for Piano and Orchestra

Adagio sostenuto assai
Allegro agitato assai
Allegro moderato
Allegro reciso
Marziale un poco neno allegro
Allegro animato — stretto

INTERMISSION

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

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

Mr. Wild is a Baldwin artist.

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



Gaetano Delogu

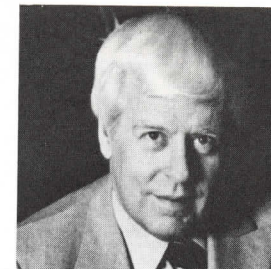
In the spring of 1978, following his well received concerts as guest conductor in Denver, Maestro Delogu was named Music Director of the Denver Symphony Orchestra, beginning with the 1979/80 season. In addition, current invitations to guest conduct in America include Grant Park in Chicago and The Aspen Music Festival as well as Meadow Brook Music Festival.

Gaetano Delogu was born in Mesina in 1934. He studied violin from an early age and continued his musical studies throughout his university career, even though his degree was in law. He went on to study conducting and launched his career after winning first prize in the Young Conductors' Competition in Florence.

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Earl Wild

Earl Wild is one of America's foremost pianists. A contemporary exponent of the Romantic Era, Mr. Wild approaches this literature with a flawless technique and an understanding of style that is unequalled among pianists his age.

While still in his teens, Mr. Wild became the youngest artist ever to appear with the NBC Symphony Orchestra, and, in 1942, was the first American soloist to play with that orchestra under Arturo Toscanini. Since that time, he has performed with major

symphony orchestras all over the world. Mr. Wild has had the honor of being requested to play for six successive Presidents of the United States, including a performance for the inauguration of John Kennedy. He has recently been named Artistic Director of the newly formed Chamber Soloists at Wolf Trap Farm Park for the Performing Arts, and has been heard in countless broadcasts with many of the world's greatest artists.

One of America's most recorded pianists, Earl Wild has recorded extensively with the Royal Philharmonic in London for the Reader's Digest Association. Other of his recordings may be found on RCA, EMI, Columbia, Nonesuch and the Vanguard labels. His recording, "Earl Wild Plays Liszt", was selected as Record of the Year by the London Times.

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OVERTURE TO LA GAZZA LADRA ("THE THIEVING MAGPIE")

..... Gioacchino Rossini
(Born February 29, 1792, in Pesaro, Italy; died November 13, 1868, in Paris)

La Gazza Ladra ("The Thieving Magpie") was the twenty-first of Rossini's thirty-six operas, first performed on May 31, 1817, at La Scala, in Milan, when the composer was still only twenty-five years old. The story was derived from a French comedy about a young servant, tried and condemned to death for the theft of a silver spoon from the household where she was employed. The plot is complicated by her father's desertion from the army, her secret engagement to the young man of the house and the judge's attempts to seduce her. In the end, the spoon is discovered in a magpie's nest and all turns out well.

Years later Rossini told a young composer, "I wrote the Overture to *La Gazza ladra* on the day of the opera's first performance, watched over by four stagehands who had instructions to toss my manuscript out the window to the waiting copyist, page by page. If I did not write the music, they were to throw me out the window ... There is no better inspiration than necessity. An anxious copyist and a worried manager tearing out his hair by the handful are a great help. In my day, in Italy, all managers were bald at thirty."

Productions of the opera are now extremely rare, but the Overture has become and remained a concert favorite. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, timpani, percussion and strings.

Please, no photographic flashes or tape recordings during performance.

CONCERTO FOR PIANO AND ORCHESTRA, NO. 2, IN A MAJOR

..... Franz Liszt
(Born October 22, 1811, in Raiding, Hungary; died July 31, 1886, in Bayreuth, Germany)

Franz Liszt's position in musical history is assured by the influence of his unmatched piano virtuosity, by his championing of such advanced composers of his time as Berlioz and Wagner, and especially by his "modernization" of music. He created a new style of piano-playing, invented the symphonic poem, established a place for folklore in art-music, and reconstructed the piano concerto. His new ideas profoundly influenced several generations of composers and performers. One of Liszt's ambitions was to create extended works — symphonies, concertos and sonatas — as continuous wholes rather than sectional constructions of individual movements. In the new symphonic poems, he used a story or a historic event or some other kind of non-musical idea to bind the parts together. In his great Piano Sonata and two Piano Concertos, he faced the problem of doing so by musical means alone.

The Concertos were more than twenty years in taking shape and Liszt worked on them more or less simultaneously. Although he began to sketch them in 1839, he did not really have the musical material well organized until ten years later, but then he put them aside for reconsideration. In 1855, he played the First Concerto at a public concert, but he withheld the Second until 1857. Liszt revised the score for several subsequent performances, and in 1861 put it into final form at last and released it for publication.

The Concerto exemplifies a new creative principle that Liszt had evolved in the course of his years of search. Instead of stating contrasting themes and then reexamining them analytically in the classical process called development, Liszt uses a minimal number of different musical subjects, but presents each one in as many different lights as he can, in a process of constant variation and transformation. The single long continuous movement of this Concerto is subdivided into six large parts, almost all derived in some way from the theme that is presented plaintively and poignantly at the very beginning. The listener can trace its progress through a series of changing tempos: *Adagio sostenuto assai*, *Allegro agitato assai*, *Allegro moderato*, *Allegro deciso*, *Marziale un poco meno allegro*, and *Allegro animato*.

The score calls for piccolo, three flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals and strings.

SYMPHONY NO. 2, IN C MINOR, OP. 17 ("LITTLE RUSSIAN")

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

Tchaikovsky's Fourth, Fifth and Sixth Symphonies have been so popular for so long that his earlier symphonies have fallen into neglect. One of the best of them is the Second, written in 1872. Its first performance was given in Moscow on February 7, 1873, at a concert of the Imperial Musical Society, conducted by Nicholas Rubinstein. The next day, Tchaikovsky wrote to the critic, Vladimir Stasov, in Saint Petersburg, "My Symphony met with great success; so great in fact that Rubinstein is repeating it by popular demand. The finale on *The Crane* theme has turned out admirably." *The Crane* is a folk song from Little Russia, which was more or less, the southeastern part of the Ukraine and is now the Belorussian Soviet Socialist Republic.

At the second performance, Tchaikovsky was called on to bow after each movement, and at the end was presented with a laurel wreath and a silver goblet. The Symphony was a success in Saint Petersburg too, in March, 1874, but the composer Cesar Cui picked it apart unmercifully in a critical article, and Tchaikovsky, after his initial irritation cooled, agreed and decided to rewrite the score. However, he did not get to work on the revision until after he had written two more symphonies.

On December 15, 1879, he wrote to a friend, from Paris, "If I succeed in working steadily in Rome, I shall make a good work out of my immature, mediocre symphony." On December 30, he reported from Rome, "Today I set out to remodel my Second Symphony. It went so well that before lunch I had made a rough draft of nearly half the first movement. How I thank the fates that made [my publisher] default on his contract and never print this score! How much seven years can mean when a man is striving for progress in his work! Is it possible that seven years from now I shall look on what I am writing now as I look now at my music written in 1872? I know it is possible, because perfection — the ideal — is boundless." The Second Symphony, in its final form, was performed by the Musical Society of Saint Petersburg on February 2, 1881, but not one of the critics noticed that the first movement was completely rewritten and the rest of the score had been greatly altered.

The Symphony's first movement begins with a slow introduction, *Andante sostenuto*, whose principal theme is a Ukrainian version of a Russian folk song, *Down by the Mother Volga*. At the end Tchaikovsky brings back some of the music from the slow introduction. The second movement, *Andantino marziale, quasi moderato*, is a little march based on the music of a wedding march in the last act of Tchaikovsky's opera *Undine*, composed in 1869 and later destroyed. Third is a lively Scherzo, *Allegro molto vivace*, with a contrasting central trio section. The brilliant Finale, *Moderato assai*, with the folk song that gives the Symphony its nickname, *Little Russian*, was Tchaikovsky's favorite. There is a beautiful, original, contrasting theme, and despite its moderate tempo indication, the music is fast-moving and brilliant.

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



624th performance

Saturday, July 12

DETROIT SYMPHONY ORCHESTRA

GAETANO DELOGU, conducting

GIDON KREMER, violinist

SCHUMANN: Symphony No. 2 in C, Opus 61

Sostenuto assai; un poco piu vivace;

Allegro, ma non troppo

Scherzo: Allegro vivace

Adagio espressivo

Allegro molto vivace

INTERMISSION

BERG: Concerto for Violin and Orchestra

Andante; Scherzo: Allegretto

Allegro: Variations

HINDEMITH: Symphonic Metamorphosis of Themes by Carl Maria von Weber

Allegro

Turandot: Scherzo

Andantino

March

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



Gaetano Delogu

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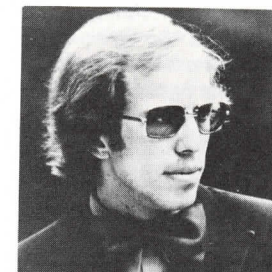
Gaetano Delogu was born in Messina in 1934. He studied violin from an early age and continued his musical studies through out his university career, even though his degree was in law. He went on to study conducting and launched his career after winning first prize in the Young Conductors' Competition in Florence.

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Gidon Kremer

The brilliant young Soviet virtuoso Gidon Kremer, who was born in 1947 to a highly musical family in Riga, Latvia, began studying the violin at the age of 4 with his father and grandfather. At 7 he entered the Rega School of Music, and at 16 won the First Prize of the Latvian Republic. During his 8 years of apprenticeship to David Oistrakh at the Moscow Conservatory, Kremer was a prizewinner at the Queen Elizabeth Competition in Brussels, and won First Prize in the Fourth International Tchaikovsky Competition in 1970.

Kremer's career as a recitalist has encompassed the entire world. He has participated in most of the major international festivals and played with virtually every major orchestra on the concert scene with the conductorial giants of the present day.

For one so young, Mr. Kremer has had an astonishingly active recording career as well. He has produced some 25 albums with a wide-ranging repertoire, winning the Grand Prix du Disque and the Deutsche Schallplattenpreis. His biggest selling item is the Brahms Violin Concerto, with the Berlin Philharmonic.

Unlike many of today's popular concert artists, Mr. Kremer has a lively interest in the music of our times amply demonstrated by his participation in the contemporary music festivals of Warsaw, Tallinn and Berlin. He plays a violin made by the Italian master Giovanni Battista Guadagni, which he inherited from his grandfather.

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SYMPHONY NO. 2, IN C MAJOR, OP. 61

..... Robert Schumann
(Born June 8, 1810, in Zwickau; died July 29, 1856, in Endenrich)

In order of composition, this is the third of Schumann's four symphonies, but because he put the D-minor Symphony aside for later revision, the C-Major Symphony was the second published. In 1844, Schumann moved from busy, burdensome Leipzig to Dresden, where his wife Clara, who was one of the greatest pianists of the time and a gifted composer too, hoped to rescue him from mental collapse. His emotions, his nerves were at the breaking point, and "as soon as he took up any intellectual occupation," his doctor said, "he was seized with trembling, fatigue and chill, and mental distress at fear of death, heights, metal and medicine."

For a while Schumann tried to find refuge in music, but any attempt at concentrated creative effort usually aggravated his condition. He wrote to one of his doctors, "For some time, I have not been able to listen to music. It cuts into my nerves like a knife." Looking back, two years later, he said, "I lost every melody as soon as I conceived it."

Happily for us, there were remissions. "I still suffer a great deal," he wrote, "and my courage often fails me," nevertheless by the spring of 1845 he knew that he was getting better and began to work again. He refreshed himself by studying Bach and writing fugues — better than her own, Clara said — and he found himself diverted rather than strained by the mental exercise. In the summer he wrote to Mendelssohn, "Sometimes a rosy glow seems to foretell the return of my old strength and a fresh hold on my art," and he mentioned that new ideas in C major had been running through his mind.

In mid-December, he worked for days and nights in order to present the sketches of this Symphony to Clara for Christmas. "I am often astonished by my Robert," she wrote. "Where does he get his fire, his imagination, his freshness, his originality?" Alas the work had drained him of his little strength, and he could not finish it until the following autumn, on October 19, 1846.

Only a few weeks later, on November 5 in Leipzig, Mendelssohn conducted the first performance of the Symphony, and he repeated it on November 16. Clara did not appreciate the work fully until she heard a performance that her husband conducted in July, 1847, when she wrote, "It has a bold sweep, a depth of passion that are not found anywhere in Robert's other music."

This is the longest of Schumann's symphonies, a powerful, majestic and apparently untroubled work. It opens with a noble introduction, *Sostenuto assai*, based on a trumpet call that becomes a kind of motto for the entire Symphony, and the body of the movement, *Allegro ma non troppo*, is vigorous and bright. The second movement is the Symphony's Scherzo, *Allegro vivace*, a brilliant, perpetual-motion kind of movement with two contrasting Trio sections. The slow third movement, *Adagio espressivo*, is one of the most beautiful in the entire orchestral repertoire of the Romantic era, music of unmatched spontaneous lyricism, yet supremely crafted to make maximum emotional effect. The finale, *Allegro molto vivace*, brings the Symphony to an exuberant, high-spirited close.

Schumann scored the Second Symphony for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani and strings.

VIOLIN CONCERTO

.....Alban Berg
(Born February 9, 1885, in Vienna; died there December 24, 1935)

Alban Berg was one of the two principal disciples of Arnold Schonberg, the other being Anton Webern. Unlike Schonberg and Webern, however, Berg managed to fuse more successfully the elements of the diatonic and twelve-tone systems.

In the spring of 1935, the American violinist Louis Krasner asked Berg to write a violin concerto for him. But the composer was then hard at work on the opera *Lulu*, and could give little attention to the new project. Then in May something happened that changed everything: Manon Gropius, daughter of Gustav Mahler's widow, Alma, by a later marriage to the noted architect Walter Gropius, died at the age of eighteen, after a long and painful siege of polio. For Berg this was a personal tragedy, for he was much attached to this lovely young girl, who already had shown talent as an actress. At the same time, the courage and serenity with which she had borne her affliction had been a comfort and an inspiration. Berg determined to make the violin concerto for Krasner a requiem for Manon Gropius, and inscribed it "to the memory of an Angel."

With newly fired inspiration, Berg spent the next few months working on the Violin Concerto, which he completed on August 11.

Little did Berg realize at the time he was working on the concerto that he was writing a requiem not only for Manon Gropius but for himself, as well. He had been working on the concerto on the shores of the Worthersee in Carinthia. Just about the time he finished it, he was bitten on the back by an insect. The bite developed into an abscess, which he had treated. Apparently it had healed; but three months later blood poisoning set in. When he returned to Vienna in November his condition was already serious. A young Viennese gave him a blood transfusion, after which he jokingly remarked that he hoped this would not turn him into an operetta composer. But the transfusion was unable to save his life, and he died on Christmas Eve 1935, at the age of fifty.

The Violin Concerto had its first performance four months after Berg's death. It was played on April 19, 1936, as part of the festival of the international Society of Contemporary Music, held in Barcelona. Naturally, Louis Krasner was the violin soloist. Anton Webern was to have conducted; but he

encountered increasing difficulties with the members of the orchestra, so ultimately relinquished the baton at the last moment to Hermann Scherchen. The concerto was a success from the time of its very first performance, and has been well received ever since.

Berg divided his Violin Concerto into two movements, each consisting of two sections. The work opens with an introductory *Andante*. At first, we hear the soloist sounding only the open strings of the violin, almost as if he were tuning up for the performance. Then, in ascending notes, he plays the twelve-tone row upon which much of the concerto is based; these are the twelve notes that comprise the chromatic scale arranged in a particular order. The second section is a scherzo, *Allegretto*, with two trios — or contrasting middle sections. At one point the music is marked *Wienerisch (Viennese)* and we have the suggestion of a waltz. Toward the end of the movement, Berg introduces a Carinthian folk melody, possibly inspired by his sojourn in the Carinthian countryside while composing the work.

The entire scherzo is intended as a tone portrait of the beautiful young Manon, cut down in the prime of youth.

The second movement begins *Allegro* with a cadenza for the solo violin. To some commentators, this section represents the young girl's agony and struggle with death. The cadenza section ends on the last four notes of the tone-row, which turn out to be the opening notes of the chorale *Es ist genug (It is enough)*, upon which Berg proceeds to build a series of variations. This is the requiem which brings the concerto to a quiet close.

SYMPHONIC METAMORPHOSIS OF THEMES BY CARL MARIA VON WEBER

.....Paul Hindemith
(Born in 1895, died in 1963)

Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber* represents the lighter side of a great composer whose music was for the most part of grave character. It was completed in August 1943, while Hindemith was teaching composition at Yale, and was performed for the first time on 20 January 1944, by the New York Philharmonic under Artur Rodzinski.

This work is not a conventional set of several variations on a selected theme but four movements of new music written with Weber's materials and using them in a variety of ways. In some places, Hindemith did little more than transcribe Weber's piano music for orchestra; in others, he altered the harmonic structure and added a strong dash of his 20-century pepper to the bland flavor of Weber's 19th-century music. Elsewhere, he extended and developed Weber's ideas. In the second movement he did take a basic theme and subject it to variations, but Hindemith's process, in general is more like that of the sculptors who make art out of found objects.

The *Symphonic Metamorphosis* is in four movements. The first is a Hungarian march from a Weber Composition entitled *Alla zingara* (In Gypsy Style), from his Eight Pieces for Piano Four Hands, Op. 60. The scherzo with the subtitle *Turandot* is a set of fantastic variations on a supposedly Chinese melody that Weber found in Jean-Jacques Rousseau's *Dictionary of Music*, published in 1768. Weber originally used this theme in a "Chinese Overture" and incidental music he wrote for Schiller's German version of Carlo Gozzi's play *Turandot* — the drama that later inspired Puccini's opera. In one of the variations, the theme is played on four kettledrums accompanied by bells, triangle, tam-tam, wood block and cymbals. In another, there is a fugato for trombones that is influenced by the jazz that Hindemith came to know during his American years. A contrastingly quiet, easy-flowing *Andantino* from Weber's Six Pieces for Piano Duet, Op. 10, is the slow movement. The last is another *March* from the Eight Pieces for Piano Four Hands, Op. 60.

627th performance

Thursday, July 17

DETROIT SYMPHONY ORCHESTRA RAYMOND LEPPARD, conducting JAMES GALWAY, flutist

RIMSKY-KORSAKOV: Capriccio espagnol, Op. 34

Alborada
Variations
Alborada.
Scene and Gypsy Song
Fandango of the Asturias
(Played without interruption)

BACH: Flute Concerto in a, S. 1056 (transcribed from Harpsichord Concerto No. 5)

Ohne tempoangabe
Andante
Allegro Assai

INTERMISSION

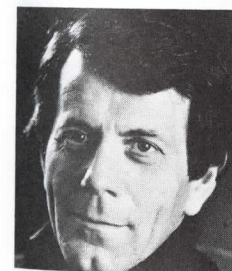
MOZART: Concerto in C for Flute and Harp, K. 229

Allegro
Andantino
Rondo Allegro

STRAVINSKY: Firebird Suite

Introduction
The Firebird and Her Dance
Round Dance of the Princesses
Infernal Dance of King Kastche
Berceuse
Finale

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



Raymond Leppard

establish him an identity as a Baroque specialist.

Mr. Leppard's love for early music has not been confining, however, and his repertoire is large. In a recent interview he said, "I am always suspicious of specialization in musicians. I don't believe in playing only Baroque. Playing Bartok helps you to play Bach."

Since his first visit to America in 1969, Raymond Leppard has conducted in several cities, but it was when he conducted his realization of Francesco Cavalli's "L'Egisto" at the Santa Fe Opera in 1974, that he made operatic history. The opera certainly had not been performed since it was a new hit in Venice three hundred years ago and the success of its rebirth made Leppard's name widely known in the United States.

The versatile Mr. Leppard, whose multi-faceted musical career has made headlines around the globe in opera houses, concert halls and

through a large output of recordings now makes his home in New York. On his visits to our shores in the past few years, he became enchanted with the vigor and enthusiasm he found here in the arts and made his decision to settle permanently here and adopt American citizenship.



James Galway

It is hard to believe that just a few years ago Galway left his position as first flute of the renowned Berlin Philharmonic, for since that time his solo career has developed in a remarkable way. In his first season as a soloist, he made four records for RCA, appeared on television frequently and gave an exhausting 120 concerts on four continents.

Before Americans discovered James Galway he had already achieved superstardom in Great Britain. In record business lingo, he is known as a "cross-

over phenomenon," an artist who appeals to classical as well as pop audiences. His recording of John Denver's "Annie's Song" sold a half million copies and his Mozart Flute Concerto sold 65,000.

Like most children of Belfast's back streets his musical career began with a tin whistle, which eventually lead to the flute. By age 14 he had decided on a musical career and so quit school to apprentice to a piano factory. However, a scholarship soon enabled him to study at the Royal College of Music. He also studied at the Guild Hall School and the Paris Conservatory.

His first orchestral position was with the Sadlers Wells Opera followed by a period with the Royal Opera House prior to his appointment as principal flute with the London Symphony Orchestra and the Royal Philharmonic. In 1969 he was appointed first solo flute of the Berlin Philharmonic where he remained for six years.

This season, in addition to his debut tour the United States, Mr. Galway made a successful tour of Japan and a recital debut in Paris. At the request of Arthur Fiedler he appeared on a nationally televised performance with the Boston Pops Orchestra.

Mr. Galway makes his home in Lucerne, Switzerland, with his wife, Annie, and their three children.

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CAPRICCIO ESPAGNOL

.....Nikolai Rimsky-Korsakov
(Born Tikhvin, Russia, 1844; died St. Petersburg, 1908)

In 1887 and 1888 Rimsky-Korsakov composed his three most brilliant orchestral works — *Spanish Caprice*, *Scheherazade*, and the *Russian Easter Overture*.

The *Spanish Caprice* grew from the composer's original intention to write a virtuoso piece for violin which would be based on Spanish themes. The work is in five short movements: (I) Alborada, an aubade or morning serenade; (II) Variations on a theme; (III) Alborada, an orchestral variation of the first movement; (IV) Scene and Gypsy Song, the first part presenting a series of cadenzas for horns and trumpets, solo violin, flute, clarinet, and harp; (V) Fandango and Asturias, a vigorous elaboration of an old Austrian dance theme.

The composer himself gave this very accurate appraisal of his work:

The opinion formed by both critics and the public, that the *Caprice* is a *magnificently orchestrated piece*, is wrong. The *Caprice* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso canenzas for instruments solo, the rhythm of the percussion instruments, and so on, constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the *Caprice* is undoubtedly a purely external piece, but vividly brilliant for all that.

Please, no photographic flashes or tape recordings during performance.

CONCERTO FOR FLUTE AND STRINGS, IN A MINOR, S. 1056

..... Johann Sebastian Bach
(Born March 21, 1685, in Eisenach; died August 28, 1750, in Leipzig)

From 1729 to 1736, Bach was Director of the *Collegium Musicum* founded by the composer Georg Philipp Telemann, around 1703, an organization of university students, and professional and amateur musicians that met every Friday evening in the Leipzig coffee-house of Gottfried Zimmermann. These meetings were almost the first public concerts in the modern sense, events that attracted music-loving audiences and provided valuable professional experience for the musicians. Bach performed a great deal of his own music at Zimmermann's, and it was there that all his harpsichord concertos were played for the first time. The idea of a harpsichord as solo instrument in an ensemble, rather than as accompaniment, was a new one, and Bach more or less invented the harpsichord concerto simply by making keyboard adaptations of concertos that he had written earlier for other solo instruments. Many of the originals have been lost, but musicians and musical scholars have found it a relatively simple matter to reconstruct them, using as guides those for which Bach's two versions have survived.

This Flute Concerto in A Minor is one of these reconstructions, a presumed original of one of the finest of Bach's harpsichord concertos, No. 5, in F Minor. Its three-movement sequence, fast-slow-fast, was part of the new, modern concerto style that had been recently imported to Germany from Italy, and that Bach took great pains to learn. The quick music is rich in texture and vigorous in rhythm, and the slow movement is one of Bach's most beautiful extended instrumental arias. It is interesting to note that he made still another version of this slow movement, for solo oboe and strings, and used it as the introduction to a sacred cantata on the solemn subject of human mortality. The tempos are *Allegro*, *Largo* and *Presto*.

CONCERTO FOR FLUTE, HARP AND ORCHESTRA, IN C MAJOR, K. 299

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

Mozart's professed distaste for the flute is not evident in the music he wrote for it — delightful concertos and quartets. What he really disliked, it appears, is the man who commissioned much of his flute music, which was written on tour in Mannheim and Paris between Christmas of 1777 and the summer of 1778.

Paris was not very kind to Mozart. "What annoys me most of all here," he wrote to his father, "is that these stupid Frenchmen seem to think that I am still seven years old, because that was my age when they first saw me." At his father's suggestion he sought out the Duke of Guines, who was a very good flutist and whose daughter's harp-playing, Mozart said, was "magnifique." The Duke asked Mozart to write a concerto for them, which he did with no love and relatively little interest, for by this time, Guines was falling behind in his payments for his daughter's composition lessons with Mozart and four months after the Concerto was finished he had not paid for that either.

This Concerto is not one of Mozart's most inspired inventions, but the craftsmanship, being Mozart's, is superb, on a level unattainable by any of his competitors. It is cast in the usual three movements in fast-slow-fast sequence (*Allegro* — *Andantino* — *Rondeau: Allegro*) that never wander far from the conventional French taste of the moment and is scored for the usual orchestra: pairs of oboes and horns with strings. Because the Guines could not be expected to improvise joint cadenzas as professional musicians did in concertos for a single instrument, Mozart composed and wrote them out in full.

SUITE FROM THE DANCED LEGEND, *THE FIREBIRD* Igor Stravinsky (Born June 17, 1882, in Oranienbaum, Russia; died April 7, 1971, in New York)

When the great impresario Sergei Diaghilev was planning a ballet on the old Russian legend of the Firebird for his 1910 Paris season, he commissioned a score from the composer Anatoly Liadov (1855-1914). Three months later, when Liadov was asked how the work was progressing, he replied, "Marvelously! I've already bought the music paper." Impatient at the delay, Diaghilev withdrew the commission, and late in the summer of 1909 awarded it instead to Igor Stravinsky. The year before, Diaghilev had heard two of his early orchestral works and had given him some orchestration assignments. Now he was certain that the young composer could handle the responsibility of writing an original score for a new ballet.

The scenario of *The Firebird*, also by Fokine, tells the story of a good fairy, the title character, who with help of Prince Ivan struggles against the immortal, evil magician, Kashchei. Fortunately, the score that the twenty-seven-year-old Stravinsky wrote is of such great interest that it can be better appreciated and understood, in concert performance, without attempting to associate the music with the complicated events that are danced on stage. Suffice it to say that the following sequence of scenes and events takes place:

Introduction — Kashchei's enchanted garden — Entry of the Firebird, pursued by Prince Ivan — Dance of the Firebird — Prince Ivan captures the Firebird — Supplication of the Firebird — Entry of the thirteen enchanted princesses — The princesses play with the golden apples (scherzo) — Sudden entry of Prince Ivan — Round dance of the princesses — Daybreak — Prince Ivan enters Kashchei's castle — Magic carillon — Entry of Kashchei's guardian monsters — Capture of Prince Ivan — Arrival of the immortal Kashchei — Kashchei's dialogue with Prince Ivan — Intercession of the princesses — Entry of the Firebird — Dance of Kashchei's retinue, enchanted by the Firebird — Infernal dance of all Kashchei's subjects — Lullaby — Kashchei's awakening — Kashchei's death — Darkness — Disappearance of Kashchei's castle and dissolution of his spells — The petrified noblemen return to life — General rejoicing.

Pierre Boulez traces all the music that Stravinsky was to compose during his long and fruitful career back to this first, great work: "Stravinsky's harmonic style appears unmistakably personnal from the very first page, not only Russian but very Stravinskyan. The composer's rhythmic energy and the very individual construction of his phrases are the fresh fruits of future development, which was to renew the music of the twentieth century. (Abridged)"

In the 1960's, Stravinsky recollected, "Like all 'story' ballets, (The Firebird) demanded 'descriptive' music of a kind I did not want to write. While it is more vigorous than most of the 'composed' folk music of the period, it is also not too original — good conditions for a success. I was more proud of some of the orchestration than of the music itself. *The Firebird* has been a mainstay in my life as a conductor. I made my debut with it in 1915 in Paris, and since then I have performed it nearly a thousand times, though ten thousand would not erase the memory of the terror I suffered that first time."

Stravinsky made three different concert suites of his *Firebird* music. The first dates from 1911 and consists of excerpts from the ballet with minor modifications. Stravinsky feared that this Suite would have few performances because it required too large an orchestra, so in 1919 he made another five-movement Suite. This is a different selection of excerpts from the ballet, written for an orchestra of modest size, but so brilliantly scored that the sonorous effect is that of a huge ensemble. In 1945, he made a third suite, in ten movements, of which half are revisions of the 1919 Suite and the others are new. All three Suites and even the complete ballet are now frequently performed at symphonic concerts, but the 1919 Suite is the most popular.

629th performance

Saturday, July 19

DETROIT SYMPHONY ORCHESTRA RAYMOND LEPPARD, conducting CLAUDINE CARLSON, mezzo soprano FRANK LITTLE, tenor

SCHUBERT: Symphony No. 5 in B-flat Major, D. 485

Allegro
Andante con moto
Menuetta: Allegra malta
Allegro vivace

INTERMISSION

MAHLER: Das Lied von der Erde

Das Trinklied von Jammer der Erde
Der Einsame in Herbst
Von der Jugend
Von der Schoenheit
Der Trunkene im Fruehling
Der Abschied

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



Frank Little

Mendelssohn's "Elijah", Beethoven's "Missa Solemnis", Mahler's "Das Lied von der Erde", Elgar's "The Dream of Gerontius", to name only some.

A native of Greenville, Tennessee, Frank Little graduated from the University of Tennessee and received his Master's and Doctor's degrees from the Cincinnati Conservatory and Northwestern University, respectively. After winning the Metropolitan Opera Regional Auditions, he forsook the academic life to study and perform in Europe. It was there that he was persuaded to make the change from baritone to tenor, which surely shaped the direction of his career. Though it meant a great deal more study plus learning a whole new repertoire of roles, Little made the transition and almost immediately was rewarded with roles at many European houses, including his Italian debut at Florence's prestigious Teatro Comunale.

Frank Little divides his time between the opera and concert, and is equally in demand for recitals, as well as appearances with orchestra.



Raymond Leppard

establish him an identity as a Baroque specialist.

Mr. Leppard's love for early music has not been confining, however, and his repertory is large. In a recent interview he said, "I am always suspicious of specialization in musicians. I don't believe in playing only Baroque. Playing Bartok helps you to play Bach."

Since his first visit to America in 1969, Raymond Leppard has conducted in several cities, but it was when he conducted his realization of Francesco Cavalli's "L'Egisto" at the Santa Fe Opera in 1974, that he made operatic history. The opera certainly had not been performed since it was a new hit in Venice three hundred years ago and the success of its rebirth made Leppard's name widely known in the United States.

The versatile Mr. Leppard, whose multi-faceted musical career has made headlines around the globe in opera houses, concert halls and through a large output of recordings now makes his home in New York. On his visits to our shores in the past few years, he became enchanted with the vigor and enthusiasm he found here in the arts and made his decision to settle permanently here and adopt American citizenship.



Claudine Carlson

Critics from coast to coast have showered Miss Carlson with praise. Her mezzo-soprano voice has been described by the press as "opulent", "lustrous", "luscious", "golden", "silvery", "burnished", "creamy-toned", "velvety", "sweet", "dark", "clear and beautiful", and "a sound that resembles molten gold". And her voice has been heard in recent seasons with the Metropolitan Opera, with leading North American orchestras, and at the most important music festivals on this side of the Atlantic.

Miss Carlson's pre-eminence in the French repertoire is natural, since, despite her Nordic-sounding name, she is French by birth. Although none of her family were singers or professional musicians, her mother was an accomplished pianist and music was a part of her early childhood. The ballet claimed Claudine Carlson's first artistic interests and she thought she might like to dance professionally. The turning point came when, on a trip to America, relatives discovered her beautiful voice. Lessons were arranged and her training took place in this country.

Claudine Carlson makes her home in Southern California. Her house, set in a lemon grove, gives her an opportunity to indulge her interest in interior decorating. She likes antique furniture, Oriental carpets and antique jewelry. Miss Carlson also is an avid student of Egyptian civilization. Her other major interest is in animals, both domesticated and wild, and she is dedicated to the elimination of cruelty to all living creatures.

Please, no photographic flashes or tape recordings during performance.

SYMPHONY NO. 5 IN B-FLAT MAJOR
..... Franz Schubert
(Born in 1797, died in 1828)

Like some of the symphonies of Haydn and Mozart, whose influence is strongly evident here, Schubert's Fifth Symphony was written in a remarkably short time — a period of only four weeks during the early autumn of 1816, when its composer was only nineteen. Undoubtedly, it was given one or more private performances in Vienna in 1816, not long after its completion, by an amateur orchestra in which Schubert played the viola. Like so many other treasures by this master, however, it lay undiscovered for many years after his death, and did not receive a public hearing until February 1, 1873, when August Manns conducted it at the Crystal Palace in London, the scene of many a belated Schubert premiere.

The first of the symphony's four movements is a graceful, richly melodic *Allegro* in the customary first movement sonata form. The second is a lovely, smooth-flowing *Andante con moto*, equally rich in melodic expressiveness. The third, marked *Menuetto: Allegro molto*, is more of a scherzo than a minuet and has a certain rustic character. For dramatic contrast and variety, the opening and closing sections are in the minor, the trio — or middle section — in the major. The work ends with a high-spirited *Allegro vivace*, again in sonata form and again fairly overflowing with melodic ideas.

DAS LIED VON DER ERDE (The Song of the Earth)
..... Gustav Mahler
(Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna)

Das Lied von der Erde (The Song of the Earth) is both a song cycle and symphony that Mahler called a "symphony for tenor and alto (or baritone) and orchestra." He had already written eight symphonies, but superstition kept him from calling this the ninth. After the nine symphonies of Beethoven and Bruckner, there was finality about a Ninth Symphony that Mahler thought would tempt fate. He did write a Ninth Symphony later, and even started a Tenth, but death was not far away.

Fate was not exactly kind to Mahler. He wanted to compose but he earned his living as a conductor, as an interpreter of other men's music. Nevertheless, he did not consider this work simple drudgery, and he became one of the greatest performing artists of his time. When his summer rest periods came, he was physically exhausted but rushed to his writing desk. Composing was no rest for him. At the end of a summer of creative work, instead of feeling refreshed and ready for another grueling season in the orchestra pit, he was more worn out than ever. No wonder this constant mental and physical strain eventually taxed Mahler's heart to the breaking point.

The year 1907 was not a happy one for Mahler. His young daughter died; the doctors warned him that he must curtail his strenuous activities because his heart was giving out, and then intrigue forced him to resign from his post as Artistic Director of the Vienna Court Opera, a position he had held with distinction for ten years. At the same time he got an offer to conduct at the Metropolitan Opera in New York, which he saw as an opportunity to increase his earnings and to gain more time for composition, but when he got to New York, found himself working harder than ever. With a heavy and worn-out heart he

returned to Austria to spend the summer of 1908. Physically and emotionally depressed, Mahler retreated to the Tyrol, where, with premonitions of death constantly in his mind, he composed *Das Lied von der Erde*.

He chose for his text seven poems from *The Chinese Flute*, a collection of Chinese poetry from the eighth century, in a German version by Hans Bethge. Mahler altered the poems and worked them into a cycle of six songs with orchestra. The general mood is one of world-weariness, resignation and farewell — a mood that exactly matched his own mental attitude.

Mahler never lived to hear a performance of *Das Lied von der Erde*. For three tiring seasons he returned to New York, first conducting at the Metropolitan Opera, then assuming the musical directorship of the New York Philharmonic. The strain proved too great. He interrupted his season with the Philharmonic in February, 1911, and returned to Europe, to die in Vienna on May 18, 1911. The world premiere of *Das Lied von der Erde* took place in Munich on November 20, 1911, under the direction of his disciple and friend, Bruno Walter.

In his book on Mahler, Walter wrote of *Das Lied von der Erde*, "It has a new style of composition, a new kind of invention, of instrumentation, and of movement technique . . . A force of emotions which knows no limitations is seen to develop in him who is about to depart. Every note he writes speaks only of himself, every word he sets to music, though it may have been written thousands of years ago, expresses but himself. *Das Lied von der Erde* is the most personal utterance in Mahler's creative work and perhaps in music."

Mahler's orchestral requirements for *Das Lied von der Erde* are three flutes, two piccolos, three oboes, English horn, three clarinets, clarinet in E-flat, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, glockenspiel, celesta, mandolin, two harps and strings.



Thursday, July 31

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
NELSON FRIERE, pianist

SIBELIUS: Symphony No. 1 in e, Op. 39

Andante ma non troppo — Allegro energico
Andante (ma non troppo lento)
Scherzo (Allegro ma non troppo)
Finale (quasi una Fantasia)

INTERMISSION

CHOPIN: Concerto No. 2 in f for Piano, Op. 21

Maestoso
Larghetto
Allegro vivace

ENESCO: Roumanian Rhapsody No. 1, Op. 11

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



Sixten Ehrling

Sixten Ehrling was born in the Swedish seaport of Malmo. His music lessons began at the piano when he was four years old. He continued with the piano and studied violin through his graduation from secondary school. He then studied at the Royal Academy of Music in Stockholm where he decided on a musical career in 1938. His conducting career began at the Dresden State Opera and continued through a twenty-year association with the Royal Opera in Stockholm.

His American conducting debut came with the Detroit Symphony Orchestra in November of 1961. He was immediately re-engaged to lead six weeks of the Symphony's subscription season in 1962-63, and then served as the Music Director of the Detroit Symphony for ten seasons, appearing annually with the Orchestra at the summer Meadow Brook Music Festival, which the Orchestra helped inaugurate in 1964.

During the 1978-79 season, Sixten Ehrling served as Music Advisor and Principal Guest Conductor of the Denver Symphony, continued his activities at the Juilliard School and his extensive European guest conducting engagements.



Nelson Freire

by his west coast debut with the Los Angeles Philharmonic, led *Time Magazine* to name him "one of the most exciting new pianists of this or any other age." His most recent European tour was accepted enthusiastically by critics and audiences alike; Freire's playing "was simply fascinating and beautiful — a performance of the highest class."

Television and recordings have spread the fame and enhanced the reputation of Nelson Freire around the globe. He has been awarded the Edison Prize in Holland for his recording of the 24 Preludes of Chopin, and his recent recordings of Chopin Nocturnes on the London label have set a new standard for Chopin interpretation. *High Fidelity/Musical America* recently voted Freire's "Villa Lobos; Piano Works" one of the best classical recordings of the year. Reviews of his live performances bear out this praise.

PROGRAM NOTES by Leonard Burkat
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SYMPHONY NO. 1, IN E MINOR, OP. 39
..... Jean Sibelius
(Born December 8, 1865, in Tavastehus, Finland; died September 20, 1957, in Jarvenpaa, Finland)

There was a time when many a musical expert, endowed with a good sense of history and esthetics, felt that there was a composer alive who could be measured against Beethoven. He lived in the obscure, remote country of his birth, Finland, and his name was Jean Sibelius. His symphonies, like Beethoven's, were said to constitute a body of the kind of art called "immortal." That time was about two generations ago. A later generation decided that Sibelius did not belong with the eterna' and universal masters — most of whom were Germans and Austrians of the eighteenth and nineteenth centuries — but with the finest members of the other national schools of composition in Europe: Russian, Czech and Norwegian, for example.

The old idea of Sibelius as a solitary figure, alone and separate from Europe on the distant Karelian peninsula, was never correct. He studied in Berlin and Vienna, and was published in Leipzig. He made concert tours to the principal cities of Europe, and he went to England, where his works were very popular, quite often. He taught for a while at the New England Conservatory of Music, in Boston, and was awarded an honorary degree by Yale. He was a cosmopolitan musician and an international figure.

Like Beethoven and Brahms, Sibelius was in no hurry to write his First Symphony. He was thirty-four when he finished it and conducted its first performance, in Helsinki, in the spring of 1899. In the same year, Sibelius wrote his intensely patriotic tone poem *Finlandia*, which became the Finns' musical banner of revolt against their Russian rulers. The Symphony seems to show some of the same national interests: Finnish melodic elements struggling against the great strength of Russian symphonic music. At the same time, it is an intense and profound personal expression. In the well known later symphonies of Sibelius, the movements often start with mere fragments of melodies. In the First, he is still close to the great European and

Russian tradition. His themes are broad melodies, stated clearly and in full, and he develops them with standard symphonic procedure.

The First Symphony begins with a quiet, mysterious introductory theme, *Andante ma non troppo*, played by a solo clarinet over a light timpani roll. The main portion of the first movement is a dramatic *Allegro energico*. The second movement is a lyrical *Andante ma non troppo lento*, and the third is a boisterous scherzo, *Allegro*, built on a rhythmic fragment announced by the timpani. Its contrasting middle section is smooth and subdued. The finale, *Quasi una fantasia*, starts with the clarinet theme that opened the Symphony. Except in its second subject, which is one of Sibelius's best known broad melodies, this is an agitated, turbulent, passionate movement.

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

CONCERTO FOR PIANO AND ORCHESTRA NO. 2, IN F MINOR, OP. 21

..... Frederic Chopin
(Born February 22, 1810, in Zelazowa Wola, Poland; died October 17, 1849, in Paris)

In the summer of 1829, at the age of nineteen, Chopin completed his studies at the Warsaw Conservatory and set off for Vienna to see about the possibility of publishing some of his music. While there, he gave a concert that critics said "electrified the public." His playing was delicate, they said, his style was original and his technique was of "indescribable perfection." When he yielded to demands for a second concert, it was less to please the Viennese public than to impress the people back home in Warsaw. Unfortunately the Polish press mistranslated the reviews and he gained nothing but the knowledge that he could successfully face an audience in a great city and that he could prepare to make his career abroad.

When he gave his first public concert in Warsaw that December, a reviewer wrote, "Cannot Poland appreciate his talent? Among his latest works is a Concerto in F Minor that is said to be the equal of the music of the finest composers in Europe." After a few private performances he played the Concerto at the National Theater, on March 17, 1830, with great success. He gave a farewell concert in October and then set off to seek his future.

At the end of a year of wandering, Chopin arrived in Paris, where a group of aristocratic Polish emigres helped launch him. At his first concert, Liszt, twenty years old, and Mendelssohn, twenty-three, led the applause. The powerful critics of Paris were as conservative as those of Vienna but they praised the innovations of this young man whose original ideas and new style they found elegant, free, graceful and pure. Years later, Liszt recalled his enthusiasm that day for Chopin's "new kind of poetic sentiment combined with felicitous formal innovations." Chopin played the F-Minor Concerto as a piano solo, without orchestra, and other instrumentalists played solos between the first and second movements. The integrity of musical form was obviously not taken as seriously then as it is in our time. Other pianists greatly altered his music in misguided attempts to turn him into Beethoven or perhaps Brahms. For our time, he is better as himself.

Mendelssohn and others wrote admiringly of the absolute perfection of Chopin's piano technique, and regretfully of the light touch (and the consequent small tone) that made it possible. No one has ever claimed that Chopin wrote particularly well for orchestra, but now we understand that his few orchestral scores provide a light background for a fleet-finger-

ed pianist who attains great variety of expression within a very small range, and conductors now generally try to match the accompaniments, as Chopin wrote them, to the scale of the soloist.

The poetic lyricism of Chopin's piano style is as fresh now as when it was new, and the skill with which the young composer built long movements out of his pretty tunes is still impressive. They are a noble *Maestoso*, a *Larghetto* like a dreamy Nocturne with an impassioned middle section, and a finale, *Allegro vivace*, with the dancing rhythms of a Mazurka. The Concerto is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, trombone, timpani and strings.

RUMANIAN RHAPSODY NO. 1, IN A MAJOR, OP. 11

..... Georges Enesco
(Born August 19, 1881, in Liveni, Rumania; died May 4, 1955, in Paris)

Georges Enesco was one of the great versatile musicians of the first half of the century, a composer who studied with Massenet and Faure in Paris, a virtuoso violinist and a conductor who appeared with most of the world's leading symphony orchestras. He was the teacher of Yehudi Menuhin and the composer of operas, chamber music and many orchestral works. In recognition of his valuable contributions to the arts in Rumania, the village where he was born was renamed Enescu (his name in its original form), and a street in Bucharest was also named for him.

Enesco's three *Rumanian Rhapsodies* for orchestra are based on the folk music of Rumania, which was influenced in turn by Indian, Egyptian, Latin, Teutonic, Slavonic and Magyar music. *Rumanian Rhapsody* No. 1 is a fiery piece, rich in melody and in the sudden changes of mood that are typical of the country's music. Enesco conducted the first performance, at a concert of the Pablo Casals Orchestra in Paris on February 7, 1908. It is scored for piccolo, three flutes, three oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, snare drum, cymbals, triangle, two harps and strings.



639th performance

Saturday, August 2

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting MIRIAM FRIED, violinist

TCHAIKOVSKY: Symphony No. 6 in B, Op. 74, "Pathétique"

Adagio — Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso

INTERMISSION

BRAHMS: Concerto in D major for Violin, Op. 77

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

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



Sixten Ehrling

Sixten Ehrling was born in the Swedish seaport of Malmo. His music lessons began at the piano when he was four years old. He continued with the piano and studied violin through his graduation from secondary school. He then studied at the Royal Academy of Music in Stockholm where he decided on a musical career in 1938. His conducting career began at the Dresden State Opera and continued through a twenty-year association with the Royal Opera in Stockholm.

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During the 1978-79 season, Sixten Ehrling served as Music Advisor and Principal Guest Conductor of the Denver Symphony, continued his activities at the Juilliard School and his extensive European guest conducting engagements.



Miriam Fried

Born in Rumania, she emigrated with her parents to Israel at the age of two. In 1958 she captured first prize in Israel's Tenth Anniversary Violin Competition sponsored by the American-Israel Cultural Foundation and the Israel Broadcasting Service. Her studies took her from the Rubin Academy of Music in Tel Aviv to the Conservatory in Geneva to Indiana University, where she studied with Joseph Gingold, and the Juilliard School of Music, as a pupil of Ivan Galamian.

Miriam Fried gained international recognition with her first prize at the Paganini International Competition in 1968 and boosted her already active career when she became the first woman violinist to win the Queen Elizabeth Competition. Ms. Fried not only collaborates with Garrick Ohlsson, but also with her husband, Paul Bliss, now on the faculty of Indiana University and formerly concertmaster of the Akron Symphony.

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SYMPHONY NO. 6, IN B MINOR, OP. 74, (SYMPHONIE PATHETIQUE)

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

In February, 1893, Tchaikovsky wrote to his beloved nephew, Vladimir Davidov, to whom he later dedicated the Sixth Symphony, "I must tell you how happy I am about my work. As you know, I destroyed a symphony that I had begun in autumn, for it contained little that was really fine. The idea came to me for a new symphony, this time with a program, but a program of a kind that remains an enigma. Let those who can guess it. The work will be entitled *A Program Symphony*. The program is pervaded by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now that I am home again, I have settled down to sketch the work, and it is going so well that in less than four days I have completed the first movement, and the rest of the symphony is clearly outlined in my mind. The form will be novel. For example, the *Finale* will not be a great *Allegro* but an *Adagio* of considerable dimensions. you can imagine what joy I feel in the conviction that my day is not yet over, and that I still may accomplish much. (Abridged)"

Tchaikovsky conducted the first performance of this Symphony, his Sixth, in Saint Petersburg on October 28, 1893. Finding the members of the orchestra ill-disposed towards his work, he did not rehearse thoroughly and it made a poor impression.

The composer's brother Modeste later wrote, "The morning after the concert, I found him sitting with the score of the symphony in front of him. He had agreed to send it to (his publisher) that very day, but could not decide on a title. He did not wish it to have only a number, and he had abandoned his original intention of calling it *Program Symphony*. 'What would *Program Symphony* mean,' he said, 'if I will not give the

Please, no photographic flashes or tape recordings during performance.

program?" I suggested *Tragic Symphony* as an appropriate title, but that did not please him. Suddenly *Pathetic* occurred to me. I remember, as though it were yesterday, how he exclaimed, 'Bravo! Splendid!' And then and there he added to the score the title that it will always carry. (Abridged)"

A week later the composer was dead. On November 1, despite the warnings of his friends, he suicidally drank a glass of unboiled water, and in five days he succumbed to cholera.

The *Pathetic Symphony* is a dark-toned work, but posterity has given up trying to guess what the enigmatic program may have been. Tchaikovsky was perhaps sunk more deeply than usual in gloomy introspection and he made every movement but the third end by quietly fading away into the resignation of silence. Nevertheless, in the important first and fourth movements, the music of the contrastingly lyrical themes seems to win out over the desolate first subjects.

The Symphony opens *Adagio* with a melancholy theme played by a solo bassoon and low strings, but the music soon rises and livens. There are tense pauses, balanced contrasting phrases that are questions and answers, a quotation from a Russian church chant for the dead, and everywhere the musical rhetoric of passion. The second movement, *Allegro con grazia*, with five beats per measure, is a kind of irregular, stumbling waltz, and the third, *Allegro molto vivace*, combines the character of a sinister scherzo and a militant march. To close, there is a Finale that begins *Adagio lamentoso*, rises to a climax, and subsides to passionless resignation.

The Symphony is scored for piccolo, three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR, OP. 77

..... Johannes Brahms
(Born May 7, 1833, in Hamburg, died April 3, 1897, in Vienna)

Brahms usually spent the summer at some quiet retreat in the Austrian Alps where he could enjoy long mountain walks and compose undisturbed. For three consecutive summers — 1877, 1878 and 1879 — he chose the picturesque village of Portschach on the Worthersee in Lower Austria, where, he said, the surroundings were so rich in melodies that he had "to be careful not to step on them." This is where he composed such great works as his Violin Concerto, his Second Symphony, his Second Piano Concerto.

The Violin Concerto was written during the summer of 1878. In August, Brahms sent a copy of the music to his close friend, the great violinist Joseph Joachim, who found it too difficult. Consultations continued and revisions were made even after the first performance, which was given by Joachim and Brahms at a concert of the Leipzig Gewandhaus Orchestra on January 1, 1879. When the Concerto was finally published that October, it had been revised further and it had fingerings, bowings and a cadenza by Joachim.

A music critic of the time, reminiscing later about the first performance, remembered that the first movement was too "modern" for the audience, but that the public had enjoyed the second movement and had been enthusiastic about the third. Another critic thought that Joachim was either badly prepared for the first performance or indisposed that day, and that Brahms seemed somewhat agitated or disturbed. A few months later, Brahms noted that Joachim's performances of the Concerto were improving, and before the year was out the violinist wrote to the composer that he could even play it by heart.

We now count this among the four greatest Violin Concertos of the nineteenth century, along with those of Beethoven, Mendelssohn and Tchaikovsky, but when it was new, musicians resisted it, and many preferred Max Bruch's. The great conductor Hans von Bulow declared that it was not a concerto for violin but a concerto against the violin. The Spanish virtuoso Pablo de Sarasate refused to play it because the only good tune, he said, isn't even given to the violin but is the oboe solo at the beginning of the slow movement. Tchaikovsky, whose Violin Concerto also had great difficulty at first in making its way into the standard repertoire, liked Brahms personally but didn't care much for his music. He wrote in a letter to a friend, "It lacks poetry . . . His (technical) mastery overwhelms his inspiration."

Despite all this early opposition, Brahms's Concerto was taken up by all the great violinists of the generation after Joachim — artists who are still remembered, like Ysaye, Enesco, Busch, Thibaud and Kreisler (who wrote his own cadenzas) — and made its way into its present honored place in the standard repertoire.

The first movement, *Allegro non troppo*, is idyllic; the second, *Adagio*, is lyric; and the third, *Allegro giocoso, ma non troppo vivace*, is a brilliant Hungarian dance. Brahms is known to have sketched a scherzo movement that was to come between the slow movement and the finale, and may have used it in his Second Piano Concerto, which he worked on at about the same time as the Violin Concerto.

Brahms orchestrated the Violin Concerto accompaniment for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.



642nd performance

Thursday, August 7

DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, conducting DAVID GOLUB, pianist

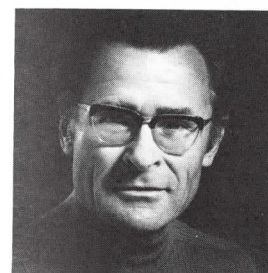
BEETHOVEN: Piano Concerto No. 1 in C major, Op. 15

Allegro con brio
Largo
Rondo

INTERMISSION

STRAUSS: Also sprach Zarathustra, Op. 30

*The Steinway is the official piano
of the Meadow Brook Music Festival
Rogers organ is provided by Musical Heritage*



Stanislaw Skrowaczewski

his piano career, he turned solely to composition and conducting.

As a composition student in Paris after the war and co-founder of the avant-garde group. ZODIAGUE, Mr. Skrowaczewski won several prizes in composition. By the early 1950's his symphonic works, including "Symphony for Strings" and "Music at Night" were absorbed into the European repertoire and later performed by Philadelphia, Cleveland, New York and Chicago Orchestras. One of his recent works, "Concerto for English Horn and Orchestra", presented at Carnegie Hall in 1970, has been recorded by Desto and played by leading orchestras in America and Europe.

In 1946 Mr. Skrowaczewski became permanent conductor of the Wroclaw Philharmonic and, during the ensuing years, served as Music Director of the Katowice Philharmonic, the Krakow Philharmonic and the Warsaw National Orchestra. Mr. Skrowaczewski's American debut was with the Cleveland Orchestra in 1958 and since then he has regularly conducted major orchestras in Europe, the United States, Canada, Israel and South America.



David Golub

and soon moved to Dallas where he began his musical studies at the age of eight. At thirteen he made his debut as a competition winner with the Amarillo Symphony, which led to many recital and orchestral appearances in Dallas and throughout the Southwest in his teenage years. In 1968 he entered Juilliard, where he earned his Bachelor's and Master's degrees and won the prestigious Edward Steuermann Piano Prize as well as the Morris M. Loeb Prize. In 1972 he was first prize winner of the Los Angeles Young Musicians Foundation Debut Award and made his official orchestral debut in that city.

One of the recent highlights of Mr. Golub's career was his first concert tour of Japan. As part of this tour he appeared in three concerts as guest soloist with conductor Morton Gould. One of these performances was taped for Japanese television.

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CONCERTO FOR PIANO AND ORCHESTRA, NO. 1, IN C MAJOR, OP. 15

..... Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven is usually credited with five piano concertos, but in fact he wrote seven, two of them in early youth, and he also made a piano arrangement of the solo part of his Violin Concerto. Of the standard five concertos, the one in C Major was published first but was actually the second in order of composition. The B-Flat Concerto now known as No. 2 was written earlier. The C-Major Concerto was sketched in 1795 and 1796, completed in 1798 and published in 1801. Like the Piano Sonata, Op. 7, it is dedicated to Princess Innocenz Odescalchi, who had been Beethoven's pupil when a young girl.

Throughout his lifetime, Beethoven was acknowledged to be the greatest of pianists. Perhaps a few others could almost match his technical virtuosity, the mechanical skills with which he made music at the keyboard, but none even approached the drama, the sentiment, the nobility of musical expression in his playing. Early in his career, when he needed concertos to play at his concerts, he took Mozart's as his models and expanded them somewhat. Later, in the Fourth and Fifth Concertos, he made important alterations in the classical structures, but after the age of forty he wrote no more concertos. The later innovations of his piano sonatas, string quartets and symphonies therefore have no parallels in the concertos.

He once wrote of the C-Major Concerto, "It is one of my first, and therefore not one of the best of my compositions." Nevertheless, the great artistic powers that he already possessed were reported by Johann Wenzel Tomaschek, a composer and pianist four years younger than Beethoven who wrote in a memoir published in 1845, "In the year 1798, Beethoven, that giant among pianists, came to Prague. At a crowded concert in the Convict Hall, he played his Concerto in C Major. His magnificent playing and particularly the daring flights in his

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improvisation stirred me to the depths of my soul; indeed, I found myself so profoundly shaken that for several days I could not bring myself to touch the piano. (Abridged)"

The Concerto opens with a sturdy *Allegro con brio*. The middle movement is a dreamy, poetic *Largo*, and the finale, a witty, robust rondo, *Allegro scherzando*. The orchestra consists of a flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

ALSO SPRACH ZARATHUSTRA ("Thus Spake Zarathustra"), TONE POEM, OP. 30

..... Richard Strauss
(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

The literary source of this work was the long philosophical prose-poem, *Also Sprach Zarathustra* ("Thus Spake Zarathustra"), that Friedrich Nietzsche wrote between 1881 and 1885. Strauss began to work on it in Munich in February, 1896, and completed it there in August. On November 27, he conducted its premiere, at Frankfurt-am-Main.

The historical Zarathustra or Zoroaster lived in Persia during the sixth and seventh centuries B.C. and founded the national religion of the Persian people. It was, in essence, a form of nature worship that balanced the struggles of forces of good and evil, and gave great importance to rituals of purification. Zoroastrianism survives in modern Iran and among the Parsi people of India.

"I did not intend to write philosophical music or to portray Nietzsche's great work in music," Strauss said at the time of the work's premiere. "I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its great exemplification in his book, *Thus Spake Zarathustra*."

The opening paragraph that Nietzsche gave to Zarathustra is printed at the beginning of the score:

"Having attained the age of thirty, Zarathustra left his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! This cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The music opens with a depiction of a majestic mountain sunrise, which is followed by sections to which Strauss gave separate headings: *Of the Dwellers in the Hinterworld* (with a fragment of the *Credo* in Gregorian chant), *Of Great Yearning* (in which the organ intones a *Magnificat*), *Of Joys and Passions*, *Song of the Grave*, *Of Science* (beginning in the low strings with a fugato, using the opening trumpet call), *The Convalescent* (a further fugal development), *Dance Song*, *Night Song* and *Song of the Night Wanderer*. After twelve strokes of the midnight bell, the music comes to an other-worldly end.

Strauss requires a large orchestra in *Thus Spake Zarathustra*. It includes three flutes, two piccolos, three oboes, English horn, two clarinets, clarinet in E-flat, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, two tubas, timpani, bass drum, cymbals, triangle, low bell, glockenspiel, organ, two harps and strings.



644th performance

Saturday, August 9

DETROIT SYMPHONY ORCHESTRA
STANISLAW SKROWACZEWSKI, conducting
LEON FLEISHER, pianist
KENNETH JEWELL CHORALE

PROKOFIEV: *Romeo and Juliet*, Suite No. 2 (excerpts)

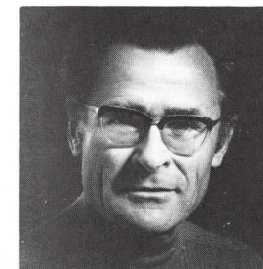
RAVEL: *Concerto in D for the Left Hand*

Lento
Piu lento
Allegro

INTERMISSION

RAVEL: *Daphnis and Chloe*-Suites Nos. 1 and 2

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



Stanislaw Skrowaczewski

Stanislaw Skrowaczewski's accomplishments during his nineteen-year tenure as Music Director of the Minnesota Orchestra, as well as guest conducting leading orchestras throughout the world, have placed him among the major conducting figures of our times. Mr. Skrowaczewski, born in Poland, son of a brain surgeon, began piano, violin and composition studies as a young child and made his debut as pianist and conductor at age thirteen. When an injury to his hands during a World War II bombing raid terminated

his piano career, he turned solely to composition and conducting.

As a composition student in Paris after the war and co-founder of the avant-garde group, ZODIAGUE, Mr. Skrowaczewski won several prizes in composition. By the early 1950's his symphonic works, including "Symphony for Strings" and "Music at Night" were absorbed into the European repertoire and later performed by Philadelphia, Cleveland, New York and Chicago Orchestras. One of his recent works, "Concerto for English Horn and Orchestra", presented at Carnegie Hall in 1970, has been recorded by Deste and played by leading orchestras in America and Europe.

In 1946 Mr. Skrowaczewski became permanent conductor of the Wroclaw Philharmonic and, during the ensuing years, served as Music Director of the Katowice Philharmonic, the Krakow Philharmonic and the Warsaw National Orchestra. Mr. Skrowaczewski's American debut was with the Cleveland Orchestra in 1958 and since then he has regularly conducted major orchestras in Europe, the United States, Canada, Israel and South America.

SUITE FROM THE BALLET, *ROMEO AND JULIET*, OP. 64

..... Sergei Prokofiev
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

Mendelssohn, Schumann, Liszt, Verdi and Strauss are only a few of the composers who found musical inspiration in the plays of Shakespeare. His *Romeo and Juliet* became the subject of

works by Berlioz, Bellini, Gounod, Tchaikovsky and — by a somewhat remote connection — even Delius and Bernstein.

The first ballet we know based on the story of *Romeo and Juliet* was performed in 1811, in Copenhagen. Prokofiev's had its genesis in the autumn of 1934, when the managers of the Leningrad Opera and Ballet Theater proposed that he write one for them. The Bolshoi Ballet in Moscow was interested too, and the project set Prokofiev's creative imagination on fire.

In the spring of 1935 he worked on the scenario with the ballet company directors, and by the end of May he was showing other composers his sketches for the music. The whole work was so clearly foreseen, so meticulously planned in his mind, that he was able to write the complete score for this full-evening length, three-act ballet between July 1 and September 8, 1935 — while also composing the Second Violin Concerto and a number of other works.

When Prokofiev addressed his inventive genius to this great story of tragic love, his music alone created and illuminated the complete choreographic drama, pictured the setting, probed the characters. The story of the ballet follows Shakespeare's play closely — although at one point in their planning, Prokofiev and his collaborators considered giving it a happy ending.

The Bolshoi company considered the score in October, 1935, but no plans were made for a stage production in Russia, and the first performance of the ballet was given in Brno, Czechoslovakia, in 1938. When he understood that the ballet would not be staged in his homeland, Prokofiev used much of the music in two suites for orchestra and a set of ten piano pieces based on the score. He altered the excerpts to make them more suitable for concert use, and each became a perfect miniature. The popularity of the suites finally led to the first Russian production of *Romeo and Juliet*, by the Kirov Ballet of Leningrad, in 1940. In March, 1946, a third suite was performed for the first time, and in December the ballet entered the repertory of Moscow's Bolshoi Ballet.

The suites are not often played just as Prokofiev left them.

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Leon Fleisher

A legend in his own time, Leon Fleisher was born in San Francisco, where he began playing the piano at age four and gave his first public concert when he was seven. For the next ten years he studied in Italy and the United States under Schnabel, inheriting in unbroken fourth succession the great traditions of pianism handed down from Beethoven to Czerny and from Czerny to Leschetizky, who had been Schnabel's teacher. In 1944, at sixteen, Mr. Fleisher made an historic Carnegie Hall debut that, according to the New

York Times, "at once established him as one of the most remarkably gifted of the younger generation of American keyboard artists". Since then, Leon Fleisher has been one of the few pianists to withstand the competition of successive box office meteors and progress to a world acknowledged master. His recordings have been international best-sellers under the Columbia and Epic labels, including all five of the Beethoven piano concerti, which have come to be known as "the definitive Beethoven for our times".

In addition, to his position as a pianist of international renown and conductor of high stature, Leon Fleisher also serves currently as Mellon Professor of Music at the Peabody Conservatory of Music in Baltimore and as co-director of the Theater Chamber Players of the Kennedy Center in Washington, D.C.

Please, no photographic flashes or tape recordings during performance.

CONCERTO FOR THE LEFT HAND, IN D MAJOR
 Maurice Ravel
 (Born March 7, 1875, in Ciboure, Basses-Pyrenees; died December 28, 1937, in Paris)

Ravel's Piano Concerto for the Left Hand was composed at the request of the Austrian pianist, Paul Wittgenstein, who had lost his right arm in the First World War. Wittgenstein was determined to continue his musical career and asked a number of composers, including Ravel, Strauss, Prokofiev, Hindemith and Britten, to write special music for him. The Ravel Concerto is the only one that has held a firm place in the active repertoire. Ravel worked on this concerto in 1930 and 1931, while at the same time writing his two-hand Piano Concerto in G. These were to be his last major compositions. Wittgenstein was the soloist in the first performance of the D Major Concerto, in Vienna on November 27, 1931.

Both of Ravel's piano concertos reveal the influence of American jazz, the result of his visits to night clubs in New York's Harlem and Greenwich Village during his tour of the United States in 1928. Ravel wrote to a friend that "planning the two piano concertos simultaneously was an interesting experience... The Concerto for Left Hand... contains many jazz effects... In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands... A sudden change occurs and the jazz music begins. Only later does it become manifest that the jazz music is built on the same theme as the opening part."

The Concerto is in four sections that are played without pause. The orchestra and soloist play alternately in the opening *Lento* and do not join until the motion picks up the brief *Andante* section, where the piano accompanies the English horn. The following *Allegro* section is lighter, faster, dance-like. The music of the opening section returns, *Tempo primo*, and rises to a grand climax. In the following cadenza, the soloist plays the melodic material with thumb and index finger, while embroidering an accompaniment so ingeniously wrought that one might think that there are ten — or even twenty — fingers at the keyboard.

Rather than give only a light accompaniment to a hand-capped soloist, Ravel uses a larger orchestra than usual, supplementing and supporting the piano. The Concerto is scored for two flutes, piccolo, two oboes, English horn, two clarinets, clarinet in E-flat, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, tam-tam, triangle, tambourine, wood-block, harp and strings.

DAPHNIS ET CHLOE, SYMPHONIC FRAGMENTS FROM THE BALLET, SERIES ONE AND TWO
 Maurice Ravel
 (Born March 7, 1875, in Ciboure; died December 28, 1937, in Paris)

The legend of Daphnis and Chloe is best known in modern times in the version of the second-century Greek romance attributed to Longus. Daphnis was the son of the god Mercury and a Sicilian shepherdess. He was a pupil of Pan and of the Muses, inventor of pastoral poetry, and lover of the shepherdess Chloe.

It was probably sometime in 1909, during his first Paris season, that Serge Diaghilev, director of the *Ballets Russes*, commissioned a score from Maurice Ravel for a ballet on Daphnis and Chloe that he hoped to produce in 1910. The music was barely ready in time but it was really the ballet company's series of internal problems that postponed its first performance until June 8, 1912. The choreography was by Michel Fokine, scenery and costumes by Leon Bakst, Vaslav Nijinsky and Tamar Karsavina danced the title roles and Pierre Monteux conducted.

In an autobiographical sketch written in 1928, Ravel described his work as "a choreographic symphony in three parts... My intention," he said, "was to compose a vast musical fresco... faithful to the Greece of my dreams... The work is constructed symphonically, in a strict tonal scheme, by means of a few motifs whose development achieves a symphonic homogeneity of style."

The story of the ballet is simply and briefly told: Daphnis and Chloe are in love. She is carried off by pirates but is rescued and returned to safety by the god Pan. The two series or suites of "symphonic fragments" that were excerpted by Ravel for concert performance are the first and last of the ballets' three scenes, which in the theater are performed without pause.

The first series is in three large sections, *Nocturne*, *Interlude and War Dance*. The scene is described in the score: "A small flame suddenly bursts from the head of a statue. The nymph comes to life and leaves her pedestal. Others come down and join in a slow and mysterious dance. They see Daphnis, bend over him and dry his tears. Reviving him and leading him to the rock, they invoke the god Pan, who takes shape little by little. Daphnis kneels in supplication. All is dark. Voices are heard off stage, far away at first. There is a dim light and the pirates' camp is seen on a bold, rocky seacoast. The pirates, laden with booty, run to and fro. Torches are brought, which at last throw a strong light on the stage."

The second scene, which is not part of the suites, shows Chloe as a captive, and then her rescue. The famous second suite is also in three sections, *Daybreak*, *Pantomime and General Dance*. The notes from the scenario that are printed in the score tell the rest of the story:

Daybreak. "No sound but the murmur of dew dripping from the rocks. Daphnis is lying at the nymphs' grotto. Little by little, day breaks. Bird songs are heard. In the distance, a shepherd passes with his flock. Another crosses the stage. A group of herdsmen enters, looking for Daphnis and Chloe. They find Daphnis and wake him. In anguish, he looks about him for Chloe. She appears at last, surrounded by shepherds. They throw their arms about each other. Daphnis sees that Chloe is wearing a crown; his dream was a prophetic vision; Pan's intervention is clear. Lammon, an old shepherd, explains that if the god Pan has saved Chloe, it is in memory of his old love for the nymph Syrinx."

Pantomime. "Daphnis and Chloe mime the story of Pan and Syrinx. Chloe acts the part of the young nymph wandering in the meadow. Daphnis, as Pan, appears and declares his love. The nymph repulses him. The god becomes more pressing. She disappears. In despair, he picks a few reeds, fashions a flute of them and plays a melancholy tune. Chloe reappears and dances to the music of the flute. The dance becomes faster and faster until Chloe, in a wild spin, falls into the arms of Daphnis. At the nymph's altar, he swears fidelity, with the sacrifice of two lambs. A group of young girls dressed as bacchantes enters. Daphnis and Chloe embrace tenderly. A group of young men spreads across the stage. Joyous uproar."

General Dance. The work is scored for piccolo, two flutes, alto flute, two oboes, English horn, two clarinets, clarinet in E-flat, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, two snare drums, cymbals, triangle, tambourine, castanets, glockenspiel, celesta, two harps and strings. A wordless chorus is commonly replaced by additions to the parts for the orchestra instruments.

649th performance

Thursday, August 14

CHICAGO SYMPHONY ORCHESTRA ERICH LEINSDORF, conducting

MOZART: Marriage of Figaro Overture

DEBUSSY: "La Mer" (The Sea), Three Symphonic Sketches

From Dawn Till Noon on the Sea
 Play of the Waves
 Dialogue of the Wind and Sea

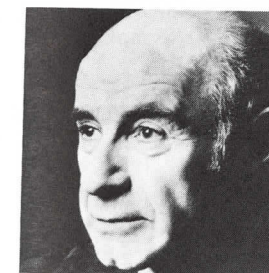
STRAUSS: Till Eulenspiegel, Op. 28

INTERMISSION

BRAHMS: Symphony No. 4 in E minor, Op. 98

Allegro non troppo
 Andante moderato
 Allegro giocoso
 Allegro energico e passionato

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



Erich Leinsdorf

Few names in the symphonic and operatic worlds are as well known and respected as that of Erich Leinsdorf. A musician since his early years, he has conducted on every continent, made an extraordinary number of recordings, and held a series of coveted posts in American music. Today he travels extensively as guest conductor of the world's finest orchestras.

Mr. Leinsdorf was born in Vienna in 1912 and studied piano, cello, theory, composition, and conducting seriously as a child. At the age of 22 he became assistant to Bruno Walter at the Salzburg Festival and for the next three years served in the same capacity under Arturo Toscanini, who recommended him for his subsequent position of assistant conductor for the Metropolitan Opera. In the years to come, Mr. Leinsdorf served as music director for the Cleveland Orchestra and the Rochester Philharmonic, director of the New York City Opera, and in the newly created post of music consultant at the Metropolitan Opera. From 1962 to 1969 Mr. Leinsdorf headed the Boston Symphony Orchestra and the Berkshire Music Festival, during which time he conducted more than 400 different works by 96 composers. He led many world and American premieres by the most distinguished composers of the day and also revived many neglected masterworks. Since leaving his post with the Boston Symphony, Maestro Leinsdorf has conducted on every continent, most recently in Scandinavia and Russia in 1976 and in Japan in 1978, both with the New York Philharmonic.

PROGRAM NOTES by Leonard Burkatt
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OVERTURE TO LE NOZZE DI FIGARO

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

Lorenzo Da Ponte tells in his memoirs that Mozart proposed a Beaumarchais play to him as the subject for an opera libretto, even though the Emperor had recently forbidden its performance on account of its "immorality." Da Ponte persuaded the Emperor that they would make the "Immoral" subject — servants poking fun at their noble employers — quite acceptable, and they went ahead with their project.

The first performance, on 1 May 1786, in Vienna, was nearly a disaster. Rival composers tried to ruin it by bribing singers to fumble their lines and to sing out of tune. Thanks to the intervention of the Emperor, to whom Mozart complained during the first intermission, all this came to an abrupt halt. From that point on, the performance was so successful that many numbers had to be repeated. The Emperor intervened again in this most democratic of operas — this time forbidding encores that would make the performance run too late.

As was his custom, Mozart wrote in the bubbling little overture after the rest of *The Marriage of Figaro* was completed, and he finished it just one day before the first performance. It is an abbreviated sonata form, in which the basic ideas — none of them drawn from the opera itself — are stated and recapitulated without development.

LA MER ("The Sea"), THREE SYMPHONIC SKETCHES
 Claude Debussy
 (Born August 22, 1862, in St.-Germain-en-Laye; died March 25, 1918, in Paris)

Debussy loved the sea, but he never travelled farther on it than across the English Channel. In 1899 he pictured it in *Sirenes*, a Nocturne for women's voices and orchestra. Then in 1903 he wrote from Burgundy to a friend, "I am working on three symphonic sketches... with the general title of *La Mer*. You may not know that I was destined for a sailor's life, and that only chance led me in another direction. Nevertheless, I have always kept a sincere passion for it. You will say that the ocean does not exactly bathe the hills of Burgundy, and my seascapes may be studio landscapes, but I have an endless store of memories, and in my mind they are worth more than reality, whose beauty often deadens thought."

La Mer was first performed at a concert of the Lamoureux Orchestra, in Paris, on October 15, 1905. It was not well received, perhaps because the conductor understood nothing of its delicate subtlety. On January 19, 1908, Debussy himself conducted a revised version of the score with the Orchestra of the Colonne Concerts. He was an inexperienced conductor, both nervous and stiff, but he stressed the music's atmospheric qualities, and the applause of his friends in the audience drowned out some hissing. When Debussy conducted *La Mer* in London two weeks later, it was a success at last.

Many French critics seem not to have understood the impressionistic nature of the work. One wrote that if "it were the work of anyone but Mr. Debussy, it would have delighted me, (but) I neither hear nor sense the sea." Another made the puzzling finding that "it is certainly genuine Debussy — the most individual, the most precious and the most subtle expression of our art — but it almost suggests the possibility that someday we may have an Americanized Debussy."

Posterity has proven right the critic who wrote, "Never was music so full of fresh, spontaneous, unexpected, novel rhythms. Never were harmonies richer or more original; never has an orchestra possessed more voices and sounds with which to interpret a work overflowing with such a wealth of fantasy. This

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music absorbs and entralls our sensibility, caressing and wounding it by turns. I think that no one can listen to this music without its awakening a thousand memories, dim impressions thought forgotten: the reflection of a sunbeam or the caressing murmur of a wave as it breaks into foam on the sands. It is a succession of subtle impressions, exquisite details, dazzling surprises. (Abridged)"

Debussy gave atmospheric rather than concretely descriptive titles to the work's three movements, *De l'aube à midi sur la mer* ("From Dawn to Noon at Sea"), *Jeux de vagues* ("The Play of the Waves"), and *Dialogue du vent et de la mer* ("Dialogue of the Wind and Sea"), which the music follows with vividly suggestive strokes.

The score calls for piccolo, two flutes, English horn, two clarinets, three bassoons, contrabassoon, four horns, three trumpets, two cornets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, glockenspiel or celesta, two harps and strings.

TILL EULENSPIEGEL'S MERRY PRANKS, OP. 28
.....Richard Strauss
(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

Strauss based this work on the stories in a collection by Thomas Murner that was published in Strasbourg in 1519. Murner, in turn, based his tales on historical fact, for there really was a Till Eulenspiegel. In the town of Molin, near Lubeck, there is a tombstone with this inscription: "Let no one lift this stone. Eulenspiegel is buried here. Anno Domini MCCCC (1350)." An illustration shows an owl with a mirror clutched in its claws, because "Eulenspiegel" is German for "Owl-mirror." The historical Till lived on for centuries as mythic personage, and became as familiar a figure to generations of children in German-speaking countries as Disney cartoon characters are to young Americans.

The stories of Till, the clown, jester, tease and practical joker, were not originally addressed to the young. They are an unobvious form of social criticism, in which the despised fool always arranges a victory of some underdog. In his stories, the peasant always outsmarts the townsman and the commoner always wins out over the noble. It is no surprise that the Eulenspiegel tales were quickly translated into several languages and circulated throughout Europe.

Richard Strauss started writing *Till Eulenspiegel's Merry Pranks, in the Old Roguish Manner — In Rondo Form* (to give the work its full title) in Munich, in 1894, and finished it on May 6, 1895. It was published in September and first performed at a concert conducted by Franz Wullner in Cologne on November 5. Performances in Mannheim, Berlin and Munich followed before the month was over.

Strauss at first refused to put in writing a "story" for *Till Eulenspiegel*. "If I were to put into words the thoughts that its several incidents suggested to me," he said, "they would seldom suffice, and might even give offense. Let me leave it to my hearers, therefore, to crack the hard nut that the rogue has offered them. To help them to a better understanding, it is enough to point out that there are two *Eulenspiegel* motives, which, in greatly varied disguises, pervade the entire work until the catastrophe, when Till has been condemned to death and is strung up on the gibbet."

Later, however, Strauss wrote these descriptive notes into a copy of the score: "Once upon a time there was a jokester named Till Eulenspiegel. An awful hobgoblin. Off for new pranks. Just wait, you hypocrites! Hop! On horseback into the midst of the market women. He goes off in seven-league boots. Hides in a mouse-hole. Disguised as a pastor, he drips unction and morality but is a rogue down to his big toe. But before he's done, he has qualms about having mocked religion. Till, as cavalier, pays court to the girls. One has made an impression on him. He courts her. A kind refusal is still a refusal. Till departs, furious, and swears vengeance on all mankind. Philistine motive; after

he has propounded a few amazing theses to the Philistines he leaves them, astonished, to their fate. Grimaces from afar. Till's street tune. The court of justice. He still whistles to himself indifferently. Up the ladder! There he swings, gasps for air. A last convulsion. The mortal part of Till is no more."

Till Eulenspiegel is scored for piccolo, three flutes, three oboes, English horn, three clarinets, small clarinet in D, bass clarinet, three bassoons, contrabassoon, eight horns (four of which are ad lib), six trumpets (three ad lib), three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle rattle and strings.

SYMPHONY NO. 4, IN E MINOR, OP. 98
.....Johannes Brahms
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

When he was in his twenties, Brahms held a post at the court of a minor principality for a few years, but he spent a large part of his youth wandering from one city to another, meeting many of the important participants in Germany's decentralized musical life and broadening his artistic horizons. He settled in Vienna when he was in his thirties, and like Beethoven before him and Mahler after, he soon began to spend his summers in the country. In winter, he polished his recent compositions and planned his next ones, but the serious business of artistic creation was the summer's.

In 1884 and 1885, in the Styrian Alps of Austria, he wrote his Fourth Symphony — two movements in each summer. Returning from a mountain walk one day, Brahms found his lodgings in flames. Fortunately his friends were able to carry most of his books and music out of the burning house, and happily for posterity, the manuscript of the Symphony was saved.

Brahms entrusted the first performance of his Fourth Symphony to Hans von Bulow's orchestra at the court of the Duke of Meiningen. Bulow prepared it in rehearsal, and Brahms conducted the premiere on October 25, 1885. A week later Bulow conducted it, and in November Brahms and he set off on a concert tour of Germany and the Netherlands with the new Symphony in their repertoire, but it was slow to win favor. Even in Brahms's own Vienna it disappointed his friends and delighted his enemies. Twelve years later there was an extraordinary performance of the Symphony. Fatally ill with a disease of the liver, Brahms made his last public appearance at a concert of the Vienna Philharmonic Orchestra on March 7, 1897, at which the Fourth Symphony was played.

The Fourth Symphony reflects the earnestness and introspection of Brahms's late years. The first movement, *Allegro non troppo*, is alternately contemplative and dramatic, and the second, *Andante moderato*, is based principally on an austere theme in the old, ecclesiastical Phrygian mode, which is like a scale played on the white keys of the piano, beginning with the note E instead of C. The contrastingly robust third movement is the Symphony's scherzo, *Allegro giocoso*, although it is only distantly related in form to the classical scherzo of Beethoven. The finale, *Allegro energico e passionato*, is a chaconne, a set of continuous variations on an eight-measure theme in triple meter. After presenting the theme in the wind instruments, Brahms constructs a monumentally powerful series of thirty variations, carefully controlling the ebb and flow of the music, the continuity and the contrasts in the eight-measure phrases, until a brilliant coda brings the Symphony to a close.

The score calls for piccolo and two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

653rd performance

Saturday, August 16

CHICAGO SYMPHONY ORCHESTRA ERICH LEINSDORF, conducting

BEETHOVEN: Leonore Overture No. 3

TCHAIKOVSKY: Romeo and Juliet

INTERMISSION

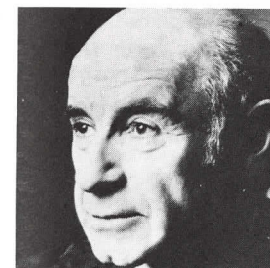
DVORAK: Symphony No. 8 in G, Op. 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

RAVEL: La Valse, Poeme choreographique pour Orchestra

Mouvement de Valse viennoise
Un peu plus modere — premiere
mouvement
Assez anime

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



Erich Leinsdorf

Few names in the symphonic and operatic worlds are as well known and respected as that of Erich Leinsdorf. A musician since his early years, he has conducted on every continent, made an extraordinary number of recordings, and held a series of coveted posts in American music. Today he travels extensively as guest conductor of the world's finest orchestras.

Mr. Leinsdorf was born in Vienna in 1912 and studied piano, cello, theory, composition, and conducting seriously as a child. At the age of 22 he became assistant to Bruno Walter at the Salzburg Festival and for the next three years served in the same capacity under Arturo Toscanini, who recommended him for his subsequent position of assistant conductor for the Metropolitan Opera. In the years to come, Mr. Leinsdorf served as music director for the Cleveland Orchestra and the Rochester Philharmonic, director of the New York City Opera, and in the newly created post of music consultant at the Metropolitan Opera. From 1962 to 1969 Mr. Leinsdorf headed the Boston Symphony Orchestra and the Berkshire Music Festival, during which time he conducted more than 400 different works by 96 composers. He led many world and American premieres by the most distinguished composers of the day and also revived many neglected masterworks. Since leaving his post with the Boston Symphony, Maestro Leinsdorf has conducted on every continent, most recently in Scandinavia and Russia in 1976 and in Japan in 1978, both with the New York Philharmonic.

PROGRAM NOTES by Leonard Burkat
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LEONORE OVERTURE NO. 3

.....Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven's only opera, which we know as *Fidelio*, was originally called *Leonore*, after a melodrama based on an actual event of the French Revolution. In order to avoid confusion with two other operas based on the same play, Beethoven changed the title to *Fidelio*, the name adopted by the heroine in the course of the action. For political reasons, the setting was moved to Spain, where the story takes place in a prison near Seville. The opera failed at its first performance, in 1805, and again when revised for a new production in 1806. The third version, which was not performed until 1814, is now considered one of the greatest works of the musical theater.

The story concerns Florestan, a nobleman incarcerated by the Governor whose crimes he has threatened to reveal to the King's Minister. Leonore, Florestan's wife, determines to free him, disguises herself as a young man, takes the name Fidelio, and becomes assistant to the jailer. When the evil Governor decides to kill Florestan and orders a grave dug, Leonore reveals her identity, whips out a pistol and holds him at bay while the trumpets announce the arrival of the Minister — who frees all the political prisoners and sends the villainous Governor to a dungeon cell.

Beethoven wrote four different overtures for the work. The one called Overture to *Fidelio* was written for the 1814 production and is now usually played as the introduction to the opera. His earlier attempts to write a satisfactory piece for this purpose resulted in the three different works we now call the *Leonore* Overtures. The composer had his doubts about the first one, discarded it before the opera was performed, and never allowed it to be played during his lifetime. No. 2, which was used in the 1805 production, is the longest of the four overtures, and is a kind of orchestral synopsis of the climactic moments of the drama. For the 1806 production, Beethoven condensed this into Overture No. 3, which is in effect a short and powerful symphonic poem, and has become the most popular of them all. In the opera house, it is sometimes played as an entr'acte between the two scenes of Act II.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

ROMEO AND JULIET, OVERTURE-FANTASY

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

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

Almost every step in Tchaikovsky's work on this score was taken under his friend's scrutiny. It was Balakirev who suggested the subject, the musical style and form. While the work was in progress, he criticized the themes and their organi-

Please, no photographic flashes or tape recordings during performance.

zation, and when Tchaikovsky tired of it and allowed his attention to wander elsewhere, Balakirev steered him back to Romeo.

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

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

SYMPHONY NO. 8, IN G MAJOR, OP. 88

..... Antonin Dvorak
(Born September 8, 1841, in Nelahozeves; died May 1, 1904, in Prague)

The father of Antonin Dvorak was a village innkeeper and butcher who hoped to pass his trade on to his son, but the young man turned instead toward music, took up the violin and organ, and at sixteen left home to study in Prague. Five years later he joined the orchestra of the National Theater, playing the viola (which in those days was the instrument of failed violinists), and soon began to test his creative powers with extended compositions in the classical forms. Until he was more than thirty years old he was unknown as a composer outside the little circle of musicians in Prague with whom he tried out his first efforts at writing chamber music. Then, in 1875, his rare talent came to the attention of Brahms, who finally launched him on his great career.

During his years of obscurity, Dvorak worked and studied, he said, "with the birds, the flowers, the trees, God and myself." He wrote his First Symphony in 1865 and his Eighth in 1889, an unusually productive year during which, he confided to a friend, his head was so full of musical ideas that there wasn't time to get them all down on paper. In September he began the Symphony and on November 8, it was done. The first performance was given in Prague on February 2, 1890, with the composer conducting.

This work is sometimes known as his "English" Symphony, not because it was first heard in England but because it was issued by a London firm during a period of disagreement with his publisher on the Continent. Back in 1876, Brahms had introduced Dvorak to his own publisher, Simrock, at whose request Dvorak wrote his popular *Slavonic Dances*. During their years of collaboration, there was frequent argument between Simrock and Dvorak over a single, basic issue. The publisher wanted the composer to write more short works in the popular style of the Dances, but Dvorak insisted on the publication of the symphonies and the serious chamber music on which he preferred to spend his time.

The Eighth Symphony is an idyllic work, a Bohemian pastoral. The first movement, *Allegro con brio*, opens with an introduction whose solemnity is soon dispelled by the principal theme, a kind of bird song for the flute, and then takes on the

robust character of Czech folk song. In the second movement, *Adagio*, melancholy alternates with serenity. The third is a waltz-like *Allegretto grazioso*, with a contrasting central section that is almost Schubertian in character. It closes with a lively coda, *Molto vivace*, in the style of a *Slavonic Dance*. A trumpet call announces the final *Allegro ma non troppo*, a stately processional that is developed as a theme and variations.

Dvorak scored the Symphony for piccolo and two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings. He dedicated it "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Art and Literature."

LA VALSE, CHOREOGRAPHIC POEM

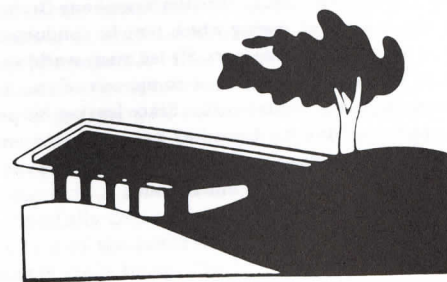
..... Maurice Ravel
(Born March 7, 1875, in Ciboure; died December 28, 1937, in Paris)

In 1906, Ravel wrote to a friend that he was contemplating a musical homage to Johann Strauss, a waltzing symphonic poem to be called *Wien* ("Vienna"). "You know my affinity for those wonderful rhythms," he said, "and that I value the *joie de vivre* expressed by the dance." By 1914 the work existed as a sketch, but the War required that he put the score aside, and he did not return to it until peace came. Between December, 1919, and April, 1920, Ravel converted it into *La Valse*, a "choreographic poem" that he described as "a kind of apotheosis of the Viennese waltz."

Serge Diaghilev, the great Director of the original *Ballets Russes*, for whom Ravel had written *Daphnis and Chloe*, was interested in *La Valse* for a ballet, but when he heard the composer and a friend play through it at two pianos, he said it was a "masterpiece . . . but not a ballet." Ravel, furious, picked up his music and left the room, and the two never spoke again. History has proved Diaghilev wrong, for *La Valse* has been successfully choreographed by Bronislava Nijinska, Mikhail Fokine and George Balanchine.

Long before *La Valse* was staged, Ravel described the scene that his music pictures: "Through whirling clouds, glimpses of waltzing couples are faintly seen. The clouds gradually scatter. An immense hall becomes visible, peopled with a circling crowd. The scene is gradually illuminated. The light bursts forth from the chandeliers. An Imperial Court, around 1855. Abridged"

This most brilliant of Ravel's scores requires an orchestra of piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, tambourine, castanets, tam-tam, antique cymbals, glockenspiel, two harps and strings.



656th performance

Thursday, August 21

MINNESOTA ORCHESTRA NEVILLE MARRINER, conducting LYNN HARRELL, cellist

LUTOSLAWSKI: Little Suite for Symphony Orchestra

- I. Fujarka: Allegretto
- II. Hurra polka: Vivace
- III. Piosenka: Andante molto sostenuto
- IV. Taniec: Allegro molto — Poco piu largo presto

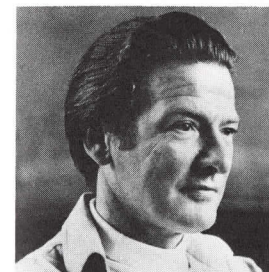
SCHUMANN: Concerto in A for Cello and Orchestra, Op. 129

Nicht zu schnell
Langsam
Sehr lebhaft

INTERMISSION

ELGAR: Enigma Variations, Op. 36.

*The Steinway is the official piano
of the Meadow Brook Music Festival
Rogers organ is provided by Musical Heritage*



Neville Marriner

Maestro Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was born in Lincolnshire, England in 1924. He studied violin first with his father and later with other teachers. By winning a series of local competitions, he was admitted to the Royal College of Music in London. After World War II he studied at the Paris Conservatoire and returned to England to teach at Eton and became a free-lance violinist.

During the following years he either founded or was a member of several ensembles, one of which had been established by Thurston Dart, renowned authority on Baroque music. Dart's influence on Marriner was considerable and eventually the two collaborated on recordings.

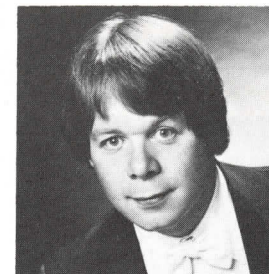
In 1956 Marriner took the post of principal second violin with the London Symphony Orchestra. Then in the process of a major reorganization the London Symphony became one of the finest ensembles in Europe and during his 13 year stay, Marriner learned to know the major symphonic repertory under ideal conditions.

Meanwhile, he formed a 15 member ensemble which became the Academy of St. Martin-in-the-Fields. His success with the Academy was so great and his recordings so impressive that he was invited in 1969 to be the conductor of the Los Angeles Chamber Orchestra.

He is one of the most recorded conductors in the history of music with more than 250 albums on his current discography.

Opera is a new enthusiasm for which he wishes he had more time.

He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.



Lynn Harrell

ings, that he realized what a great artist Mack Harrell was and that he became remorseful at the loss of a man who could have been a great teacher to him.

This last season was highlighted for Mr. Harrell by his debut with the Boston Symphony. He also repeated his enormously successful series, Lynn Harrell and Friends on Lincoln Center's Great Performers Series.

Winner of the first Avery Fisher Award, Lynn Harrell is also known to music lovers for his several recordings. His first album of the Dvorak Cello Concerto was nominated for a Grammy Award. Since then he has made three recital albums with James Levine, including the complete Beethoven Cello Sonatas.

Mr. Harrell is married to Linda Blandford, a British journalist. They make their home in Manhattan. Both at home and on the road, they find time to pursue their favorite hobby — tennis.

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LITTLE SUITE

..... Witold Lutoslawski
(Born January 25, 1913, in Warsaw)

Witold Lutoslawski is one of the leading figures among Poland's older "new" composers. He was born into a family of scholars, entered the Warsaw Conservatory as a composition student at fifteen, and for a while also studied mathematics at the University of Warsaw. Most of Lutoslawski's early work, which was traditional in character, was destroyed during the Second World War. In the late 1940's, he started to write in a new style, using Polish folk material in a manner modeled after Bartok's use of Hungarian folk music. In the late 1950's he wrote a small number of works using the twelve-tone method of composition and in the early 1960's began to incorporate chance procedures, along with traditional processes, in his music.

This Little Suite — *Mala Suita*, in Polish — is one of Lutoslawski's folk-style compositions. It was originally written for chamber orchestra in 1950, and in 1951 he rescored it for full orchestra. The first performance was given in Warsaw on April 20, 1951, by the Polish Radio Symphony Orchestra, conducted by Gregor Fitelberg.

The first of the four short movements is called *Fujarka*, which is the Polish word for a little wooden flute, that is represented in the orchestra by the piccolo. The strings soon begin a strong Bartokian, rhythmic beat, over which are heard brief solos by the trumpets and flute. The music relaxes and broadens in tempo for the ending, a duet for piccolo and muted trumpet. The lively second movement, *Hurra Polka* ("Jolly Polka"), is a folk dance led by woodwind solos, with rhythmic punctuations from the rest of the orchestra.

Piosenka ("Little Song"), the third movement, is a slow, lyrical duet for two clarinets, soon joined by a flute and oboe. The strings take up the melody and carry it to an impassioned climax before it subsides and fades away. The Suite concludes with a *Taniec* ("Dance"), whose high spirited opening and closing sections are full of interesting rhythmic twists. Contrast is provided by a broader middle section.

Please, no photographic flashes or tape recordings during performance.

The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

CONCERTO FOR CELLO AND ORCHESTRA IN A MINOR, OP. 129

..... Robert Schumann
(Born June 8, 1810, in Zwickau, Saxony; died July 29, 1856, in Endenich, near Bonn)

On September 2, 1850, Robert Schumann, his illustrious wife Clara and their five small children arrived in the Rhineland city of Dusseldorf, where Robert was to take up his new duties as musical director of the municipal orchestra and choral society. The family scarcely had a chance to alight from the train that brought them from Dresden when there began a series of official and unofficial welcoming celebrations. At one of these functions, the assistant burgomaster delivered an address that, as Clara reported in her diary, began with the creation of the world and continued on into the future.

Schumann's new position, his first professional engagement as a conductor, afforded him enough leisure time for composition and sightseeing, and he took full advantage of both opportunities. Orchestral rehearsals began the third week in October; but between his arrival and the first rehearsal, Schumann squeezed in some time at his composing table, and came up with his Concerto for Cello and Orchestra in A Minor.

It took Schumann only two weeks to write the Cello Concerto; he sketched it between October 10 and 16, and by October 24 he had completed the orchestration. Ideas seemed to rush from his pen. Nine days after finishing the concerto, he was already at work on his Rhenish Symphony.

Despite the speed with which he turned out the Cello Concerto, it ranks today among the half dozen finest works of its kind in the literature. Clara thought very highly of the concerto; but evidently her husband did not, for he withheld it from performance and made a number of revisions in the score. It was finally released for publication in 1854, that tragic year when Schumann attempted suicide by throwing himself into the Rhine, and was never performed during the composer's lifetime. As far as is known, the concerto received its initial hearing on June 9, 1860, when the cellist Louis Ebert played it at the Royal Conservatory in Leipzig, at a concert marking the fiftieth anniversary of Schumann's birth.

Like his Fourth Symphony, Schumann's Cello Concerto is in one continuous movement — or, perhaps more accurately, it is in three closely related movements which are bound together into a single unit. Like the Fourth Symphony, too, it is cyclical — that is, there is a motto theme, heard here at the very outset, which appears at various points and in various guises throughout the entire work. This condensation and unification of multi-movement compositions was a development of the romantic era. It was used with telling effect not only by Schumann but also by Beethoven, Mendelssohn, Liszt and Glazunov.

The beautifully lyrical, flowing first movement, marked *Nicht zu schnell* (Not too fast), begins with the theme that will serve as the basic motto for the whole concerto, and proceeds according to prescribed first-movement sonata form. At its conclusion, however, there is a bridge passage connecting it directly with the second movement, a soulful, singing section bearing the tempo indication *Langsam* (Slow). Again, there is a transitional passage, in which themes from the first movement are recalled. The tempo accelerates, propelling soloist and orchestra into the more spirited, more energetic finale, *Sehr Lebhaft* (Very lively), another sonata-form movement, whose principal subject is derived directly from the motto theme. Near the end, a cadenza for the solo cello comments and elaborates on material from the entire concerto. When the orchestra reenters, it is at a more animated pace, and the work concludes brilliantly.

VARIATIONS ON AN ORIGINAL THEME, OP. 36 ("ENIGMA")

..... Edward Elgar
(Born June 2, 1857, in Broadheath; died February 23, 1934, in Worcester, England)

Edward Elgar completed his *Enigma* Variations on February 19, 1899, and they were first performed on June 19, under the direction of the great Wagnerian conductor, Hans Richter. After the first performances, Richter and one of the composer's friends suggested some changes in the orchestration and in the ending, and the revised version was conducted by Elgar at a concert of the Worcester Festival on September 13, 1899.

The idea for these Variations occurred to the composer one day while improvising at the piano. In the published score, the opening subject, which by convention would have been headed "Theme," has the heading "Enigma," and at the start of each of the fourteen variations there are initials or some other reference to a member of Elgar's circle. An inscription by the composer says that the work is "dedicated to my friends pictured within."

Later Elgar said, "It is true that I have sketched, for their amusement and mine, the idiosyncracies of fourteen of my friends, not necessarily musicians; but this is a personal matter and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The Enigma I will not explain — its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture. Further, through and over the whole set, another and larger theme 'goes' but is not played. So the principal theme never appears."

The first variation, *Andante*, is a portrait of the composer's wife. The second, *Allegro*, is H. D. Stuart-Powell, an amateur pianist who used to play trios with the composer, and who always exercised his fingers before beginning a piece. Variation III, *Allegretto*, pictures Richard Baxter Townshend, an amateur actor whose vocal tricks are echoed by the oboe and bassoon. A Gloucester squire, William Meath Baker, is the subject of the fourth variation, *Allegro di molto*. The big closing chord recalls his habit of slamming the door on leaving a room. Variation V, *Moderato*, depicts Richard Arnold, son of the poet Matthew Arnold; and Variation VI, *Antantina*, which is headed "Ysobel," is a tribute to Isabel Fitton, an amateur violinist who played chamber music with Elgar.

The seventh variation, "Troyte," *Presto*, is named for an excitable and argumentative architect, Arthur Troyte Griffith. The eighth, *Allegretto*, is a picture of Winifred Norbury, a gracious lady of an earlier age. Variation IX, *Moderate*, entitled "Nimrod," portrays the composer's publisher and close friend, August Jaeger. Elgar said that it was a reminiscence "of a long summer evening talk where Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements. The tenth, *Allegretto*, is headed "Dora-belle — Intermezzo," and is sensitive sketch of Miss Dora Penny, a charming lady who was somewhat hesitant of speech.

The initials G.R.S., for Variation XI, *Allegro molto*, are those of the organist George Robertson Sinclair, but the subject may really be his bulldog, Dan. The twelfth variation, *Andante*, depicts the cellist Basil Nevinson, the trio-partner of Elgar and Stuart-Powell of Variation II.

Variation XIII, *Moderato*, headed "*** — Romanza," is identified with Lady Mary Lygon, who was on a voyage to Australia when it was written. The low rumble of a ship's engines are heard and a brief quotation in the clarinet from Mendelssohn's Overture *Calm Sea and Prosperous Voyage*. The grandiose finale, Variation XIV, *Allegro*, with the initials E.D.U., is the composer's own movement, cryptically labelled to spell out "Edoo," his wife's affectionate nickname for him.

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, organ (*ad libitum*) and strings.

658th performance

Saturday, August 23

MINNESOTA ORCHESTRA NEVILLE MARRINER, conducting LEA FOLI, violinist

PROKOFIEV: Lieutenant Kije Suite, Op. 60

- I. The Birth of Kije
- II. Romance
- III. Kije's Wedding
- IV. Troika
- V. Burial of Kije

PROKOFIEV: Concerto No. 1 in D for Violin, Op. 19

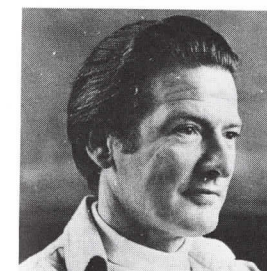
Andantino; Andante assai
Scherzo: Vivacissimo
Moderato

INTERMISSION

MUSSORGSKY-RAVEL: Pictures at an Exhibition

- I. Promenade; Gnomes; Promenade
- II. The Old Castle; Promenade
- III. Tuileries
- IV. Bydlo; Promenade
- V. Ballet of the Chicks in their Shells
- VI. Samuel Goldenberg and Schmuyle
- VII. The Market Place at Limoges
- VIII. Catacombs; Con Mortuis in Lingua Mortua
- IX. The Hut of Baba Yaga
- X. The Great Gate at Kiev

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



Neville Marriner

Maestro Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was born in Lincolnshire, England in 1924. He studied violin first with his father and later with other teachers. By winning a series of local competitions, he was admitted to the Royal College of Music in London. After World War II he studied at the Paris Conservatoire and returned to England to teach at Eton and became a free-lance violinist.

During the following years he either founded or was a member of several

ensembles, one of which had been established by Thurston Dart, renowned authority on Baroque music. Dart's influence on Marriner was considerable and eventually the two collaborated on recordings.

In 1956 Marriner took the post of principal second violin with the London Symphony Orchestra. Then in the process of a major reorganization the London Symphony became one of the finest ensembles in Europe and during his 13 year stay, Marriner learned to know the major symphonic repertory under ideal conditions.

Meanwhile, he formed a 15 member ensemble which became the Academy of St. Martin-in-the-Fields. His success with the Academy was so great and his recordings so impressive that he was invited in 1969 to be the conductor of the Los Angeles Chamber Orchestra.

He is one of the most recorded conductors in the history of music with more than 250 albums on his current discography.

Opera is a new enthusiasm for which he wishes he had more time.

He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.



Leo Foli

Lea Foli, a native of Kelowna, British Columbia, is currently serving as concertmaster of the Minnesota Orchestra, a position he was appointed to in 1969.

Before going to Minnesota, Mr. Foli had an illustrious musical career in Canada. He was concertmaster of the Winnipeg Symphony, has been a lecturer at the University of Manitoba, conductor of the Greater Winnipeg Schools Symphony, a member of the Stratford Shakespearean Festival Orchestra, and frequently has performed

on Canadian radio and television. In addition, Mr. Foli has served as concertmaster of the Aspen Festival Orchestra and the Banff Festival Orchestra.

When Mr. Foli played Mozart's *A Major Violin Concerto* with the Minnesota Orchestra, the critics commented, "Foli's sense of pitch is uncanny, and he handles the music with just the right mixture of the romantic and the classic."

PROGRAM NOTES by Leonard Burkat Copyright © 1976 by Leonard Burkat

SUITE FROM *LIEUTENANT KIJÉ*, OP. 60

..... Sergei Prokofiev
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

Prokofiev was the last great Russian composer who lived and worked in the West as well as in the Soviet Union. He was born in a remote Ukrainian village where his agronomist father worked as manager of a large estate and his mother gave him his first music lessons. Later he studied at the Conservatory in Saint Petersburg and became a brilliant pianist. After the Revolution, Prokofiev came to America and then settled in Paris, where he was an influential figure until he went back to Russia in 1933. His first major work on his return was the score for the film *Lieutenant Kije*, a satirical comedy set in the reign of the half-mad Czar Paul I, at the end of the eighteenth century.

The Czar and his clerk, misreading the records of a military unit, think that they have come upon an account of the bravery of a certain Lieutenant Kije. There is no such person, but the courtiers dare not find their despotic ruler in error, so they invent one and fabricate an entire life history for him. When the Czar asks that the mythical hero be presented to him at court, matters have obviously gone too far and they report that he has died in battle.

Prokofiev composed some of his most charming and witty music for *Lieutenant Kije*, and in 1934 he arranged a five-movement concert suite from the film. "It gave me much more trouble than the music for the film itself," the composer said, "since I had to find the proper forms, reorchestrate the whole thing and polish it up."

The Suite opens with a distant trumpet call and a little march that announce *The Birth of Kije*. A contrasting lyrical theme is Kije's musical motto and is heard again later. The second movement is a *Romance* based on an old Russian ballad, *The Little Gray Dove is Cooing*. It exists in two versions, one sung by a baritone, the other a purely orchestral setting with important solos for a doublebass and tenor saxophone.

The third movement depicts *Kije's Wedding* and leads directly into the fourth, a *Troika*, that may be either sung or played. The rollicking song about the fickleness of women is accompanied by the rhythms and the bells of a three-horse sleigh.

Please, no photographic flashes or tape recordings during performance.

The trumpet call is heard again, introducing the last movement, *The Burial of Kije*, which sums up the hero's brief but colorful existence by recalling bits of themes heard earlier. The music is veiled in a cloak of mock-sadness, and at the end the trumpet sounds faintly from afar as Kije is laid quietly to rest.

The score calls for an orchestra of piccolo, two flutes, two oboes, two clarinets, two bassoons, tenor saxophone (when there is no vocal soloist), four horns, two trumpets, three trombones, tuba, bass drum, military drum, cymbals, triangle, tambourine, sleigh-bells, celesta, piano, harp and strings.

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1, IN D MAJOR, OP. 19

..... Sergei Prokofiev
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

When Prokofiev arrived in America, in 1918, he had many of his compositions with him, including this recently completed, unperformed Violin Concerto. His music was widely heard here, but he could not persuade anyone to play the fiercely difficult Concerto. Later, in Paris, he made the acquaintance of another great Russian emigre musician, Serge Koussevitzky, who was to be the conductor of the Boston Symphony Orchestra from 1924 to 1949. Koussevitzky led the first performance of the Concerto at a concert he gave in Paris on October 18, 1923, with his orchestra's concert master as soloist, because several famous violinists to whom he showed the music refused to learn it. In the summer of 1924, the great Hungarian violinist Joseph Szigeti played the Concerto at the festival of the International Society for Contemporary Music in Prague and then toured with it throughout Europe and America until it came to be known for the fine work it is.

The Concerto begins with a moderately slow *Andantino* movement that is dominated by a beautiful, long-spun melody. In the middle section, the pace quickens and the music becomes more dramatic. The opening melody returns, altered in treatment, and brings the movement to a quiet close. The second movement is a brilliant, diabolic Scherzo, *Vivacissimo*, as fast as possible, full of violin pyrotechnics and hammerblows from the orchestra. An air of mystery pervades the opening of the last movement, *Moderato*, but the violin soon changes the mood to one of warm romanticism. The music rises to a dramatic climax, and when it subsides, the principal theme of the finale is combined with the melody of the first movement, which ends the Concerto.

The Concerto is orchestrated for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, snare drum, tambourine, harp and strings.

PICTURES AT AN EXHIBITION

..... Modest Mussorgsky
(Born March 21, 1839, in Karevo; died March 28, 1881, in Saint Petersburg)

In the spring of 1874, Mussorgsky and the music critic Vladimir Stassov organized an exhibition of drawings and paintings by their friend Victor Hartman, who had suddenly died less than a year earlier. Hartman's works were architectural drawings and pictures of scenes that interested Russians at home and abroad, and while walking through the gallery, Mussorgsky had a bold and brilliant inspiration: to compose a set of pieces that would be musical reflections of Hartman's art. He worked with a speed and certainty that were unusual for him, and on June 22nd, the work was done.

The idea of rendering visual images in music was a modern one, at the time, but it was no longer really new. The truly original feature of the work is the *Promenade* music that opens it and then recurs appropriately altered in character, as the

visitor ambles about the gallery and stops to look at the works of art. After the first *Promenade*, there are ten pictures:

1. *The Gnome*. A grotesque, little, bow-legged creature, its jaw open, is in fact a nutcracker.

2. *The Old Castle*. Outside a medieval castle, a troubador sings a serenade and accompanies himself on the lute.

3. *The Tuileries*. On a path in the Gardens of the Tuileries, in Paris, children play and quarrel.

4. *Bydlo*. A Polish ox-cart with enormous wheels, seen by Hartman in the town of Sandomir, on his way home from Western Europe.

5. *Ballet of the Chicks in Their Shells*. A costume design for a ballet, *Trilby*, with choreography by Marius Petipa, produced in 1870.

6. *Samuel Goldenberg and Shmuyele*. A drawing of a Sandomir ghetto scene that Mussorgsky described as picturing "two Polish Jews, one rich and the other poor."

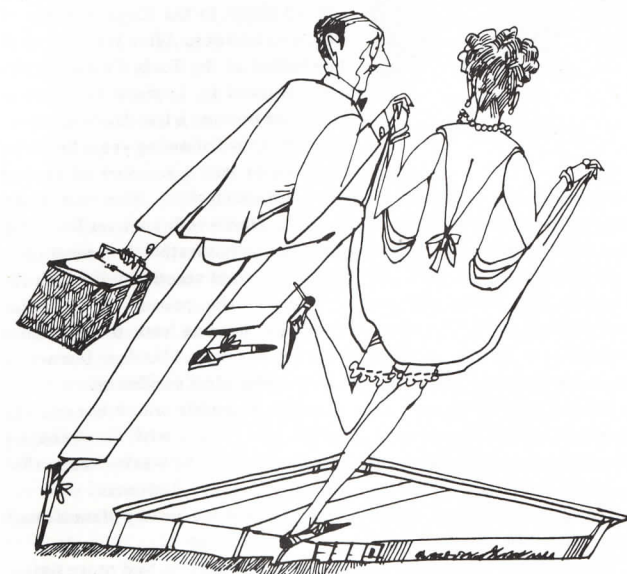
7. *Limoges: The Marketplace*. Mussorgsky originally suggested that this was intended to represent two market women exchanging neighborhood gossip, but when the music was first published, after the composer's death, Stassov said that the women were quarreling angrily.

8. *The Catacombs (Roman Graves)*. A view of the artist, lantern in hand, examining the ancient Roman catacombs in Paris. In his manuscript, Mussorgsky wrote the title in faulty Latin, which he tried to explain (in even worse Latin) in the heading of the gloomy version of the *Promenade* that follows. A footnote (in Russian) explained what he was trying to say: "With the dead, in a dead language."

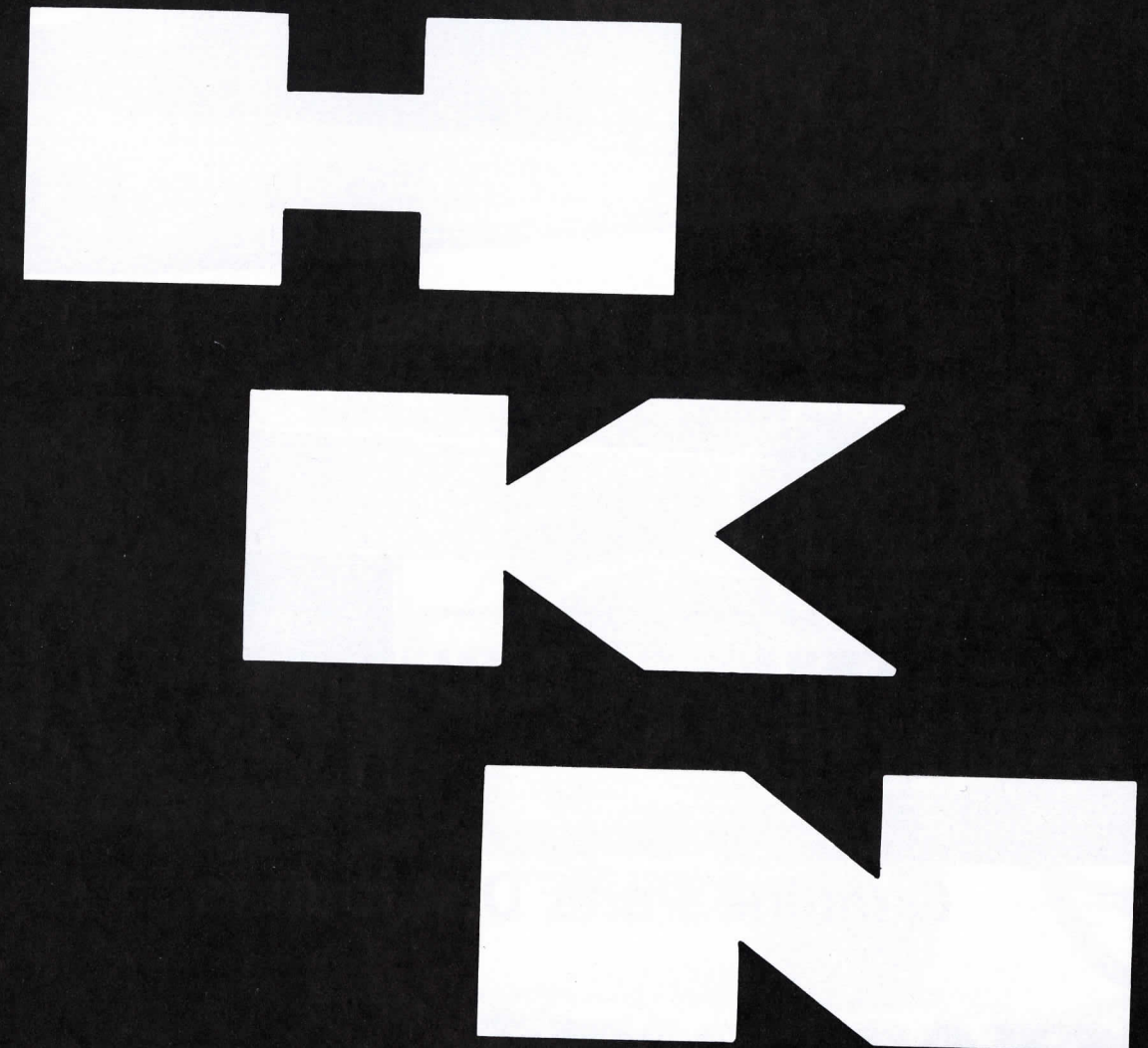
9. *Baba Yaga (The Hut on Hen's Legs)*. In Russian folklore, Baba Yaga is a witch who lives in a hut that stands on hen's legs so that she can turn it in any direction. Hartman's drawing was a design for a clock in the form of Baba Yaga's hut.

10. *The Great Gate of Kiev*. An architectural sketch for submission in a competition that was cancelled for political reasons. The massive gate was intended to commemorate the Czar's escape from the Kiev Nihilists' plot to assassinate him, and the design is rich in Imperial symbols.

Mussorgsky composed *Pictures at an Exhibition* as a cycle of piano pieces, but it was never well-known outside of Russia in its original form. Through the years several musicians tried to expand public interest in the work by arranging it for orchestra, but none of them caught on until a great conductor, Serge Koussevitzky, commissioned a great composer, Maurice Ravel, to make the orchestral version performed at this concert. Ravel's orchestration was completed in the early autumn of 1922 and was first performed at a concert that Koussevitzky gave at the Paris Opera on October 19, 1922. Since then it has become one of the most popular works in the orchestral repertory.



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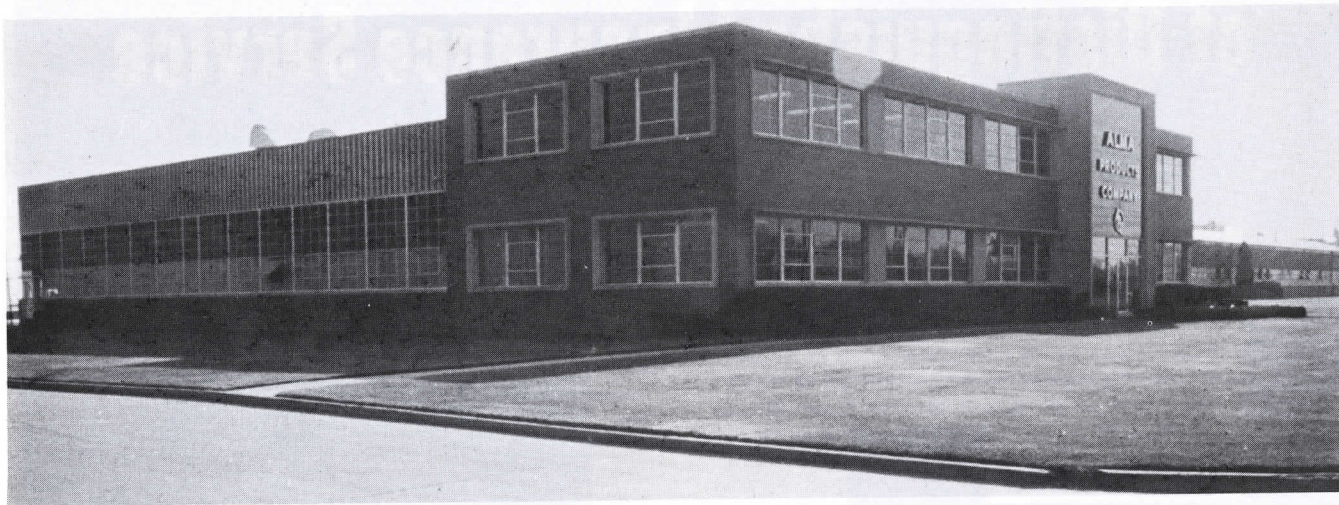


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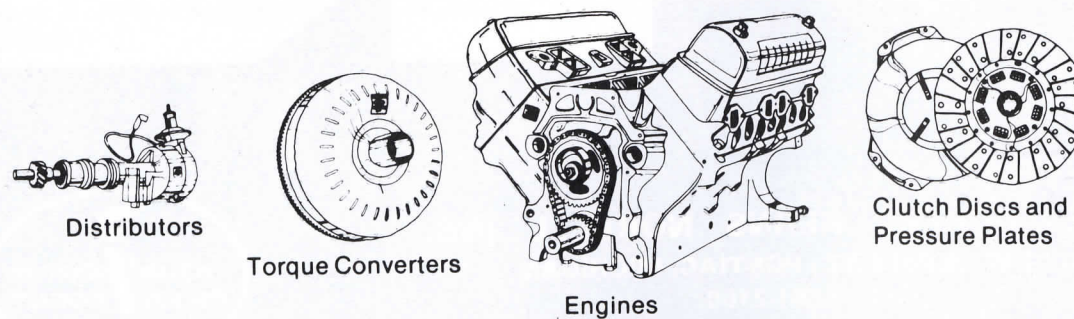
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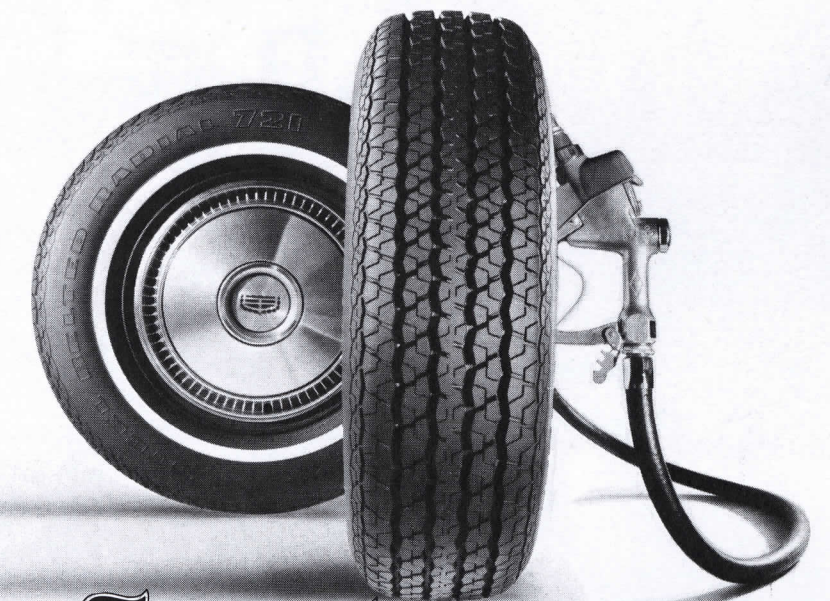


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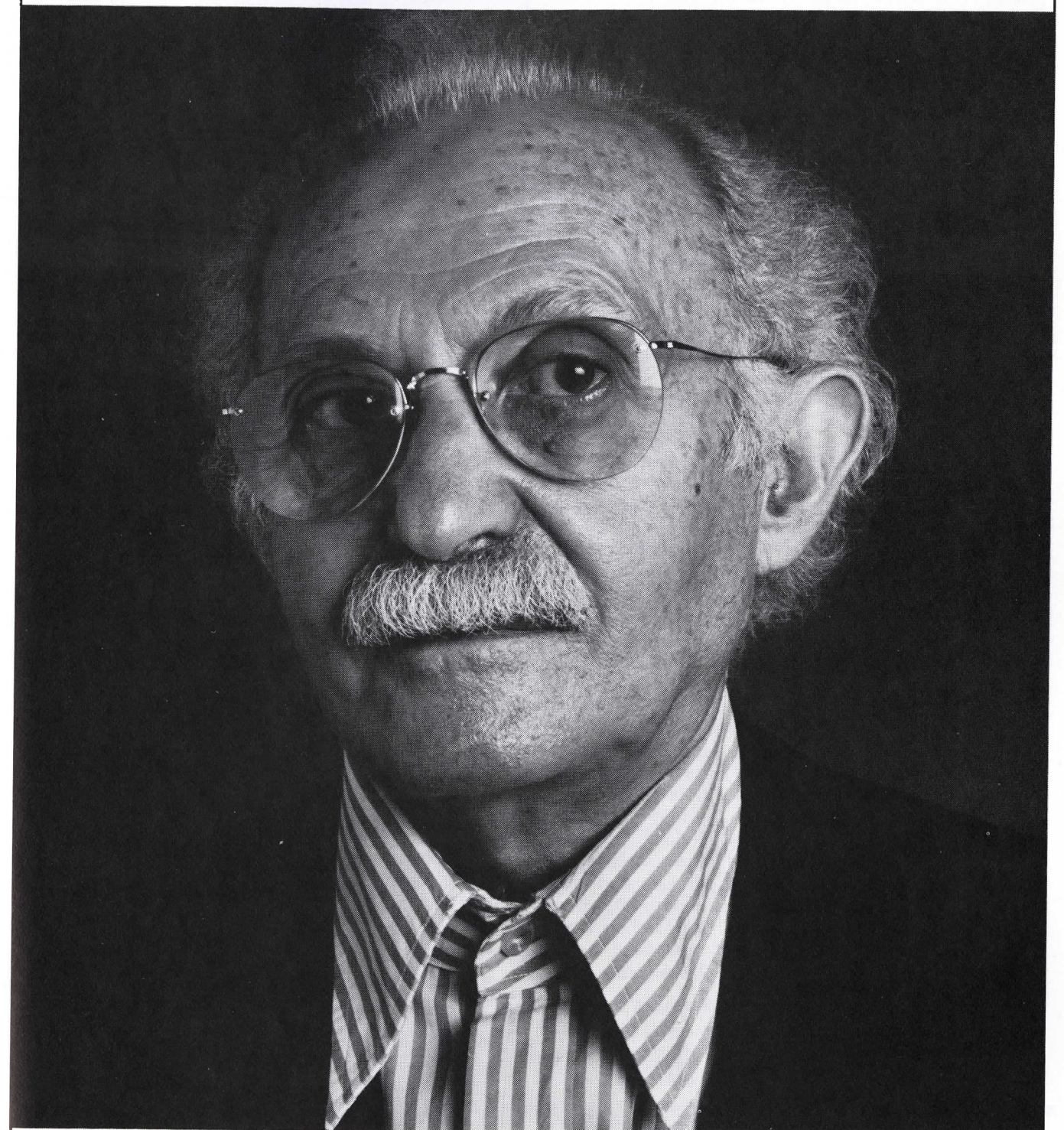


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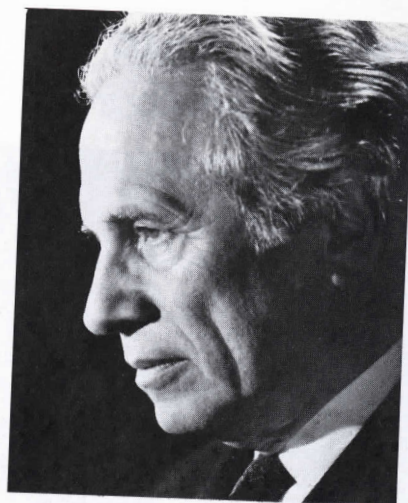
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The 1980-81 season marks the sixty-seventh in the Detroit Symphony Orchestra's illustrious history. During this time it has become firmly established among the foremost musical organizations of the world and has won highest critical acclaim wherever it has appeared. The Orchestra continues to distinguish itself through extensive tours — including its dramatically successful premiere tour of Europe, in November of 1979 — and a new series of recordings, on the London label.

The DSO has a normal performing complement of 100 musicians. Each season the Orchestra presents more than 200 concerts, including over 80 regular subscription concerts and a number of special concerts in its home, Ford Auditorium. A series of Young People's Concerts and school concerts are also given annually both at Ford Auditorium and in Detroit schools. Free concerts are offered each summer at various sites in and around Detroit, and the Orchestra regularly plays in cities all over both peninsulas of the State of Michigan.

Ralph O. Guthrie,
Managing Director



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

Under music director Antal Dorati, the Detroit Symphony Orchestra has expanded activities in several areas, including national and international touring, recordings, establishment of an annual mid-season festival, continuation of weekly statewide radio broadcasts, and continued growth of state-wide projects.

Maestro Dorati's leadership of the Detroit Symphony has propelled this ensemble into international prominence following a dramatically successful European tour in the fall of 1979. This premiere tour of Europe for the Detroit Symphony captivated audiences and critics in 23 European cities.

Members of the Orchestra

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

SECOND VIOLINS

†Edouard Kesner
*Felix Resnick
Alvin Score
Lillian Fenstermacher
James Waring
Walter Maddox
Roy Bengtsson
Thomas Downs
Robert Murphy
Larry Bartlett
Joseph Striplin
Bruce Smith
Gabriel Szitas
I-Fu Wang

†Principal
‡Co-principal
*Assistant Principal

VIOLAS

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

VIOLONCELLOS

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James C. Gordon Choir
*Marcy Chanteaux
Mario DiFiore
David Levine
John Thurman
Barbara Fickett
Debra Fayroian
David Saltzman
Timothy Butler
Paul Wingert

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

HARPS

‡Elyze Iiku
‡Carole Crosby

FLUTES

†Ervin Monroe
Shaul Ben-Meir
*Robert Patrick
Clement Barone

PICCOLO

Clement Barone

OBOES

†Donald Baker
John Snow
*Robert Sorton
Trevia Womble
Ronald Odmark

ENGLISH HORN

Trevia Womble

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Douglas Cornelsen
*Brian Schweickhardt
Oliver Green

BASS CLARINET

Oliver Green

E-FLAT CLARINET

Brian Schweickhardt

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Phillip Austin
*Paul Ganson
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

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Keith Vernon
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Gordon Smith
*Alvin Belknap
Kevin Good

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Joseph Skrzynski
*Nathaniel Gurin
Elmer Janes

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†Wesley Jacobs

TIMPANI

†Salvatore Rabbio
*Robert Pangborn

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*Norman Fickett
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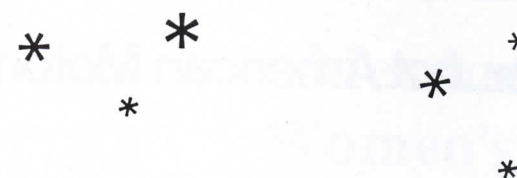
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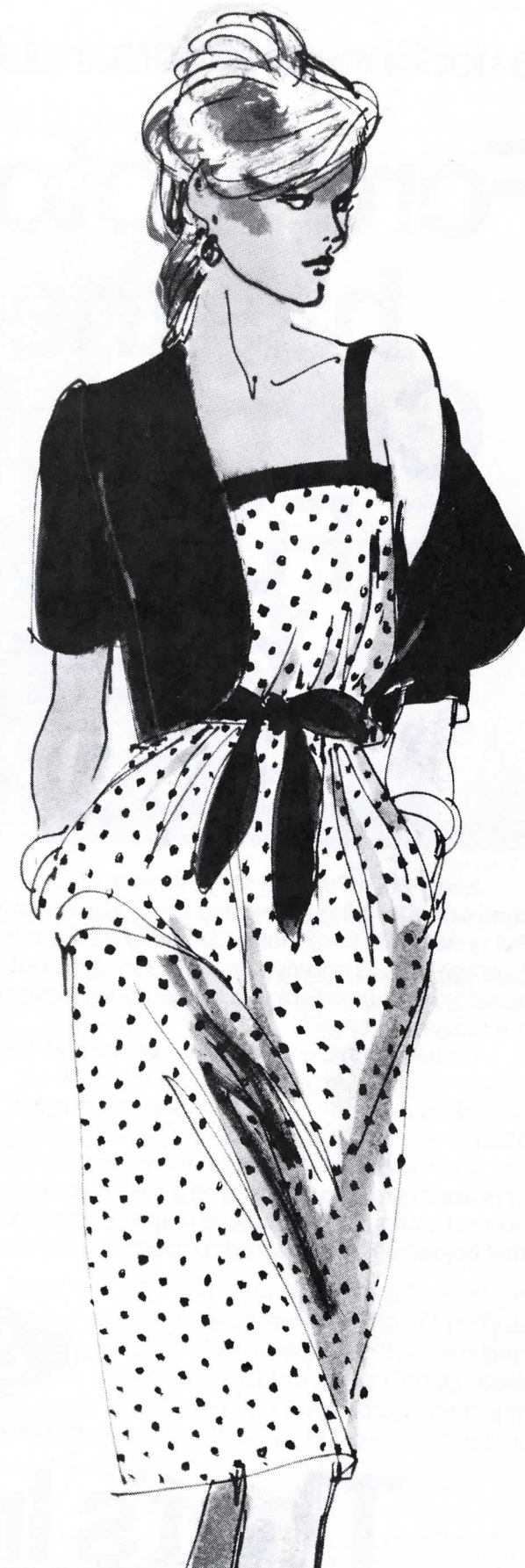
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The Meadow Brook Festival Women's Committee Story

In the summer of 1977, Mrs. John C. Secrest who with her husband chaired the Meadow Brook Festival Executive Committee that year, Mrs. Francis A. Engelhardt, and a member of the Meadow Brook Music Festival staff attended a Conference for Women Volunteers of Major Music Festivals in the United States at the Blossom Music Center in Ohio. It was an exciting experience and the group returned determined to revamp the Meadow Brook Festival Women's Committee.

Prior to that time the Women's Committee had consisted of several hundred women whose major responsibilities had been to distribute promotional materials and to sell coupon books. Valuable as this service was to the Meadow Brook Festival management, it lacked the rewards usually associated with volunteer activities. The decision was made to organize a "working committee" smaller in number but one whose members would be actively involved in projects which would further the goals of the Festival.

In the fall of 1977, twelve women met at the home of Mrs. Richard A. Vining who with her husband chaired the Meadow Brook Festival Executive Committee in 1978. The purpose of the meeting was to discuss the organization and direction of the new committee. A membership meeting was planned for January 1978 and from these small beginnings an enthusiastic and dedicated group evolved.

Bylaws were adopted in 1978. As a major fund raiser the Committee designed a Meadow Brook Music Festival blanket that was sold on the festival grounds from a cart built by the husband of one of the members.

During the 1978 festival season the Women's Committee hosted the Second Annual Conference for Volunteers of Major Music Festivals; a luncheon and concert by the Musica Aeterna Chamber Orchestra; and a party honoring members of the Junior Women's Association



Mrs. V. Everett Kinsey, President

for the Detroit Symphony Orchestra and their husbands who served as ushers for the concerts.

Five delegates from the Women's Committee attended the Third Annual Conference for Volunteers of Major Music Festivals at the Saratoga Performing Arts Center in Saratoga, New York in July 1979.

Also in 1979, plans to open a gift shop on Trumbull Terrace became a reality. The shop, called The Treble Clef, was staffed by members and their husbands. In addition to the blankets, umbrellas, tote bags, T-shirts, stationery, and an award winning Meadow Brook Festival poster were sold.

A matinee of "4 Girls 4" sponsored by the Women's Committee as a fund raiser, in August 1979, was followed by a reception, on stage, to meet the popular performers.

MUSIC IS FOR EVERYONE

The working men and women of the Detroit area play a part of the music of the Meadow Brook Music Festival.

It's the part that weaves through many of the other parts.

For we are the appreciators. Music in all its wonderful forms is very much a part of our lives.

We play an active, everyday role in Metropolitan Detroit's rich heritage of music and art.

We play in the community orchestras, dance the ethnic dances, throng the museums, act in the community theaters, attend the art classes. Our children play music, paint pictures, mold clay in their schools.

The UAW has helped provide leadership, too, for art and musical endeavors not only here but in every part of our nation, not only for the Meadow Brook Music Festival but for the "try-harder" musical efforts in the smallest community anywhere.

We are all part of the whole. We are all together in the universality of that most human of all human activities, music.



Area Directors

Perry Johnson

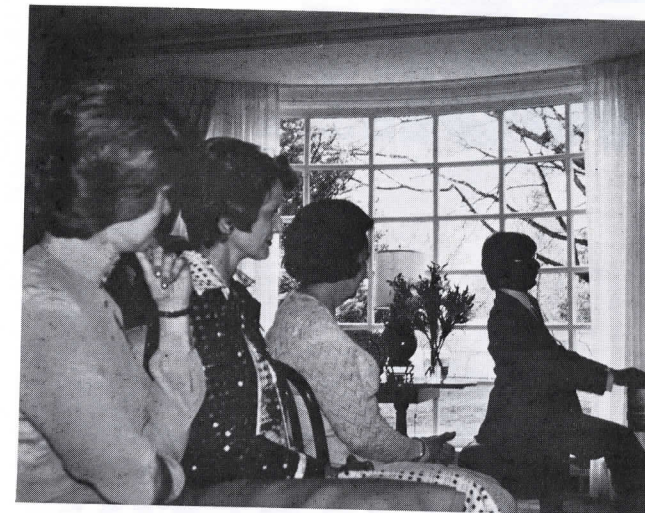
Ken Morris

Bard Young

Robert Battle III

A Yearbook was compiled and distributed at the October 1979 meeting.

In May 1980, Mrs. Bennett Bidwell who with her husband chaired the 1979 Meadow Brook Festival Executive Committee, arranged a beautiful membership tea at which concert pianist, Flavio Varani, presented a program.



Flavio Varani in recital.

The Executive Board of the Women's Committee were hosts for this social function.



Mrs. V. Everett Kinsey, Mrs. Roger Smith and Mrs. Paul Bergmoser at 1980 tea.

Membership continues to grow. There are as many suggestions for projects as there are members to think of them. It is indeed a dedicated group.

SPECIAL ACKNOWLEDGMENTS

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The Meadow Brook Executive Committee expresses its appreciation to one of its most important benefactors, The Kresge Foundation. In 1964 when the Festival was 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 is named in his honor. A second gift of \$50,000 a year later made possible the permanent seating in the Pavilion. Subsequently, the Foundation provided an additional capital grant of \$33,000 to improve the Festival's performing capabilities. The gift added dressing rooms below stage, new electrical circuits, a sound reinforcement system for the popular programs, and new restroom facilities. Most recently, the Foundation provided a grant of \$145,000 for renovation and expansion of the Festival's facilities. Included in this grant was renovation and repair work on the Pavilion, a box office addition and renovation, parking lot expansion, and general landscaping to improve the aesthetic surroundings of the Festival.

MRS. GEORGE T. TRUMBULL

The original gift of Mr. and Mrs. George T. Trumbull made possible the construction of the Trumbull Terrace dining facility, and patrons of the Meadow Brook Music Festival continue to benefit from their generosity. Mrs. Trumbull has provided improvements to Trumbull Terrace, the magnificent flowers on the grounds, and the new tables and chairs in the Cafe Promenade. We are grateful for her continued interest and support.

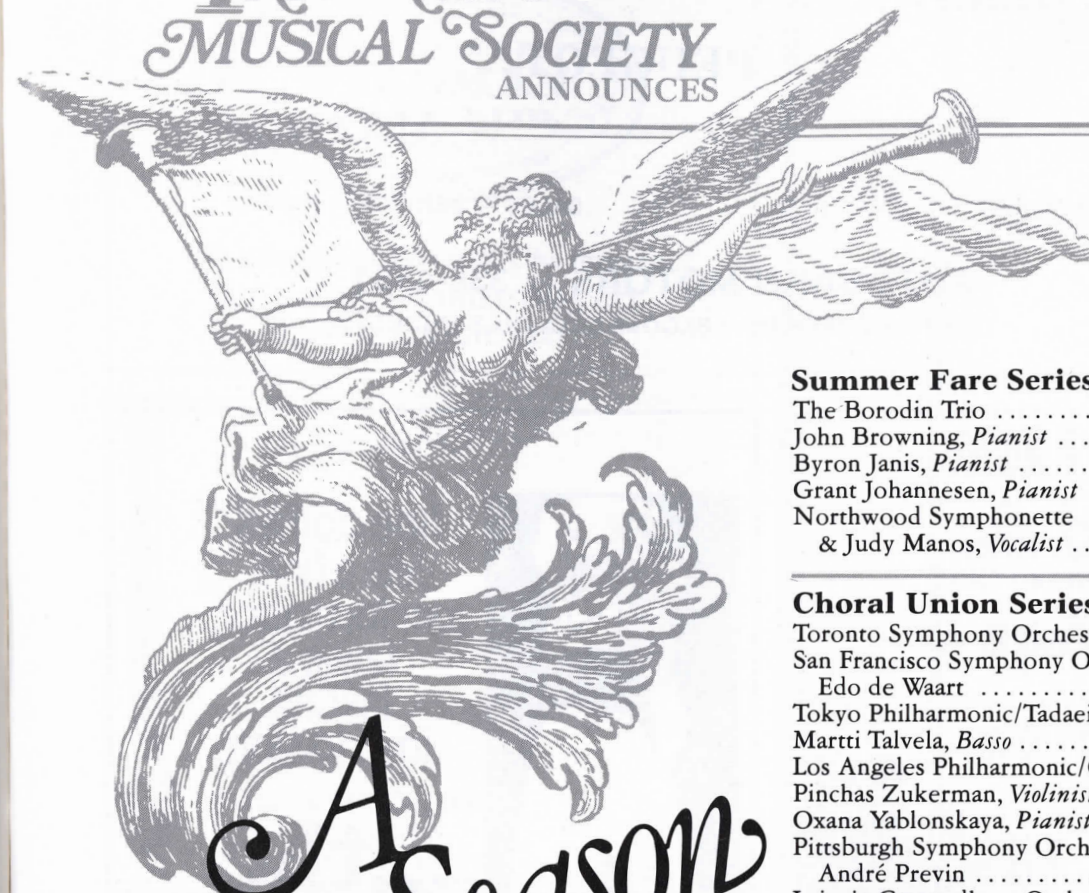
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Summer Fare Series

The Borodin Trio Wed. July 9
John Browning, *Pianist* Mon. July 14
Byron Janis, *Pianist* Mon. July 21
Grant Johannesen, *Pianist* Mon. July 28
Northwood Symphonette
& Judy Manos, *Vocalist* Mon. Aug. 4

Choral Union Series

Toronto Symphony Orchestra/Andrew Davis .. Tues. Oct. 21
San Francisco Symphony Orchestra/
Edo de Waart Sat. Oct. 25
Tokyo Philharmonic/Tadaeiko Odaka Thurs. Nov. 6
Martti Talvela, *Basso* Sun. Nov. 16
Los Angeles Philharmonic/Carlo Maria Giulini Sun. Nov. 23
Pinchas Zukerman, *Violinist & Violist* Tues. Jan. 27
Oxana Yablonskaya, *Pianist* Sat. Feb. 7
Pittsburgh Symphony Orchestra/
André Previn Thurs. Mar. 19
Leipzig Gewandhaus Orchestra/Kurt Mazur ... Sun. Mar. 29
Mstislav Rostropovich, *Cellist* Sun. Apr. 12

Chamber Arts Series

Smithsonian Chamber Ensemble Tues. Oct. 14
Academy of St. Martin in the Fields Mon. Nov. 3
Kenneth Gilbert, *Harpsichordist* Sat. Nov. 15
Kalichstein-Laredo-Robinson Trio Thurs. Nov. 20
Music from Marlboro Thurs. Jan. 29
Guarneri String Quartet Thurs. Feb. 19
New York Chamber Soloists Sun. Mar. 15
Guarneri String Quartet Mon. Apr. 20
with David Shifrin, *Clarinetist*; Gyorgy Sandor, *Pianist*

Debut & Encore Series

Anthony di Bonaventura, *Pianist* Sat. Oct. 18
Murray Perahia, *Pianist* Thurs. Nov. 13
Horacio Gutiérrez, *Pianist* Wed. Jan. 14
Walter Berry, *Baritone* Sat. Mar. 7

Choice Series

Goldovsky Opera Company Mon. & Tues. Oct. 6 & 7
Rossini's *Barber of Seville* (in English)
Ballet Folklorico Mexicano Thurs. Oct. 9
Lar Lubovitch Dance Company .. Tues. & Wed. Oct. 28 & 29
The Feld Ballet Mon.-Wed. Nov. 17-19
Caribbean Carnival of Trinidad Fri. Nov. 21
New Swingle Singers Fri. Dec. 12
Pittsburgh Ballet Theatre Thurs.-Sat. Dec. 18-20
Tchaikovsky's *Nutcracker* Ballet
Royal Ballet of Flanders Wed. & Thurs. Mar. 4 & 5
Alvin Ailey Dance Theatre Mon.-Wed. Mar. 9-11
Western Opera Theater Thurs. Apr. 23
Donizetti's *Elixir of Love* (in English)



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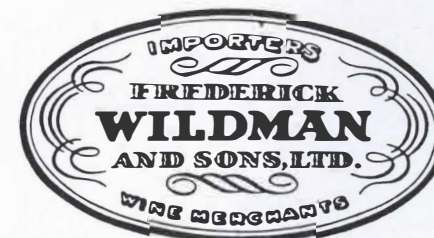
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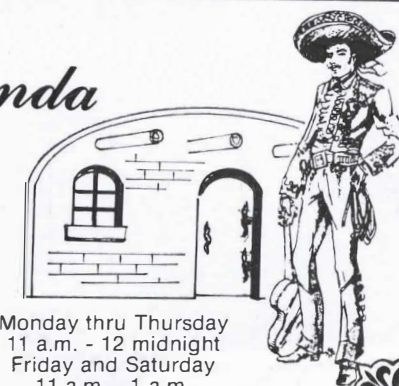
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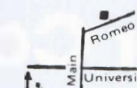
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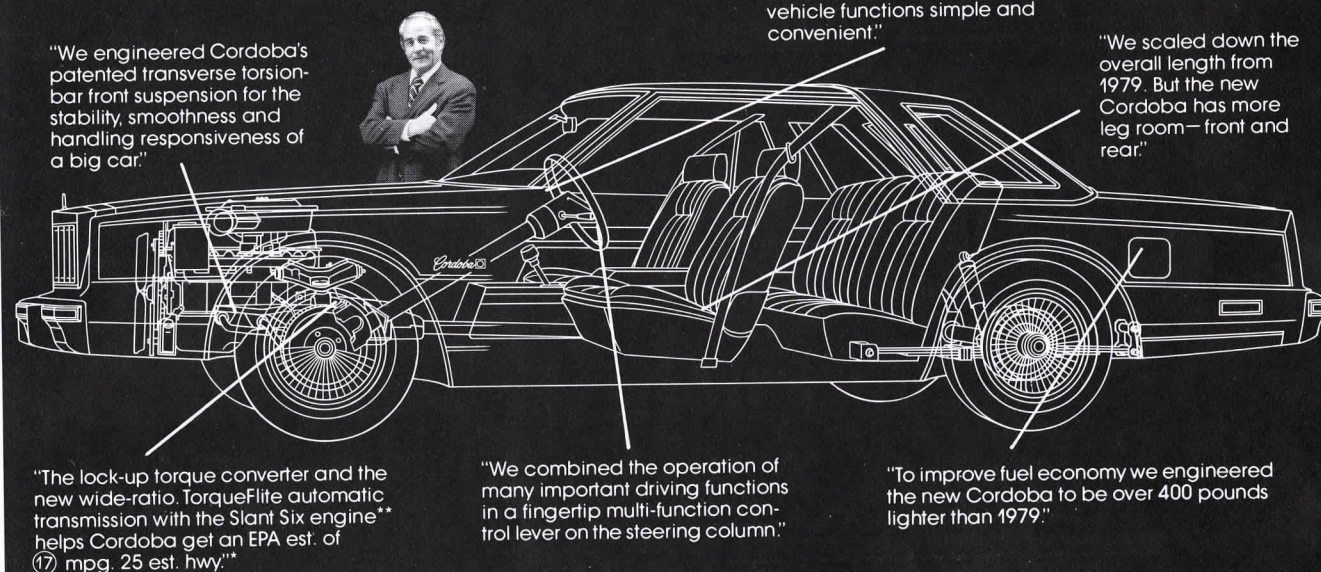
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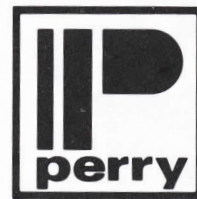
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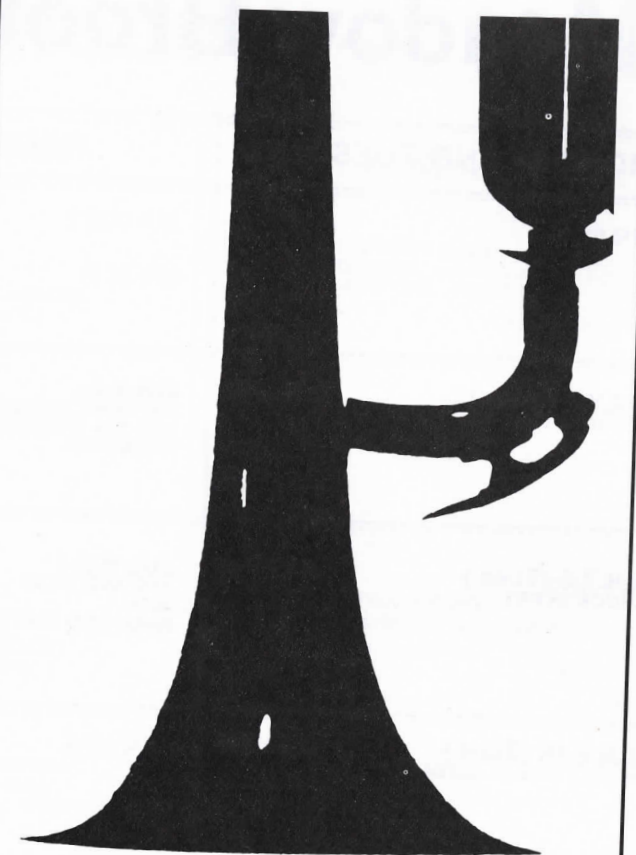
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MONDAY AND TUESDAYS	WEDNESDAYS	THURSDAYS
		JUNE 26 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> ROMA RIDDELL, <i>soprano</i> BARBARA WINDHAM, <i>mezzo soprano</i> KENNETH JEWELL CHORALE
JULY 1 (Tues.) 8:30 PM BORODIN TRIO RECITAL	JULY 2 8:30 PM MAYNARD FERGUSON AND HIS ORCHESTRA FIREWORKS	JULY 3 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> BORODIN TRIO FIREWORKS
JULY 8 (Tues.) 8:30 PM CHUCK BERRY	JULY 9 8:30 PM JAN AND DEAN WITH PAPA DOO RUN RUN	JULY 10 8:30 PM DETROIT SYMPHONY ORCHESTRA GAETANO DELOGU, <i>conducting</i> EARL WILD, <i>pianist</i>
JULY 15 (Tues.) 8:30 PM BLOOD, SWEAT & TEARS		JULY 17 8:30 PM DETROIT SYMPHONY ORCHESTRA RAYMOND LEPPARD, <i>conducting</i> JAMES GALWAY, <i>flutist</i>
	JULY 23 8:30 PM MARTIN MULL AND STEVE GOODMAN	JULY 24 8:30 PM "STARS OF THE AMERICAN MODERN DANCE" PETER SPARLING PEGGY LYMAN, ELISA MONTE DAVID BROWN, JANE GALLAGHER
		JULY 31 8:30 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHLING, <i>conducting</i> NELSON FRIERE, <i>pianist</i>
AUGUST 5 (Tues.) 8:30 PM THE DIRT BAND AND THEIR SPECIAL GUEST		AUGUST 7 8:30 PM DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, <i>conducting</i> DAVID GOLUB, <i>pianist</i>
AUGUST 12 (Tues.) 8:30 PM RITA COOLIDGE AND HER SPECIAL GUEST "BOOKER T." JONES	AUGUST 13 8:30 PM DAVID BROMBERG BAND	AUGUST 14 8:30 PM CHICAGO SYMPHONY ORCHESTRA ERICH LEINS DORF, <i>conducting</i>
		AUGUST 21 8:30 PM MINNESOTA ORCHESTRA NEVILLE MARRINER, <i>conducting</i> LYNN HARRELL, <i>cellist</i>
AUGUST 19 (Tues.) 8:30 PM STEPHEN STILLIS		

Performance Schedule — 1980

FRIDAYS	SATURDAYS	SUNDAYS
JUNE 27 8:30 PM AL HIRT	JUNE 28 11:00 AM CHILDREN'S CONCERT 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> IVAN MORAVEC, <i>pianist</i>	JUNE 29 7:30 PM DETROIT SYMPHONY POPS NEVILLE MARRINER, <i>conducting</i> ROBERT GLADSTONE, <i>double bass</i> CANNONS
JULY 4 8:30 PM MARY TRAVERS KINGSTON TRIO FIREWORKS	JULY 5 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> FLAVIO VARANI, <i>pianist</i> FIREWORKS	JULY 6 7:30 PM DETROIT CONCERT BAND LEONARD SMITH, <i>conducting</i> FIREWORKS
JULY 11 8:30 PM JAZZ JAMBOREE LIONEL HAMPTON BUDDY RICH WOODY HERMAN	JULY 12 11:00 AM CHILDREN'S CONCERT 8:30 PM DETROIT SYMPHONY ORCHESTRA GAETANO DELOGU, <i>conducting</i> GIDON KREMER, <i>violinist</i>	JULY 13 7:30 PM DETROIT SYMPHONY POPS PETER NERO, <i>conductor and pianist</i>
JULY 18 8:30 PM LORETTA LYNN AND THE COAL MINERS PLUS JOHNNY RUSSELL	JULY 19 8:30 PM DETROIT SYMPHONY ORCHESTRA RAYMOND LEPPARD, <i>conducting</i> CLAUDINE CARLSON, <i>mezzo soprano</i> FRANK LITTLE, <i>tenor</i>	JULY 20 7:30 PM DETROIT SYMPHONY POPS JOHN COVELLI, <i>conductor and pianist</i>
JULY 25 8:30 PM PRESERVATION HALL JAZZ BAND	JULY 26 11:00 AM CHILDREN'S CONCERT 8:30 PM LOTTE GOSLAR'S PANTOMINE CIRCUS	JULY 27 7:30 PM JOAN MORRIS AND WILLIAM BOLCOM
AUGUST 1 8:30 PM BILL COSBY AND THE DUKE ELLINGTON ORCHESTRA	AUGUST 2 8:30 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHLING, <i>conducting</i> MIRIAM FRIED, <i>violinist</i>	AUGUST 3 7:30 PM DETROIT SYMPHONY POPS JOHN ADDISON, <i>conducting</i> "MUSIC FROM THE GREAT MOTION PICTURES"
AUGUST 8 8:30 PM DOC SEVERINSEN	AUGUST 9 8:30 PM DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, <i>conducting</i> LEON FLEISHER, <i>pianist</i> KENNETH JEWELL CHORALE	AUGUST 10 8:30 PM DETROIT SYMPHONY POPS RICHARD HAYMAN, <i>conducting</i> LASER-LIGHT SHOW AUGUST 11 8:30 PM SECOND PERFORMANCE
AUGUST 15 2:00 PM and 8:30 PM "SALUTE TO THE BIG BANDS" TEX BENEKE, HELEN FORREST, JOHNNY DESMOND & THE MODERNAIRES	AUGUST 16 11:00 AM CHILDREN'S CONCERT 8:30 PM CHICAGO SYMPHONY ORCHESTRA ERICH LEINS DORF, <i>conducting</i>	AUGUST 17 7:30 PM FERRANTE & TEICHER
AUGUST 22 8:30 PM NANCY WILSON AND THE PERSUASIONS	AUGUST 23 8:30 PM MINNESOTA ORCHESTRA NEVILLE MARRINER, <i>conducting</i> LEO FOLI, <i>violinist</i>	AUGUST 24 7:30 PM MINNESOTA ORCHESTRA POPS NEVILLE MARRINER, <i>conducting</i> GARRICK OHLSSON, <i>pianist</i> "LAST NIGHT AT THE (MEADOW BROOK) PROMS"
		AUGUST 31 7:30 PM DETROIT CONCERT BAND LEONARD SMITH, <i>conducting</i> FIREWORKS

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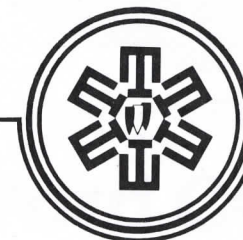
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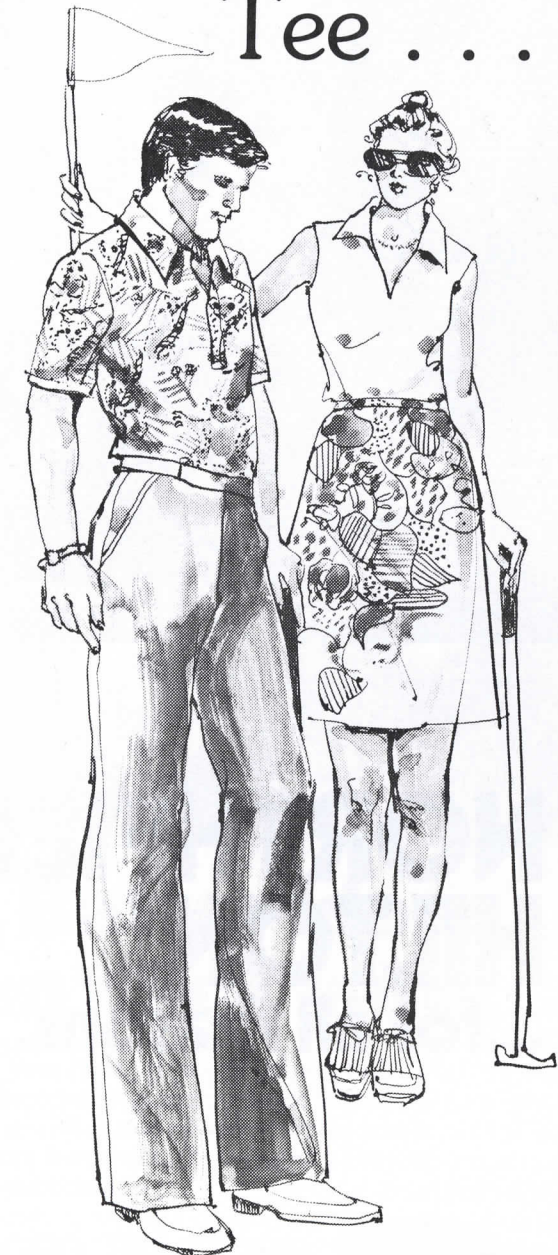
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Popular Performances

Meadow Brook Music Festival — 1980



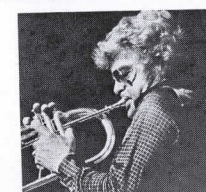
609th performance
Friday, June 27 — 8:30 PM
Al Hirt



612th performance
Sunday, June 29 — 7:30 PM
Detroit Symphony Pops
Neville Marriner, conducting
Robert Gladstone, double bass
Cannons



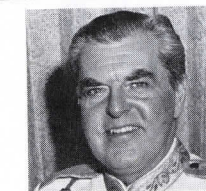
613th performance
Tuesday, July 1 — 8:30 pm
Borodin Trio Recital



614th performance
Wednesday, July 2 — 8:30 PM
Maynard Ferguson and His Orchestra
Fireworks



616th performance
Friday, July 4 — 8:30 pm
Mary Travers
Kingston Trio
Fireworks



618th performance
Sunday, July 6 — 7:30 PM
Detroit Concert Band
Leonard Smith, conducting
Fireworks



619th performance
Tuesday, July 8 — 8:30 PM
Chuck Berry



620th performance
Wednesday, July 9 — 8:30 PM
Jan and Dean
with Papa Doo Run Run

Popular Performances

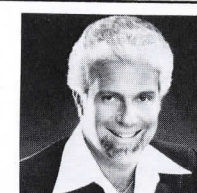
Meadow Brook Music Festival — 1980



622nd performance
Friday, July 11 — 8:30 PM
Jazz Jamboree
Lionel Hampton
Buddy Rich
Woody Herman



625th performance
Sunday, July 13 — 7:30 PM
Detroit Symphony Pops
Peter Nero, conductor and pianist



626th performance
Tuesday, July 15 — 8:30 PM
Blood, Sweat & Tears



628th performance
Friday, July 18 — 8:30 PM
Loretta Lynn
and The Coal Miners
plus Johnny Russell



630th performance
Sunday, July 20 — 7:30 PM
Detroit Symphony Pops
John Covelli, conductor and pianist



631st performance
Wednesday, July 23 — 8:30 PM
Martin Mull
and Steve Goodman



632nd performance
Thursday, July 24 — 8:30 PM
"Stars of the American Modern Dance"
Peter Sparling, Peggy Lyman, Elisa Monte
David Brown, Jane Gallagher

633nd performance
Friday, July 25 — 8:30 PM
Preservation Hall Jazz Band



Popular Performances

Meadow Brook Music Festival — 1980



635th performance

Saturday, July 26 — 8:30 PM
Lotte Goslar's Pantomine Circus



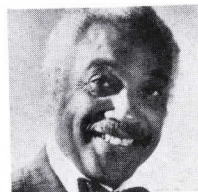
636th performance

Sunday, July 27 — 7:30 PM
Joan Morris
and William Bolcom



638th performance

Friday, August 1 — 8:30 PM
Bill Cosby and the
Duke Ellington Orchestra

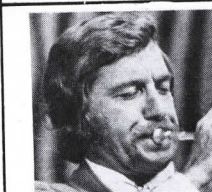


640th performance

Sunday, August 3 — 7:30 PM
Detroit Symphony Pops
John Addison, *conducting*
"Music from the Great Motion Pictures"

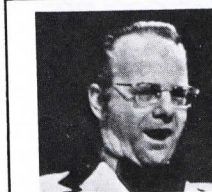
641st performance

Tuesday, August 5 — 8:30 PM
The Dirt Band



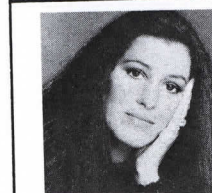
643rd performance

Friday, August 8 — 8:30 PM
Doc Severinsen



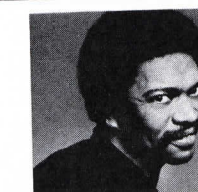
645th and 646th performance

Sunday, August 10 — 8:30 PM Monday, August 11 — 8:30 PM
Detroit Symphony Pops Detroit Symphony Pops
Richard Hayman, *conducting* Richard Hayman, *conducting*
Laser-Light Show Laser-Light Show



647th performance

Tuesday, August 12 — 8:30 PM
Rita Coolidge
and her special guest "Booker T." Jones



Popular Performances

Meadow Brook Music Festival — 1980

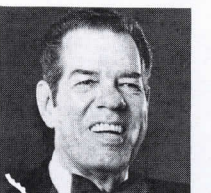
648th performance

Wednesday, August 13 — 8:30 PM
David Bromberg Band



650th and 651st performances

Friday, August 15 — 2:00 PM and 8:43 PM
"Salute to Big Bands"
Tex Beneke, Helen Forest, Johnny
Desmond & The Modernaires



654th performance

Sunday, August 17 — 7:30 PM
Ferrante & Teicher



655th performance

Tuesday, August 19 — 8:30 PM
Stephen Stills

657th performance

Friday, August 22 — 8:30 PM
Nancy Wilson and
the Persuasions



659th performance

Sunday, August 24 — 7:30 PM
Minnesota Orchestra Pops
Neville Marriner, *conducting*
Garrick Ohlsson, *pianist*
"Last Night at the (Meadow Brook) Proms"



660th performance

Sunday, August 31 — 7:30 PM
Detroit Concert Band
Leonard Smith, *conducting*
Fireworks



CHILDREN'S CONCERTS

610th performance Saturday, June 28 — 11:00 AM
623rd performance Saturday, July 12 — 11:00 AM
634th performance Saturday, July 26 — 11:00 AM
652nd performance Saturday, August 16 — 11:00 AM

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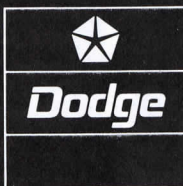
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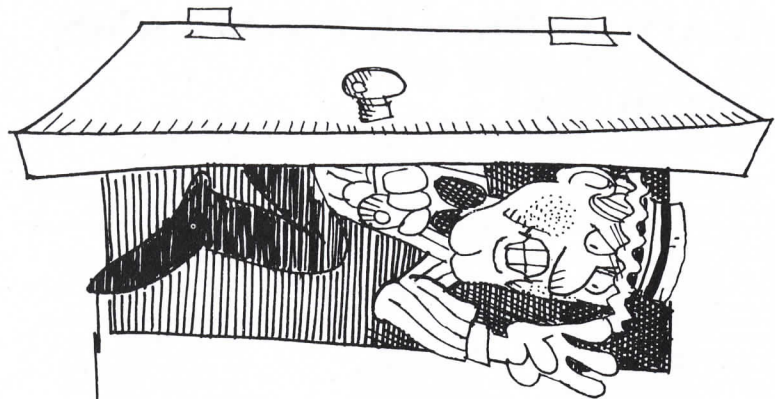
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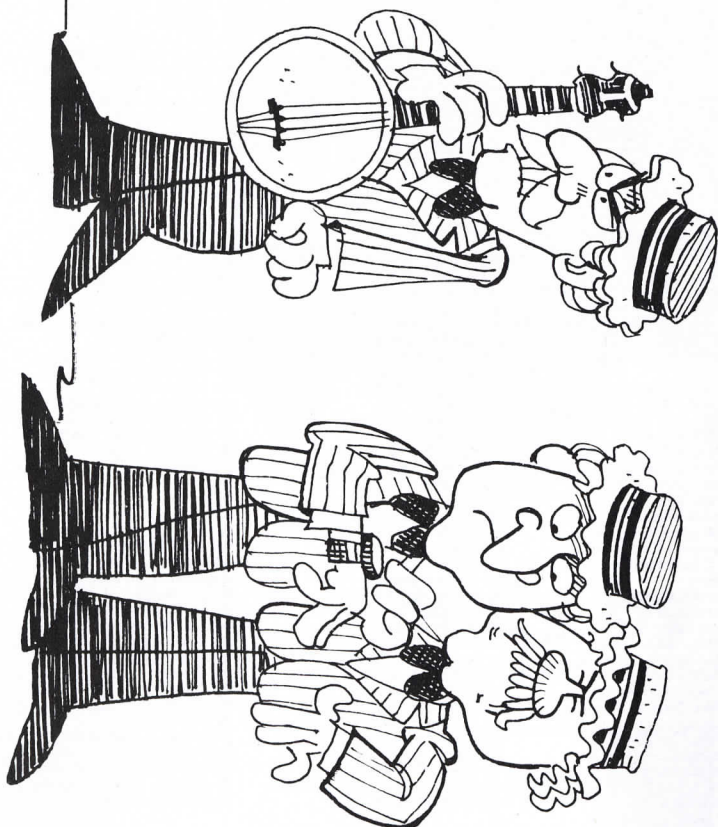


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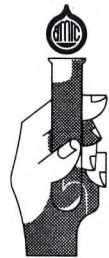
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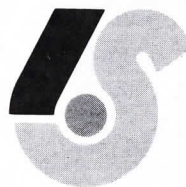
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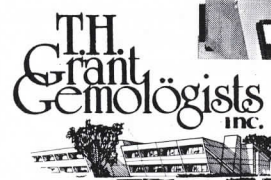


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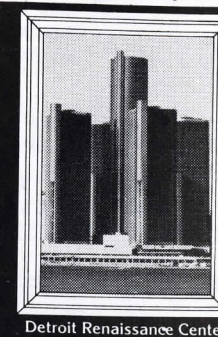
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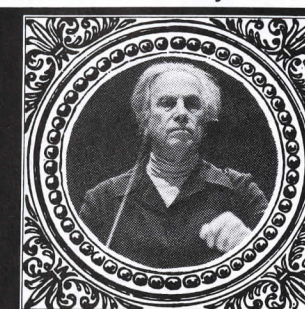
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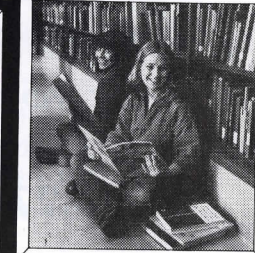
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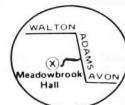


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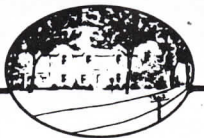


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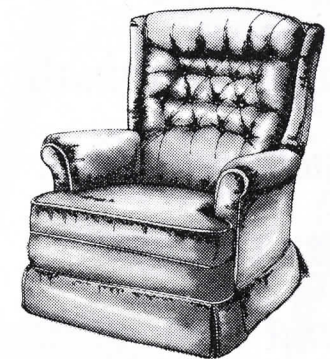
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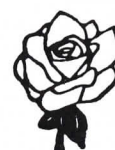
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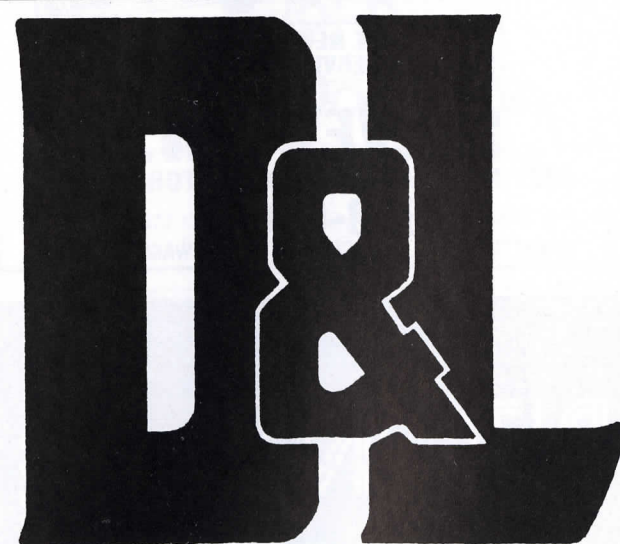
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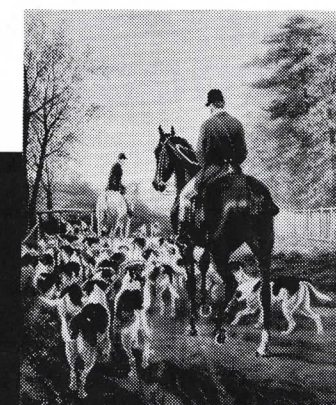
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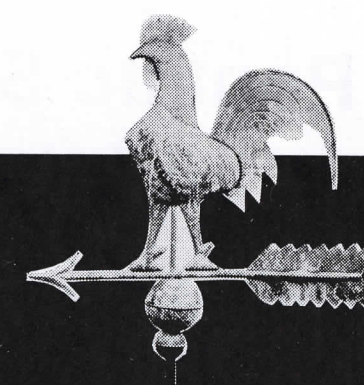
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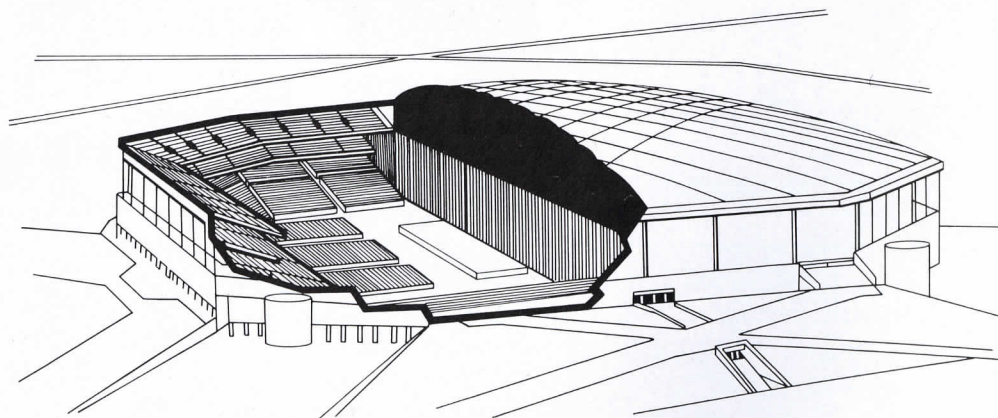
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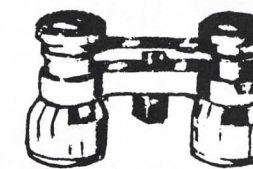
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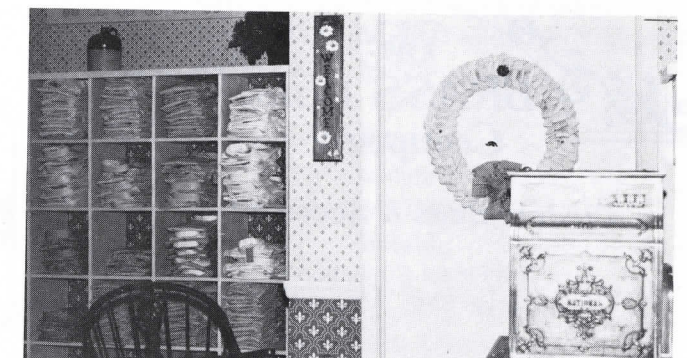
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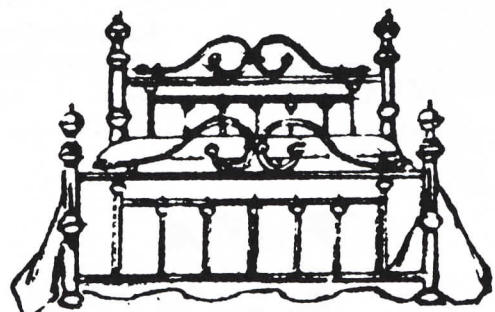
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