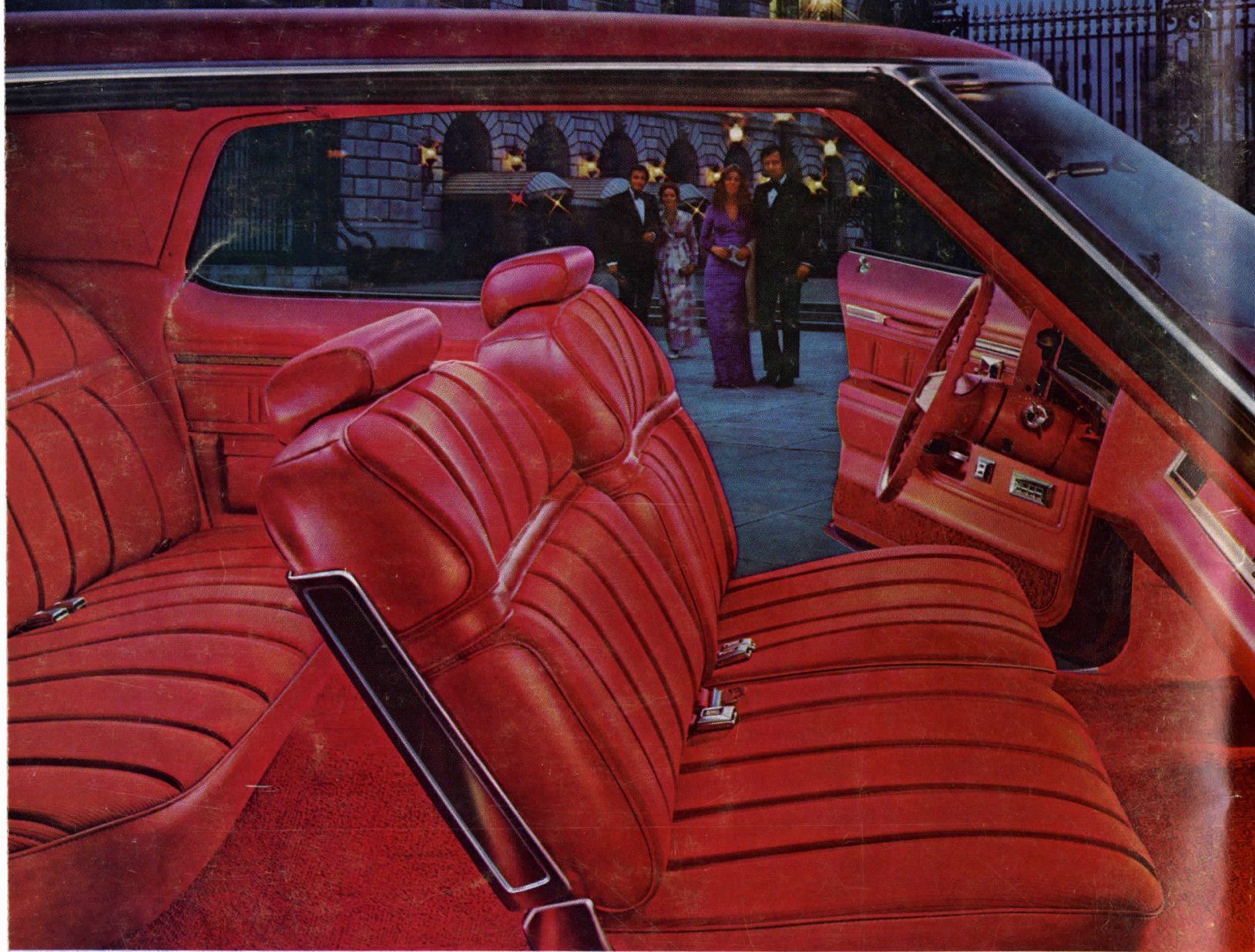


Caprice bends over backward to put you at ease.



Caprice Sport Sedan in front of the San Francisco Opera House.

Comfort and luxury are inseparably tied together in Caprice.

Like the available reclining passenger seat, shown above, that independently adjusts up and back. Sink back into this sumptuous seat and watch the world go by.



Then picture yourself behind the wheel. You're sitting on full-foam seats.



Stretch your legs out. Way out. You've got a good yard or so.

Reach out, feel the new soft rim steering wheel—power steering, of course.

Look around. Handsome woodlike vinyl accents, rich feeling knit cloth or pattern cloth fabrics, assist grips on the front doors.

1973 Caprice. You might not want to look any higher.

Chevrolet. Building a better way to see the U.S.A.

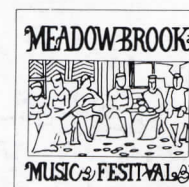


Take a second to buckle up. It could save a lifetime.

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BALDWIN MEMORIAL PAVILION, OAKLAND UNIVERSITY, ROCHESTER, MICHIGAN





High wire artist demonstrates Torino's incredibly smooth ride.



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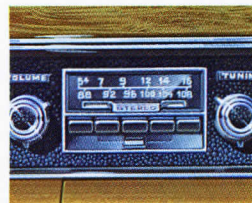
Just released:
Gran Torino 2-door
op with new Luxury
Decor Package.

It took a lot more than a smooth ride to make
Ford Torino the best selling car in the mid-size field.

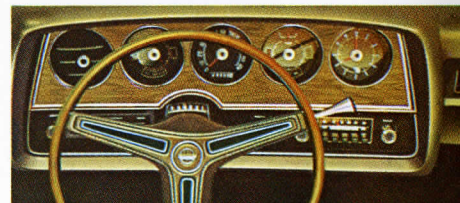
The closer you look, the better we look.



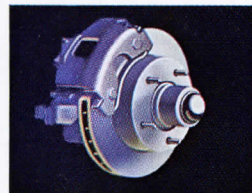
Surprising luxury in a mid-size car. Pictured above is the interior of the Gran Torino with Luxury Decor Package.



Optional AM/FM stereo radio with front and rear dual speakers.



Torino's Instrument panel. All gauges are easy to read, controls within easy reach of driver.



Front disc brakes are standard on Torino. Power front disc brakes optional.

Behind Torino's smooth ride are better ideas in engineering. Like angle mounted shock absorbers for increased directional stability. Rubber body/frame mounts that help isolate the passenger compartment from road shocks. And a coil spring rubber insulated front suspension that minimizes noise and road vibration.

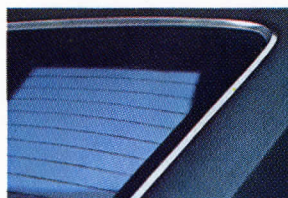
Inside you'll find more room up front. Plus the kind of luxury you'd expect from high priced automobiles.

So take a good, close look at Ford Torino for '73. Discover why it's become the best-selling car in the mid-size field.

The solid mid-size car.

FORD TORINO

FORD DIVISION



Optional electric rear window defroster. (Torino's major competitor doesn't offer it.)



Torino offers optional steel-belted radial ply tires on all models.



A longer wheelbase and wider front and rear track than major competitor, for a smooth, stable ride.



DRIVE THE GOODYEAR STEELGARD RADIAL AND GET THE 5 GUARD FEELING OF CONFIDENCE

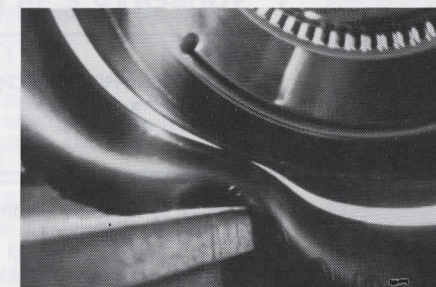
The new Custom Steelgard Radial has 5 guards to help protect you 5 ways

What the 5 guard feeling means to you.

In a word, confidence. The new Goodyear Custom Steelgard radial gives you the confidence of superb ride, strength, traction, cornering and response.

No other radial offers you this combination of features. Five specific guards are built into every Custom Steelgard radial to help protect you 5 ways—to give you the 5 guard feeling of confidence.

And when you're behind the wheel, that's a mighty good feeling.



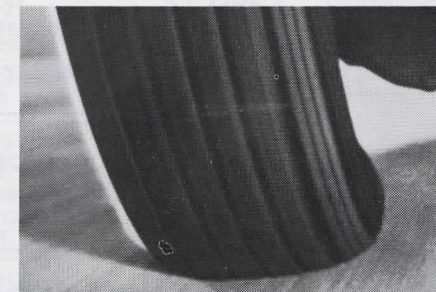
1 Guard 1: Against Rough Ride. A shock-absorbing polyester cord body cushions the bumps for a smooth, comfortable ride.



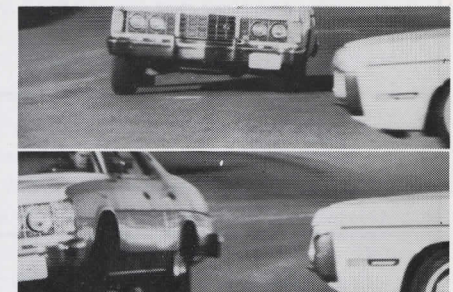
2 Guard 2: Against Penetration Under the Tread. Double steel belts help guard against hazards on the toughest roads you'll come up against.



3 Guard 3: Against Wet Skids. A computer-designed tread with four deep grooves channels the water from under the tire.



4 Guard 4: Against Loss of Road Contact on Curves. Two special outer grooves help the tread and the sidewall to work independently for firm tread contact on curves.



5 Guard 5: Against Sluggish Handling. Two special stabilizers stiffen the lower sidewall and help allow recovery on sudden swerves.

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GOODYEAR

Custom Steelgard TM The Goodyear Tire & Rubber Company, Akron, Ohio

Available in the following sizes: DR 78-14 • HR 78-14 • GR 70-15 • JR 78-15 • LR 78-15 • HR 78-15

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All Thursday, Friday, Saturday and Sunday concerts
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1973 MEADOW BROOK Schedule

WEDNESDAY 8:30 P.M. (Non-Subscription Series) NOTE: All Wednesday performance tickets are \$4.00 unreserved.
JULY 4 RICK NELSON and the STONE CANYON BAND RUFUS KRISP—PROGRESSIVE COLORADO BLUEGRASS page 43
JULY 11 HELEN REDDY page 54
JULY 18 BOBBY GOLDSBORO GALLERY page 65
JULY 25 MAC DAVIS page 81
AUGUST 1 MARY TRAVERS page 91
AUGUST 8 DAVE BRUBECK QUARTET featuring GERRY MULLIGAN with DARIUS BRUBECK ENSEMBLE page 103
AUGUST 15 JOHN SEBASTIAN page 115

THURSDAY 8:30 P.M.	FRIDAY 8:30 P.M.
JUNE 28 DETROIT SYMPHONY ORCHESTRA Sixten Ehrling, conductor VAN CLIBURN, pianist page 37	JUNE 29 DUKE ELLINGTON and his Orchestra page 39
JULY 5 DETROIT SYMPHONY ORCHESTRA Sixten Ehrling, conductor JAMES McCracken, tenor SANDRA WARFIELD, mezzo-soprano page 45	JULY 6 ELLA FITZGERALD page 47
JULY 12 DETROIT SYMPHONY ORCHESTRA Andre Previn, conductor JOHN BROWNING, pianist page 54	JULY 13 BENNY GOODMAN SEXTET featuring BENNY GOODMAN page 57
JULY 19 THE NATIONAL BALLET THE SLEEPING BEAUTY page 73	JULY 20 PRESERVATION HALL JAZZ BAND page 75
JULY 26 DETROIT SYMPHONY ORCHESTRA Aldo Ceccato, conductor LAWRENCE FOSTER, cellist page 83	JULY 27 SARAH VAUGHAN page 85
AUGUST 2 DETROIT SYMPHONY ORCHESTRA Edo de Waart, conductor RUGGIERO RICCI, violinist page 93	AUGUST 3 PATTI PAGE page 97
AUGUST 9 DETROIT SYMPHONY ORCHESTRA Kazimierz Kord, conductor MISHA DICHTER, pianist page 105	AUGUST 10 MUSIC MADE FAMOUS BY GLENN MILLER Starring BENEKE, EBERLE, MODERNAIRES, KELLY page 109
AUGUST 16 DETROIT SYMPHONY ORCHESTRA Hiroyuki Iwaki, conductor PHILIPPE ENTREMONT, pianist page 117	AUGUST 17 PETE FOUNTAIN page 121

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port of the Michigan Council for the Arts.

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SATURDAY 8:30 P.M.	SUNDAY 6:30 P.M.
JUNE 30 DETROIT SYMPHONY ORCHESTRA Sixten Ehrling, conductor VAN CLIBURN, pianist page 41	JULY 1 DETROIT SYMPHONY ORCHESTRA Sixten Ehrling, conductor PETER NERO, pianist PETER NERO AND TRIO in concert page 43
JULY 7 DETROIT SYMPHONY ORCHESTRA Sixten Ehrling, conductor JAMES McCracken, tenor SANDRA WARFIELD, mezzo-soprano page 49	JULY 8 DETROIT SYMPHONY ORCHESTRA Arthur Fiedler, conductor ALEGRIA ARCE, pianist page 53
JULY 14 DETROIT SYMPHONY ORCHESTRA Andre Previn, conductor JOHN BROWNING, pianist page 59	JULY 15 DETROIT SYMPHONY ORCHESTRA Andre Kostelanetz, conductor LEONARD PENNARIO, pianist page 61
JULY 21 THE NATIONAL BALLET GALA page 77	JULY 22 THE NATIONAL BALLET CINDERELLA page 78
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AUGUST 4 DETROIT SYMPHONY ORCHESTRA Edo de Waart, conductor RUGGIERO RICCI, violinist page 97	AUGUST 5 DETROIT SYMPHONY ORCHESTRA Morton Gould, conductor CARLOS MONTOYA, flamenco guitarist page 101
AUGUST 11 DETROIT SYMPHONY ORCHESTRA Kazimierz Kord, conductor MISHA DICHTER, pianist page 111	AUGUST 12 DETROIT SYMPHONY ORCHESTRA Richard Hayman, conductor page 113
AUGUST 18 DETROIT SYMPHONY ORCHESTRA Hiroyuki Iwaki, conductor PHILIPPE ENTREMONT, pianist page 123	AUGUST 19 VICTOR BORGE with MARYLYN MULVEY page 127

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Wiper blades	YES	NO	NO	NO	NO
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Adjust & tighten belts	YES	NO	NO	NO	NO
Tighten nuts & bolts	YES	NO	NO	NO	YES
Free loaner car	YES	NO	NO	NO	NO
Trip Interruption Protection	YES	NO	NO	NO	NO

Last year American Motors introduced the Buyer Protection Plan.

Now everyone's trying to get on the bandwagon.

So, once and for all, we'd like to set the record straight. Who does back their cars the best?

Well, notice the proliferation of "NO's" in every one but the American Motors column.

Why a Buyer Protection Plan and not just a guarantee?

Most companies feel that a guarantee is backing enough for a new car.

But American Motors wants to do more.

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*When you buy a new 1973 car from an American Motors dealer, American Motors Corporation guarantees to you that, except for tires, it will pay for the repair or replacement of any part it supplies that is defective in material or workmanship. This guarantee is good for 12 months from the date the car is first used or 12,000 miles, whichever comes first. All we require is that the car be properly maintained and cared for under normal use and service in the fifty United States or Canada, and that guaranteed repairs or replacement be made by an American Motors dealer.

Item: American Motors is the only manufacturer that has a plan to provide a free loaner car if guaranteed repairs take overnight.

Item: Special Trip Interruption Protection. If your car needs guaranteed repairs more than 100 miles from home, American Motors will pay all reasonable expenses for food and lodging—up to \$150.

Item: A free hot line to Detroit. If you want to get mad at us, we'll listen.

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They know that we'll back them in their commitment to you, the customer, under the terms of the Buyer Protection Plan.

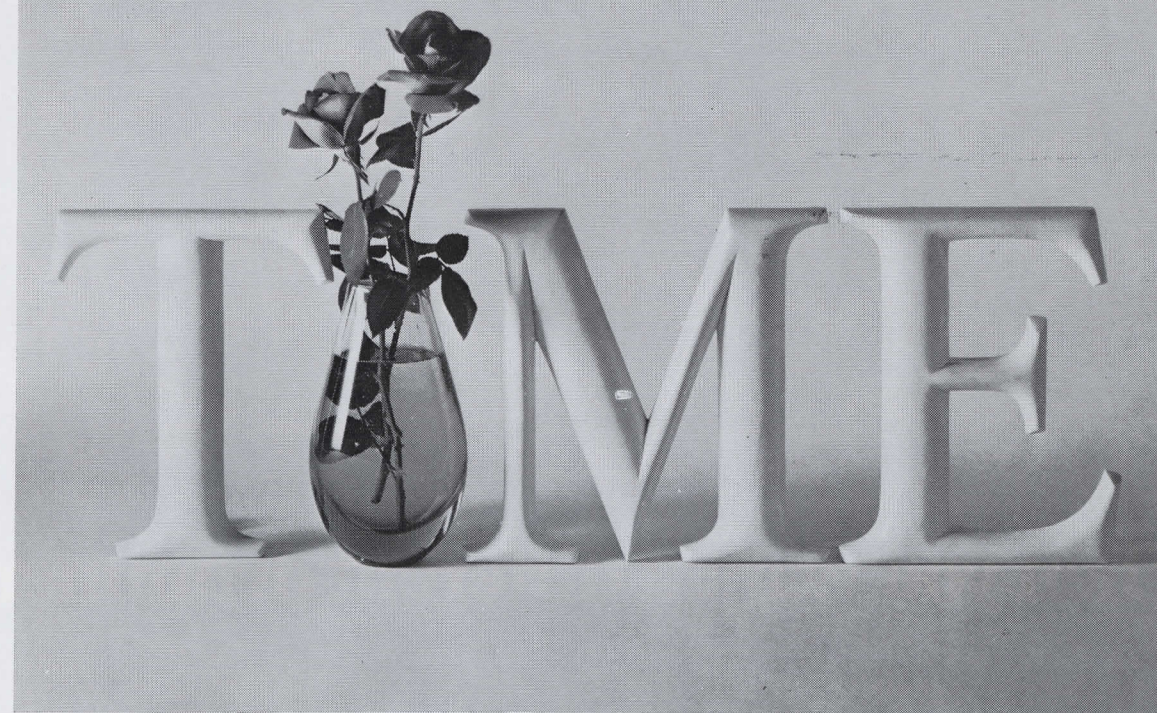
Besides, they're finding out what we've suspected all along: Build a good strong car with a good strong guarantee and the world will beat a path to your door.

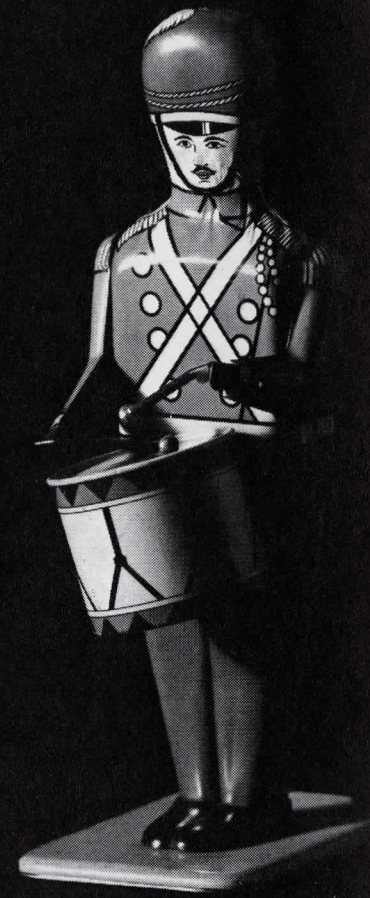
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*Music, the greatest good
that mortals know,
And all of heaven
we have below.*

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When you want a different drummer.

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MR. AND MRS. ROBERT D. LUND

Meadow Brook began ten years ago as a dream to create a place, in a setting of natural harmony, where people could share their common love for music. From those beginnings, the Music Festival has become an enchanting reality as a result of superior leadership that expects and generates success. Mr. and Mrs. Robert D. Lund, the general chairmen of the Meadow Brook Music Festival and Theatre Committee for 1973, are a vital and continuing part of this tradition. Their leadership and devotion to the growth and development of the artistic milieu that is the Music Festival and the Theatre have inspired the dedicated and unremitting work of the Executive Committee.

The widespread acclaim for previous Meadow Brook seasons encouraged Emie and Bob Lund to make this summer's celebration of a decade under the stars the most exciting season yet. The collaboration of world-renowned pianist Vladimir Ashkenazy with the Music Festival, as its Artistic Adviser, played a significant role in perfecting this Festival's high artistic integrity. The expanded special events Wednesday series brings new diversification in programming. Also among the notable achievements to be witnessed in 1973 in the Howard C. Baldwin Memorial Pavilion will be the greatest musical artists and guest conductors of our time, the American orchestral debut of Polish conductor Kazimierz Kord, and the world premiere of a work by Peter Nero. We are particularly proud that this Festival will be our finest eight weeks ever, and we invite you to share all thirty-nine performances with us.

Oakland University and the Meadow Brook Music Festival are deeply grateful for friends such as the Lunds, the 1973 Executive Committee, and members of the Committee in previous years. The combined commitment of this group is a superior resource which has been instrumental in creating the enchantment and excellence that are a tradition at Meadow Brook.

DONALD D. O'DOWD
President, Oakland University

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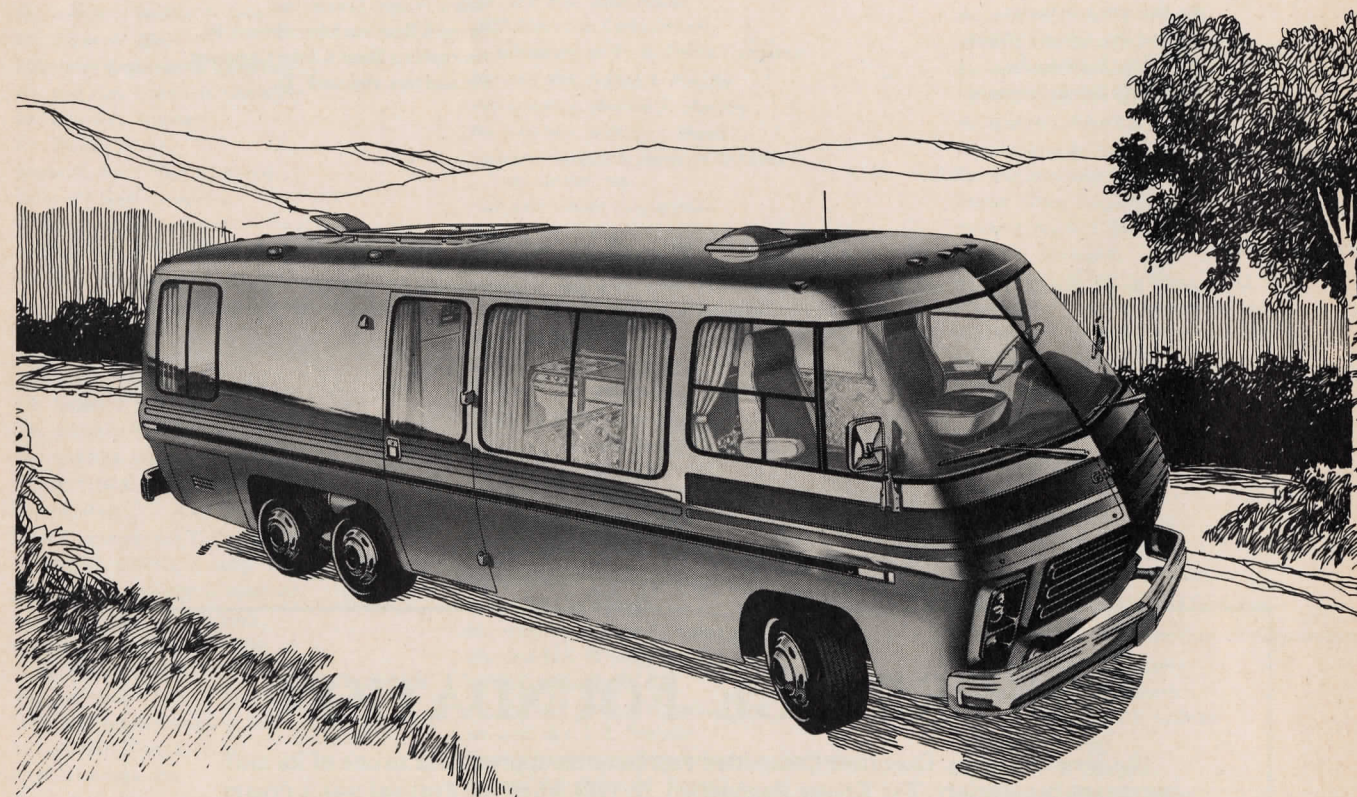
The Meadow Brook Music Festival and Meadow Brook Theatre have been joined administratively and the Finance Committee has conducted a joint campaign. While some contributions were specifically designated for the Theatre, they are included in this listing in order to acknowledge them at this time.

THE KRESGE FOUNDATION

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 \$330,000 to improve the Festival's performing capabilities. The gift added dressing rooms below stage, new electrical circuits, and a fine sound reinforcement system for the popular programs. New rest-rooms recently completed south of Baldwin Memorial Pavilion replace the backstage facilities, and recontoured south and north lawn areas expanded the Festival's seating capacity. This year the continued generosity of The Kresge Foundation enabled us to improve the stage-house rigging and the utilization of space-back stage areas as well as several other technical operations.

Music has a way of carrying you
away from the dull, the ordinary,
the hum-drum.

So do we.

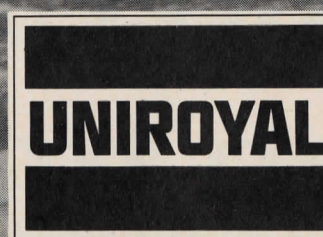


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Should your family
be riding on anything less?**



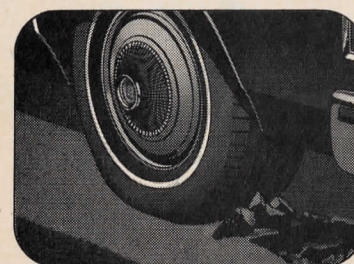
Howard K. Smith and
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the ABC Evening News.



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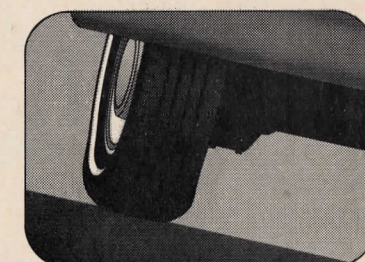
After you've seen
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steel-belted radials,



Tests show that steel-belted radials
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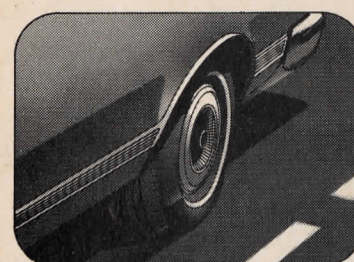
you'd figure
all American

car makers
would offer



Tests show that steel-belted radials
corner better than other tires.

them on all their '73



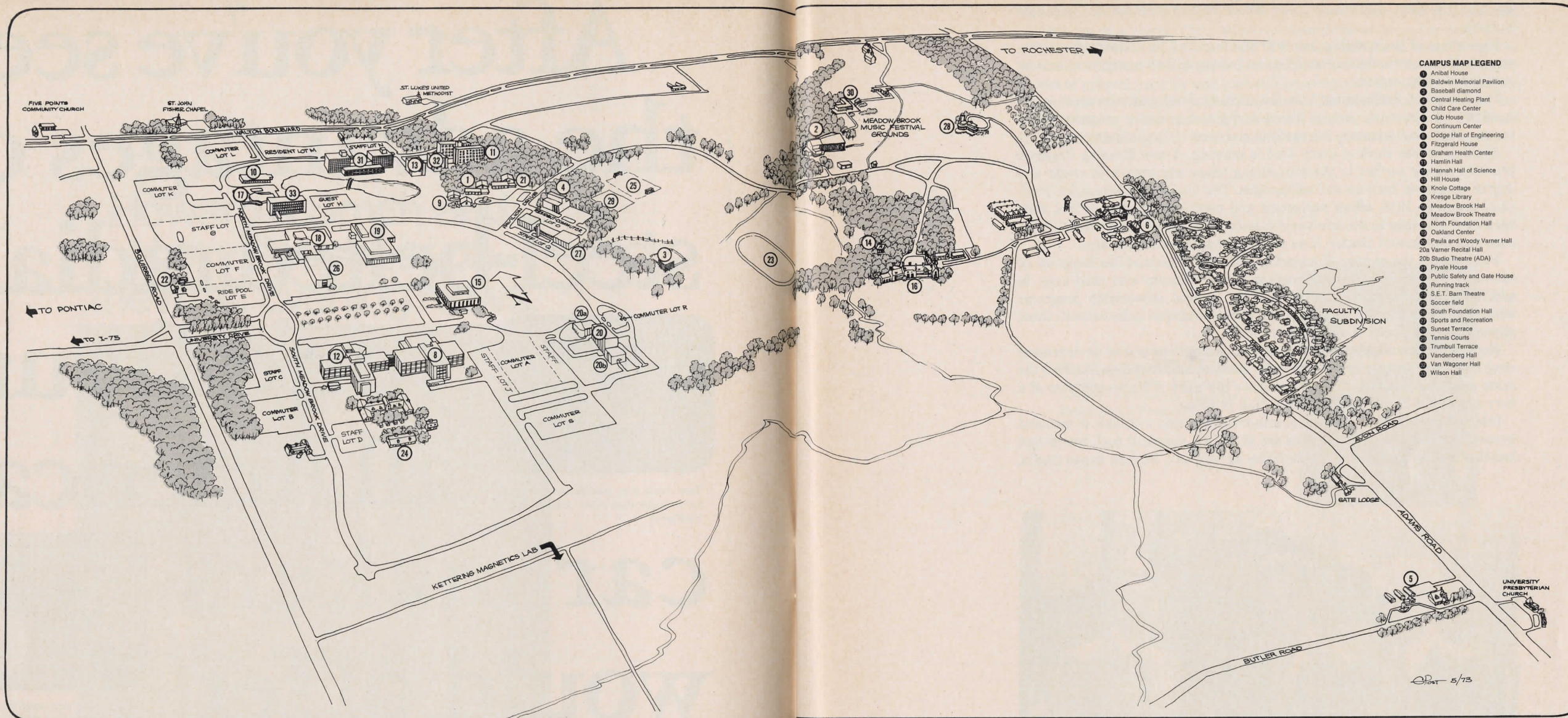
Tests show that under normal driving
conditions, steel-belted radials can be
expected to last 40,000 miles or more.

U.S. built cars.
But only one

does.



...has a better idea
(we listen better)



OAKLAND UNIVERSITY NOW IN ITS 17th YEAR

Oakland University, established in 1957, has grown from its first two buildings in 1959 to a well-planned complex of 22 buildings today. Enrollment has grown from 580 to 8300, and the faculty has been expanded from two dozen to more than 380.

The campus is situated on only the northwest corner of the land. Elsewhere on the 1600 acres, still untouched, lie woods, hills, ravines, and gently rolling plateaus. This beautiful tract of stream-veined land was amassed at the turn of the century by automotive pioneer John F. Dodge and subsequently inherited by his widow, Matilda Rausch Dodge. Mrs. Dodge later married lumberman Alfred G. Wilson and the two operated the estate for 35 years as Meadow Brook Farms. It was here, in the late 20's, the Wilson's built their 100-room Tudor mansion, magnificent Meadow Brook Hall.

With a view to preserving the estate intact and with a faith in the future of higher education, Mr. and Mrs. Wilson decided in 1957 to give Meadow Brook Farms and \$2,000,000 to the State of Michigan to establish a new university. The doors of Michigan State University-Oakland were opened in 1959.

The intervening years have seen much change including a new name, Oakland University. In 1970, recognizing the maturity and distinctive programs of the University, the Michigan Legislature granted Oakland its independ-

ence from Michigan State University. Oakland now has its own eight-member Board of Trustees, appointed by Governor Milliken, and its own President, Donald D. O'Dowd.

The University Today and Tomorrow

Oakland University's progress is portrayed in the innovations of both its graduate and undergraduate programs. Graduate studies, particularly, have been developed on the merit that such strivings must continue to broaden the scope and capacities of the candidate.

The University's first doctoral program, in Systems Engineering, approved a year ago, is truly an interdisciplinary and large-scale problem oriented course of study.

Oakland already offers masters programs in a dozen fields. To be initiated next Fall is a Master of Science in Management, strongly oriented in behavioral as well as business concepts. Two other new Masters programs are also being added: Counseling and Guidance and History.

The School of Education, formerly a Masters-only program, now certifies teachers at the baccalaureate level in Elementary Education. Its latest Masters program, Early Childhood Education, is awaiting approval. The University also certifies teachers in secondary education, and has added a new minor in Physical Education.

The College of Arts and Sciences prepares undergraduates in over 50 majors and concentrations. New programs in this area include Health-Medical Behavioral Sciences, Speech Communication, Language Arts, Judaic Stud-

ies, Theatre Arts, Journalism, and Allied Health Professions, including Nursing.

The School of Engineering, too, will add next Fall an undergraduate program in Computer Information Sciences; Industrial Technology is also being considered as an option.

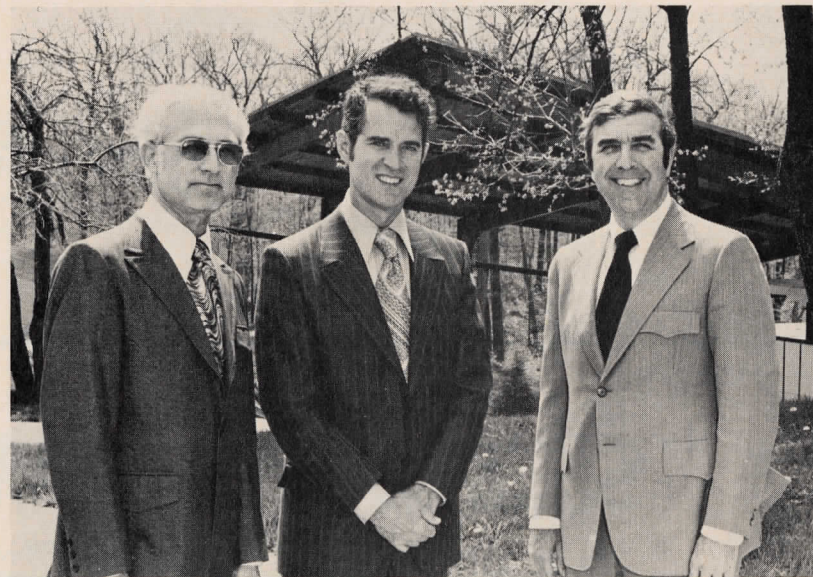
The School of Performing Arts, has already developed a comprehensive Academy of Dramatic Art, a two-year diploma-granting program which trains actors and actresses for professional careers in the theatre.

Evening course work of every kind is growing. A new Evening Program provides timely service to the burgeoning tri-county area with credit and degree programs both on and off campus. The Continuing Education Division, begun in 1958, offers non-credit and certificate programs in a wide variety of offerings to the adult community. A nationally renowned Conference and Continuum Center is an enduring hallmark of this arm.

Vital, too, is the matter of financing education. Oakland has designed an extensive financial assistance program to aid students who need help. In addition, students may be considered for several scholarship programs which recognize student scholastic and extra-curricular achievement; these stipends are irrespective of family income.

Modern residence halls provide popular living options and an environment close to library, research and computer services and friends who share the same academic motives. This Fall will see the start of the second year of a very successful Freshman Residence Hall program.

Intercollegiate and intramural sports are generously available to men and women. Among available facilities are an NCAA standard pool, tennis and handball courts and gymnastic facilities as well as a modern dance studio.



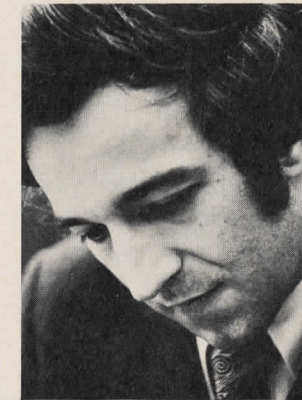
Launching the 10th Year of the Internationally Renowned Meadow Brook Music Festival are the University Officials responsible for its success: W. W. Kent, General Director; President Donald D. O'Dowd; and John De Carlo, Vice President for Public Affairs.

THE UNIVERSITY'S GROWING CULTURAL ARTS

The founding of the Music Festival a decade ago marked the University as a center for performing arts. Summer music institutes, concurrent with the Festival, were begun in 1965 and attained meritorious achievements in the master classes coached by Valdimir Ashkenazy and Itzhak Perlman. Meadow Brook Theatre brought great stature and lustre to Michigan's professional theatre in 1967 and now points the way by combining artistic excellence with sound theatre business practices.

The scope of the University's cultural arts continues to broaden. The establishment of the Meadow Brook Art Gallery in 1972 resulted in rave reviews for its exclusive Oriental, African, and Modern Art exhibitions;

equally impressive is the diverse programming of the University Recital Series which brings to campus the finest available artists in the professional performing arts world. The distinctive capabilities of these two new enterprises were developed by the Office of Cultural Affairs to create a natural forum in which art forms and artists can interact. Gifted faculty and senior students present popular and high-calibre programs including renaissance music, operatic concerts, and Slavic dance. The confluence of all these endeavors results in a stimulating year-round cultural arts calendar dedicated to affording high quality artistic presentations to the entire community.



Noted pianist and music consultant, Vladimir Ashkenazy, Artistic Adviser to Meadow Brook Music Festival.

10th SEASON HAILS ASHKENAZY AS ARTISTIC ADVISER

"... it all started with those exhilarating master classes."

During the summers of 1969 and 1970, internationally renowned pianist Vladimir Ashkenazy culminated four successive seasons of playing to capacity audiences at Meadow Brook by establishing master classes for the Festival.

Under the artistic leadership of this olympian artist, a distinctive kind of master class was developed within the milieu of the Festival in which a small group of young artists studied and exchanged ideas with Ashkenazy and Itzhak Perlman, the young Israeli violinist. The initiative and partnership of Ashkenazy in this unique concept is one that stimulated the extension of his involvement now as Artistic Adviser to the Meadow Brook Music Festival.

In discussing his approach to the Festival, Ashkenazy said, "It is hard to overestimate the importance of the profound spiritual effect music has on people in elevating and ennobling them. I am not being an idealist in saying this, but a realist. I know it by my own experiences and on examples of many other persons." Ashkenazy continued, "It will be one of my greatest pleasures to do all I can to not only maintain the high quality of the Meadow Brook Music Festival, but to make music performed here even more accessible and understandable to wide audiences." Ashkenazy revealed, "Meadow Brook is a soft spot for me. I feel emotionally involved in the musical activities of the Festival, and now I have the chance to do some practical work for it."

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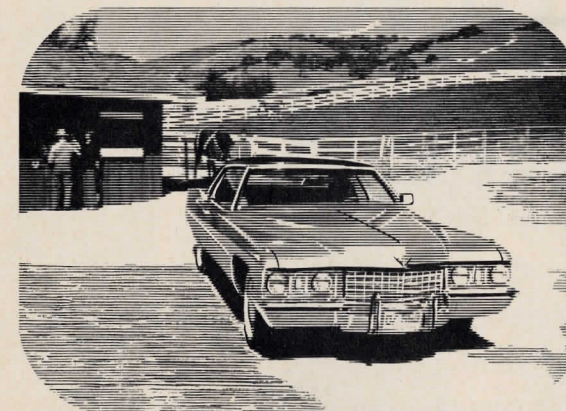
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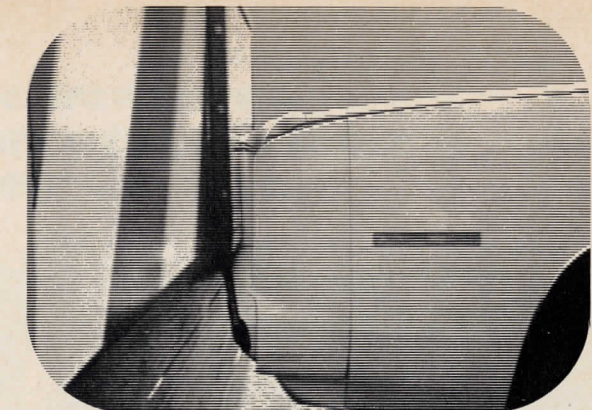
**Who got
America to
think of this as money?**



**Who entered
Cadillac in the
Kentucky Derby?**



**Who got
Johnny Cash
for Amoco?**



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Pontiac's Grand Am
into a wall?**



**Who animated
Whirlpool?**



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at the bottom
of a pool?**

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We helped Harrison boost sales of air conditioning in light trucks from 20,707 units in 1967 to 222,190 units in 1972. (When you order your GMC or Chevrolet camper, play it cool. Order Harrison.)

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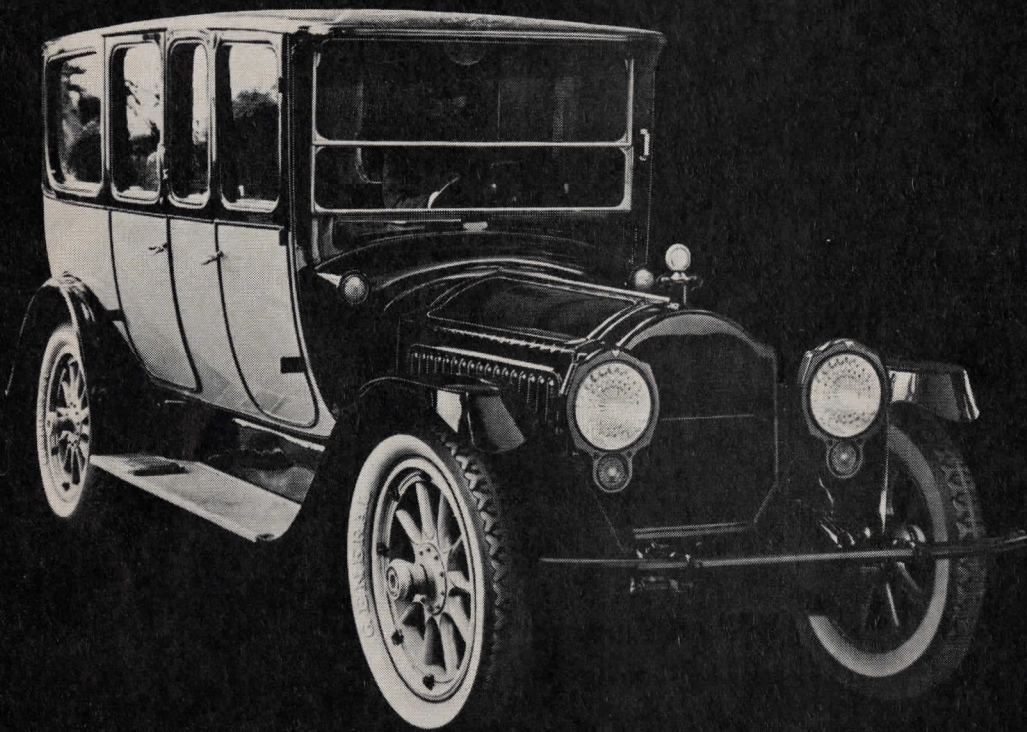
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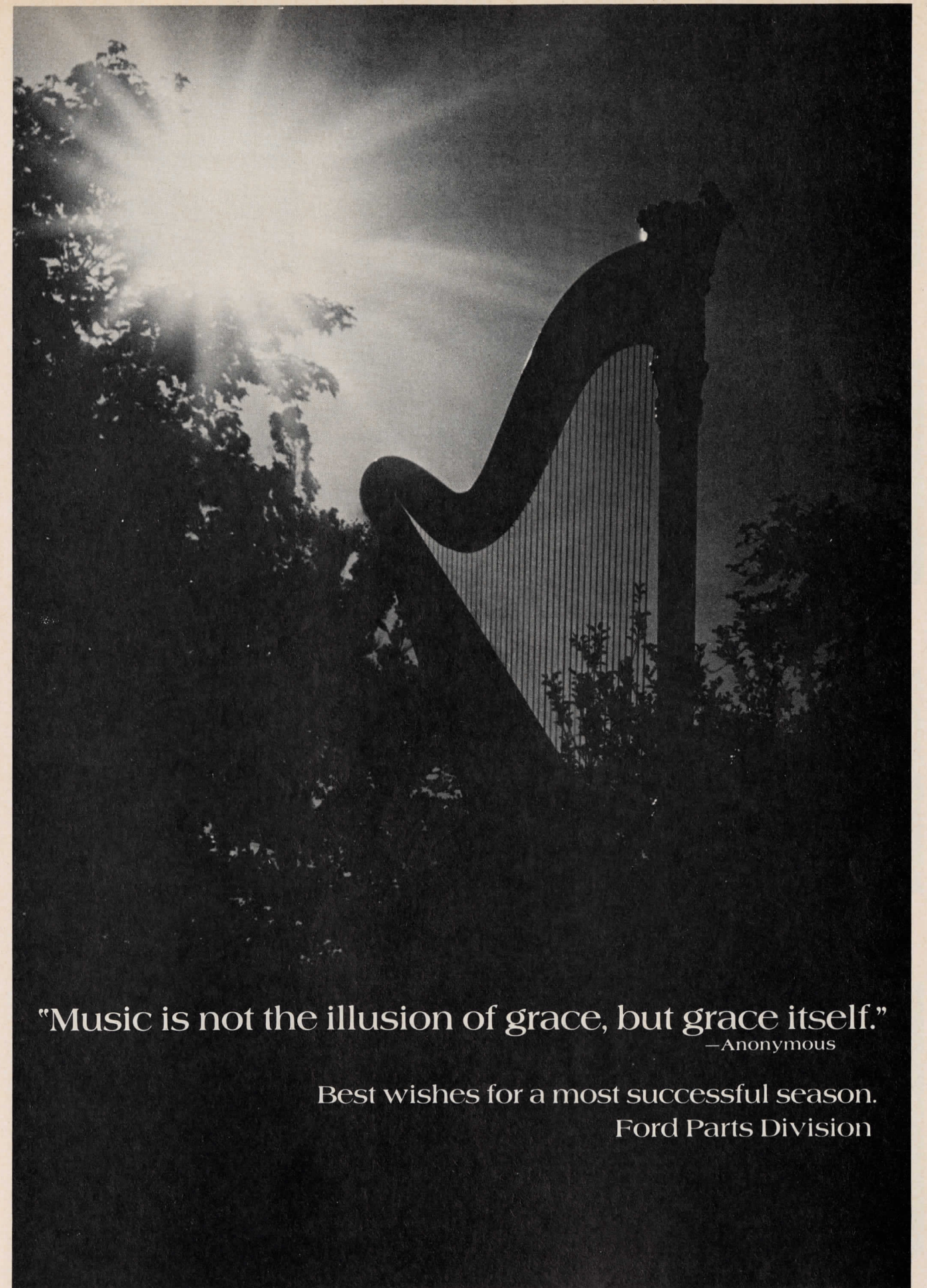
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—Anonymous

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Chairmen 1968



Mr. and Mrs. E. M. Estes
Chairmen 1970



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



Mr. and Mrs. Rinehart S. Bright
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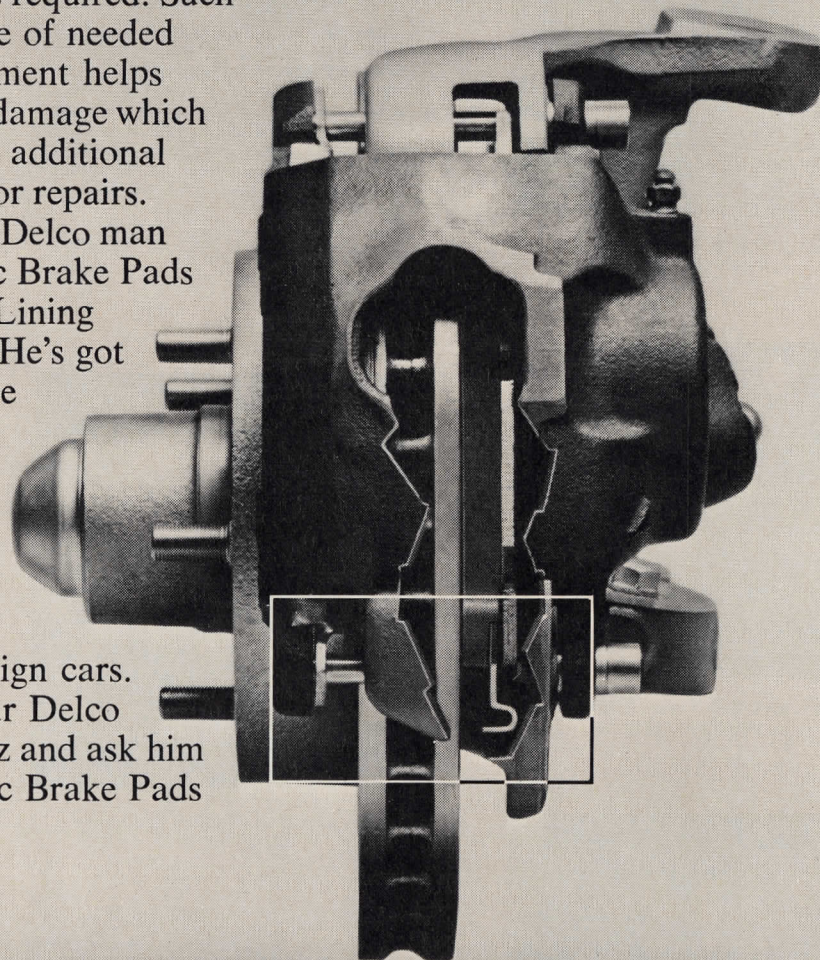
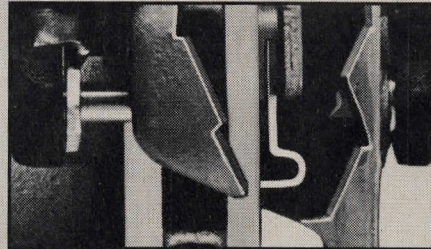
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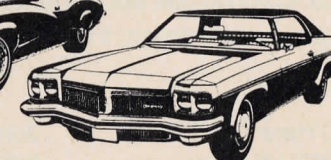
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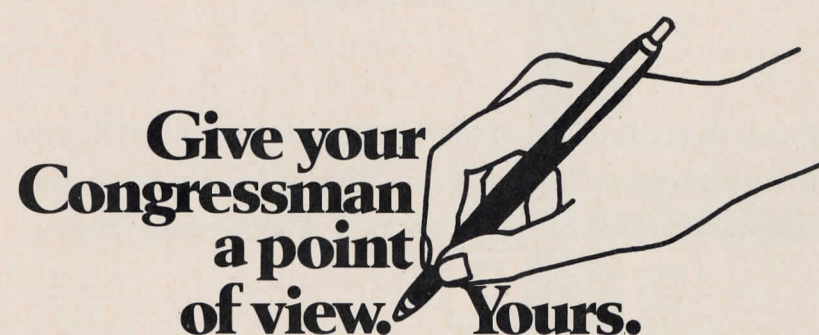
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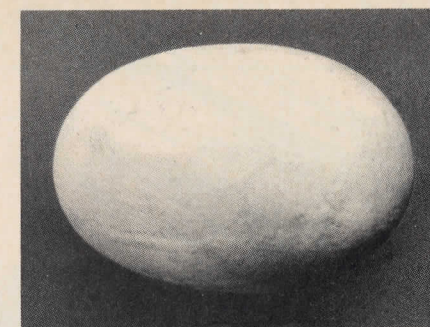
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The average egg

To many people, eggs are eggs. When you've seen one, you've seen them all. They are just that simple. Having seen one, it follows that you know all there is to know about eggs.

In a world where statistics are worshipped and the average is ideal, the egg is the paragon of conformity. Or is it?

What do we know about this egg? It looks like an ordinary egg. But do you know what a prairie owl's egg looks like? Come to think of it, is this egg sterile? If not, is the tick of life still in it?

If fertile, is it male? If so, will it hatch? Into a Plymouth Rock? Or a Rhode Island Red? Or will it make a cupcake, an omelette, a jar of mayonnaise, or a salad sandwich?

Maybe an egg isn't much of a statistic after all. It only conforms on the surface. It can be counted, even candled, but not predicted, unless

you know where it came from and watch where it goes. Therefore: next time you look at a statistic, think of the egg. Watch where it came from and consider how it is to be used. An egg looks like a zero. But an individual is not a digit. Nor is a number a population.

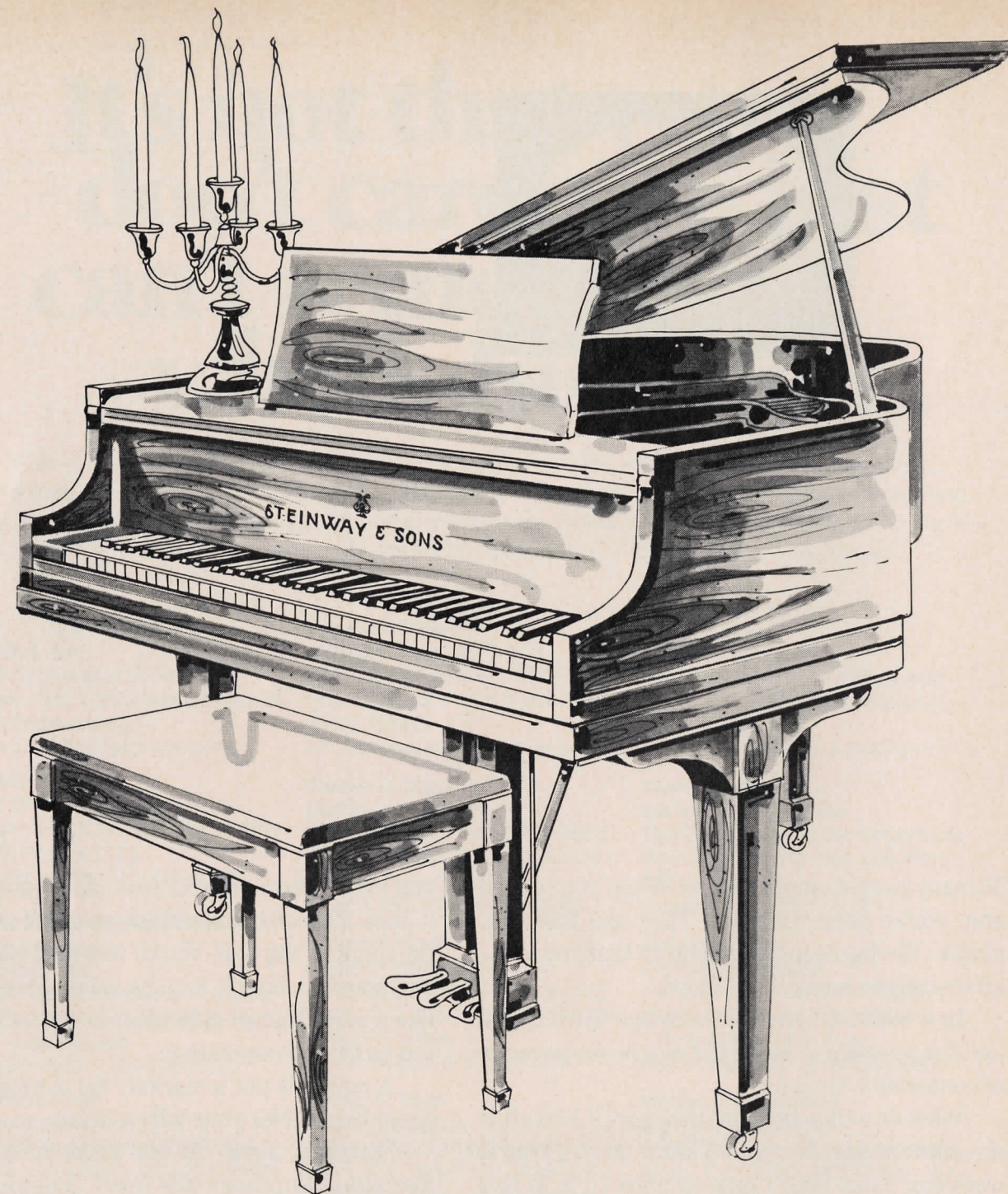
A rating is not a market. An average is not an audience. Nor your wife a norm.

Statistics alone do not make a marketing decision. Numbers are inert. People are dynamic. Numbers behave. People do not. Numbers are easy to use. People are something else again.

Next time you decide to sell something to somebody, first buy an egg. Then study the statistics. Then hire an expert who knows the complete difference. The egg above turned out to be a female alligator.

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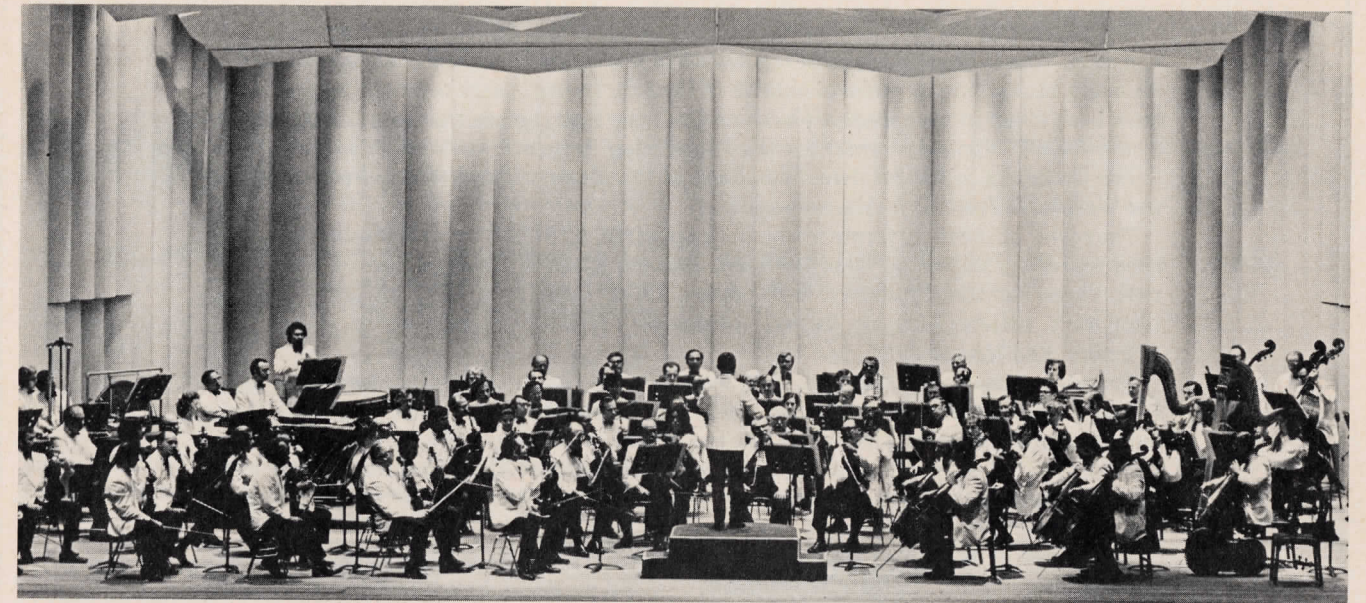
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THE PRIDE OF MEADOW BROOK THE DETROIT SYMPHONY ORCHESTRA

The Detroit Symphony Orchestra was founded in 1914, and at present consists of 97 members. The Orchestra enjoys a reputation of undisputed excellence, as is evidenced by its many invitations to perform outside of Detroit. In past years repeated performances have been given in such august places as Carnegie Hall, before the United Nations, and at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

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

The roster of great performers who have appeared with the Detroit Symphony contains such legendary names as Gabilowitsch, Richard Strauss, Georges Enesco, Rachmaninoff, Victor Herbert, Prokofiev, Mitropoulos, Robert Casadesus, and Stravinsky, and contemporary artists such as Paray, Rubinstein, Heifetz, Stern, Serkin, Mischakoff, Oistrakh, and Horowitz.

Former conductors of the Orchestra were Weston Gales, Ossip Gabilowitsch, Victor Kolar, Franco Ghione, Karl Krueger, and Paul Paray. For the past ten years, the Music Director and Conductor was Sixten Ehrling, whose tenure brought new honors and prestige to the Orchestra. The rising young Italian conductor Aldo Ceccato, who made his debut conducting the orchestra last winter, has been appointed Principal Conductor of the Detroit Symphony for two years beginning this fall.

In addition to its regular Thursday and Saturday evening concerts in Ford Auditorium, the Orchestra has diversified its activities to bring its music to a larger audience in the community. These activities include the Sunday afternoon Kresge "Omnibus" Family Concerts series, a Friday evening "Zodiac" series—new this fall and designed to appeal to students, mods, and under 30s—the immensely popular Friday morning NBD Coffee Concerts, and the Saturday Young People's Concerts. During the summer, the Orchestra also presents several series of free concerts, at inner-city schools, at the Michigan State Fairgrounds, and the Summer Music Theatre at Belle Isle, Mercy College, and Rouge Park.

Coordination of the 1973 Meadow Brook Music Festival promotional campaign by D'Arcy-MacManus & Masius Advertising, under the direction of Mr. Robert Sarole.

Program cover design by Mr. Frederick Simper

281st Performance

THURSDAY, JUNE 28

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

VAN CLIBURN, pianist

*KABALEVSKY, Overture to "Colas Breugnon"

*BALAKIREV, Symphony No. 1 in C major

Largo—Allegro vivo

Scherzo: Vivo

Andante

Finale: Allegro moderato—Tempo di polacca

INTERMISSION

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

Moderato

Adagio sostenuto

Allegro scherzando

MR. CLIBURN

*First performance at these concerts



Sixten Ehrling

Sixten Ehrling, who has been the distinguished Music Director and Conductor of the Detroit Symphony Orchestra for the past ten years, bids Detroit "adieu" this year to head the orchestral department of the prestigious Juilliard School of Music in New York, and to conduct at the Metropolitan Opera.

Mr. Ehrling's tenure in Detroit since 1963 brought new honors and prestige to our orchestra. A forceful interpreter of 20th century music, Sixten Ehrling received accolades this March in his debut with the Metropolitan Opera for his inspired conducting of Benjamin Britten's "Peter Grimes." He conducted the Melbourne and Sydney Symphony Orchestras in Australia last autumn, and directed the distinguished NHK Orchestra in Japan last spring.

Sixten Ehrling was born in the Swedish seaport of Malmö in 1918. A piano student from the age of four, he was accepted as a student by the Royal Academy of Music in Stockholm at the age of eighteen.

His conducting career began at the Dresden State Opera, where he worked with the great Beethoven interpreter, Karl Boehm. He was associated with the Royal Opera in Stockholm for 20 years, and was the Music Director and Conductor of the Royal Opera for ten years. In 1953 he was appointed honorary court conductor at Sweden's Royal Palace.

Ehrling's orchestral repertoire alone consists of some 150 works. He has enriched musical life in America by especially brilliant performances of Scandinavian composers such as Sibelius and Nielsen, and brought important works of Prokofiev, Mahler, Vaughan Williams, Honegger, Bruckner, Stravinsky and Walton, among others, into the Detroit orchestra's repertoire.

One of Ehrling's notable contributions has been his association with the Meadow Brook Music Festival, which this year is celebrating its tenth successful season. His expertise as music director and conductor of the Detroit Symphony Orchestra formulated the musical profile of the symphonic series at Meadow Brook. Detroiters are happy to know that Mr. Ehrling will return next season to conduct several performances with the Detroit Symphony.



Van Cliburn

The story of Van Cliburn's musical conquest of Moscow in 1958 is well known, when as winner of the Tchaikovsky Competition, he captured the hearts of the Russian people as well as the acclaim of world critics. He returned as a hero to all America.

Prior to this, however, he had won many distinguished awards, among them the Kosciuszko Foundation Chopin Award, the Juilliard Concerto contest, the Carl M. Roeder

Memorial Award, the most important of all, the Edgar M. Leventritt Foundation Award in 1954.

Van began to read music and to play the piano at the age of three taught by his mother, Rildia Bee Cliburn, a talented pianist and student of Arthur Friedheim, who had studied under Franz Liszt. His first public performance was at Dodd College in Shreveport at the age of four; by the age of six he seemed destined for a concert career. He made his orchestral debut at the age of 12 with the Houston Symphony, playing Tchaikovsky's First Piano Concerto.

Following his Moscow accolades Van Cliburn has returned repeatedly to the Soviet Union, again and again to the same fervent enthusiasm. His last triumphant Russian tour was in May, 1972. Van makes more than 60 appearances annually in the United States and Canada, and each summer attracts thousands of admirers to his concerts at festivals that include Ravinia, Tanglewood, Hollywood Bowl, as well as Meadow Brook Music Festival.

Van has also given liberally of his time to benefit the National Music Camp at Interlochen, Michigan. His many recordings for RCA have been highly acclaimed by critics and are on best-seller lists.

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Program Notes by Sandor Kallai

OVERTURE TO "COLAS BREUGNON"

..... Dmitri Kabalevsky (1904-)

Romain Rolland's tale of "Colas Breugnon: The Master of Clamecy" is a sort of day-to-day diary about the activities and antics of a 16th-century Burgundian craftsman who possesses a humorous outlook on life. In it Breugnon reports on various people with whom he is in constant contact, his wife, their daughter, her husband, and others.

Kabalevsky's librettist, Bragin, turns this rather plotless plot to the service of Communist ideology, of course, but the opera was none too successful when it was premiered in Leningrad in 1938. Nevertheless, the sprightly Overture has been a consistent favorite ever since, for reasons that should be readily apparent in tonight's performance.

SYMPHONY NO. 1 IN C MAJOR

..... Mily Balakirev (1837-1910)

Balakirev was the guiding spirit of the 19th-century group of Russian nationalist composers known as the Mighty Five, for it was he who really convinced Borodin, Rimsky-Korsakoff, Mussorgsky and Cui that they should use the musical language of their own country in their serious works instead of the German and Italian influences they had all learned in their formal training. The present Symphony, for example, has that characteristically "Russian" sound, and it would be very easy to simply dismiss it as just another Russian symphony but for the fact that it is a forerunner and historically of great significance. Aside from that, of course, it is a thoroughly delightful work.

Victor Seroff writes of the C-major Symphony: "The Scherzo, based on a lively theme, is conventional and differs in this respect from the first movement, in which the second part, a sort of free fantasia, leads to a conclusion without

the traditional recapitulation section. The strongest movements are the third with a typical Oriental languor, and the Finale, which begins with a Russian folk tune and is built to a masterful climax. As one might have expected, the Symphony, although without a title, is of a national character and a patriotic festive mood."

Balakirev began the Symphony while he was yet a young man and worked on it for almost 40 years. His last public appearance as a conductor was in 1888 on the occasion of the Symphony's premiere.

PIANO CONCERTO NO. 2 IN C MINOR, Opus 18

..... Sergei Rachmaninoff (1873-1943)

These performances are offered to commemorate the centenary of Rachmaninoff's birth, as is the presentation of the composer's Symphonic Dances, Opus 45, to be heard later this summer.

When Rachmaninoff's First Symphony was premiered in 1898, it created such a fiasco that the young composer was seized with a fit of depression that lasted two years. He would attempt nothing and lived in a state of almost complete apathy. Finally he contacted one of the pioneers in the field of auto-suggestion, a Dr. Dahl, whose treatment of Rachmaninoff consisted of repeating over and over again, "You will begin to write your concerto. . . you will work with great facility. . . the concerto will be of excellent quality. . ."

It worked! In December of 1900, Rachmaninoff played the last two movements of his Second Piano Concerto at a benefit performance organized by the committee for the alleviation of the suffering of prisoners and given at the Moscow Nobility Hall. It was so successful, he was encouraged to complete the first movement and he played the work in its entirety the following year.

The Concerto is a series of lovely romantic songs. The first movement is secure and decisive, but with tender lyrical moments. The second movement is beautifully shaped and contemplative, and the finale is vigorous with several of the most popular melodies in the literature.

282nd Performance

FRIDAY, JUNE 29

DUKE ELLINGTON and his ORCHESTRA



Duke Ellington

comprising a scholarship program for black musicians, teaching fellowships and the organizing of Afro-American music archives.

Ellington is unique from the standpoint of both musical achievement and his dynamic import in a changing musical world. Born in Washington, D.C., into a deeply religious

The immortal Duke Ellington, a legend in his time, was honored last February on a CBS television special, "Duke . . . We Love You Madly," a tribute to his continuous musical achievement.

A myriad of honors and testimonials bestowed upon him in the past 30 years include a presentation by President Nixon of the Medal of Freedom in 1969. A million dollar Duke Ellington program was established in 1972 at Yale University,

family, he began to play the piano at seven, and at fourteen composed his first song, "Soda Fountain Rag." The reputation of his own Harlem band had spread by 1927, and his name was linked with the giants in this golden era of jazz.

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

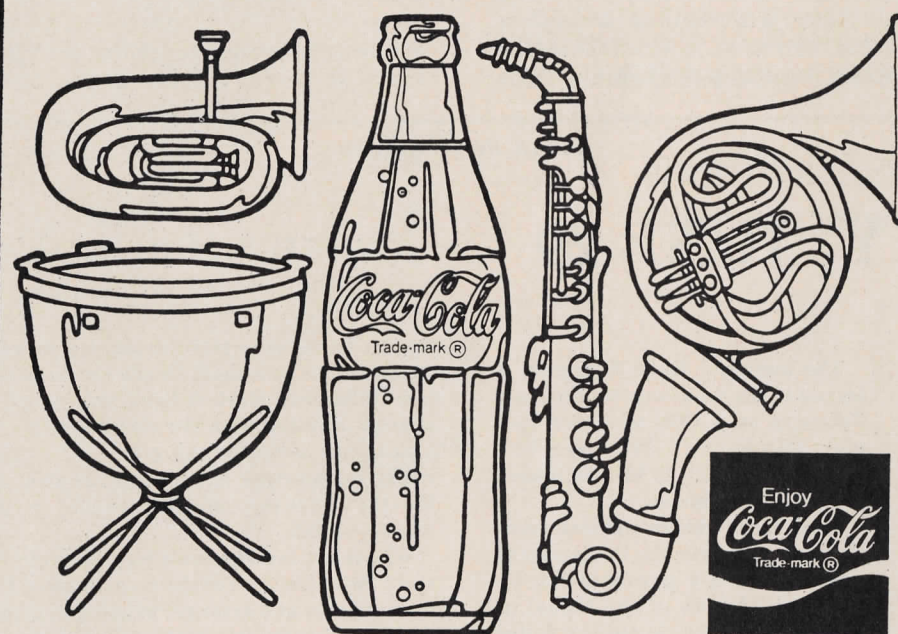
Who is not familiar with his "Solitude," "Mood Indigo," and "Satin Doll?" Yet the many-faceted Ellington has been the composer and arranger of great instrumental jazz pieces that have become standards of the jazz repertoire; moreover, he has produced many large-scale works of orchestral importance, that include "Creole Rhapsody," "Black, Brown, and Beige," and "New World A Comin'."

His most recent phase of composition is the creation of sacred music. Ellington's "First Sacred Concert" was performed at Grace Cathedral in 1965, and his "Second Sacred Concert" at the Cathedral of St. John the Divine in New York in 1968.

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Program Notes by Sandor Kallai

OVERTURE TO "RIENZI"

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

Wagner was only 27 when he completed his opera based on the life of Cola di Rienzi, the 14th-century Italian patriot who led a revolt against the Roman aristocracy. It was Wagner's third opera and the first to establish his reputation, yet it bears little resemblance to the later masterworks, such as "Die Meistersinger," "Tristan und Isolde" and the four "Ring" operas. In "Rienzi" we still hear the strong Italian influence and that of Weber and Meyerbeer which characterize Wagner's early work.

The overture is a summary of the action of the opera. It begins with a slow introduction. The sustained trumpet note is the planned signal for the uprising which occurs in the third act. The broad melody for violins and cellos that follows is the theme of Rienzi's prayer in the fifth act, and the main subject of the Overture is that of the chorus from the finale of Act I.

SYMPHONY NO. 9 IN E MINOR, Opus 95 (formerly No. 5)

..... Antonin Dvořák (1841-1904)

No European composer was more revered in the United States of the late 1800's and early 1900's than Dvorak. The three years he spent living and composing in this country, and the musical tribute embodied in this symphony, so endeared the great Czech master to the American people, that his death was mourned as much in musical circles here as it was in his homeland.

Dvorak wrote the "New World" Symphony in the five-room apartment at 327 East 17th Street, New York, where he lived while serving as head of the National Conservatory of Music there. He orchestrated large parts of it in Spillville, Iowa, where he spent his summers in a Czech colony, and where, as a hobby, he took to raising pigeons. So much has been written, pro and con, about the use of American melodies in the symphony, that there seems little point in belaboring the issue here, except to mention that Dvorak himself denied vehemently that he used actual folk tunes, maintaining that all he tried to do was to "write only in the spirit of those national American melodies."

Each movement of the Symphony has an introduction. The second theme of the first movement, has been likened to "Swing Low, Sweet Chariot." The enormously popular Largo second movement, with its haunting English horn melody, is followed by an animated Scherzo, supposedly inspired by Indian dances and chants. The Finale introduces new musical ideas, then draws on themes from the earlier movements, before building to a tremendous climax.

PIANO CONCERTO NO. 2 IN C MINOR, Opus 18

..... Sergei Rachmaninoff (1873-1943)

These performances are offered to commemorate the centenary of Rachmaninoff's birth, as is the presentation of the composer's Symphonic Dances, Opus 45, to be heard later this summer.

283rd Performance

SATURDAY, JUNE 30

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

VAN CLIBURN, pianist

*WAGNER, Overture to "Rienzi"

DVORÁK, Symphony No. 9 in E minor, Opus 95
(Formerly No. 5) ("From the New World")

Adagio; Allegro molto
Largo
Scherzo
Allegro con fuoco

INTERMISSION

RACHMANINOFF,

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

Moderato
Adagio sostenuto
Allegro scherzando

MR. CLIBURN

*First performance at these concerts

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

When Rachmaninoff's First Symphony was premiered in 1898, it created such a fiasco that the young composer was seized with a fit of depression that lasted two years. He would attempt nothing and lived in a state of almost complete apathy. Finally he contacted one of the pioneers in the field of auto-suggestion, a Dr. Dahl, whose treatment of Rachmaninoff consisted of repeating over and over again, "You will begin to write your concerto . . . you will work with great facility . . . the concerto will be of excellent quality . . ."

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The Concerto is a series of lovely romantic songs. The first movement is secure and decisive, but with tender lyrical moments. The second movement is beautifully shaped and contemplative, and the Finale is vigorous with several of the most popular melodies in the literature.

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(we listen better)

SUNDAY, JULY 1

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
PETER NERO, pianist



Peter Nero

Peter Nero enjoys a multi-faceted musical career. He is an accomplished pianist, a contemporary composer of great promise, and an imaginative conductor of some of the world's great orchestras, including New York, Boston, Philadelphia, Cleveland, Detroit and others.

Whether in recital with his trio or conducting an orchestral work, Nero's musical talent and personal warmth establish a rapport with his audience that makes him one of today's most sought-after musicians.

His recently recorded triumphs include the love theme from "The Godfather" and the theme from "Lady Sings the Blues," as well as "The First Time Ever I Saw Your Face."

*ROSSINI, Overture to "The Barber in Seville"
*SMETANA, Moldau
*R. STRAUSS, Suite from "Der Rosenkavalier"
+PETER NERO, Untitled work

MR. NERO

INTERMISSION

In Concert

PETER NERO TRIO

Peter Nero, piano

Dave Troncoso, bass

Cecil Ricca, drums

*First performance at these concerts

+World premiere

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

WEDNESDAY, JULY 4

RICK NELSON
and the
STONE CANYON BAND
RUFUS KRISP

Progressive Colorado Blue Grass



Rick Nelson

Rick Nelson's own lyrics in his million-selling single, "Garden Party," describe his deepest feelings about his musical message: "You see you can't please everyone, so you got to please yourself."

For Rick, now 32, is well into a second career, replacing the old "Ozzie and Harriet" image with that of a thoughtful contemporary, country-influenced composer. Concentrating on discovering a new dimension for himself and his music.

Rick was influenced by Bob Dylan's "Nashville Skyline." Rick released a single, Dylan's "She Belongs To Me," that was a hit across the country.

He is backed by the Stone Canyon Band, a group whose country-flavored arrangements coupled with Rick's casual on-stage air re-interprets even the few oldies in their repertoire.

Rick has also re-discovered something important about himself: his songwriting. His last three albums with the Stone Canyon Band, "Rick Nelson in Concert," "Rick Sings Nelson," and "Rudy the Fifth," contain some of his own compositions, while his current MCA album, "Garden Party," consists almost exclusively of original material.

Rufus Krisp, named after a fine old banjo player from the 1800's, is an exciting new five-man band from Boulder, Colorado, specializing in "progressive colorado bluegrass." Krisp consists of an assortment of instruments including guitar, acoustic bass, banjo, mandolin, piano, washboard, drums, and occasional jug and spoon. Bluegrass is a driving sound that combines ragtime and a bit of jug band.

Rufus Krisp has appeared at the Earl of Oldtown in Chicago, as well as UCLA and other spots on the college circuit. They have played recently with John Prine, Steve Goodman, Earl Scruggs, Doc Watson, Mike Seeger, and Tom Rush as well as Rick Nelson.

"Santiago's Ark," voted one of the ten best television specials last year, is backed by Krisp's soundtrack, and has been re-scheduled on TV. A comedy western film, "Brothers O'Toole," which includes a segment by Rufus Krisp, is slated to play the Detroit area this summer. Their latest record release is called "Loveland Pass," and includes "Mapleleaf Rag" on the flip side.

Members of Rufus Krisp are lead vocalist-composer Roger Gemelle; Michael Lepine on drums; Robert Anderson, mandolin and fiddle; Eric Holle, banjo and piano; and Scott Brownlee, acoustic bass.

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THURSDAY, JULY 5



Sandra Warfield and James McCracken

Sandra Warfield and James McCracken are internationally acclaimed artists, both individually and as one of the most sought-after husband and wife teams in the concert and opera worlds today.

McCracken is a star of the Metropolitan Opera, Covent Garden, and the San Francisco Opera, while Miss Warfield's own career has been marked by dazzling success at the San Francisco Opera, the Metropolitan, the Berlin and Zurich Operas, among other companies both here

and abroad. Both made early debuts with the Metropolitan Opera, and both left it to seek greater exposure and wider experience in Europe. Eventually McCracken was invited to sing "Othello" in a new production at the Met in 1963 while he was living in Italy; scoring a triumph, he has been in unceasing demand ever since.

A star of great opera houses such as Berlin, Vienna, Rome, and Zurich, he was heard last season at the Metropolitan as Canio in "Pagliacci," as Florestan in "Fidelio," and as Samson to Miss Warfield's Delilah in "Samson and Delilah."

Miss Warfield has appeared with important companies in the Vienna State Opera, the Berlin State Opera, the Geneva Opera, the Venice Opera, and the Zurich Opera in the great mezzo roles. These include Dorabella in "Cosi Fan Tutte," Azucena in "Il Trovatore," Octavian in "Der Rosenkavalier," as well as Amneris, Carmen, and Delilah.

James McCracken and Sandra Warfield appear together frequently in concert, recital, and opera. Together they have

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DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
JAMES McCRACKEN, tenor
SANDRA WARFIELD, mezzo-soprano

*DVORAK, Othello, Opus 93
 *ZADOR, Studies for Orchestra

INTERMISSION

*VERDI, Two Arias from "Otello"

Dio! Mio potevi scagliar
 Niun mi tema

MR. McCRACKEN

*SAINT-SAËNS, Bacchanale from "Samson et Dalila"

*SAINT-SAËNS, Samson et Dalila: Act II, Scene III
 Beginning with "Un dieu plus puissant que le tien," and including the Aria "Mon coeur s'ouvre a ta voix"

MR. McCRACKEN

MISS WARFIELD

*First performance at these concerts

sung leading roles in "Il Trovatore," "Carmen," "Aida," and "Samson and Delilah." They are co-authors of the book "A Star in the Family" which was hailed as a "delightful human account" describing their efforts to simultaneously build a marriage and success in the operatic field.

When not performing, they reside in a picturesque home just outside of Zurich with their daughter, Ahna.

Program Notes by Sandor Kallai OTHELLO, Opus 93

..... Antonin Dvorák (1841-1904)

The third of a trilogy of overtures of Nature, Life and Love, "Othello" was originally intended to be preceded in performance by "In Nature's Realm" and "Carnival," and was so presented, with Dvorak conducting, on his last concert in Europe before his departure for America in 1892. Later, however, the works became separated, and are almost always given individually nowadays, with "Carnival" being the most popular.

"Othello" is, of course, the overture that deals with Love. There is no literal outline here of the Shakespeare drama. There is a slow, peaceful introduction, but this mood is broken by an ominous sound, and Love's companion emotions, passion and jealousy, mount. There are references to the theme of "In Nature's Realm" and there are moments where Love seems to triumph over jealousy. The

tragedy is not to be avoided, however, and jealousy sweeps all before it as it leads to the drama's violent conclusion.
 STUDIES FOR ORCHESTRA

..... Eugene Zador (1894-)

This work was given its world premiere by the Detroit Symphony on November 12, 1970, in Ford Auditorium. It is dedicated to Sixten Ehrling and the Orchestra. The composer submitted the following annotation to be included in the program on that occasion:

"The work consists of eight short movements, each of which has a specific character. The first, Prelude, starts with a broad symphonic theme, which is played at three different speeds; the second, Slow Fantasy, is an elegiac essay, flavored by Hungarian folklore; the third is a gay Capriccio, played with pizzicato and col legno; the fourth, a polyphonal Introduction and light Scherzo; the fifth, a Potpourri, a piece of unusual variety; the sixth, Song, is a symphonic jazz piece; the seventh, Crescendo-Decrescendo, starts with ppp, rises to fff, then from bar 23, the whole

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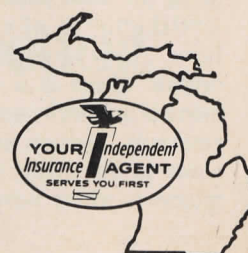
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piece is written note by note backward, as a mirror, ending again in ppp. The final movement is a Rhapsodie."

Zador began composing at the age of 13. After completing his formal training in Vienna, he won the Hungarian National Prize for composition in 1934, and in 1935 he became honorary professor of the Royal Academy of Music in Budapest. He came to the United States in 1939 and has lived ever since in Los Angeles, where he has written several operas, numerous symphonic compositions, and has orchestrated more than 120 film scores for Hollywood. He once described his creative philosophy as follows: "I believe that the possibilities of tonal writing are still not exhausted. Instead of moving toward serialism, I try to create new interest with orchestral colors, without forswearing traditional music-making."

TWO ARIAS FROM "OTELLO"

Giuseppe Verdi (1813-1901)

DIO! MIO POTEVISCAGLIAR (Had it pleased heaven to try me with affliction)

NIUN MI TEMA (Be not afraid, though you do see me weaponed)

George Bernard Shaw, who earned his living as a music critic for many years, once wrote that "Othello is a play written by Shakespeare in the style of an Italian opera." Indeed it found its way to the Italian opera stage long before Verdi composed his own setting because Rossini too wrote an "Otello." The earlier treatment, however, has been largely forgotten, while Verdi's, created after the composer had reached his ultimate maturity as an artist, is regarded as one of the noblest and most powerful works in the operatic repertory.

In the first of these two arias, the Moor expresses his jealous misery and laments his lot in a ravishing lyrical episode, then finally works himself into a hysterical frenzy, shouting for proof of Desdemona's guilt. The second comes at the end of the opera just after Othello realizes the wife he has just murdered was innocent. He is overcome with remorse and stabs himself, kissing Desdemona's lifeless lips

for the last time before he dies, while the orchestra reminisces on the love music from Act I.

BACCHANALE FROM "SAMSON ET DALILA"

Camille Saint-Saens (1835-1921)

It was customary at the time Saint-Saens wrote his famous biblical opera to include a ballet scene in any large-scale work for the musical stage. The "Bacchanale" fulfills this requirement, but it does so in a way that is dramatically significant, following as it does the pathetic scene where Samson, blind and in chains, strains at the grinding mill, and coming just before he wreaks his divinely terrible vengeance upon the Philistines.

In the "Bacchanale," Saint-Saens employs Eastern-sounding melodies and orchestrates them effectively. The relentless rhythms, the frenzied climaxes, the breathless excitement, create an aura of orgiastic decadence that aptly sets the stage for the holocaust that follows.

"SAMSON ET DALILA": Act II, Scene III

Camille Saint-Saens (1835-1921)

(Including the Aria, Mon coeur s'ouvre a ta voix (My heart at thy sweet voice))

This lovely and powerful scene is the real emotional climax of the Saint-Saens opera. Samson is torn between his love for Delilah and his sense of duty toward his God. He has just told Delilah he must leave her. She insists that Love is greater than God and she uses every feminine talent at her disposal to undermine his determination. These efforts reach their ultimate seductivity in the lushly beautiful aria which highlights the scene. Samson continues his protestations, but already there are clear signs that he will succumb. Finally in a last desperate gamble, Delilah shouts that she despises Samson, that he is a coward, and she rushes into her house. Unable to resist any longer, he follows her, whereupon the Philistine soldiers who have been hiding nearby enter. Delilah appears on the terrace and calls out to them and Samson appears, shorn of his hair and his strength.

287th Performance

FRIDAY, JULY 6



Ella Fitzgerald

Ella Fitzgerald's familiar title, "The First Lady of Song," beautifully describes how the hearts of music lovers revere her. Yet Ella does not rely solely on her previous success: "I want to be with it—not behind it!"

That is why her concerts have a refreshing variety—she combines songs with tender lyrics such as "Close To You" and "We've Only Just Begun" with her famous scat numbers "How High the Moon" and "Oh Lady Be Good," finishing perhaps with a memorable rendition of "Indian Summer."

Ella has been singing her heart out for 30 years. She has played every major concert hall in the United States from Carnegie to Constitution Hall, as well as annual concert tours that encompass major European cities from Berlin to Barcelona. Her home in Beverly Hills is filled with trophies, plaques, citations of every kind—testimonials to the honor paid this American artist by people worldwide.

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

ELLA FITZGERALD

with

Roy Eldridge, trumpet

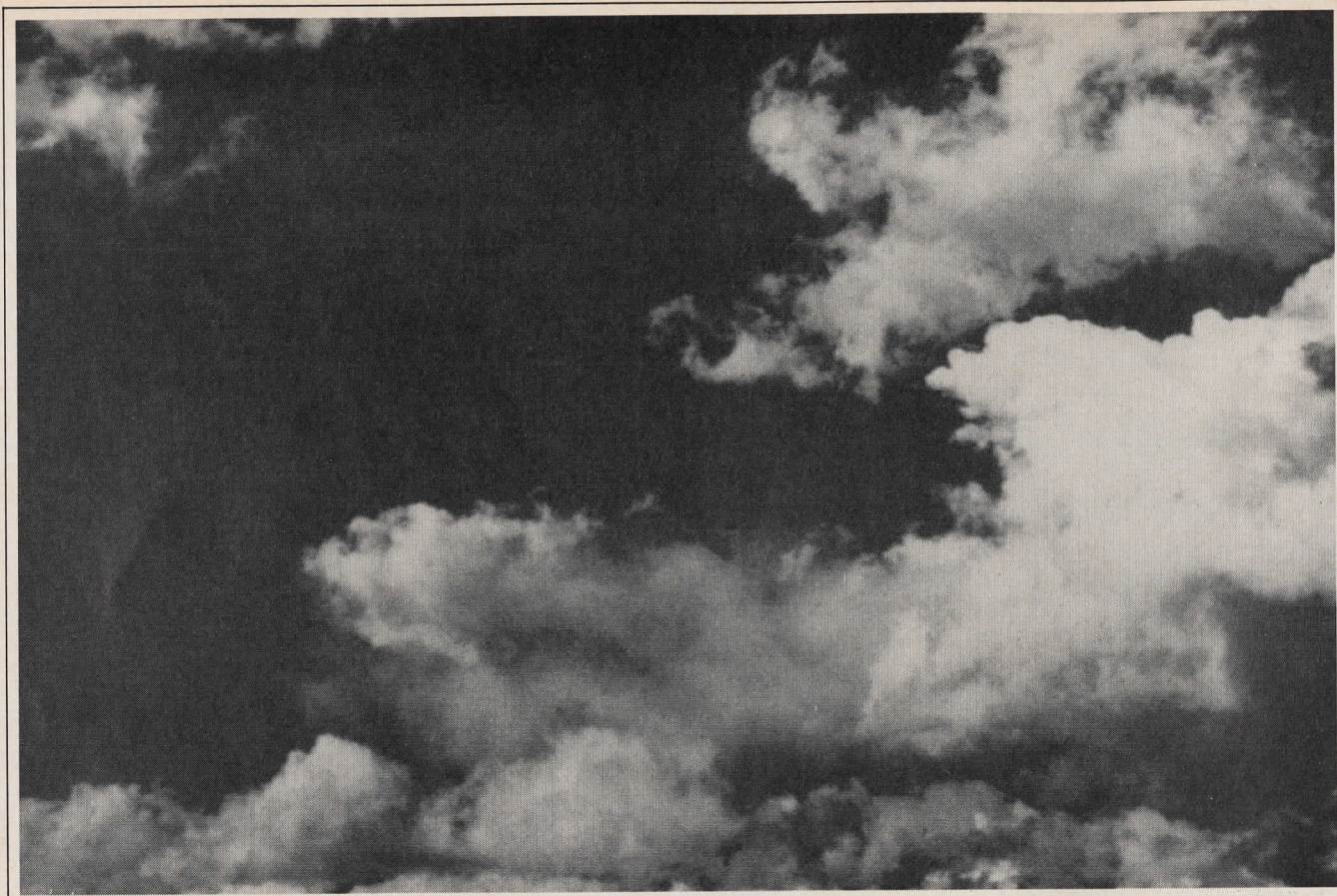
Joe Pass, guitar

Tommy Flanagan Trio

Ella's musical career began by winning the Amateur Hour Contest at the Harlem Opera House. Knowledgeable musicians of the day were impressed by her natural musicianship, and one in particular, Chick Webb, groomed her for stardom, playing her at the Savoy Ballroom, dance halls, and the Ivy League stands.

Through her "Jazz at the Philharmonic Tours" she met Norman Ganz, who not only became her manager to this day, but expanded her horizons into new dimensions—she was no longer just a "Jazz Singer."

Ella Fitzgerald, a master of pace, melody, and rhythm, has the unique and rare ability to take each song and make it her own.



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It's made by the guys who don't have a blimp.

And everyone knows who that is, don't they?



*Data supplied on request.

Program Notes by Sandor Kallai

SYMPHONY NO. 8 IN F MAJOR, Opus 93
.....Ludwig van Beethoven (1770-1827)

It is often pointed out that the even-numbered symphonies of Beethoven seem to be islands of good humor and high spirits separating the stormy seas of those that bear odd numbers. And no work of the master is more buoyant, more sprightly than the Eighth Symphony, which he completed in 1812 while visiting his brother Johann in Linz. Ludwig's stay with Johann, by the way, seems to have been engineered by the former so that he could meddle in Johann's private life, for he tried to have Johann's "housekeeper," Therese Obermeyer, expelled from Linz as a scandalous woman. Johann had the last word, however. He married the lady.

Beethoven was very fond of his Eighth and at one time even said he preferred it to the mighty Seventh. This need not be taken too seriously though as he often made exaggerated pronouncements when trying to prove a point, and in this case he was piqued by the criticism given the Eighth in which it was compared unfavorably with the Seventh.

The first movement opens brightly and is pervaded by an atmosphere of broad rough enjoyment, but there are, in the words of Sir George Grove, "bursts of unmistakable wrath." The second movement has a persistent ticking, which gave rise to the legend that it was suggested by Maelzel's metronome. The third movement is a minuet, only the second to be found in Beethoven's symphonies, and the Finale has been described by Robert Bagar as a movement in which "joy is truly unconfined and the music roars and billows with the impact of Olympian laughter."

MAZEPPA, SYMPHONIC POEM NO. 6
.....Franz Liszt (1811-1886)

The mid-19th-century was not a time of restrained or subtle artistic expression. The exaggerations and unbridled emotions of the middle and late romantic periods strike us today as a bit grotesque and obvious and Franz Liszt certainly was in the forefront of those developments. Much of his music has been ignored by programmers in recent decades because it was felt to be overblown and yet they have espoused the music of Richard Strauss and Mahler, which is but a later manifestation of the same creative trend. Of the tone poems of Liszt, only "Les Preludes" is performed with any regularity today.

It should be obvious after listening to "Mazeppa" how unfortunate this neglect has been, for this powerful musical representation of a wild and deadly horseback ride is a thrilling experience. The work is based on a long poem by Victor Hugo. It tells the story of the Cossack chieftain, Mazeppa, who was captured by his enemies, tied to a wild horse and driven across the Steppes until he died. Not only do we hear the crack of the whip at the start of the ride and the hoofbeats of the galloping animal, but we can visualize the landscape through which it dashes and the hero's anguish as he struggles against the inevitable. There is a quieter section in which we are shown with uncanny sharpness the birds of prey hovering above, and there can be no doubt when the horse collapses and when Mazeppa suffers his final agonies. The work ends with the approach of the Cossacks who might have saved their leader had they arrived earlier, and a splendid closing march, which Liszt indicated could be performed separately.

288th Performance

SATURDAY, JULY 7

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

JAMES McCRACKEN, tenor

SANDRA WARFIELD, mezzo-soprano

BEETHOVEN, Symphony No. 8 in F major, Opus 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di minuetto
Allegro vivace

*LISZT, Mazeppa, Symphonic Poem No. 6

INTERMISSION

*PUCCINI, Aria from "Turandot"

Nessun dorma

MR. McCRACKEN

*SAINT-SAËNS, Aria from "Samson et Dalila"
Mon coeur s'ouvre a ta voix

MISS WARFIELD

*ROUSSEL, Suite No. 2 from "Bacchus et Ariane," Opus 43

*BIZET, Three Excerpts from "Carmen"

Flower Song: La fleur que tu m'avais jetée

MR. McCRACKEN

Habañera: L'amour est un oiseau rebelle

MISS WARFIELD

Final Duet

MR. McCRACKEN

MISS WARFIELD

*First performance at these concerts

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

ARIA FROM "TURANDOT": Nessun dorma (No one sleeps)

.....Giacomo Puccini (1858-1924)

The present aria occurs at the beginning of Act III. In it, Calaf expresses his confidence that he and he alone will reveal his name to the princess Turandot and thereby make her his wife. The princess had ordered that no one in the city would be permitted to sleep until her suitor's name was discovered, but all her efforts, including the torture of the servant girl, Liu, are of no avail. The handsome Calaf wins her and with her, the throne of China.

ARIA FROM "SAMSON ET DALILA": Mon coeur s'ouvre a ta voix (My heart at thy sweet voice)

.....Camille Saint-Saëns (1835-1921)

This aria, taken from the sequence that was performed in

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its entirety Thursday night, is the ultimate in womanly seduction. Delilah, in her attempt to discover the secret of Samson's great strength, is willing to try anything to undermine his determination to serve God before her, and it becomes plain as the aria draws to a close that it has all but succeeded in accomplishing its purpose.
SUITE NO. 2 FROM "BACCHUS ET ARIANE," Opus 43
..... Albert Roussel (1869-1937)

There are two contradictory versions of the legend of Ariadne. The daughter of Minos and Pasiphaë is deserted by Theseus and (in Racine's version) dies "on the shore where she was abandoned." In the other (that of Roussel's ballet and the Strauss/Hoffmansthal opera, "Ariadne auf Naxos") she finds consolation in the arms of Bacchus.

The second suite from "Bacchus et Ariane" is the entire second act of the ballet, composed by Roussel in 1930 and choreographed by Serge Lifar. The following description of the action during this music is contained in the score:

"Introduction. Awakening of Ariane. She looks around her surprised. She rises and runs about looking for Theseus and his companions. She realizes that she has been abandoned. She climbs with difficulty to the top of a rock. She is about to throw herself into the stream. She falls into the arms of Bacchus, who has appeared from behind the boulders. Bacchus resumes with the awakened Ariane the dance of her dreaming. Bacchus dances alone the Dionysiac spell. A group marches past. A faun and a Bacchante present to Ariane the golden cup into which a cluster of grapes has been pressed. Dance of Ariane. Dance of Ariane and Bacchus. Bacchanale."



THREE EXCERPTS FROM "CARMEN"
..... Georges Bizet (1838-1875)

FLOWER SONG: La fleur que tu m'avais jetée (The flower that you tossed to me)

HABAÑERA: L'amour est un oiseau rebelle (Love is a rebel bird).

FINAL DUET

In the first excerpt, from Act II, The Soldier José has just watched his beloved Carmen dance just for him. He hears the sound of the bugles from the barracks signalling retreat and tells Carmen he must leave. She challenges him to stay and ignore the hour, and when he refuses, she is furious, charges that he does not love her, throws his helmet and sword at him, and tells him to go and never come back. He then sings the tender and passionate Flower Song, showing her the faded flower she had tossed to him when they first had met, as proof of his love.

It was during the Habañera in Act I that Carmen tossed the flower to José. In this provocative song, she reveals her philosophy—love is a gypsy which knows no law.

In the Final Duet, José enters just as Carmen is about to enter the arena to watch her new lover, Escamillo, in a bullfight. José is pale, haggard and in rags. He begs her to go away with him to begin another life. She spurns him. Though he persists, his pleas are useless. Carmen is unyielding. Shouts are heard from inside the arena. Carmen admits she is in love with the man for whom the crowd is cheering. She tries to get away from José and enter the arena, but José blocks her path. She wrenches a ring from her finger that José had given her and throws it at his feet. Enraged, he draws a knife and stabs her, then falls across her body crying "Carmen! Carmen my adored one!" as the crowd pours out of the arena.

TRUMBULL TERRACE

Dining on Trumbull Terrace has always been one of the most pleasant aspects of the Meadow Brook concert season. Several years ago that service was expanded to include a more varied menu, a dessert parlor designed to create the atmosphere of an old time soda fountain, and a colorful refreshment counter. For informal dining, special picnic box dinners are also available. We heartily recommend that you visit one or all of our facilities before the concert and during intermission. Mr. and Mrs. George T. Trumbull, whose gift made possible the construction of Trumbull Terrace, are shown below.



sound good

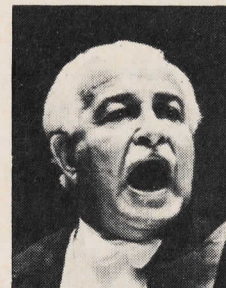


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Then be prepared to take a bow.

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most quoted newsweekly

SUNDAY, JULY 8



Arthur Fiedler

Born in Boston, Arthur inherited a rich family background of European musical culture. His Austrian-born father, Emanuel, was first violinist with the Boston Symphony, and his mother, also a musician, gave young Arthur his first lessons. In later years, Arthur entered the Royal Academy of Berlin as a student of violin, piano, and conducting. At the age of 20 he joined the Boston Symphony as a violinist.

In 1930, Fiedler was appointed the conductor of the Boston Pops concerts. Under his direction, the Boston Pops has become a familiar name to music-lovers worldwide. Fiedler's rediscovery of a forgotten Jacob Gade composition, "Jalousie," resulted in the sale of over one million copies of this record by Fiedler and the Pops. Total sales of Fiedler's Pops recordings are now over 47,000,000.

Fiedler, who combines flair and showmanship with great conducting artistry, has taught at Boston University and has conducted the major orchestras of America and Europe.



Alegria Arce

Born in Guayaquil, Ecuador, the talented and beautiful Alegria Arce now makes her home in the United States. She is an honors graduate of the University of Texas where she studied with Leon Fleisher, Leonard Shure, William Doppmann, and the late Dalies Frantz. She also studied at Oakland University in 1969 under Vladimir Ashkenazy, who is now Artistic Adviser to the Meadow Brook Music Festival.

A prize winner of the Oakland (California) Symphony's Young Artists Competition, and a winner of the Houston Symphony Competition, Miss Arce was recently one of the two finalists in the 26th International Leventritt Competition for Pianists. She has appeared as recitalist and soloist with major orchestras.

Miss Arce made her debut with the New York Philharmonic Orchestra in 1969, with Andre Kostelanetz conducting. *The New York Times* has praised her for "a resilient tone, technical brilliance, and a full measure of old-fashioned romantic ardor . . ."

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

DETROIT SYMPHONY ORCHESTRA ARTHUR FIEDLER, conducting ALEGRIA ARCE, pianist

*DELIBES, Procession of Bacchus, from "Sylvia"

*LALO, Overture to "Le Roi d'Ys"

RACHMANINOFF, Rhapsody on a Theme of Paganini,
for Piano and Orchestra, Op. 43

MISS ARCE

INTERMISSION

*STRAUSS, New-Vienna, Waltzes

*LOEWE, Selections from "Gigi"

The Night They Invented Champagne
Gigi
Waltz at Maxim's
I'm Glad I'm Not Young Any More
The Parisians
Say a Prayer for Me Tonight
Thank Heaven for Little Girls

*STEVENS, Everything is Beautiful

*BOWMAN, Twelfth Street Rag

*First performance at these concerts

Miss Arce's appearance is made possible with the
assistance of the Edgar M. Leventritt Foundation.

290th Performance

WEDNESDAY, JULY 11

HELEN REDDY



Helen Reddy

Helen Reddy, catapulted to fame by her two-million best-selling record, "I Am Woman," made her professional debut at the age of four as a singer in the old Tivoli Theatre in Perth, Australia.

It was a long 25-year struggle from a child star in her native Australia to the winner of the 1972 Grammy award. Helen recalls about her early career: "I had two things going for me. I sang in tune and I had a tremendous ego."

Winning a talent contest that ostensibly included a trip to New York, \$400 in cash, and an audition with an American record company, Helen arrived in New York in 1966 to learn that there was no tape, no audition, and no opening for feminine talent in an era of psychedelic acid rock.

Eventually, however, Capitol Records took a chance on her, and her "I Don't Know How to Love Him," from "Jesus Christ, Superstar," became a hit. Her second album, titled simply, "Helen Reddy," was followed by her hit album, "I Am Woman," while appearances on television from Johnny Carson to Flip Wilson enhanced a growing professional image.



Andre Previn

Andre Previn's brilliant musical career has been a many faceted one, ranging from four Academy Awards for film scores to his current success as Principal Conductor of the prestigious London Symphony Orchestra.

A student at the Berlin Conservatory of Music at the age of six, at the impending outbreak of World War II young Andre and his family settled in Los Angeles. Resuming his musical studies, he obtained his first movie opportunity at the age of 16,

and was signed to a long-term contract with MGM.

He has written more than 39 film scores, winning Oscars for his adaptations of "Gigi," "Irma La Douce," "Porgy and Bess," and "My Fair Lady." His original film scores include: "Bad Day at Black Rock," "Elmer Gantry," "Long Day's Journey into Night," and "Two for the Seesaw."

More recently Mr. Previn made his Broadway debut composing the score for "Coco," makes frequent television appearances, festival appearances, and is working with the BBC on a three-year television series about music.

Previn abandoned a phenomenally successful and lucrative Hollywood and jazz recording career in the 1950's to continue his studies and to devote himself to classical conducting and composing. He was appointed Principal Conductor of the London Symphony in 1968, and with the London Symphony has toured the United States, Russia, and Japan. His guest conducting credits include the Royal Philharmonic, the Stockholm Philharmonic, the Berlin RIAS Orchestra, and the Israel Philharmonic.

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

291st Performance

THURSDAY, JULY 12

DETROIT SYMPHONY ORCHESTRA

ANDRE PREVIN, conducting
JOHN BROWNING, pianist

BERLIOZ, Overture to "Benvenuto Cellini"

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

Allegro
Andante
Allegretto; Presto

MR. BROWNING

INTERMISSION

*RACHMANINOFF, Symphonic Dances, Opus 45

Non allegro
Andante con moto: Tempo di valse
Lento assai; Allegro vivace

*First performance at these concerts



John Browning

John Browning is hailed by critics as an artist of great sensitivity, a true "Poet of the piano." His musical career embraces the entire world, having toured abroad 20 times in the past 15 years. In the United States he has appeared frequently with every major orchestra, including those of New York, Chicago, Cleveland, Philadelphia, Pittsburgh, Boston, Los Angeles, and San Francisco. His summer festival credits list engagements at Hollywood Bowl, Tanglewood, Ravinia, Blossom Festival, and now Meadow Brook.

John Browning was born in Denver, and made his performing debut at ten with the Denver Symphony. He moved with his family to Los Angeles, where he studied with Lee Pattison. Later he worked with the famed Rosina Lhevinne at the Juilliard School in New York. He made his orchestral debut as soloist with the New York Philharmonic in 1965 and his New York recital debut at Town Hall two years later.

Browning's artistry is the rare combination of profound musical insight and a formidable technique. In an age of specialization, he is one artist who declines to specialize, and his performing repertoire encompasses the piano masterworks of the classic, romantic, and contemporary literature, including 38 concertos.

Browning has made a significant contribution to contemporary music. He is alone in having recorded the five Prokofiev concertos. He gave Samuel Barber's Pulitzer Prize-winning First Piano Concerto its world premiere with the Boston Symphony at the opening of Lincoln Center, Erich Leinsdorf conducting.

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Program Notes
by Sandor Kallai

OVERTURE TO "BENVENUTO CELLINI"

..... Hector Berlioz (1803-1869)

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

Neither his audiences nor posterity has borne out Berlioz's faith in his creation. The story of the Renaissance goldsmith's love affair with the daughter of the Pope's treasurer, his stabbing of a rival and ultimate pardon, has never caught on. But the Overture was a success from the very first performance. It is typical of Berlioz overtures—forceful and energetic, yet with lyrical episodes.

PIANO CONCERTO NO. 17 IN G MAJOR, KV 453

..... Wolfgang Amadeus Mozart (1756-1791)

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

The innocent little G-major Concerto, composed in 1784 for Mozart's own pupil, Barbara Ployer, is actually, as B. H. Haggin so aptly puts it, "one of the supreme examples of Mozartian instrumental high comedy—though one in which characteristically the gaiety is mingled with Mozartian poignancy. They are mingled right from the start, the open-

ing violin theme that begins with grace and elegance, continues with a poignancy the more intense for the exquisite contour of the embodying phrase, and is punctuated by mocking flutters of the woodwinds . . .

"This first movement of comedy is followed by one of Mozart's most affecting and most extraordinarily organized slow movements . . . Then the finale: a genial theme and several variations, one of them suddenly hushed and ominous with its minor mode and syncopations . . ."

SYMPHONIC DANCES, Opus 45

..... Sergei Rachmaninoff (1873-1943)

Written just three years before his death, the Symphonic Dances is the last work Rachmaninoff composed. He was living at the time in Huntington, Long Island, and moved shortly after its completion to California to be near his many Russian friends who were working in the film industry.

The length and scope of the work are of symphonic proportions. Rachmaninoff had in mind originally to entitle its three movements, "Morning," "Noon," and "Night," because he was trying to symbolize the three ages of man, but he ultimately decided to use only the tempo indications listed in the program above.

The first movement, which offers a solo for saxophone, is in sonata form. The second movement is something of a "valse triste," ending in a rush of quickened emotions. The finale, which contains one of Rachmaninoff's many references to "Dies irae" chant, begins darkly, but one can also hear the sounds of an "Alleluia" in the coda, a fitting climax to a magnificent life and career.

This performance, along with that of the Rachmaninoff Piano Concerto No. 2 heard earlier this summer, is in commemoration of the centenary of the composer's birth.

292nd Performance

FRIDAY, JULY 13



Benny Goodman

Benny Goodman, the man whose clarinet virtuosity has earned him international acclaim as "The King of Swing," received his early musical training in his synagogue orchestra, and at Chicago's Hull House. Later, private lessons with Franz Schoepp of the Chicago Symphony proved a fortunate choice, for Schoepp combined the rigid discipline of the classical musician with a flair for jazz.

He made his professional debut as a musician at the age of 12, doing an imitation of Ted Lewis at the Central Park Theatre. By the age of 16, word of his musical ability had reached the West Coast, and he was invited to join the Ben Pollack band in Los Angeles. At 20, Goodman was a major "name" among fellow musicians.

His band's engagement at the Palomar Ballroom in Los Angeles in August, 1935, turned out to be a smashing success and the pivotal point in his career, when enthusiastic crowds shouted approval of the Goodman style, and launched the swing era in popular music.

BENNY GOODMAN SEXTET

featuring

BENNY GOODMAN

In 1935, Goodman brought a new dimension to swing, in the form of soft, subtle "chamber music jazz," played by the first Benny Goodman trio: Goodman on clarinet, Teddy Wilson on piano, Gene Krupa on drums. Since then, although the personnel of his small groups has changed, Benny Goodman has never been without a small combo.

Goodman brought jazz to Carnegie Hall in the famed concert of 1938, immortalized on records. He has commissioned clarinet works by Bartok, Copeland, and Hindemith, and performed them along with works of Mozart, Debussy, Brahms, and other masters with leading symphony orchestras and chamber groups. In 1955, his colorful biography was the basis of a motion picture, "The Benny Goodman Story," with Goodman recording all the music and serving as musical director and technical consultant.

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293rd Performance

SATURDAY, JULY 14

DETROIT SYMPHONY ORCHESTRA

ANDRE PREVIN, conducting

JOHN BROWNING, pianist

MENDELSSOHN, Ruy Blas Overture, Opus 95

TCHAIKOVSKY, Concerto for Piano and Orchestra, No. 1 in B flat minor, Opus 23

Allegro non troppo e molto maestoso; Allegro con spirito
Andante semplice; Allegro vivace assai
Allegro con fuoco

MR. BROWNING

INTERMISSION

BRAHMS, Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

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

**Program Notes
by Sandor Kallai**

RUY BLAS OVERTURE, Opus 95

..... Felix Mendelssohn (1809-1847)

The Victor Hugo play, "Ruy Blas," had been a great success ever since its first appearance the year before, and Mendelssohn was asked to compose an overture and some vocal incidental music for the production scheduled to be presented in Leipzig in 1839. The composer quite frankly did not care for the play and the overture he wrote has absolutely nothing to do with the typically romantic conspiratorial plot in which a Spanish valet falls in love with a queen.

The music shows Mendelssohn's characteristically impeccable workmanship. The only item of formal interest is the reappearance of the brass fanfare from the introduction before the second theme in both the exposition and the recapitulation.

PIANO CONCERTO NO. 1 IN B FLAT MINOR, Opus 23

..... P. I. Tchaikovsky (1840-1893)

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

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

When later that year, the work received its world pre-

miere in Boston at the hands of Hans von Bülow, the audience cheered and the press gave unanimous praise. Even Rubinstein had eventually to back down and gave many thrilling performances of the Concerto in his later years.

There are two formal facets of the work that merit discussion. The introduction to the first movement, so famous that it even became a popular song that led the Hit Parade for many weeks, contains a theme that never recurs in the Concerto, a genuine squandering of material that only a melodist like Tchaikovsky could afford. And then there is that extraordinary little "scherzando" which appears in between the two sections of the nocturne-like slow movement instead of being given an independent place either before or after it. Such is genius!

SYMPHONY NO. 4 IN E MINOR, Opus 98

..... Johannes Brahms (1833-1897)

The first and second movements of the Fourth Symphony were written in the summer of 1884, the third and fourth movements in the summer of 1885. This last symphonic work by Brahms is more strict in its construction and more compact than the previous three.

The economy Brahms practiced at this stage of his career can be noted quite easily in the way he developed the ample and far-flung theme of the present work's first movement from a two-note motif, not to mention that an imitation of the same theme is employed as its own accompaniment in the woodwinds. The second movement, with its stentorian introductory measures in the horns, is nevertheless a wonderfully tender song. Gaiety seems to take over the proceedings in the high-spirited third movement, but a monumental sense of tragedy underlies the magnificent finale, composed in the old Chaconne form, unused since the baroque era, one of the great inspirations in the entire symphonic literature.

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SUNDAY, JULY 15



Andre Kostelanetz

Andre Kostelanetz, who inaugurated the New York Philharmonic's "Promenade" concerts at Philharmonic Hall in 1963, has been associated with the Orchestra since 1952. In addition, he has appeared as guest conductor with the orchestras of Philadelphia, Cleveland, Los Angeles, Houston, Minneapolis and other cities in this country and Canada. He also has made many tours abroad leading the Royal Philharmonic, the Philharmonia Orchestra, the London Symphony, the Berlin Philharmonic, and the principal orchestras in other European countries, Israel and Japan.

Mr. Kostelanetz also has been responsible for the commissioning of works by leading composers, including Aaron Copland's "A Lincoln Portrait," William Schuman's "New England Tryptich," Alan Hovhaness' "Ukiyo-Floating World" and "God Created Great Whales," Virgil Thomson's musical portraits of Mayor La Guardia and Dorothy Thompson, Paul Creston's "Frontiers," Ferde Grofe's "Hudson River Suite," Jerome Kern's "Mark Twain," and the Archibald MacLeish-Ezra Laderman "Magic Prison."

During World War II, Mr. Kostelanetz volunteered his services to train and conduct GI orchestras in Europe, the Orient and North America. For this, he was awarded the Asiatic-Pacific campaign ribbon.



Leonard Pennario

Leonard Pennario made his distinguished debut with the New York Philharmonic at the age of 19, and in the following years he established himself not only as a popular favorite in solo recital, but the critics' choice as well. Nation-wide recitals have earned him such tributes as "a brilliantly gifted virtuoso" (*New York Times*), and "a sensationally brilliant pianist" (*New York Herald Tribune*).

Pennario has been uncommonly successful in his appearances with every major orchestra in the United States. In addition, he enjoys an international reputation by virtue of his many tours through most of Europe. The imposing list of orchestras with which he has appeared include the Berlin Philharmonic, the Philharmonia of London, the Paris Conservatoire Orchestre, the Vienna Symphony, and the London Symphony as well as the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony Orchestra, and the Boston Symphony.

A pianist from the age of five, Leonard Pennario made his professional concert debut at the age of 12 with the Dallas Symphony, learning the difficult score he performed, the Grieg Concerto, in six days. As winner of the Young Artists Contest at 15, he appeared with the San Francisco Symphony under Pierre Monteux. While a private in the U.S. Army in 1943, he made his famous debut in military uniform at Carnegie Hall, playing the Liszt E-Flat Concerto, in an astounding performance that completely won the critics.

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DETROIT SYMPHONY ORCHESTRA ANDRE KOSTELANETZ, conducting LEONARD PENNARIO, pianist

*GERSHWIN, Overture to "Girl Crazy"
I Got Rhythm
But Not for Me
Embraceable You
Gay Caballero Dance

GERSHWIN, Concerto in F
Allegro
Andante con moto
Allegro con brio

MR. PENNARIO

INTERMISSION

*GERSHWIN, Catfish Row (Suite from "Porgy & Bess")
Introduction to Act I
Jazzbo Brown (Act I)
Before Dawn (Act II, Scene III)
Good Mornin' Sistuh (Act II, Scene III)

GERSHWIN, An American in Paris

*First performance at these concerts

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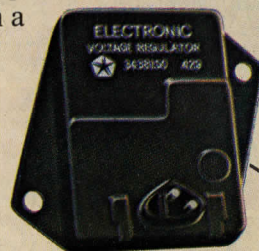
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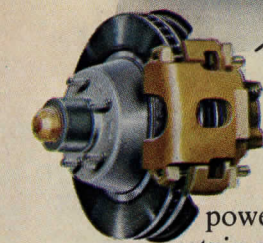
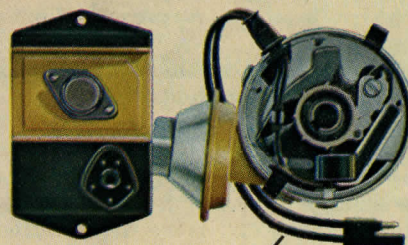
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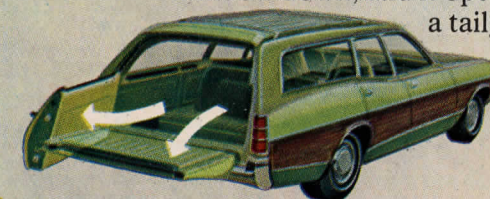


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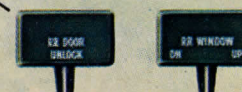
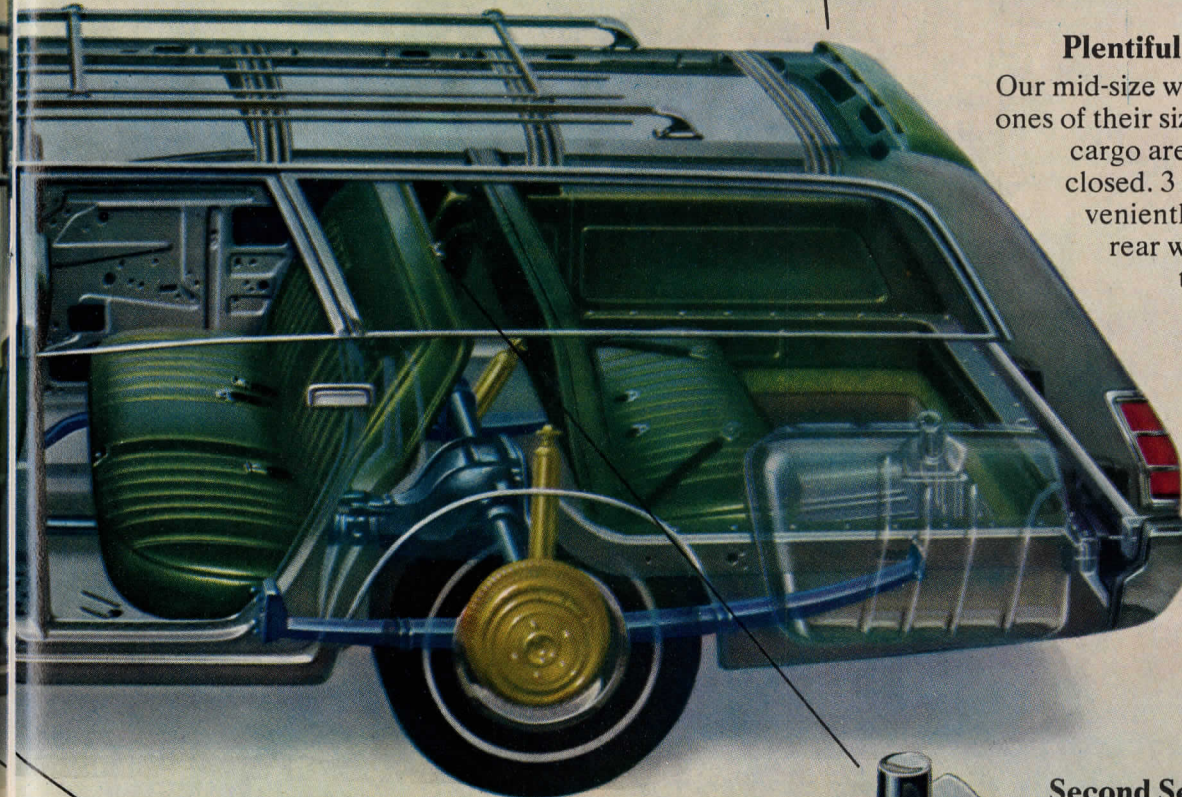
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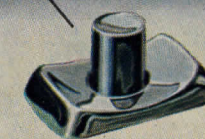
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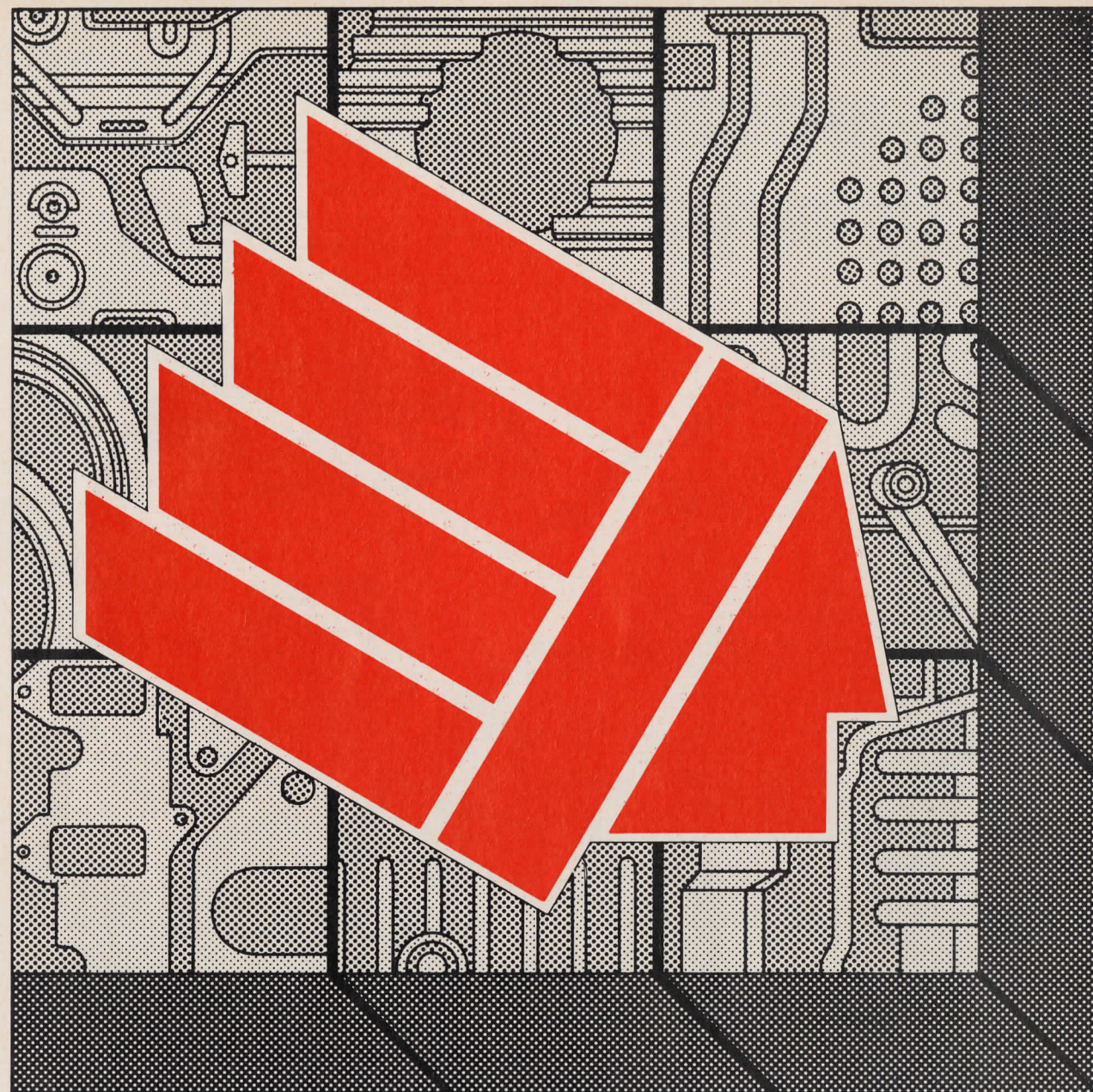


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WEDNESDAY, JULY 18

BOBBY GOLDSBORO GALLERY



Bobby Goldsboro

Bobby Goldsboro, talented singer and songwriter, has enjoyed a steadily growing stature in the music world since his first national hit single, "See the Funny Clown" appeared in 1964. He has the unique capability of appealing to "pop" audiences, "easy listening" fans, or "country" enthusiasts through an engaging style and sensitivity with lyric and voice.

Bobby's hit songs have appeared in all categories. Such songs as "Little Things," "Voodoo Woman," "Pledge of Love," "Broomstick Cowboy," "Autumn of My Life," "Honey," "The Straight Life," "Watchin' Scotty Grow," said "I'm a Drifter" have topped the charts regularly.

His appeal as a composer and lyricist have made his songs popular with other recording artists as well. One example is "With Pen in Hand," a smash hit for Vikki Carr two seasons ago, which has also been recorded by 70 other artists.

Born in Marianna, Florida, Bobby moved to Alabama while he was in high school. He spent two years at Auburn University, where sports and music topped his list of interests. At Auburn, the guitar-playing Bobby formed a group that played dances and concerts in the area. His later collaboration with Roy Orbison led to tours, which brought young Bobby to the attention of United Artists Records. His first release "See the Funny Clown" shot him to a national prominence.

In 1968 Bobby recorded the largest selling single in the world that year, "Honey." He has appeared on virtually every major TV variety and talk show, including the Mike Douglas and Johnny Carson shows.

Bobby is married to his childhood sweetheart, Mary Alice, and they live outside Nashville with their two children, Terry, 7, and Danny, 9, who were the inspiration for two of Bobby's songs, "Danny" and "Broomstick Cowboy."

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

"Nice To Be With You" was Gallery's first smash hit, the gold record that brought the group together. Gallery's lead singer, writer, and founding member, Detroit's Jim Gold, cut "Nice To Be With You" for producers Dennis Coffey and Mike Theodore. Encouraged by the single's success, Gold consented to put together an album, and a permanent group. He raided the Detroit music scene for its members.

Gallery includes Jim Gold, Detroiters Dennis Kovarik on the electric bass and Danny Brucato on drums; Cal Freeman from Texas on pedal steel guitar, and Fred DiCenso, guitar, the former U. of M. student who is the newest member of the group.

Gallery is enjoying a meteoric rise in the world of music. Last year they were voted the number two new group by Cash Box. Their new album, representing a much tighter sound, is doing well on the charts, and they have been signed for increased live appearances as well as future TV appearances.

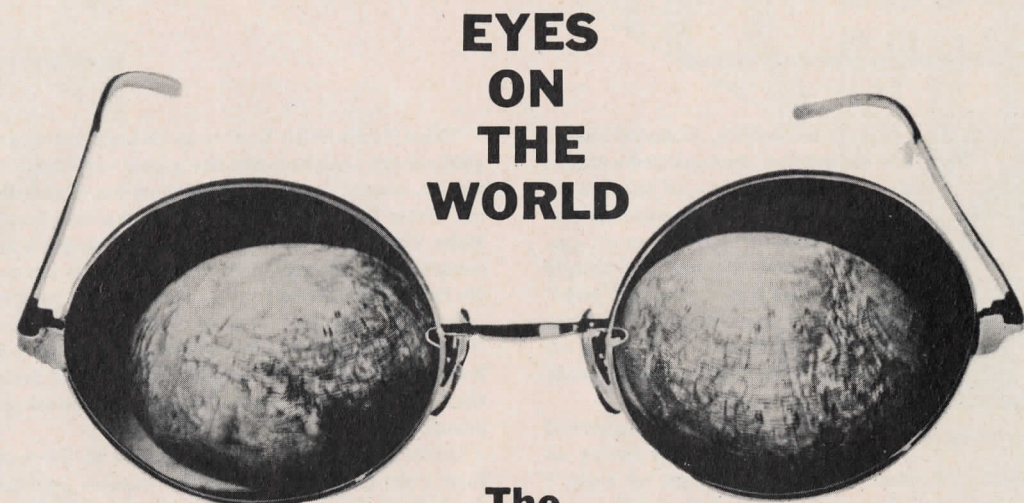
Gallery



OUR THANKS

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

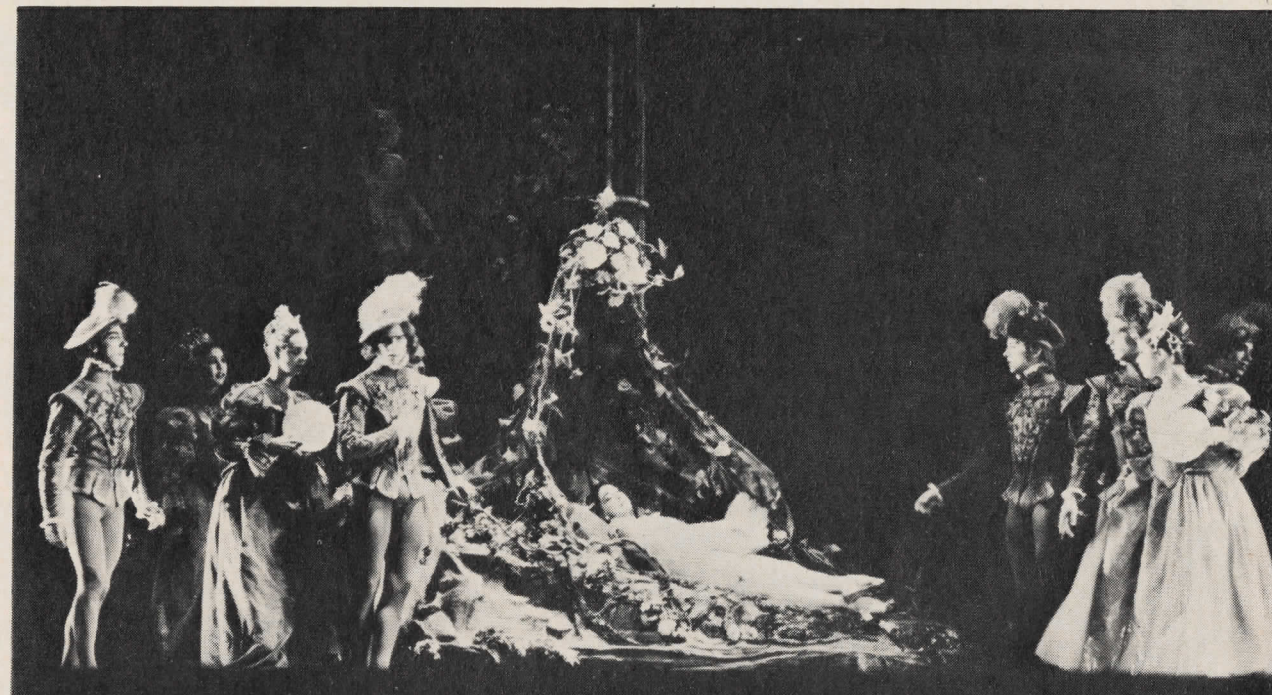
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THE NATIONAL BALLET



Sleeping Beauty, Act I: Sleep Scene



Cinderella Leaves For The Ball, Act I



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THE NATIONAL BALLET

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FREDRIC STROBEL

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Hiller Huhn
Judith Rhodes

Leslie Andres
Nancy Davis
Jennifer Holmes
Eve Leyman
Alfredo Martin
Robert Petersen
Abigail Rigby
Christine Spizzo

Sergio Cal
Charlene Gehm
Linda Kintz
Suzanne Longley
Kevin McKenzie
Dorio Perez
Lauren Rouse

Ronald Darden
Deidre Grohgan
Edmund LaFosse
Solange MacArthur
Rosemary Miles
Guy Pontecorvo
Susan Smith
Elizabeth Wade

Ottavio deRosa, Principal Conductor
Bruce Steeg, Associate Conductor
Harry Baernstein III, Company Manager
Anthony Clarke, Production Stage Manager
Hiller Huhn & Fredric Strobel, Ballet Masters
Catherine Gentilucci & Patricia Sorrell, Wardrobe

Ralph Black, General Manager



THE NATIONAL BALLET OF WASHINGTON
Frederic Franklin & Ben Stevenson, Directors

The National Ballet was founded in 1962 by Mrs. Richard Riddell as the resident company of the nation's capital. Since that time it has become one of the outstanding performing groups in the United States. Clive Barnes of THE NEW YORK TIMES says "it is almost certainly the best classic ballet company in North America outside of New York . . . The National Ballet is a national treasure."

The dancers, under the artistic direction of Frederic Franklin and Ben Stevenson, are some of the best trained in America. Six were prize winners at the International Ballet Competition in Varna, Bulgaria in 1972—the only time such a large contingent of Americans has been so honored.

Fifty ballets are in the repertoire of The National Ballet, with the great full-length classic at the core: "The Sleeping Beauty," "Cinderella," "Giselle," "La Sylphide," "Copelia," and "The Nutcracker." Contemporary works currently being performed include Stevenson's "Harlequinade," "Bartok Concerto," and "Three Preludes," the latter having won first prize at Varna for modern choreography; Balanchine's "Four Temperaments," "Concerto Barocco," and "Serenade;" van Dantzig's "Jungle;" Jack Carter's "Witch Boy," Dolin's "Pas de Quatre" and "Variations for Four," plus numerous works choreographed for the company by Frederic Franklin.

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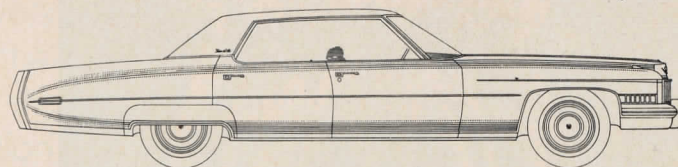
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THURSDAY, JULY 19

THE NATIONAL BALLET

*THE SLEEPING BEAUTY

Staged by Ben Stevenson after Petipa
Music by Peter Ilyich Tchaikovsky
Scenery and Costumes by Peter Farmer
Lighting Designed by Eugene Lowery
Artistic Advisor: Anne Heaton
Conductor: Ottavio deRosa

"Sleeping Beauty" was commissioned by The Morris and Gwendolyn Cafritz Foundation.

Prologue

King Hiller Huhn
Queen Nancy Davis
Catalabutte Fredric Strobel
Carabosse Rosemary Miles
Rats Ronald Darden, Guy Pontecorvo
Beauty Fairy and Cavalier Charlene Gehm,
Edmund LaFosse
Generosity Fairy and Cavalier Christine Knoblauch,
Kirk Peterson
Charm Fairy and Cavalier Susan Frazer,
Kevin McKenzie
Song Fairy and Cavalier Diane Duffy, Dorio Perez
Temperament Fairy and Cavalier Judith Rhodes,
Robert Petersen
Lilac Fairy and Cavalier Michelle Lees,
Stuart Sebastian
Lilac Fairy Attendants Deidre Grohgan, Linda Kintz,
Suzanne Longley, Andrea Price,
Lauren Rouse, Susan Smith,
Christine Spizzo, Elizabeth Wade
Court Ladies, Gentlemen, Nurse

INTERMISSION

Act I

King Hiller Huhn
Queen Nancy Davis
Catalabutte Fredric Strobel
Carabosse Rosemary Miles
Aurora Carmen Mathe
Princes Kevin McKenzie, Robert Petersen,
Kirk Peterson, Stuart Sebastian
Aurora's Friends Diane Duffy, Charlene Gehm,
Deidre Grohgan, Andrea Price,
Judith Rhodes, Susan Smith,
Christine Spizzo, Elizabeth Wade
Garland Girls and Boys Jennifer Holmes,
Linda Kintz, Eve Leyman,
Suzanne Longley, Solange MacArthur,
Abigail Rigby, Lauren Rouse,
Leslie Andres, Edmund LaFosse,
Alfredo Martin, Dorio Perez
Court Ladies and Gentlemen

INTERMISSION

Act II—Hunt Scene

Prince Dennis Poole
Countess Charlene Gehm
Gallison Fredric Strobel
Court Ladies, Gentlemen, Peasants

Act II—Vision Scene

Lilac Fairy Michelle Lees
Aurora Carmen Mathe
Carabosse Rosemary Miles
Nymphs Nancy Davis, Diane Duffy, Charlene Gehm,
Deidre Grohgan, Jennifer Holmes, Linda Kintz,
Eve Leyman, Suzanne Longley, Solange MacArthur,
Andrea Price, Judith Rhodes, Abigail Rigby, Lauren
Rouse, Susan Smith, Christine Spizzo, Elizabeth
Wade

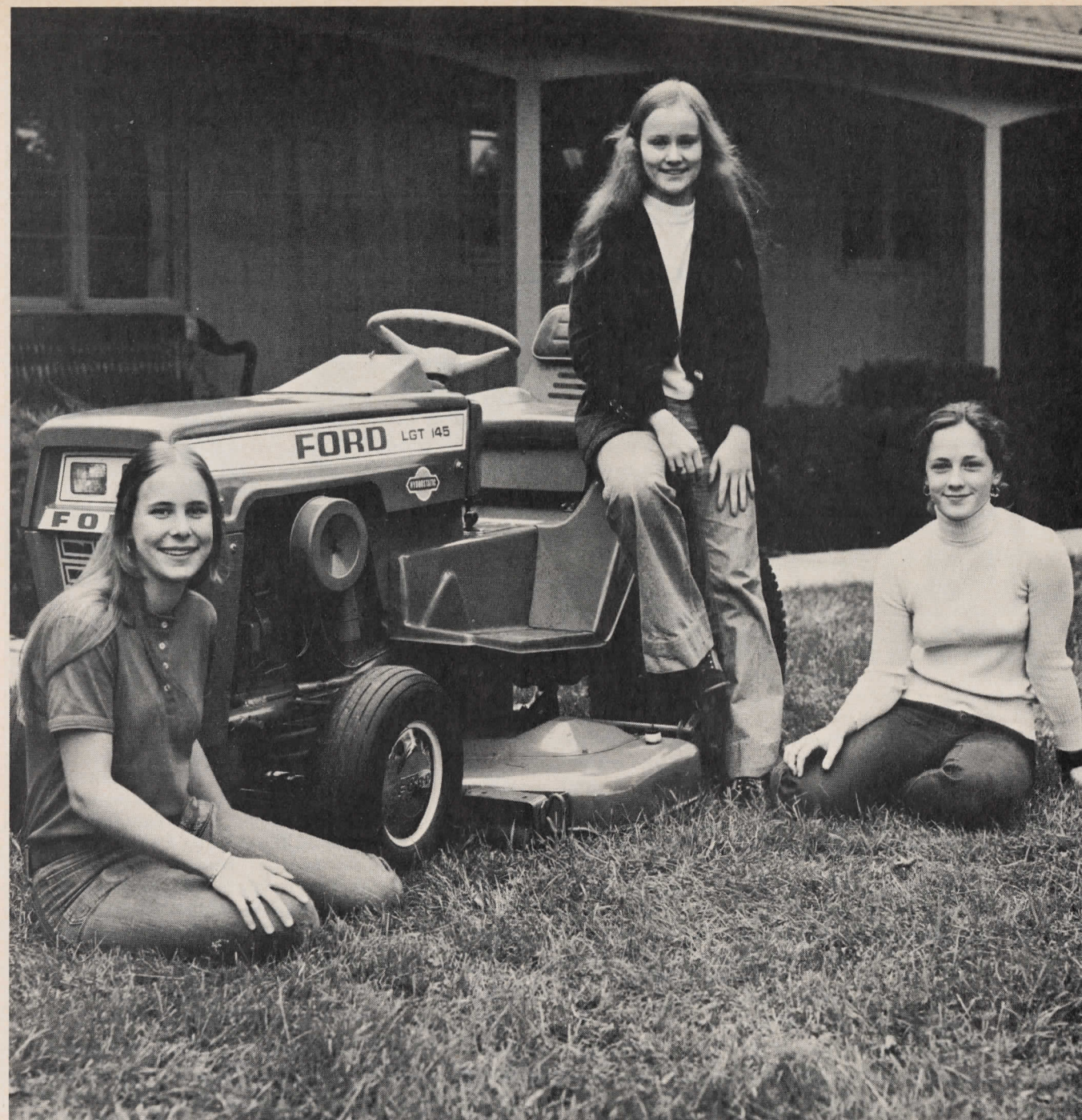
INTERMISSION

Act III

King Hiller Huhn
Queen Nancy Davis
Catalabutte Fredric Strobel
Aurora Carmen Mathe
Prince Dennis Poole
Pas de Quatre Andrea Price, Christine Spizzo,
Kevin McKenzie, Stuart Sebastian
White Cat and Puss In Boots Susan Frazer,
Robert Petersen
Red Riding Hood and the Wolf Susan Smith,
Dorio Perez
Princess Florise and the Bluebird Christine Knoblauch,
Kirk Peterson
Mazurka Couples, Lilac Fairy Attendants
Court Ladies, Gentlemen, Nurse, Peasants, Mazurka
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THE SLEEPING BEAUTY

Prologue

At the christening of Princess Aurora, the Fairies present their gifts for the baby, but the procession is interrupted by the arrival of the Wicked Fairy Carabosse who tells King Florestan and his Queen that although their daughter will grow into a beautiful girl, she will prick her finger and die. The Lilac Fairy intervenes, promising that Aurora will not die but sleep until awakened by the kiss of a Prince.

Act I

It is Aurora's 16th birthday. She must choose one of the four Princes for her future husband. The Wicked Fairy Carabosse in disguise hands her a bouquet of flowers in which is concealed a spindle. As she falls to the ground, the Lilac Fairy appears and casts her spell putting everyone to sleep.

Act II

One hundred years have passed. Prince Florimund and his hunting party paused in a glade. When the Prince is alone, the Lilac Fairy comes to him showing him a vision of Aurora with whom he falls in love. He begs the Lilac Fairy to lead him to the sleeping Princess. Journeying to the castle, he is confronted by Carabosse whom he overpowers, and upon finding the Princess, awakens her with a kiss.

Act III

In the great hall of the castle, everyone is gathered to celebrate the wedding of Princess Aurora and Prince Florimund.

297th Performance

FRIDAY, JULY 20

PRESERVATION HALL JAZZ BAND

Preservation Hall, located at 726 St. Peter Street, New Orleans, was the first place where the original jazz musicians met to play together for their own pleasure. Now it is a place where people from all walks of life pack the hard wooden benches nightly to hear music as it was played when it was created at the turn of the century. The bands themselves are traveling world-wide to bring this sound to audiences.

The youngsters in the Preservation Hall Jazz Band were born in the 1910's. Even though almost all of the members are over 60, there is no lapse in their playing, no lessening of the spirit and the simple happiness that is so much a part of the glory of New Orleans jazz.

Some of these musicians were in the band that marched to and from the cemetery for funerals at the beginning of the century, or in the mule-drawn wagons that drove up and down the French Quarter streets, or played on the river boats or in the saloons or the sporting houses. These are the people who actually created the music—the marches and quadrilles and blues and spirituals and ragtime that all were merged into New Orleans jazz.

Billie Goodson Pierce, born in 1907, was on tour at 15 with the legendary Bessie Smith. Married to De De in 1935, Billie is considered one of the greatest blues singers in the world. Her husband, "De De," born in New Orleans in 1894 of Creole descent, explores every emotion from wildest sorrow to joy with his horn, many in Gombo, the Negro-French dialect of Louisiana.

"Big Jim" Robinson, born in Louisiana in 1890, has been playing the trombone since his Army years in France in World War I. Willie Humphrey, born in New Orleans in 1901, learned to play the clarinet from his father. Josiah "Cie" Frazier, born in New Orleans in 1904, was a drummer for Bessie Smith, and played the Mississippi River boats. Allan Jaffe, on tuba, is the founder of Preservation Hall in New Orleans, restoring and rejuvenating real jazz, an American treasure.



De De Pierce, trumpet, and his wife, Billie, piano.

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others recognize the talent of our staff.

It's a pleasure we've experienced before. We have a lot of award winners at The News. And that's one of the reasons we're the nation's largest evening newspaper.

Jay Carr and many other distinguished writers. They are The Detroit News.

The Detroit News
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SATURDAY, JULY 21

THE NATIONAL BALLET

*BARTOK CONCERTO

Choreography by Ben Stevenson
Costumes and Sets by Bruce Macadie
Music by Béla Bartók
Conductor: Ottavio deRosa
Piano Solist: Bruce Steeg

First Movement

Judith Rhodes Dorio Perez Christine Spizzo
Stuart Sebastian Christine Knoblauch Dennis Poole
Abigail Rigby Robert Petersen Jennifer Holmes
Edmund LaFosse Susan Frazer Kevin McKenzie
Charlene Gehm Ronald Darden

Second Movement

Carmen Mathe Dennis Poole

Third Movement

Kirk Peterson Stuart Sebastian
Dennis Poole Kevin McKenzie
Judith Rhodes
Abigail Rigby Susan Frazer Jennifer Holmes
Christine Spizzo Charlene Gehm Christine Knoblauch
Ronald Darden Edmund LaFosse Robert Petersen

"Bartok Concerto" is an abstract ballet choreographed to Bartok's Third Piano Concerto. The first and third movements are pure dance for seven couples; the second movement, a pas de deux, depicts the bird calls clearly evident in the music.

INTERMISSION

*THREE PRELUDES

Choreography by Ben Stevenson
Music by Sergei Rachmaninoff
Pianist: Bruce Steeg

Abigail Rigby Dennis Poole

*HARLEQUINADE PAS DE DEUX

Arranged by Ben Stevenson
for the Varna (Bulgaria) Competition
Costumes by Rupert and Puhma
Music by Riccardo Drigo
Conductor: Ottavio deRosa

Christine Knoblauch Kirk Peterson

INTERMISSION

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*GRADUATION BALL

Choreography by David Lichine
Music by Johann Strauss
Arranged and Orchestrated by Antal Dorati
Costumes and Scenery by Peter Farmer
Staged by Vassilie Trunoff
Conductor: Ottavio deRosa

Headmistress Frederic Franklin
General Fredric Strobel
First Student Christine Knoblauch
Second Student Judith Rhodes
Students . . . Eve Leyman, Suzanne Longley, Solange
MacArthur, Rosemary Miles, Andrea Price, Abigail
Rigby, Lauren Rouse, Susan Smith, Christine Spizzo,
Elizabeth Wade.
Senior Students Nancy Davis, Susan Frazer,
Jennifer Holmes
First Cadet Kirk Peterson
Cadets . . . Leslie Andres, Edmund LaFosse, Alfredo
Martin, Kevin McKenzie, Robert Petersen, Dorio Perez.
Senior Cadets Ronald Darden, Hiller Huhn,
Guy Pontecorvo, Dennis Poole

Divertissement

Mistress of Ceremonies Christine Knoblauch
The Drummer Stuart Sebastian
Sylphide and Scotsman Charlene Gehm,
Kevin McKenzie
Dance Impromptu Judith Rhodes
Variation Christine Knoblauch
Competition Michelle Lees, Deidre Groghan
Perpetuum Mobile Christine Knoblauch, Kirk
Peterson, Suzanne Longley, Rosemary Miles, Christine
Spizzo.

Mazurka Coquette . Frederic Franklin, Fredric Strobel

The scene opens in the formal drawing room of a fashionable girls school in Vienna. The young ladies are preparing for the arrival of cadets from a nearby military academy for a dance and entertainment. The boys arrive in strict formation, and their manners are so stiff, their bows so formal that the girls are almost frightened. Finally, the chief cadet starts dancing with one of the girls and soon all are waltzing.

The General and Headmistress supervise the festivities. Later on they dance, and are even caught spooning on the balcony.

Included in the divertissement are a variation for the Drummer Boy, a classical pas de deux for Sylphide and Scotsman, and a competition in pirouette for the two Fovette Girls. There is also an impromptu number for the girl in pigtailed and for the heroine who has won the heart of the First Cadet.

*First performance at these concerts

SUNDAY, JULY 22

THE NATIONAL BALLET
* CINDERELLA

Staged and Choreographed by Ben Stevenson
Music by Sergei Prokofiev
Scenery designed by Edward Haynes
Costumes designed by Norman McDowell
Conductor: Ottavio deRosa

Act I

Cinderella Carmen Mathe
Ugly Sisters Frederic Franklin, Robert Petersen
Father Hiller Huhn
Fairy Godmother (old woman) Rosemary Miles
Fairy Godmother (fairy) Michelle Lees
Dressmaker Nancy Davis
Assistant Diane Duffy
Wig Maker Leslie Andres
Dancing Master Fredric Strobel
Violinist Ronald Darden
Four Dragon Flies Ronald Darden, Edmund LaFosse,
Kevin McKenzie, Dorio Perez
Spring Fairy Judith Rhodes
Summer Fairy Charlene Gehm
Autumn Fairy Andrea Price
Winter Fairy Christine Knoblauch
Four White Horses Suzanne Longley,
Solange MacArthur, Abigail Rigby, Lauren Rouse

INTERMISSION

Act II

Jester Kirk Peterson
Prince Stuart Sebastian
Guests Diane Duffy, Susan Frazer, Charlene Gehm,
Rosemary Miles, Susan Smith, Christine Spizzo, Leslie
Andres, Ronald Darden, Kevin McKenzie.

INTERMISSION

Act III

Prince's Friends Leslie Andres, Kevin McKenzie
Priest Hiller Huhn

*First performance at these concerts.

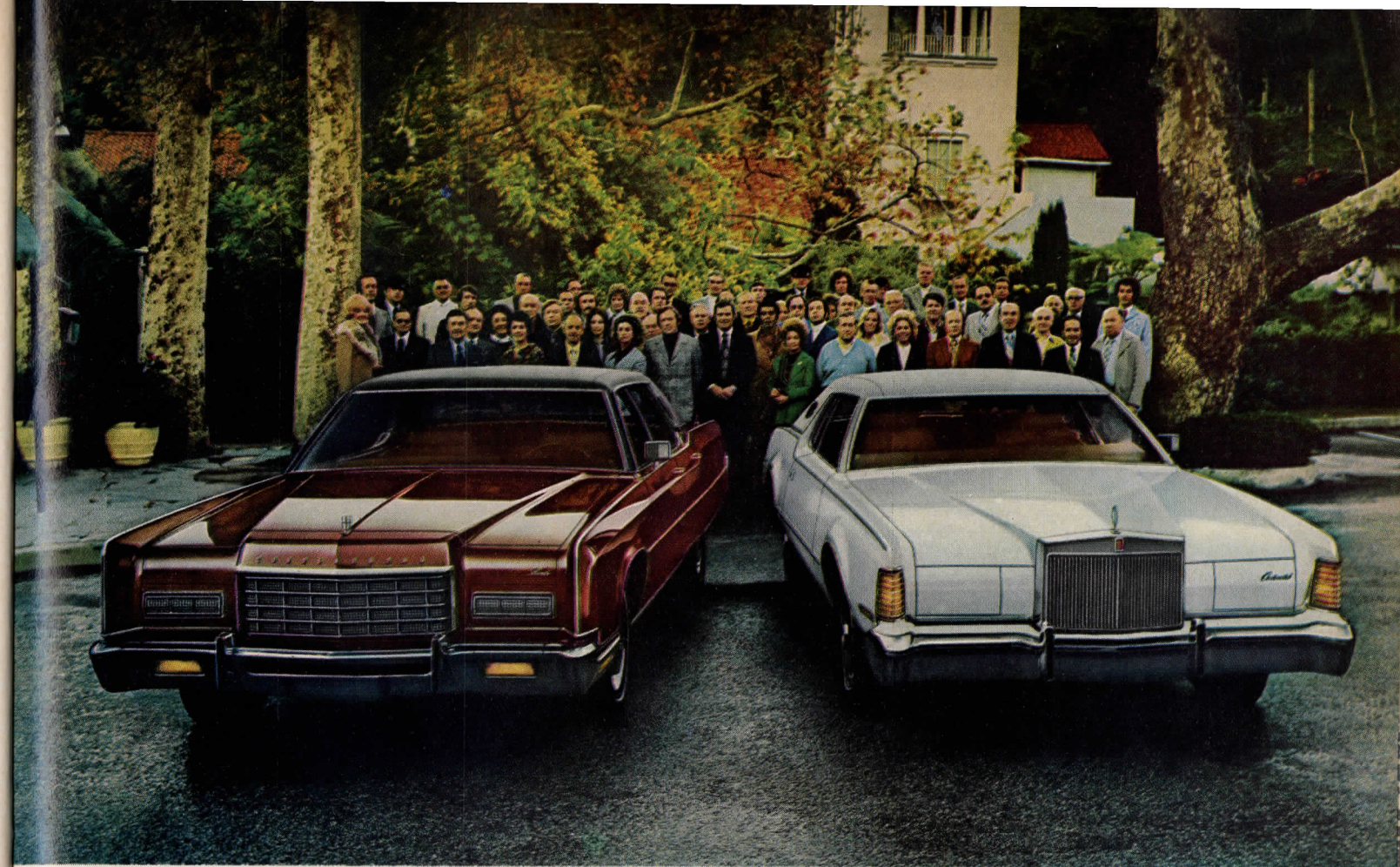
The Steinway is the official piano of the Meadow Brook Music Festival.

Act I

Cinderella's father watches his two stepdaughters embroidering scarves to be worn to a ball given that evening by the Prince. The cruel stepdaughters tease their stepfather with the scarves. Cinderella enters and stops them. The stepsisters are furious and order Cinderella to clean the kitchen as they drag their father from the room. Her only friend now seems to be the broom.

Cinderella remembering a picture of her mother, takes it from its hiding place and sits gazing at it. Her father enters and is overcome with remorse when he sees how much Cinderella resembles his first loving wife. She tries to comfort him when the stepsisters enter and are enraged to see Cinderella in her father's arms. They pull them apart and snatch the picture away. Suddenly the door opens and an old beggar woman enters. The stepsisters decide to give her the picture, but the old woman sees the resemblance between the picture and Cinderella and returns it to Cinderella. Cinderella gives the old woman her last crust of bread.

The Dressmaker and the Wigmaker arrive to ready the stepsisters for the ball. A Dancing Master also arrives with the impossible task of teaching the stepsisters how to dance. Cinderella is alone again, pretending she is at the ball, and dances with the broom, then bursts into tears realizing it is only a daydream. The old beggar returns and much to Cinderella's amazement is transformed into a beautiful Fairy Godmother. The kitchen changes into a magic glade with dragon flies swooping among the trees. The Fairy Godmother asks Cinderella to find a pumpkin and four lizards, and gives them to one of the dragon flies who darts off into the trees. The Fairy Godmother gives a pair of glass slippers to Cinderella. The Fairies of Spring, Summer, Autumn and Winter arrive and dance for Cinderella, changing the seasons as they do. Cinderella's rags become a beautiful dress. The Fairy Godmother shows Cinderella a magic clock and warns her that at midnight her magic clothes will turn again into rags. The Fairy Godmother changes the pumpkin and lizards into a coach and horses and Cinderella drives to the ball like a Princess.



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100 owners were asked to drive a 1973 Continental Mark IV, and the comparable model of the other make, and to judge which car was easier to drive.

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Act II

A jester greets the guests as they arrive in the ballroom. The guests are amazed when the ugly stepsisters arrive. The Prince enters, and he too is amused by the sight of the sisters to the amusement of the crowd. Cinderella arrives in her coach, and the Prince falls in love with her at first sight. He offers his guests oranges, as they are the very rarest fruit in the land. One of the sisters is left without an orange; Cinderella sees this and gives up her own. The stepsister accepts without recognizing Cinderella.

While the Prince and Cinderella are dancing together, the clock strikes midnight, and Cinderella's beautiful clothes turn to rags. The Prince rushes after her to find only one of her glass slippers on the stairs.

Act III

Cinderella waits among the cinders in the kitchen thinking the ball only a dream until she finds the other glass

slipper in her pocket. She quickly hides it as the ugly sisters arrive. They show Cinderella the oranges they received from the Prince. Suddenly the jester enters the room, heralding the arrival of the Prince and two of his friends who have with them the glass slipper. The stepsisters vainly try to squeeze their big feet into the tiny slipper. The Prince sees Cinderella sitting by the fire and asks her father if she may try it. As Cinderella gets up from the stool, she drops the other glass slipper. The Prince is overjoyed! The stepsisters beg Cinderella's forgiveness and the Fairy Godmother arrives accompanied by the fairies of the seasons.

The Prince returns the glass slippers to them and the kitchen once again changed into a magic glade. Cinderella and her Prince dance a romantic pas de deux, and at its conclusion, the guests arrive for the coronation of Cinderella, the cruelly-mistreated girl who rose from the cinders to a royal throne.

300th Performance

WEDNESDAY, JULY 25



Mac Davis

Mac Davis today is one of the phenomenal new attractions in the music world. Although he does not read music, he creates songs known all over the world. From Lubbock, Texas, Davis' roots are deep in the country; his music appeals to millions, not ordinarily country fans.

Mac's musical career began in a church choir and expanded in college where, he says, he majored in "beer and rock and roll." He formed a band and played the fraternity circuit from Alabama to Florida. It was at this time that he began to create his own songs. While with Metric Music in Hollywood, he wrote two songs that brought him considerable recognition: "You're Good for Me," and "Within My Memory."

Mac Davis' hits have been recorded by such personalities as Elvis Presley, Lou Rawls, Kenny Rogers and the First Edition, Frank Sinatra, Andy Williams, Vikki Carr, Gallery, Jack Jones, Sammy Davis, O. C. Smith, and Glen Campbell. You will recognize "Memories," "In the Ghetto," "I Believe in Music," "Don't Cry, Daddy," "Something's Burning," "Friend, Lover, Woman, Wife," and "Watching Scotty Grow," all Mac Davis' compositions.

Now the "songwriter's songwriter" is fast becoming the "singer's singer," with his first gold record, "Baby, Don't Get Hooked on Me." He is earning standing ovations in nightclubs, concert halls, and college campuses all over America.

MAC DAVIS

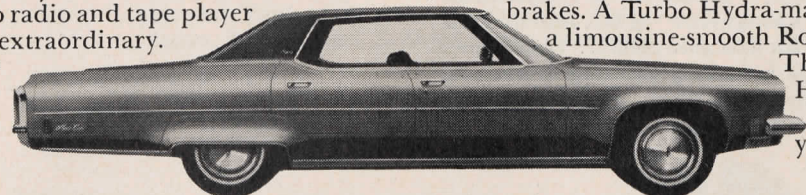
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THURSDAY, JULY 26



Aldo Ceccato

Following a brilliant American debut with the Chicago Lyric Opera in November 1969 conducting Bellini's "I Puritani," Aldo Ceccato found himself in immediate demand for further guest appearances in this country. By the end of 1972, little more than three years later, he had appeared with such important orchestras as the Philharmonics of New York and Los Angeles, with the Cleveland, Philadelphia and Minnesota Orchestras, as well as with the Symphonies of Boston, and Pittsburgh, and had solidified his early successes in return engagements with many of them. His 1973 season includes further debuts with the Dallas Symphony, the Atlanta Symphony, the Cincinnati Symphony and the San Francisco Symphony.

Such was the excitement engendered by his presence on the U.S. music scene that in May 1972, the Detroit Symphony announced his appointment as its Principal Conductor, effective September 1973, despite the fact that his debut with the orchestra was not scheduled until December 1972, a full seven months after the announcement.

A native of Milan, Aldo Ceccato entered the conducting field in his early twenties, after a prominent career as a pianist in his teens. A concert in Milan at which he conducted seven Vivaldi concerti quickly established him as one of the exciting new conducting talents on the European scene. Engagements with the leading orchestras and opera houses of Italy followed, including the Santa Cecilia in Rome, the Teatro San Carlo of Naples, Venice's La Fenice, La Scala (where, in addition to conducting in the regular operatic repertoire, he also conducted all the Beethoven music for Goethe's play of "Egmont" in the now famous production of Luchino Visconti), and the Maggio Musicale in Florence, where he led the Italian premiere of Busoni's "Die Brautwahl." Soon he found himself conducting on the German, French, English and South American scene as well.

Dividing his time between the United States and Europe, he also conducts regularly in England, where he has appeared in concerts with the London Philharmonic and the New Philharmonia, and in opera at Covent Garden and the Glyndebourne Festival. The demand for his services is so great that in the summer of 1971 he made two full-length recordings, "Maria Stuarda" for ABC Records and "La Traviata" for Angel Records (both with Beverly Sills), while simultaneously conducting "Otello" at Covent Garden and "Adriane auf Naxos" at the Glyndebourne Festival.

Mr. Ceccato is married, and with his wife, and their two small sons, makes his home in Milan and in Bergamo.

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Program Notes by Sandor Kallai

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

There are many habits that affect the performance of classical music and the relative frequency with which certain works are heard. For example, Tchaikovsky wrote three piano concertos: the oft-played No. 1 in B flat minor and the almost-never-played No. 2 in G major and No. 3 in E flat major. The latter two are quite pleasant works and

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conducting

LAWRENCE FOSTER, cellist

TCHAIKOVSKY, Symphony No. 2 in C minor, Opus 17

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

INTERMISSION

TCHAIKOVSKY, Variations on a Rococo Theme, Opus 33

MR. FOSTER

TCHAIKOVSKY, Overture, 1812, Opus 49



Lawrence Foster

Lawrence Foster is a young cellist whose great talents have been recognized by juries which have awarded him many musical prizes. He was projected into national prominence by Leonard Bernstein, who engaged young Foster for one of his Young People's Concerts with the New York Philharmonic several seasons ago. The televised concert caused a stir around the country. Maestro Bernstein himself introduced Lawrence Foster as "an authentic genius." Requests for appearances with other orchestras around the United States poured in.

Born in Oak Park, Illinois, Lawrence began to study the cello at the age of seven. His first teacher was Karl Fruh of the Chicago Musical College of Roosevelt University. At eleven, he entered the Juilliard School of Music in New York, studying for five years under full scholarships with leading concert cellists. He is now studying with William Pleeth at the Guildhall School of Music in London.

Performing in public from the age of eight, he was at ten the soloist on "Artists Showcase" television with the NBC Symphony in Chicago. At eleven, he made his debut with the Grant Park Symphony. He is the winner of numerous musical awards including the National Federations of Music Club's Stillman Kelley Award in 1967.

This brilliant young artist has been soloist with the London Symphony Orchestra as well as American symphony orchestras, including Detroit, Pittsburgh, Chicago, Houston, Washington National Symphony, Louisville, and others.

could easily stand more exposure. The same situation exists with that composer's symphonies—Nos. 4, 5, and 6 are programmed with unwavering regularity, while Nos. 1, 2, and 3 get only rare attention.

No one questions that the later symphonies are superior to the earlier. But it does seem rather a shame that the disparity in frequency is as great as it is for there is much charm and beauty in works such as the Symphony No. 2, composed by Tchaikovsky at the age of 32. It was so success-

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pieces in existence, but it has greater qualities than that. Each variation has a charm and a piquancy of its own, and is accompanied by orchestration of that lucid, dainty type of which Tchaikovsky was such a master when it suited his purpose." Eric Blom also pointed out that "the cello's abnormally, almost freakishly wide range is exploited here to the full with the greatest virtuosity and brilliance."

COPY U/3

OVERTURE, 1812, Opus 49

.....P. I. Tchaikovsky (1840-1893)

Though there seems to be some doubt about its origins, Tchaikovsky was apparently commissioned to write a patriotic piece to coincide with the consecration in 1881 of Moscow's Cathedral of the Savior, built to commemorate the Russian repulse of Napoleon in 1812. It was planned to be performed in the open air in the great Kremlin Square, with cannons fired by electrical signal, the new Cathedral's bells and those of all the other Kremlin churches and towers adding their pealing to the uproar. At the last moment, however, this scheme proved too ambitious to bring off. The dedication took place without Tchaikovsky's music, and the premiere of the 1812 Overture was given a year later at the Art and Industrial Exhibition in Moscow, played by a conventional symphony orchestra.

The work begins with a solemn intonation of the old Russian hymn, "God Preserve Thy People." The main body of the overture is a musical conflict of this and other Russian folk melodies (plus some that were original with Tchaikovsky) with the French "La Marseillaise" It is easy to follow the course of the brutal battle for Moscow in which the French succeed at first, but a long string passage leads into the turning of the tide when "God Preserve Thy People" returns in triumph as the French are driven from the city and begin their disastrous retreat.

ful at its premiere that the audience insisted it be repeated in its entirety. It was subject to national influences to a much greater extent than any of the composer's other symphonies. The title "Little Russian" was given to the work by Kashkin in recognition of the use in the finale of a folk song from the sector of the Ukraine known as Little Russia. Indeed, most of the themes from the Symphony are of Ukrainian origin.

The second movement was first composed as the wedding march in the opera "Undine," which Tchaikovsky later destroyed. The finale is one of the composer's finest works. Even César Cui, who was bitterly critical of most Tchaikovsky, refers to it frankly as "magnificent" in his book on music in Russia.

COPY U/2

VARIATIONS ON A ROCOCO THEME, Opus 33

.....P. I. Tchaikovsky (1840-1893)

The late eighteenth century, known to music historians as the rococo period, was a favorite of Tchaikovsky's. He was especially fond of Mozart, whom he called "the greatest of all composers," and even "the Christ of music." This set of variations, though it scarcely sounds rococo, was meant to show Tchaikovsky's respect and admiration for the earlier era.

The piece has moments that do seem to recreate, briefly, 18th-century manner and mode, but the romantic rules over the rococo right from the start and the unmistakable imprint of Tchaikovsky's distinct musical language is there. It is due to that composer's great skill, however, that we hear no clash of styles, no inconsistency of expression, but rather a highly entertaining and delightfully constructed work for solo cello and orchestra.

Edwin Evans, the definitive Tchaikovsky biographer, wrote: "It is known to all cellists as one of the finest display

302nd Performance

FRIDAY, JULY 27



Sarah Vaughan

When Sarah Vaughan appeared as guest on Tony Bennett's London television show last year, he introduced her as "... the finest singer in the world." She has traveled a multi-faceted path to earn the accolades of her peers.

Born in Newark, New Jersey, Miss Vaughan's father had an avocation of piano and guitar. She grew up in a home that was filled with music.

Spotted in an amateur contest at the Apollo Theatre in Harlem by Billy Eckstine, she was invited to join his band. After her first two recordings, "I'll Wait and Pray" and "It's Magic," Sarah emerged into the public eye as a universally acclaimed singer and recording star.

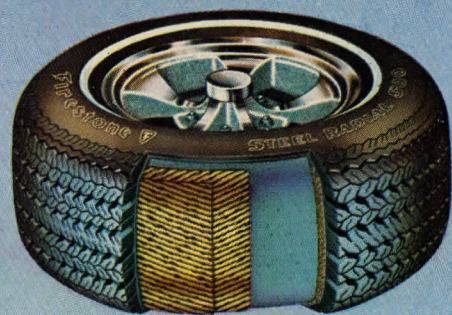
After a brief stint with Billy Eckstine and the John Kirby Combo, Sarah has always worked as a single, using her own trio. A highly resourceful singer who fits into a wide range of musical contexts, Sarah Vaughan has the ability to distill the mood and musical essence of a song with uncommon clarity.

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

Please, no photographic flashes or tape recordings during performance.

SARAH VAUGHAN

Those who remember her early days with Charlie Parker and Dizzy Gillespie still flock to hear her perform, and are never disappointed. Yet the audiences who are just becoming aware of Sarah's interpretation of the Beatles, Jim Webb, Burt Bacharach or Michel Legrand, are stunned by her performances and her complete immersion in the music of today.



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303rd Performance

SATURDAY, JULY 28



Radu Lupu

The growth of Radu Lupu's musical career has been phenomenal since its beginning less than four years ago. Entering a concert career later than most musicians at the age of 24, Lupu had waited until he won first prize, by unanimous vote, in the 1969 Leeds International Competition in England before embarking on his professional career.

Although previous career opportunities presented themselves—after winning the 1966 Van Cliburn Competition in the United States and the following year winning the Georges Enesco International Competition in Bucharest—the young Rumanian chose to return to Moscow to complete his studies.

Since 1969 Radu Lupu has performed at most of the major European festivals, toured Europe with the London Symphony Orchestra, and toured Israel with the Israel Philharmonic and Georg Solti. He made his United States debut in February, 1972, with the Cleveland Orchestra under Carlo Maria Giulini, and his New York debut at Carnegie Hall under Daniel Barenboim. His contract with London Records has already released two albums.

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conducting

RADU LUPU, pianist

BRAHMS, Concerto for Piano and Orchestra, No. 1 in D minor, Opus 15

Maestoso

Adagio

Rondo: Allegro non troppo

MR. LUPU

INTERMISSION

*DVORAK, Symphony No. 8 in G major (formerly No. 4)

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

*First performance at these concerts

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

Program Notes by Sandor Kallai

PIANO CONCERTO NO. 1 IN D MINOR, Opus 15

Johannes Brahms (1833-1897)

After hearing a performance of Beethoven's Ninth Symphony, the young Brahms decided to make his first attempt to compose a large-scale work. He wanted it to be a symphony but he sketched it for piano, four hands, and he soon became aware that he would not be able to complete it for orchestra alone; the piano had become indispensable for the realization of his ideas. It therefore became his First Piano Concerto, and a most unusual one it is.

It is very difficult to play, but technical brilliance as an aim in itself has no part in this work. Brahms repeatedly entrusted thematic material to the piano that had very little to do with what appears in the orchestral part. The first movement is gloomy yet passionate, the second movement tender (Brahms wrote that it was a musical portrait of Clara Schumann), and the finale defiant with a certain mirthful liveliness.

After the second performance of the work in Leipzig in 1859, Brahms wrote Clara Schumann: "My Concerto went very well. I had two rehearsals. You have probably already heard that it was a complete fiasco; at the rehearsal it met with total silence, and at the performance (where hardly three people raised their hands to clap), it was actually hissed. But all this made no impression on me."

This final statement of unconcern need not be trusted too greatly. Brahms did not try to write his first symphony for fifteen years, nor another piano concerto for twenty.

SYMPHONY NO. 8 IN G MAJOR (Once called No. 4)

Antonin Dvorak (1841-1904)

The first four symphonies of Dvorak were not published during the composer's lifetime and numbers 5 through 9 were labeled by their eventual publisher, Fritz Simrock, as numbers 1, 2, 3, 4 and 5. Furthermore, it so happened that the Symphony in F major, although the first in order of composition (July 1875) and of performance (March 1879) was only the third in order of publication (1888); consequently it became (old) number 3—and so remained for more than half a century. We now know and recognize that (chronological) numbers 5, 6, 7, 8 and 9, are (old) numbers 3, 1, 2, 4 and 5. Got that?

There is considerable disagreement over the true worth of the G-major Symphony. H. C. Colles, for example, wrote that "the symphony in G, because of its freedom from precedent of any kind, may be said to be the crown of Dvorak's work." On the other hand, Gervase Hughes is less impressed:

"Each of the four movements contains some excellent music, but when the whole affair has run its course a listener is apt to come away feeling much as a sturdy trencher-man might feel after a meal consisting of clear soup, a small slice of smoked salmon, a light egg souffle and a water-ice."

Writing of the second movement, Alec Robertson says, "this movement, which derives its material entirely from the opening phrases, I take to be one of the considerable achievements of symphonic literature."

None of these authors would object, I am sure, to my saying that the Symphony is quite skillfully put together



*“What we
anticipate
seldom occurs;
what we least
expected generally
happens.”*

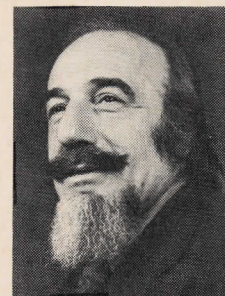
∞ Benjamin Disraeli ∞

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SUNDAY, JULY 29



Mitch Miller

Mitch Miller, familiar to millions as the star of the “Sing-Along With Mitch” television show, was born in Rochester, N.Y., on the fourth of July. By the age of six he was playing Bach on an enormous square piano. As a teenager Mitch was chosen to play second oboe in the Eastman School Symphony.

He became the oboist with the Syracuse Symphony, the Eastman Symphony, and the Rochester Philharmonic before moving to New York to play a season of concerts at the Metropolitan Museum of Art, and to win a scholarship with the National Orchestra Association.

In 1936 Mitch joined the CBS Radio Orchestra to play with the Percy Faith and Andre Kostelanetz orchestras, as well as such celebrated groups as the Roth String Quartet, the Budapest Quartet, and the Mannes Trio.

In 1950 Mitch joined Columbia Records as director of pop singles, where for ten years, he maintained a high standard of quality by introducing concert hall instruments, reverb techniques, and the imaginative use of sound. He conceived and recorded nineteen “Sing-Along” albums which have sold 16 million copies, making Mitch Miller the best-selling album artist in the history of the recording business.

Mitch Miller now conducts tours with major symphony orchestras in the United States and Canada, playing to capacity audiences.

Kishiko Suzumi

Kishiko Suzumi has concertized in the United States during the 1971-1972 season. She appeared at Carnegie Hall as soloist with the New York String Orchestra conducted by Alexander Schneider and later in chamber music groups. Mr. Schneider said of her to a *Times* writer, “Kishiko Suzumi is the best Oriental violinist I have heard yet.” Robert Sherman said of her in the *New York Times*, “A fully professional, beautifully shaped performance of Bach’s Sonata in E for Violin and Harpsichord — with her rich tone, accurate intonation, and expressive warmth, Miss Suzumi should go far.”

In addition to appearances as soloist with symphony orchestras, she has played recitals on the East Coast and in the South. Kishiko Suzumi began her training in Tokyo at the age of five, playing her first public performance two years later.

She has studies at the Toho School with Thiko Maehashi, Toshiya Eto, Yosii Unno, and Hideo Saito. Later at the Juilliard, as a scholarship student, she studied with Dorothy Delay. Miss Suzumi has also been sponsored in the United States by Sarah Lawrence College.

Her violin is a Guernierius del Jesu, dated 1731, from the Juilliard collection. Kishiko Suzumi has appeared on tour with the Mitch Miller Orchestra and with various symphony orchestras during the 1972-73 season.

DETROIT SYMPHONY ORCHESTRA

MITCH MILLER, conducting

KISHIKO SUZUMI, violinist

*VON SUPPE, Pique-Dame Overture

*RAMEAU-MOTTL, Ballet Suite

Minuet
Musette
Tambourine

MEDELSSOHN, Concerto for Violin and Orchestra
in E minor, Opus 64

Allegro molto appassionato
Andante
Allegretto non troppo; Allegro molto vivace
(played without interruption)

MISS SUZUMI

INTERMISSION

*RODGERS (Bennett), South Pacific
Symphonic Scenario for Orchestra

*TCHAIKOVSKY, March Slave

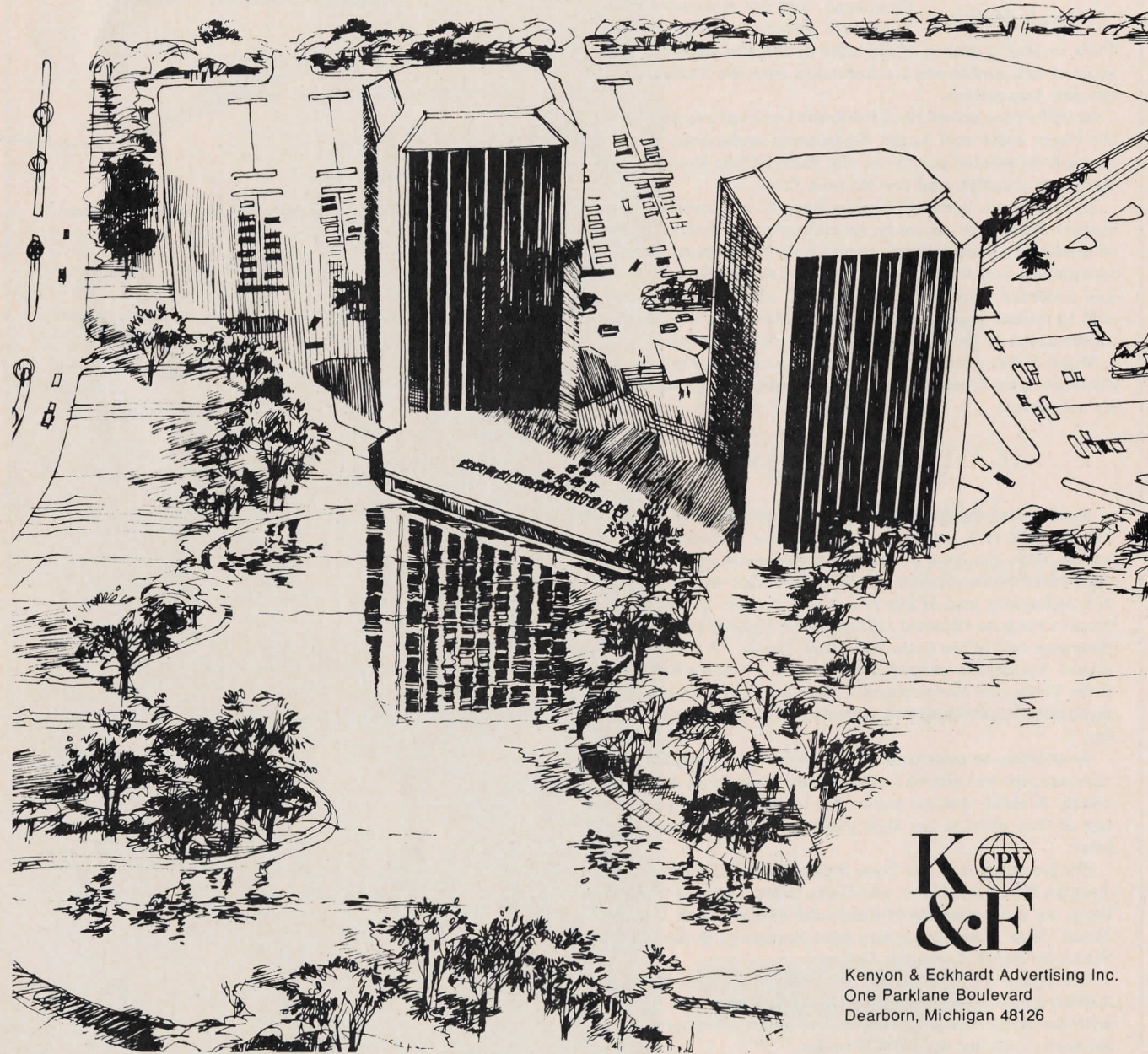
Audience Sing-Along (See program insert)

*First performance at these concerts

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305th Performance

WEDNESDAY, AUGUST 1



Mary Travers

Mary Travers was born in Louisville, Ky., and raised in New York's Greenwich Village. The Village music scene in those days was a friendly world of work-shirted banjo pickers and young guitar players who sat up nights swapping licks borrowed from Leadbelly and Doc Watson recordings. Their superstars were Pete Seeger and Woody Guthrie. On Sunday afternoons, a tall, corn-silk blonde could usually be spotted singing harmony around the fountain in Washington Square Park, Mary Travers.

Peter Yarrow and Paul Stookey were floating in the same stream. The three discovered each other, and found themselves not only a success, but an overnight institution. The kids of the 60's chose folk music as their expression, and Peter, Paul, and Mary their voice.

In 1970, the group retired, and an individual emerged: Mary. The voice that sang perfect, disciplined harmony for ten years is now richer and more expressive. "You learn a kind of stretching when you work alone," she says.

She has recorded three solo albums, "Mary," "Morning Glory," and "All My Choices," and makes a host of concert appearances each year. The music of Dylan, Nina Simone, Ewan McColl, David Buskin, and John Denver are prominent in her repertoire.

In a sense, Mary Travers remains a Village folk singer. Folk music was once the literature of the people, caroling their politics, wars, love, and needs. Mary's music, full of social realities and personal emotions, is part of the folk literature of the seventies.

MARY TRAVERS

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THURSDAY, AUGUST 2



Edo de Waart

"A young conductor of high promise" is the universal theme of the critical reviews that follow Edo de Waart's appearances in America and Europe. Accolades such as "an exciting discovery . . ." " . . . simply spectacular," and "conducts with dazzling high spirits . . ." are routine for the brilliant young conductor from the Netherlands.

His father, a lyric baritone, is a long-standing member of the Dutch Opera Chorus. In 1949, at the age of eight, Edo was studying piano; later as oboist, he became a member of the Concertgebouw Orchestra. By the age of eleven, he decided to become a conductor, studying under Jaap Spaanderman at the Amsterdam Music Lyceum.

At 23, on a grant from the Netherlands government, he entered the Mitropoulos Competition in New York, winning first prize and the opportunity to study with Leonard Bernstein and the New York Philharmonic. He returned to Holland and was named assistant conductor of the Concertgebouw Orchestra; in 1967 he was appointed permanent co-principal conductor of the Rotterdam Philharmonic.

He made a successful debut with the Netherlands Opera in 1970, directing "The Saint of Bleeker Street" by Menotti. Other opera engagements followed, and his conducting of "The Flying Dutchman" with the Santa Fe Opera in 1971 received rave reviews.

The orchestras Mr. de Waart has conducted include the Royal Philharmonic, the London Symphony, the BBC Symphony, as well as American engagements at Ravinia, Santa Fe, and Hollywood Bowl.

Married to Rick Nicolet, a young actress, Edo de Waart lives in a 1790 farm house outside of Rotterdam, complete with cows and horses.



Ruggiero Ricci

Ruggiero Ricci reigns as one of the greatest violin virtuosos in the world today. He has scaled the summit from child prodigy to master, appearing as guest artist with an imposing list of orchestras around the world, year after year.

Ruggiero Ricci was the second of seven children born into a musical family in San Francisco. He began the study of the violin at five with his father; the following year he was a pupil of Louis Persinger. He played professionally in San Francisco at age eight, and at nine years of age was heard in his New York debut by Albert Einstein, who called him a genius.

DETROIT SYMPHONY ORCHESTRA

EDO DE WAART, conducting
RUGGIERO RICCI, violinist

BERLIOZ, Roman Carnival Overture

LALO, Symphonie espagnole, Opus 21

1. Allegro non troppo
2. Scherzando: Allegro molto
4. Andante
5. Rondo

MR. RICCI

INTERMISSION

DEBUSSY, Prelude to the Afternoon of a Faun

RAVEL, Daphnis and Chloe, Suite No. 2

THE MEADOW BROOK FESTIVAL CHORUS
(Dr. Raynold L. Allvin, director)

Ricci's playing is distinguished by the flash and fire he brings to every work he performs. He plays a 1734 Guarnerius, one of the best instruments of the Cremona School, with a tone remarkable both for uncanny control and beautiful shading. In his 43 years on the concert stage, Ricci's flair for the unusual and his brilliant technique and interpretations have been witnessed by audiences in Russia, Australia, South Africa, and South America, as well as on annual tours of America and Europe.

Ricci's name has long been linked with the works of Italy's incomparable virtuoso-composer, Paganini. He is the first major violinist of Italian heritage in over a hundred years to be acclaimed on the world's great stages since the legendary Paganini of Genoa. There are some interesting parallels in their careers: both made their debuts at the age of nine, and both played the famed 1734 Guarnerius violin.

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Program Notes by Sandor Kallai ROMAN CARNIVAL OVERTURE

..... Hector Berlioz (1803-1869)

Six years after its (not very successful) premiere, Berlioz drew out his score to the opera, "Benvenuto Cellini," and composed a new overture to it based on two of its themes. The gay, winning music of the Roman Carnival Overture, as it came to be called, has always been a concert favorite, but on the rare occasions when the opera is presented, its original overture continues to be used.

The two themes just mentioned are a saltarello from the second act and Cellini's love song from the first act. As the overture begins, the carnival seems to be going strong, but the vigorous statement gives way immediately to the presentation of the love song in the English horn. Then there is a dashing statement of the saltarello, which ultimately dominates the music as it moves to its powerful conclusion.

SYMPHONIE ESPAGNOLE, Opus 21

..... Edouard Lalo (1823-1892)

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

Like so many other works for solo violin written during the late nineteenth century, the "Symphonie espagnole" was dedicated to the great Spanish virtuoso Pablo Sarasate. It has become Lalo's most popular composition by far, so popular in fact that it is often performed in recitals with only piano accompaniment, which inevitably robs it of much of its color and effectiveness.

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

PRELUDE TO THE AFTERNOON OF A FAUN

..... Claude Debussy (1862-1918)

Debussy was one of the regular guests at the home of the French symbolist poet, Stéphane Mallarmé (1842-1898), for his regular Tuesday evening gatherings of artists and intellectuals. The "master," as Debussy referred to Mallarmé, would muse aloud and recite his poetry to the assemblage. It was at such a time that the composer first heard Mallarmé's "Prelude to the Afternoon of a Faun," and symphonic music has not been the same since.

The score that Debussy produced was not a close musical translation of the poem's dark symbolism. He insisted that it was to be regarded only as "a free illustration and in no way as a synthesis of the poem." Nevertheless the Mallarmé

aesthetic had great influence on Debussy's creative thrust and Edward Lockspeiser's brief comparison of poem and score deserves our attention:

"Buried in [the poem's] abstruse language is a philosophical treatise on the life of the senses and the psychology of sublimation. It is also an exploration of the borderlands between the conscious and the half-conscious, the waking state and the state of reverie . . . The faun emerges from a dream, plays like a child with the fantasies of his dreams, but satisfies his desires only by plunging back into sleep. The poet's art consists of never allowing us to be quite sure if the faun is dreaming or whether, when awake, he is aware of the distinction between primitive desire and the sublimated artistic vision."

A new era began with the premiere of "Afternoon of a Faun." For the first time since the symphony orchestra came into use there was no development of themes. They are announced, then immediately merge with other themes, modulate, change character, disappear. Tonal ambiguity prevails throughout. Again, according to Lockspeiser, "a wonderful stroke occurs when the work concludes not with a restatement of the opening arabesque, but with a mere fragment of it, now in a new harmonic perspective, creating an illusion of incompleteness."

DAPHNIS AND CHLOE, SUITE NO. 2

..... Maurice Ravel (1875-1937)

Ravel was asked to provide the music for a Fokine treatment of the daphnis and Chloe legend for the 1911-12 season of Diaghilev's Ballet Russe de Monte Carlo. Working slowly and carefully, Ravel created a score which is among the very best composed for the Diaghilev company, but though it was danced by Nijinsky and Karsavina and was very highly praised, it nevertheless fell into oblivion as a ballet. Later, Ravel arranged the music into the two suites for concert performance by which it has become familiar to audiences all over the world. These suites are the second and third parts of the ballet.

The Second Suite begins with an exquisite picture of the coming of dawn. Daphnis lies asleep before the grotto of the nymphs. He awakens as Chloe appears; the moment of their reunion is delicate and touching. An old shepherd tells the tale of Pan and Syrinx, the nymph who, according to legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional flute. Daphnis and Chloe mime the old man's tale as it unfolds. Following this comes the tumultuous dance that ends the entire ballet.

Shortly before he died, Ravel was leaving a theater after a performance of this music. He knew he was near death. He turned to his companion and said, "I could never write this again. It is beautiful . . . it is beautiful, after all." Yes, indeed.



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**Research,
not opinion.**

**Creativity,
not ego.**

**Persuasion,
not manipulation.**



J. Walter Thompson/Detroit

307th Performance

FRIDAY, AUGUST 3



Patti Page

Patti Page, the hit-recording star whose renditions of "Tennessee Waltz" and "I Went To Your Wedding" sold millions of copies, started out in life as Clara Ann Fowler in Claremore, Oklahoma.

One of the eleven children of a railroad foreman, Clara Ann was no stranger to poverty, walking barefoot to school to save her only pair of shoes for Sunday. Determined to be a success in life, she worked for and was awarded an art scholarship to

Tulsa University, which she turned down to work in the art department of a radio station in Tulsa.

When the regular vocalist on a musical show sponsored by the Page Milk Company left, Patti applied for her job, got it, and turned her sights toward a singing career with a new name, Patti Page.

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

PATTI PAGE

Heard by Jack Rael, a professional musician and band manager, she embarked on the small theatre and night club circuit under his tutelage. Her first break came when an appearance with Don McNeil, host of ABC's "Breakfast Club," led to a program of her own on CBS.

Popular multiple-voice recordings, such as "Confess" and "With My Eyes Wide Open, I'm Dreaming" turned her into a celebrity. Nine hits followed "Tennessee Waltz," and included "Mockin' Bird Hill," "Mr. and Mississippi," and "Doggie in the Window."

She has appeared on her own television program, "The Oldsmobile Patti Page Show," has made guest appearances on every major television show including the "Dinah Shore Show" and "Hollywood Palace." Miss Page is a favorite of supper club audiences at such night spots as the Copacabana, the Desert Inn, the Sands, and the Fontainebleau.

308th Performance

SATURDAY, AUGUST 4

DETROIT SYMPHONY ORCHESTRA

EDO DE WAART, conducting

RUGGIERO RICCI, violinist

*VARESE, Integrales

*SAINT-SAËNS, Introduction and Rondo Capriccioso, Opus 28

MR. RICCI

*SARASATE, Zigeunerweisen, Opus 20, No. 1

MR. RICCI

INTERMISSION

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

Allegro con brio

Andante con moto

Allegro

Finale: Allegro

*First performance at these concerts

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

Program Notes by Sandor Kallai

INTEGRALES

..... Edgar Varèse (1883-1965)

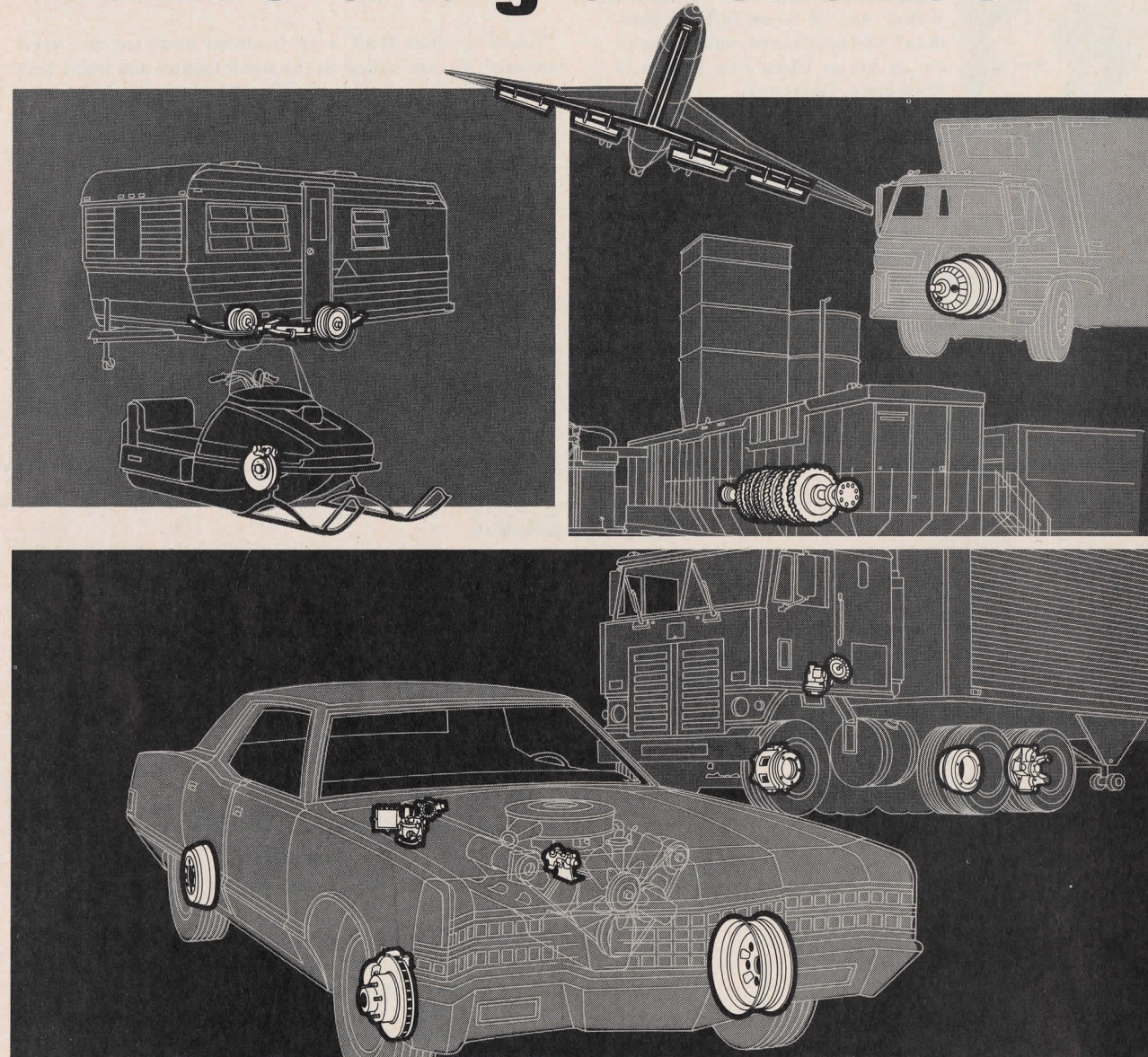
Varèse is one of the giants, along with Bartok, Stravinsky, Schoenberg, Webern and Berg, of the first half of the 20th Century in music, but his works are not performed with anything like the frequency of those other masters. His product is of extreme individuality, different both from what went before and from all other music composed dur-

Please, no photographic flashes or tape recordings during performance.

ing his active lifetime. It is the irony of Varèse's career that no composer has been more highly esteemed by his fellow composers as musical thinker, craftsman and teacher, and yet so unknown to the general concert-going public. This imbalance has been corrected somewhat since the mid-1950s, but a Varèse performance is still a comparative rarity.

"Integrales," composed in 1926, combines the melodic textures of Varèse's "Octandre" with the percussive sounds of his "Ionization." It is scored for two flutes, two clarinets, two trumpets, three trombones, oboe, French horn, and a large battery of percussion instruments. Distinct themes

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are presented and developed both polyphonically and according to the characteristics of the different instruments.

A clue to Varése's compositional attitude can be found in his statement: "Ever since I was a boy, most music sounded to me terribly enclosed, corseted, one might say. I like music that explodes into space."

INTRODUCTION AND RONDO CAPRICCIOSO, Opus 28 Camille Saint-Saëns (1835-1921)

One of the most highly respected and influential composers during the first half of his life, Saint-Saëns lived to see the day when he and his music were virtually ignored, even scorned. It was a case of someone who championed the new while his outlook was fresh and vigorous, but who was overtaken by progress; Saint-Saëns himself had nothing but disdain for the "modern" music of the early 1900's.

While he was still in his twenties, Saint-Saëns was called "one of the greatest musicians of our epoch" by no less a personage than Hector Berlioz. Making music, was, to Saint-Saëns, so natural as to be all but automatic; he went about it with such dispatch that he had plenty of time left over to spend on less abstract matters, such as music journalism and writing books on metaphysics.

The "Introduction and Rondo Capriccioso" is, according to Lawrence Gilman, "one of the really golden apples of Saint-Saëns' tonal garden." It dates from his 28th year and was dedicated to Pablo Sarasate. It is light in character, but thoroughly charming.

ZIGEUNERWEISEN, Opus 20, No. 1 Pablo Sarasate (1844-1908)

A rhythmically dashing and brilliantly colored evocation of traditional "Gypsy Airs," this work is one of the most popular of all violin virtuoso favorites, and it is certainly Sarasate's masterpiece. It was written, of course, to demonstrate the composer's own enormous technical facility.

The opening presents a slow, melancholy melody which allows much opportunity for rubato and extensive decorative passage-work. When the mood changes, we come to a

wild and abandoned frolic with all manner of improvisatory fireworks: glissandos, harmonics, left-hand pizzicato combined with bowed notes in rapid alteration, and so forth.

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

Late in his life, Beethoven said to a young musician he had befriended:

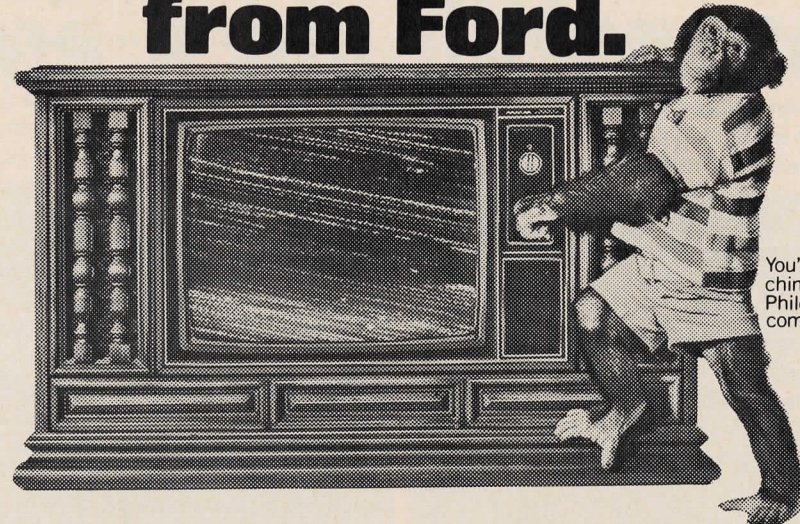
"I carry my thoughts about me for a long time, often a very long time, before I write them down; meanwhile my memory is so faithful that I am sure never to forget, not even in years, a theme that has once occurred to me. . . You will ask me where I get my ideas. That I cannot tell you with certainty; they come unsummoned, directly, indirectly,—I could seize them with my hands,—out in the open air; in the woods; while walking; in the silence of the nights; early in the morning; incited by moods, which are translated by the poet into words, by me into tones that sound, and roar and storm about me until I have set them down in notes."

The most widely known notes in all classical music are the four that occur at the opening of the Beethoven Fifth Symphony. This would be true even if they hadn't been adopted (because of their meaning in Morse code) as the symbol of victory for the Allied side during World War II. There is a quality of epic valor about them and the entire movement that is based on them just as there is nothing in music quite like the heroic magnificence of those first measures of the Finale that follow that unbelievably mysterious and suspenseful transition from the Scherzo.

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



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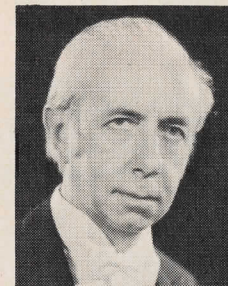
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SUNDAY, AUGUST 5



Morton Gould

Composer and conductor Morton Gould was born in Richmond Hill, Long Island. He came to the attention of the critics as a child prodigy, through his ability to improvise on a given theme at the piano. At the age of eight, he won a scholarship to the Institute of Music and Art, studying piano with Abby Whiteside and composition with Dr. Vincent Jones.

By the age of 21, Morton Gould was conducting and arranging a weekly series of orchestral radio programs, introducing some of his popular lighter works such as "Pavanne," "American Salute," and "Latin American Symphonette" on these broadcasts.

He has been a guest conductor and recording artist with symphony orchestras both here and abroad. Some of his popular compositions that have been extensively performed and recorded are "Spirituals for Orchestra," "Dance Variations for Two Pianos and Orchestra," "Jekyll and Hyde Variations" and "Vivaldi Gallery."

His ballet compositions include "Interplay" with Jerome Robbins, "Fall River Legend" with Agnes De Mille, and "Clarinet" with George Balanchine.

Morton Gould has composed for all media, and his works include the Broadway musical, "Billion Dollar Baby," the films, "Cinerama Holiday" and "Windjammer," and the CBS-TV documentary series, "World War I."

He is currently at work on a new Balanchine ballet for the New York City Ballet.



Carlos Montoya

Carlos Montoya, the world's greatest Flamenco guitarist, was born in Madrid. He is of gypsy descent, which directly affects his playing and his music. Flamenco is improvisational music, each arrangement embellished with something new. Carlos says of his art, "Flamenco must come from the heart."

He began to play guitar at the age of eight, learning first from his mother; he later studies with the great Flamenco guitarists of the time. By the age of 14 he was playing for such famous artists as Antonio de Bilbao, Juan el Estampio, and Le Camisóna.

Montoya toured with some of the legendary Flamenco dancers of the era including Le Argentina, Antonio, Vicente Escudero, Carmen Amaya, and Teresina. Flamenco guitarists traditionally work with a singer or a dancer. Montoya's decision in 1948 to present solo concerts of Flamenco guitar music was a formidable one.

The concept of the recital was a tremendous success; he culminated his tour of Europe and America with a New York concert at Town Hall where the audience overflowed onto the stage. In January of 1966 Montoya culminated a 25-year dream when his "Suite Flamenca" for guitar and orchestra, had its world premiere with the St. Louis Symphony, receiving critical raves.

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DETROIT SYMPHONY ORCHESTRA

MORTON GOULD, conducting

CARLOS MONTOYA, flamenco guitarist

*BIZET, "Carmen" Suite

Prelude
Aragonaise
Les Dragons d'Alcala
Les Torreadors
Habañera
Danse Bohême

DE FALLA, "The Three Cornered Hat" Dances
Neighbour's Dance (Seguidillas)
Dance of the Miller
Final Dance

*MONTOYA, Suite Flamenca

Minera
Aires del puente
Generalife
Jaleo

MR. MONTOYA

Group of Solos by Mr. Montoya

Alegrias
Malaga
Granaina
Saeta
Farruca

INTERMISSION

GOULD, Latin American Symphonette

Rhumba
Tango
Guaracha
Conga

RAVEL, Bolero

*First performance at these concerts

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WXYZ-TV ACTION NEWS
6 & 11 P.M.

*NSI Detroit Weekly TV Audience Estimate, DMA Household Rating and Share, Mon. to Fri., Feb. 1 to 7.

310th Performance

WEDNESDAY, AUGUST 8



**Dave Brubeck
and
Gerry Mulligan**

Jazz immortal Dave Brubeck was born at Concord, California, and earned a music degree from the University of the Pacific. He studied composition at Mills College, Calif., under Darius Milhaud. Brubeck first began composing and performing with his Octet, then in the early 1950's, with his Trio. Adding Paul Desmond, he formed a Quartet that embarked on a 17-year career unprecedented in jazz history.

The Quartet played up to 250 one-night stands a year, mostly on college campuses, later appearing in concert halls, the White House, and with major symphonies. Brubeck's experiments with new time signatures helped change the course of jazz, and continues to influence much of today's popular music.

In late 1967, Dave Brubeck disbanded his Quartet to complete his oratorio, "The Light in the Wilderness." This was followed by two other serious works, "Gates of Justice," and "Truth Is Fallen," a highly contemporary work dedicated to the Kent and Jackson State incidents.

In 1971 his 'live' album from the Newport Jazz Festival featured some of the most exciting Brubeck jazz. He is now backed by a new group which includes Jack Six on bass, Alan Dawson on drums, and the renowned baritone saxophonist, Gerry Mulligan.

Gerry Mulligan, who has worked with Gene Krupa, Miles Davis, Stan Kenton, and Chet Baker, has come to be known as one of the most resourceful composers, arrangers, and performers in jazz today. Long an admirer of Brubeck, he has become more or less a permanent guest star since their debut together at the first New Orleans Jazz Festival in 1968.

Tonight's performance introduces the Darius Brubeck Ensemble. Twenty-five-year-old Darius Brubeck is fast carving his own niche as a musician, serious composer, arranger, and writer. "He has a light, flexible swinging manner that is very much his own," noted John Wilson of *The New York Times*. Darius plays piano and other keyboards, guitar and vina (a forerunner of the sitar). Another second generation Brubeck, 17-year-old Danny, mans the drums in the group, which plays contemporary as well as avant-garde jazz.

DAVE BRUBECK QUARTET
featuring
GERRY MULLIGAN
and
DARIUS BRUBECK ENSEMBLE

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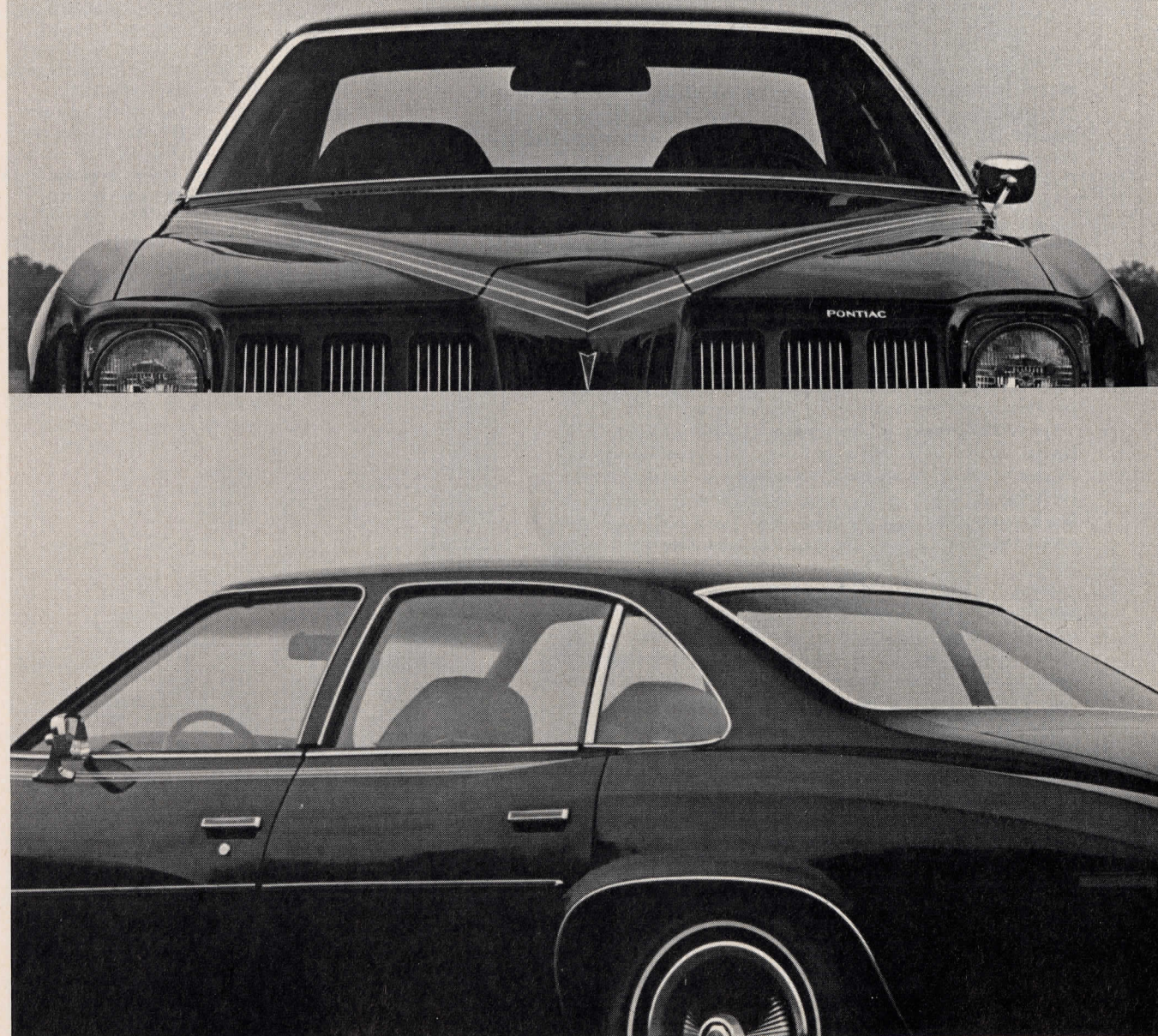
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THURSDAY, AUGUST 9



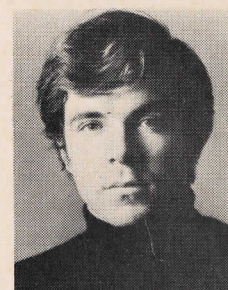
Kazimierz Kord

Kazimierz Kord makes his American orchestral conducting debut with his appearances this week at the Meadow Brook Music Festival. Born in Silesia, Poland, Mr. Kord studied piano and conducting at the Academy of Music in Leningrad after graduating from the music school in Kotowice. Returning to Poland, he embarked on a career as a pianist while continuing his education in composition and conducting in Cracow.

In 1960 he was engaged as conductor and chorus master for the Warsaw Opera. Two years later he became director and artistic director of the Cracow Opera, responsible for both conducting and staging opera and ballet. In 1968 he was named Director of the Polish National Television and Radio Orchestra. The orchestra has toured in Italy, France, and Germany under his direction.

Kazimierz Kord has been guest conductor with the Vienna State Opera, the National Theatre of Munich, and the Dueseldorf Opera. Last December he made his Metropolitan Opera debut, conducting the Met's Russian language version of Tchaikovsky's "Pique Dame." The critics acclaimed "he fired the score with animation and thrust."

Later this season, after appearing at the Ravinia Festival and the Teatro Colon in Buenos Aires, Mr. Kord will conduct "Boris Godunov" at the San Francisco Opera. He will return to the United States in 1974 to tour with the Polish National Television and Radio Orchestra.



Misha Dichter

Brilliant Misha Dichter was recently hailed by *Newsweek* as "... the best of a new breed of pianists." At 27, this outstanding piano virtuoso has played with every major American orchestra, and at festivals throughout the country; he has toured Japan, the Soviet Union, Israel and Europe.

Born in Shanghai of Polish descent, Misha and his family settled in Los Angeles when he was two. He studied piano for six years with Aube Tzerko. While studying in Mme. Lhevinne's master class at the University of California, she encouraged him to pursue a concert career. Subsequently he was invited by her

DETROIT SYMPHONY ORCHESTRA

†KAZIMIERZ KORD, conducting

MISHA DICHTER, pianist

MOZART, Overture to "Don Giovanni"

*MOZART, Concerto for Piano and Orchestra, No. 22 in E flat major, KV 482

Allegro
Andante
Rondo: Allegro; Andantino cantabile; Allegro

MR. DICHTER

INTERMISSION

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

Adagio; Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso; Andante

†Mr. Kord makes his American orchestral debut in this concert.

*First performance at these concerts

to study at the Julliard School.

In June, 1966, Mr. Dichter won second prize in the Third International Tchaikovsky Piano Competition. He was invited by the Soviet Ministry of Culture for a major tour of the Soviet Union in 1969, and received such accolades that he was re-invited the following year.

This year, in addition to his annual United States and European tours, Mr. Dichter will appear in Canada, Mexico, Iceland, South and Central America, and the Caribbean Islands.

Misha and his wife, Cipa, also a pianist, live in New York with their year-old son, Gabriel Sviatoslav. They enjoy bicycling, scrabble, collect paintings, play four-hand piano, and cook exotic food. Last summer the two pianists made a rare duo performance at Hollywood Bowl playing the Mozart Double Concerto.

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Program Notes by Sandor Kallai

OVERTURE TO "DON GIOVANNI"

..... Wolfgang Amadeus Mozart (1756-1791)

A pleasant little story is told of how Mozart composed the Overture to his opera, "Don Giovanni," the night before the first performance, his wife Constanze sitting up with him and talking to keep him awake. Indeed, when Mozart went to Prague to begin rehearsals for the premiere he did not have the opera finished and he made several additions and changes while the production was being mounted. But, as to the question of Mozart "composing" the Overture the night before the opening, Ernest Newman had this to say:

"Mozart's own dating of his score makes this a matter of certainty. Nor is the feat of writing the Overture in a single night quite as remarkable as it sounds. Mozart had not only extraordinary facility in composition; he had marvelous memory. 'Composition' for him meant developing the work in his head; he found the business of writing it out rather tiresome, and he would often postpone it as long as he could.

"There can be little doubt that the Overture to 'Don Giovanni' had been worked out in his head long before the final rehearsal and that all he had to do on that historic night was to put the notes on paper."

PIANO CONCERTO NO. 22 IN E FLAT MAJOR, KV 482

..... Wolfgang Amadeus Mozart (1756-1791)

Some composers are recognized as great because their music brought about changes in the direction of the art; others represent not change but the culmination of what has gone before. Mozart falls in the latter category. It has been said that he did what everyone else was doing in the second half of the eighteenth century, but he did it better. This is partly true of every great artist, since none ever withdraws entirely from the cumulative tradition that he inherits. No doubt, too, that there are in Mozart's music elements that hark beyond their own period, but a revolutionary, he was not.

Cuthbert Girdlestone, that excellent Mozart scholar with the most unlikely name, writes of the present work:

"Of all his concertos, this one is the queenliest. Combining grace and majesty, the music unfolds like a sovereign in progress ... The work is of ancient lineage and utters what

many earlier works have uttered, but it speaks with the language of an adult ... whereas they have stammered with the tongues of children and youth. Thoughts once short-winded are here spread out with breadth and developed with rich orchestration and easy counterpoint."

SYMPHONY NO. 6 IN B MINOR, Opus 74/ ("PATHETIQUE")

..... P. I. Tchaikovsky (1840-1893)

While he was composing the "Pathetique" Symphony, Tchaikovsky was invited to England where he was to be awarded an honorary doctorate by Cambridge University. He went willingly enough but found the long train trip exhausting and his sojourn among strangers frightening. From London, he wrote his nephew:

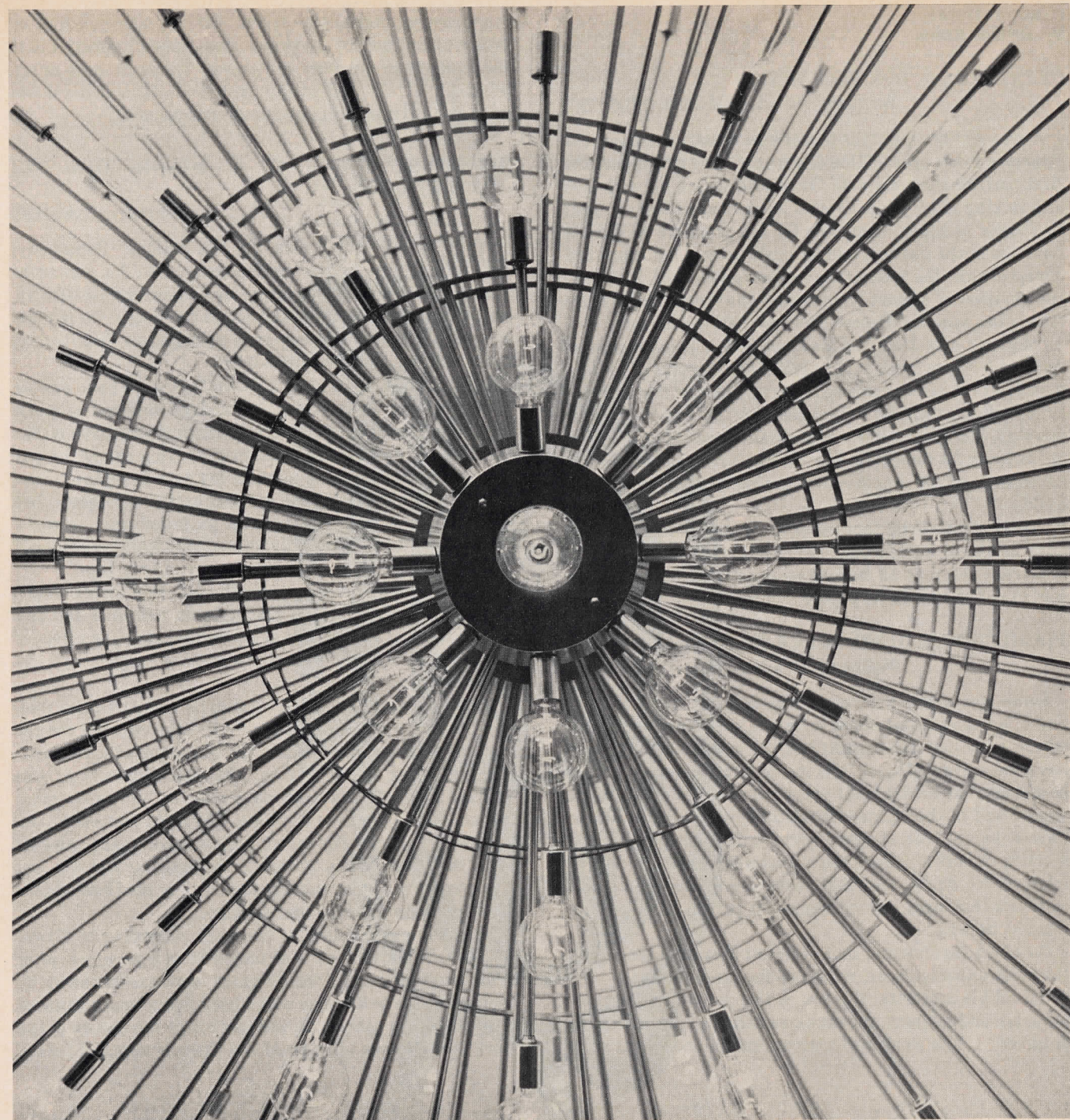
"Is it not strange that of my own free will I have elected to undergo this torture? ... Yesterday I suffered so much that I could neither sleep nor eat, which is very unusual for me. I suffer not only from torments which cannot be put into words (there is one place in my new Symphony—the Sixth—where they seem to me adequately expressed), but from a dislike to strangers, and an indefinable terror—though of what the devil only knows. This state makes itself felt by internal pains and loss of power in my legs."

Given this state of mind, plus the fact that on his return home he learned that two dear friends had died and two more had fatal illnesses, it is no wonder that the effect of the Sixth Symphony is one of crushing tragedy and despondency.

The first movement is dominated by one particular melody, not the first one appearing in the bassoons, but the one that occurs a few minutes into the work, one which is ineffably sweet and full of pathos. The second movement was referred to by Tchaikovsky as a scherzo, but seems more like an uneven waltz in 5/4 time. The third movement, described by Tchaikovsky as "a march in triumphant, jubilant vein," is the only oasis of hope in the entire symphony, but it is overruled and completely drowned by the final adagio, in which despair reigns unchallenged.

The first performance of the work, according to Edwin Evans, fell flat, but at the second, held as a memorial after Tchaikovsky's death, "the listeners were carried away by their emotions to a degree which has seldom been witnessed at a symphony concert. It was as though the nature of the work then dawned upon them and literally appalled them."





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FRIDAY, AUGUST 10



Tex Beneke

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It was inevitable that the demand for more of this music would one day re-unite in concert the actual people who made these all-time hit recordings. In May of 1961, before a capacity audience at the Santa Monica Civic Auditorium in California, Tex Beneke, Ray Eberle, and Paula Kelly with the Modernaires, turned back the clock in a concert filled with nostalgia, fine sound, and memorable music. The start and finish of every number was greeted with wild applause.

The concert, recorded in stereo by Warner Brothers, became a top-selling album. Pressed for more personal appearances, the entire group embarked on a series of concerts throughout the country, scoring successful box office engagements in San Francisco, New York, Los Angeles, and Las Vegas.

Tonight, the original musicians who produced "In the Mood," "Chattanooga Choo Choo" and "Juke Box Saturday Night" are here in person—Tex Beneke, Ray Eberle, and The Modernaires with Paula Kelly—to re-create a sound that will be long remembered.



Ray Eberle

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313th Performance

DETROIT SYMPHONY ORCHESTRA

KAZIMIERZ KORD, conducting

MISHA DICHTER, pianist

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

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

MR. DICHTER

INTERMISSION

*SHOSTAKOVICH, Symphomy No. 10 in E minor, Opus 93

Moderato
Allegro
Allegretto
Andante; Allegro

*First performance at these concerts

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Program Notes
by Sandor Kallai

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

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

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

The first movement begins with a dialog for horn, the solo piano and woodwinds. We then hear a complete statement of the two themes by the orchestra, followed by a long and elaborate development. The fiery Scherzo in effect makes the Concerto almost a symphony. The third movement opens with an expressive melody for the solo cello

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which is followed by another for the piano and clarinet. Both melodies resemble songs composed by Brahms. The finale is a rondo on a grand scale.

SYMPHONY NO. 10 IN E MINOR, Opus 93

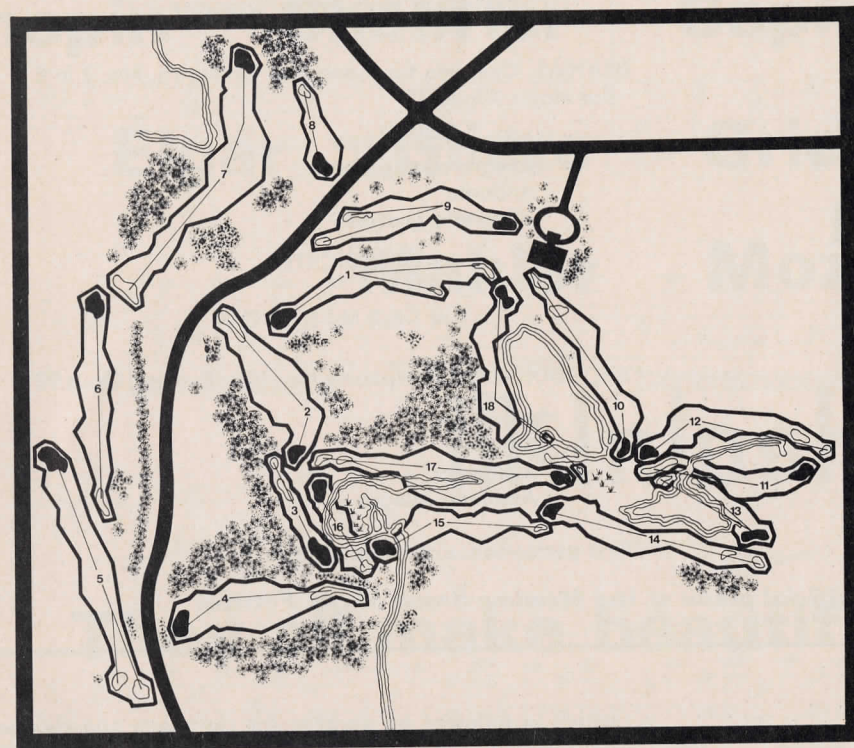
..... Dmitri Shostakovich (1906)

The development of Shostakovich as an artist coincided with the Russian Revolution and its aftermath, and the composer has always considered himself a part of that Revolution. Nevertheless he has, from time to time (though not in recent years), come in for some rather scathing treatment at the hands of those who are responsible for keeping the Soviet creative arts free of the sin of "formalism" (i. e. anything experimental or modern). For example, on February 10, 1948, a "Decree on Music" was issued by the Central Committee of the Communist Party, in which such front rank composers as Shostakovich and Prokofieff were taken to task for their failure to "communicate" with the masses. This criticism stung Shostakovich and probably affected much of his output in the years ahead.

The Tenth Symphony was begun not long afterward and it is interesting to note that the composer would not allow it to be performed until after the death of Stalin in 1953 although it was completed much earlier. The work is ambitious and uncompromising, of large-scale proportions. The first movement, which occupies almost half of the symphony's 50-minute length, is mainly a set of variations on the six-note motto heard first in the low strings. It is a typical Shostakovich slow movement with long contemplative sections and occasional emotionally supercharged climaxes. The second movement begins with brusque chords followed by a woodwind theme. It is a virtuoso work for the entire orchestra.

The philosophical third movement quotes from the preceding movements, including the six-note motto. The finale, too, brings back earlier material along with somewhat oriental-sounding elements and a Slavic march.

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Richard Hayman

Richard Hayman is chief arranger and frequent guest conductor with the Boston Pops Orchestra. Having served in this capacity since 1950, he is credited with the arrangements of dozens of hit albums by Arthur Fiedler and the Pops, along with the famous single, "I Want to Hold Your Hand," a Beatles' spoof which earned him a Grammy nomination.

Hayman began his career at 18, touring the country with the infamous Borrah Minnevitich and his Harmonica Rascals. Writing and arranging for this group, he attracted the attention of MGM and was invited to Hollywood.

Among the many pictures for which he composed, arranged, and directed the musical scores are "Meet Me in St. Louis," "Girl Crazy," "As Thousands Cheer," and "State Fair."

A pop virtuoso of harmonica, piano, and organ, Mr. Hayman is the musical director and conductor for the Detroit Symphony Orchestra's Cabaret Pops Concert series. In demand in all media of musical expression, Mr. Hayman is also musical director for touring popular entertainers, most recently including Tom Jones, Englebert Humperdink, The Goldiggers, The Supremes, Alan King, and Rowan and Martin's "Laugh-In."

In television, Mr. Hayman has scored innumerable series, specials, and documentaries. He has scored Broadway shows, and orchestrations for numerous films. His 1953 harmonica arrangement of "Ruby" won the Bill Randle Award. Richard Hayman's most recent album is done on the moog synthesizer and is titled "Genuine Electric Latin Love Machine."

†As recorded by ARTHUR FIEDLER and the BOSTON POPS ORCHESTRA: original manuscript parts loaned exclusively to Richard Hayman through the courtesy of Arthur Fiedler and the Boston Pops Orchestra

*First performance at these concerts

*BERNSTEIN, Selections from "West Side Story"

I Feel Pretty
Maria
Something's Coming
Tonight
One Hand, One Heart
Cool
America

*BART, Consider Yourself (from "Oliver")

†HAYMAN (arr.), The Best of Bacharach

†HAYMAN (arr.) The Best of Simon and Garfunkel

†LEIGH-DARION, Selections from "Man of La Mancha"

I, Don Quixote
Dulcinea
Aldonza
Golden Helmet of Mambrino
I'm Only Thinking of Him
Knight of the Woeful Countenance
To Each His Dulcinea
The Impossible Dream

INTERMISSION

†MACDERMOT, Selections from "Hair"

Aquarius
Donna
Frank Mills
Initials
Ain't Got No
Hair
Hare Krishna (Be In)
Air
Good Morning Starshine
Let the Sunshine In

Traditional (Hayman, arr.), Chiapanecas
Surprise Selections (To Be Announced)

†*LENNON-McCARTNEY, The Best of the Beatles

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WEDNESDAY, AUGUST 15



John Sebastian

John Sebastian was the founder, singer, writer, creative director, and heart of the Lovin' Spoonful in 1965. They played the kind of music that captured the feeling of the time when the whole world looked nicer, gentler, and it seemed we were all going to have the better, simpler life we wanted.

Who does not remember their hits: "Do You Believe in Magic?," "Nashville Cats," "Summer in the City," "Daydreamin'," and "Did

You Ever Have To Make Up Your Mind." The gentleness of those days was lost in an assault of hard rock, amplifiers, and tragic current events. But John Sebastian continues to move ahead in his quiet way, creating, and singing about love and happiness and a better life.

In late 1967 the Spoonful, showing the fatigue of the road, split up. It was time for new directions for John, and he began a solo career. He had written two film scores, and the music for a Broadway show, "Jimmy Shine."

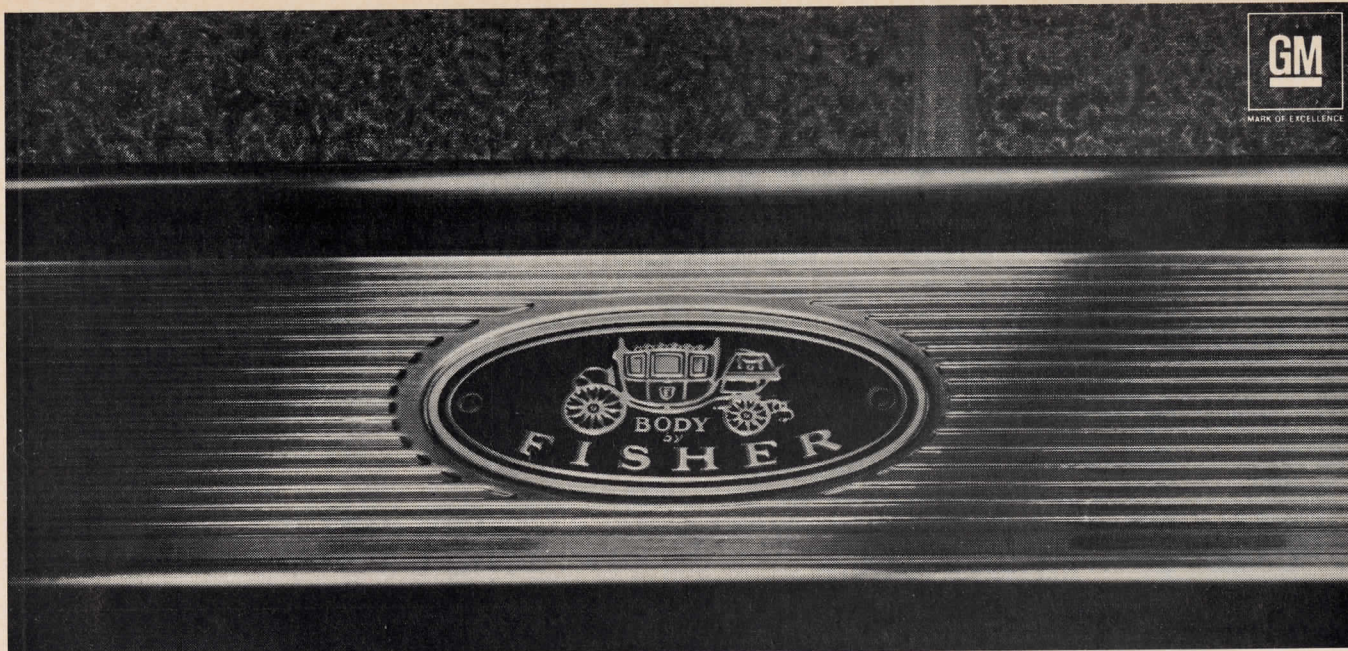
John describes his music this way: "There's nothing frantic about what we play. You don't respond to our music by screaming. You smile, maybe." When John walks onto the stage at the Big Sur Festival, the crowd smiles.

Variety has said that "Sebastian is one of the new young folk songwriters who has managed to break all age barriers. Completely at ease and smiling, he makes the audience feel as though it is an important part of his act."

JOHN SEBASTIAN

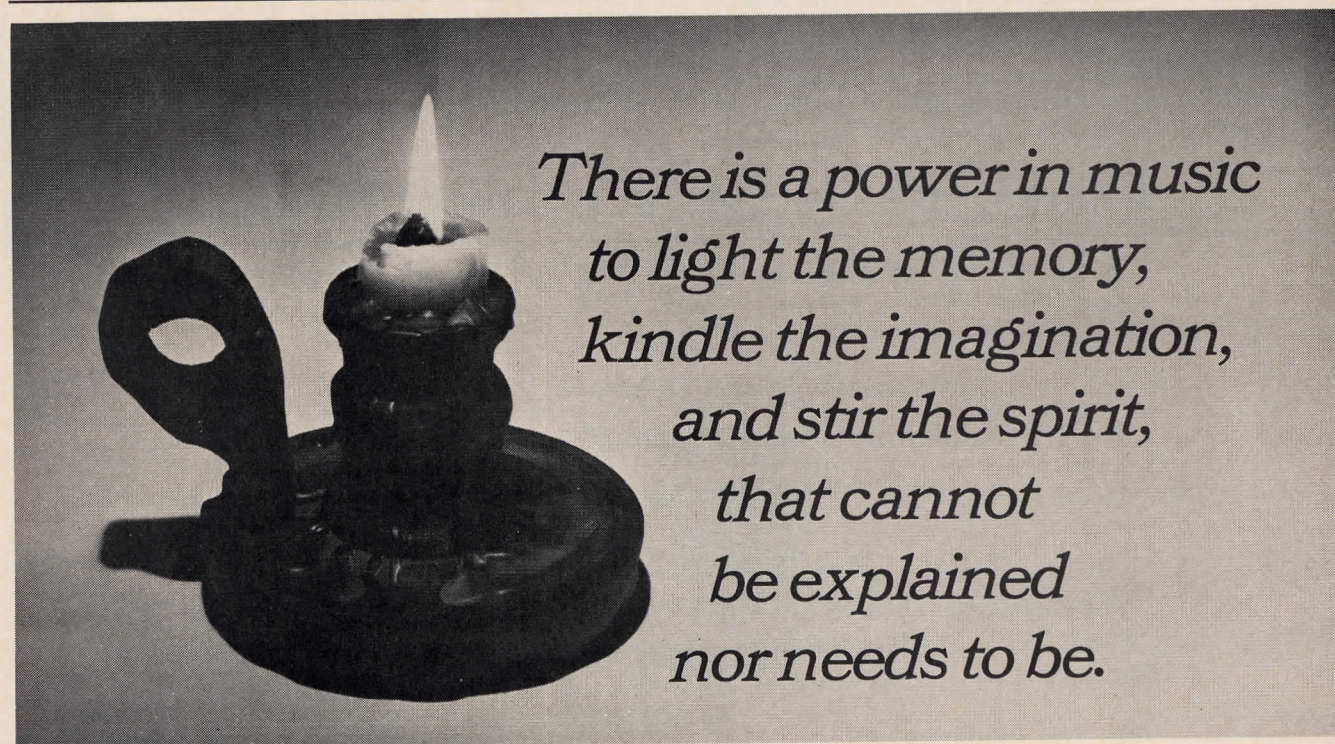
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to light the memory,
kindle the imagination,
and stir the spirit,
that cannot
be explained
nor needs to be.*

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THURSDAY, AUGUST 16



Hiroyuki Iwaki

Hiroyuki Iwaki is currently the Chief Conductor of the Hague Philharmonic, a position he assumed in January of this year. He previously had been the Chief Conductor of the NHK Symphony in Japan, regarded as one of Japan's finest orchestras.

Mr. Iwaki was born in Tokyo in 1932. He majored in percussion music and conducting at the Tokyo University of Arts, and became assistant conductor of the NHK in 1954, and its chief conductor two years later. During his 15 years with NHK, he led the orchestra on a number of world-wide tours. He has also guest conducted some of the world's foremost orchestras, including the Berlin Philharmonic, the Vienna Symphony, the Leningrad Philharmonic, and the NDR Symphony Orchestra.

Intent on introducing the works of modern music to the audiences of Japan, he gave the premiere performances of at least 235 works of contemporary Japanese and modern Western composers between 1957 and 1960.

Mr. Iwaki made his American orchestral debut in 1967 at the Meadow Brook Music Festival, continuing on to the Hollywood Bowl where he directed three much-acclaimed performances of the Los Angeles Philharmonic.

His current season includes a tour of Australia with the NHK Symphony as well as guest appearances with the Minnesota and Toronto Orchestras.



Philippe Entremont

Tall and slim, and with Gallic charm, Philippe Entremont is a perennial favorite with American concert audiences. His debut at the age of 19 in recital at the National Gallery in Washington, D.C., was followed the next day by his orchestral debut at Carnegie Hall. In the words of the *New York Times*, Entremont "... brought down the house."

Born in Rheims, France, Philippe inherited his musical genius: his father is a conductor, and his mother, a Grand Prix pianist. She gave him his first lessons at six, and he completed his studies under the tutelage of the eminent Marguerite Long.

At 17, he became First Laureate and Grand Prix winner of the Marguerite Long-Jacques Thibaud International Concours, won the Harriet Cohen Piano Medal, and launched his career as a concert pianist.

Especially noted for his sensitive interpretations of the romantic repertory, the French virtuoso is equally at home in the works of Scarlatti and Stravinsky. He is known to audiences across six continents through his concert tours and his Columbia Records releases.

Philippe Entremont has played with Stokowski, Stravinsky, Bernstein, Ormandy, Martinon, Milhaud, and Jolivet. He is a four-time winner of France's highest record honor, the Grand Prix du Disque, and was a recipient of the Netherlands' highly coveted Edison Award.

DETROIT SYMPHONY ORCHESTRA HIROYUKI IWAKI, conducting PHILIPPE ENTREMONT, pianist

*ISHII, Kyo-so

*RAVEL, Piano Concerto for the Left Hand
(played without pause)
MR. ENTREMONT

INTERMISSION

SCHUBERT, Symphony No. 8 in B minor ("Unfinished"),
D. 759

Allegro moderato
Andante con moto

STRAUSS, Till Eulenspiegel's Lustige Streiche

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Program Notes by Sandor Kallai

KYO-SO (for Percussion Groups and Full Orchestra)
Maki Ishii (1936-)

Maki Ishii was born in Tokyo and now lives in Berlin. He has studied with several important composers in Japan and in Europe and has been represented at contemporary music festivals throughout the world. His works are definitely a part of the avant-garde tradition and he has composed for both conventional instruments and electronic media. Voices and dancers figure in several of his works.

The following analysis of the present work composed in 1969, was obtained from the publisher:

"Kyo-so may be called a tone-study in the broadest sense. The complexes of sounds are not precisely predetermined and no two performances are exactly the same, while the elements of these complexes, the contributions of the various individual musicians, are built in accordance with strict serial rules. The scale of these formations ranges from the modulation of single tones to the catapulting together of varied sound complexes, the emotional values reach correspondingly from anticipation-laden silences to the utmost violence. Ishii organizes his sounds more by their pitches than by their instrumentation. This makes it easy for the hearer, as opposed to having to listen for dynamic movement in several domains at once, such as when a crescendo in the higher instruments is coupled with a diminuendo in the lower. Most exciting in this work are the transitions from one state to another, when under high-pitched sustained chords chaotic flickerings begin to stir, first scarcely audible, then quickly expanding over the entire orchestra, or, at the end of the work, where the wildest motion resolves itself into a general, powerful F sharp."

PIANO CONCERTO FOR THE LEFT HAND
Maurice Ravel (1875-1937)

One of the most consistent and pronounced influences in Ravel's music is the Spanish. Such works as the "Rhapsodie espagnole," the "Alborada del gracioso" and his opera "L'heure espagnole" are only the most obvious examples of this phenomenon; the present work also is flavored with a strong admixture of Spanish melody. Born near St. Jean de Luz in the lower Pyrenees in the south of France, and descendent on his mother's side from Basque ancestry, Ravel came by his love for the color and abandon of Iberian music naturally.

The "Concerto for the Left Hand" was written in 1931 for the one-armed German pianist, Paul Wittgenstein, whose right arm was amputated during World War I. In the hands of a lesser composer, such a vehicle might have turned out to be only a circus stunt, but Ravel created a beautiful and genuine piece of music. It opens in a somber vein, its orchestration dark. After the extended orchestral introduction, the piano enters with a fairly elaborate display of virtuosity. The piano part is skillfully contrived to be at once difficult and playable; one often hears the remark that it "doesn't sound as though only one hand is being used."

There is some exquisitely delicate lyrical writing with a distinctly nostalgic undercurrent throughout. By any standards, the Concerto is one of Ravel's most significant compositions.

TILL EULENSPIEGEL'S LUSTIGE STREICHE
Richard Strauss (1864-1949)

"Till Eulenspiegel's Merry Pranks, After the Old Rogue's Tale, Set for Large Orchestra in Rondo-form" is the complete title given to this thoroughly delightful work by the composer. Nowhere in music does one hear so unmistakably the sounds of a composer enjoying himself. The score is filled with ingenious devices and the material is worked with such relish, taste and skill that the overall effect is infectiously amusing.

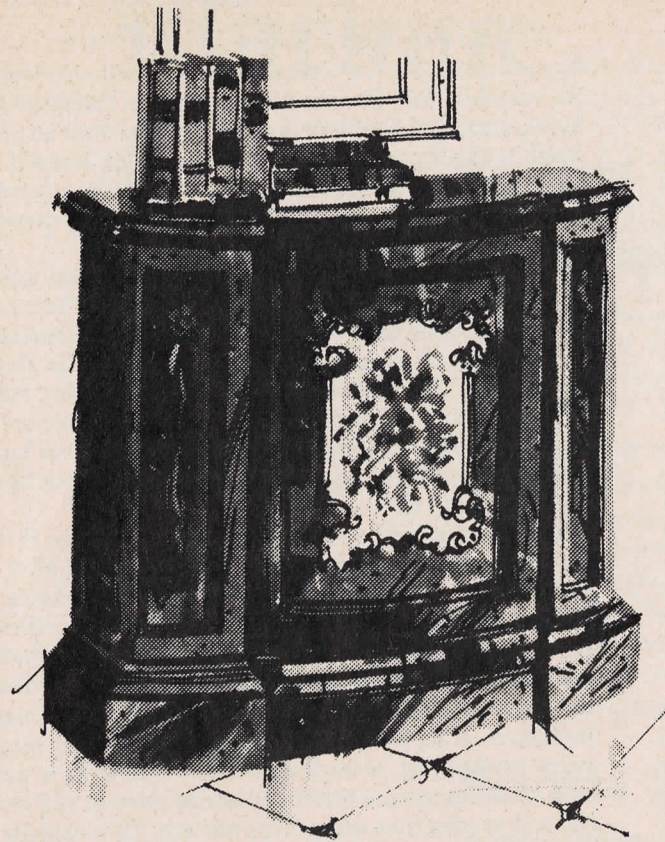
Strauss began "Till Eulenspiegel" as an opera about a 14th-century son of a peasant who became the hero of the lower classes because of his penchant for humiliating the "establishment" figures of his day. To quote Sir Thomas Armstrong: "Till is essentially a folk-hero; his story has not the distinctive personality of Rabelais or Swift or Cervantes, but is full of broad farce and a rather grim humor. Beneath the farce is a good deal of keen satire upon human nature in general."

The opera simply did not flow, partly because Strauss himself was not a good enough librettist, so the work was turned into a tone poem. The opening French horn solo represents Till himself, the high-pitched clarinet signifies his mockery, his thumb-to-nose and devil-may-care attitude toward authority. Among the pranks so cleverly described in the music are Till riding straight through a group of market women, creating pandemonium and havoc, evading his pursuers by donning seven-league-boots, hiding in a mouse hole, dressing up as a priest and oozing unction and morality, and wooing (unsuccessfully) his love. Till's exploits are brought to a halt when he is arrested, arraigned, condemned and hanged, a sequence that is depicted quite graphically in the score.

SYMPHONY NO. 8 IN B MINOR
("UNFINISHED"), D. 759
Franz Schubert (1797-1828)

The first two movements of the B-minor Symphony are the only two usually performed. However, Schubert did sketch most of a third movement and certainly must have had some ideas for a finale. Just as certainly, he must have realized that these rudimentary jottings fell a long way short of the opening movements, and decided to postpone work on the symphony until another time. He later gave the autograph to his friend Josef Hüttenbrenner, who passed it on his brother, Anselm, in whose desk it remained until 37 years after the composer's death when it finally received its world premiere in Vienna.

The famous critic, Hanslick, wrote after that concert: "We had to be content, in any case, with the two movements . . . which brought a new life into our concert halls. When, after the few introductory bars, clarinet and oboe in unison began their gentle cantilena above the calm murmur of the violins, every child recognized the composer, and a muffled 'Schubert' was whispered in the audience. He had hardly entered, but it seemed that one recognized him by his step, by his way of opening the door. And when, after this nostalgic cantilena in the minor, there followed the contrasting G-major theme of the violoncellos, a charming song of almost Ländler-like intimacy, every heart rejoiced, as if, after a long separation, the composer himself were among us in person."



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FRIDAY, AUGUST 17



Clarinet virtuoso Pete Fountain returns to the Meadow Brook Music Festival by popular demand after a fantastic sell-out concert last season.

After two years in Hollywood as a star performer on the Lawrence Welk show, he returned to his beloved Bourbon Street. He was awarded the title "Mr. New Orleans" by the City itself in October, 1959, in recognition of Fountain's

successful efforts to give respectability to jazz in the City where it was born, and where it spent its golden age.

Pete Fountain developed his style and technique as a teenager by sitting in various Bourbon Street clubs to observe the ideas and pace of New Orleans' jazz stars, including Irving Fazola, Eddie Miller, Charlie Teagarden, Bobby Hackett, and others. While still in high school, he was invited to sit in on sessions with the top bands in New Orleans, and music circles pegged this phenomenal young clarinetist a "comer."

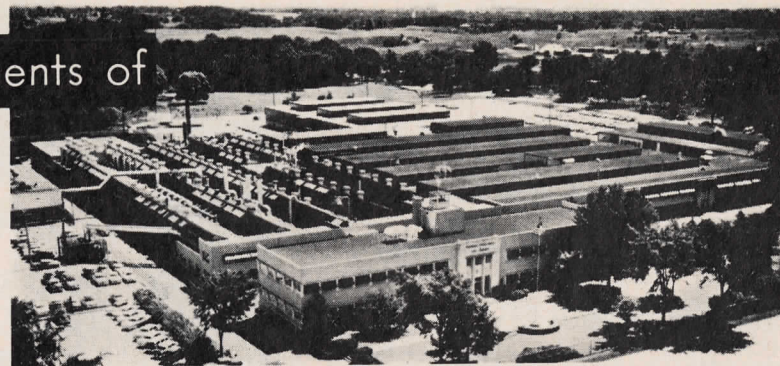
After a stint with Phil Zito's Dixieland Band, Fountain helped to organize the Basin Street Six, playing New Orleans and the Delta Country, appearing at jazz festivals and making records. A two-week guest spot with Welk lasted two years, and made him a national celebrity.

But his roots are New Orleans, and he prefers his home town and his own Bourbon Street cabaret. Pete Fountain's French Quarter Inn. He stars there regularly, leaving his beloved City only briefly for occasional appearances around the country.

PETE FOUNTAIN

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SATURDAY, AUGUST 18

DETROIT SYMPHONY ORCHESTRA

HIROYUKI IWAKI, conducting

PHILIPPE ENTREMONT, pianist

BEETHOVEN, Leonore Overture No. 3

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

Andante sostenuto
Allegretto scherzando
Presto

MR. ENTREMONT

INTERMISSION

SIBELIUS, Symphony No. 1 in E minor, Opus 39

Andante ma non troppo; Allegro energico
Andante ma non troppo lento
Allegro
Finale (quasi una fantasia): Andante;
Allegro molto

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

Program Notes by Sandor Kallai

LEONORE OVERTURE NO. 3

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

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

It is its very perfection, its monumental structure and depth of expression that make it unsuitable to usher in the relatively trivial material that makes up the opening scenes of "Fidelio." The opera would seem terribly anticlimactic

after such an overture. Actually, Beethoven composed four overtures to his only opera and was not completely satisfied with any, but the last of them has come to be the traditional opener, with Leonore No. 3 often being played just before the second act.

The impact of the music of this overture is formidable. "The trouble with Leonore No. 3," writes Tovey, "is that, like all great instrumental music from Haydn onwards, it is about ten times as dramatic as anything that could possibly be put on the stage." And actually, it is a powerful synthesis of the opera's story presented in symphonic terms, with a majesty and breadth that places it in the forefront of Beethoven's instrumental compositions.

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

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

Writing later of the premiere, Saint-Saëns admitted: "Not having had time to work on it in terms of performance, I played it very badly, and except for the scherzo—which was an immediate success—it was poorly received; the general reaction was that the first movement was incoherent and the finale a complete failure." Despite this bad beginning, the Concerto very quickly became popular and Liszt declared it to be one of his favorites.

The Concerto is, to be sure, somewhat Lisztian in its conception. In an age where the piano literature was being eclipsed by that of the violin, Saint-Saëns looked to Liszt and Anton Rubinstein for leadership. But he was an excellent craftsman in his own right and knew how to use his musical tools in unorthodox ways. This Concerto begins not with an orchestral introduction but with an extended cadenza-like unaccompanied piano solo, and the first movement turns out, rather uniquely, to be the slow movement of the Concerto. The second movement is a light, diverting scherzando, while the final Presto is a lively Italian-style dance called Saltarello.

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

Sibelius, like Brahms, did not embark on the writing of symphonies until he was sure that his powers were sufficiently mature to do justice to this most exacting art form. He completed the First Symphony in 1899 when he was 34, shortly after the Finnish state granted him a pension to make it possible for him to devote his whole time to composing. It is a superb symphony, a work of total maturity. There are evidences that the composer still felt constrained to follow classical convention, but his originality is already there in full flower, especially in the slow movement and the finale.

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

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



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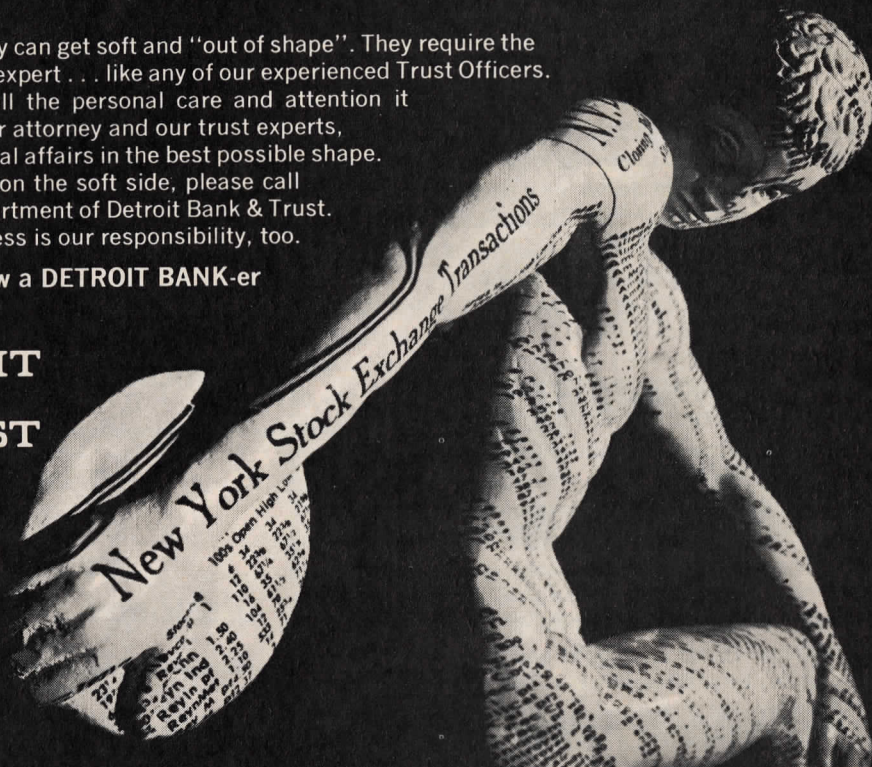
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SUNDAY, AUGUST 19



Victor Borge

Victor Borge, famed pianist, distinguished conductor, and sophisticated comedian, has become one of America's most beloved personalities in the past few decades.

His father was first violinist with the Royal Danish Symphony, and his mother introduced him to the piano at the age of three. By his eighth birthday, he made his concert debut in Copenhagen. An overnight prodigy, he won scholarships to the music conservatories in Copenhagen, Berlin, and Vienna.

Integrating humor into his concerts, he began writing music and accompanying musical revues in Copenhagen. Borge's professional entertainment career came to public attention when he replaced a star comedian. He was so successful that within a short time he became the idol of Denmark, and a leading star of stage and screen.

Borge's emergency flight to America was precipitated by the Nazi's annoyance of his devastating satires on Hitler. His 1941 arrival in America from an appearance in Finland left him virtually penniless and unable to speak English.

Eventually recognized professionally, he began his United States career on the Bing Crosby radio show. Shortly billed as "the comedy find of the year," Borge toured this country and Canada, from Carnegie Hall to Hollywood Bowl. Radio and television appearances headlined Borge with top entertainment personalities.

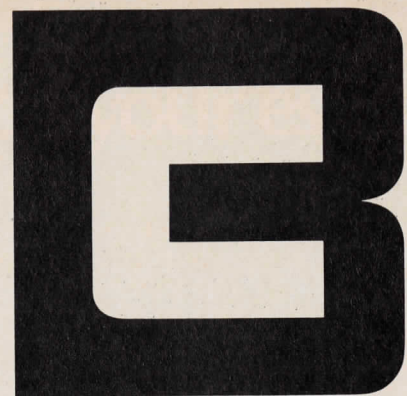
His one-man show, "Comedy in Music," ran on Broadway for a record-shattering 849 performances. He has been knighted by the Kings of Denmark and Sweden, and honored twice by the United States Congress.

Whatever free time Borge has is spent with his wife, Sanna, and five children in Greenwich, Connecticut or in St. Croix, Virgin Islands. In true Danish tradition, sailing is his greatest love, next to music.

VICTOR BORGE
with
Marylyn Mulvey

An Evening of Music and Mirth

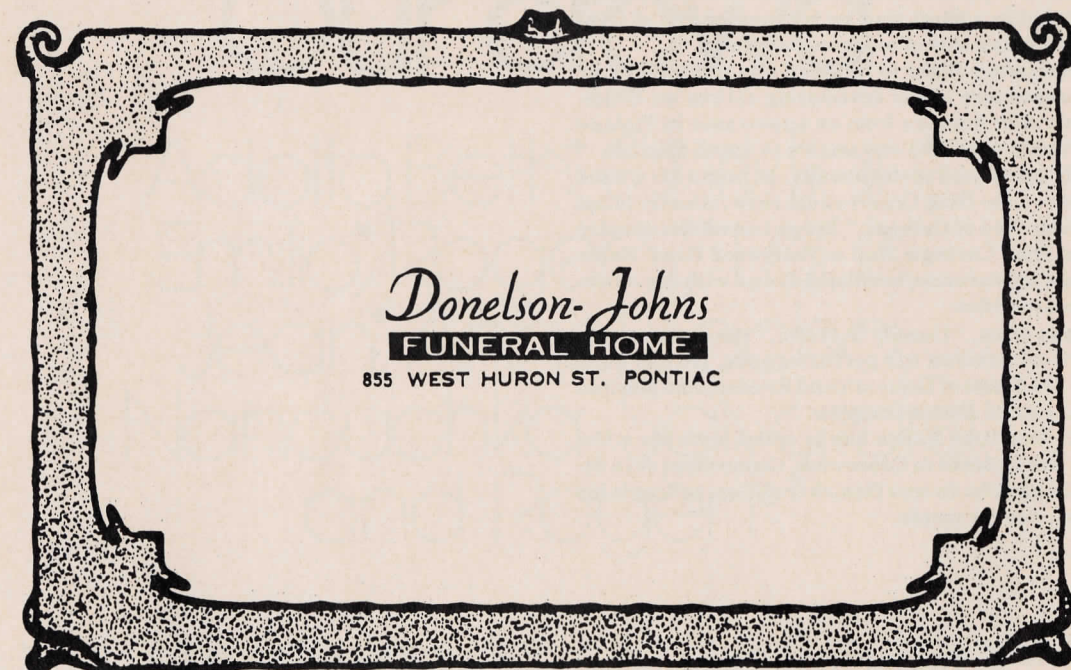
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Since joining the Meadow Brook Music Festival and the Meadow Brook Theater to create one of the most progressive, cultural centers of the greater Detroit area, the Meadow Brook Art Gallery (formerly the University Art Gallery) has presented outstanding exhibitions in various aspects of the visual arts. A number of contemporary paintings and sculptures represented in the exhibitions entitled "Art of the Decade: 1960-1970," "Form, Space, Energy," and "American Realism Post-Pop," from private collections of Detroit and nationally, reflect the high caliber of interest in avant-garde art in this area. Furthermore, scholastic discipline and the teaching programs of Oakland University Area Studies and the Department of Art and Art History, collaborated in the presentations of "Chinese Fan Paintings" and the "Japanese Ink Painting of the Edo Period."

The unique collection of the Art of Africa, Oceania and pre-Columbia, given to the university by former Governor G. Mennen Williams, Mr. and Mrs. Ernst Anspach of New York, and other individuals, enhance the variety of exhibition presentation.



In 1973-1974 season, the Meadow Brook Art Gallery will present: "Unintended Art in Industry"—assemblage of various objects of beautiful and dynamic forms, structures and colors which result from processes completely different of context and purpose; "Rajasthan Temple Hangings of the Krishna Cult"—temple hangings executed during the last three centuries in the province of Rajasthan, India; "Votives from Brazil and Mexico"—a photographic presentation of life in northern Brazil and Mexico with an exhibition of votive objects; as well as exhibitions of art works by students and the faculty of the Department of Art and Art History.

These exhibitions are supported by the participation of the Department of Art and Art History, Department of Sociology and Anthropology and the Area Studies Program of Oakland University, private and public grants, and the Meadow Brook Gallery Associates.

Inquiries about exhibitions should be directed to the Meadow Brook Art Gallery, Oakland University, Rochester, Michigan 48063; telephone (313) 377-3005.

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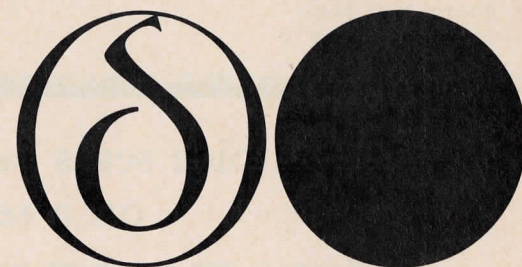
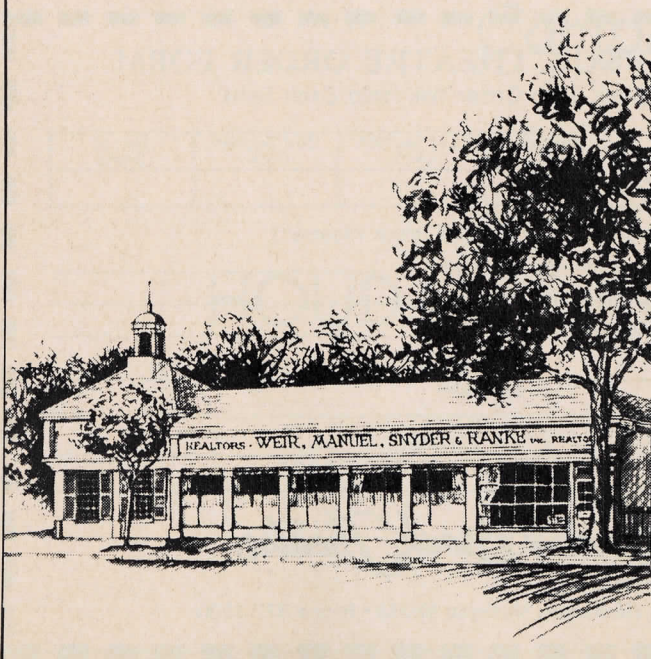
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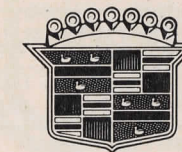
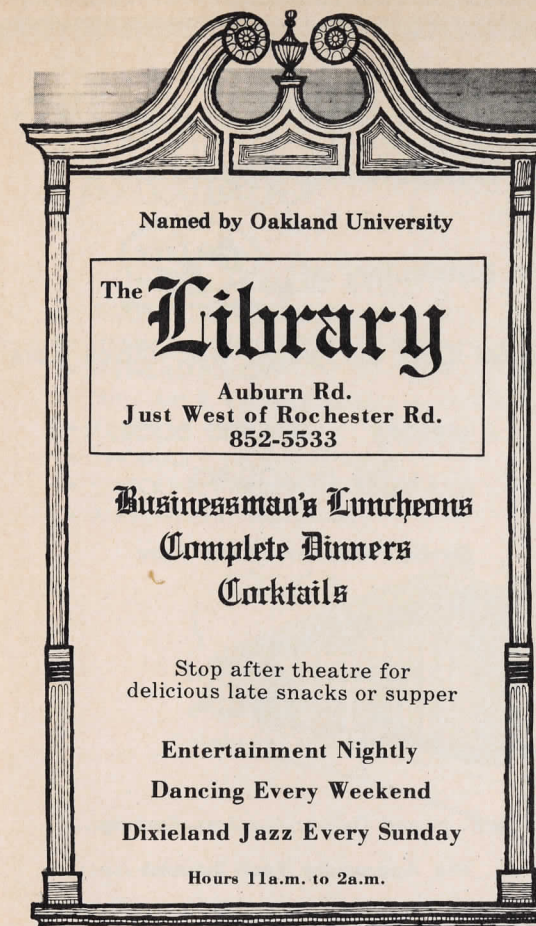
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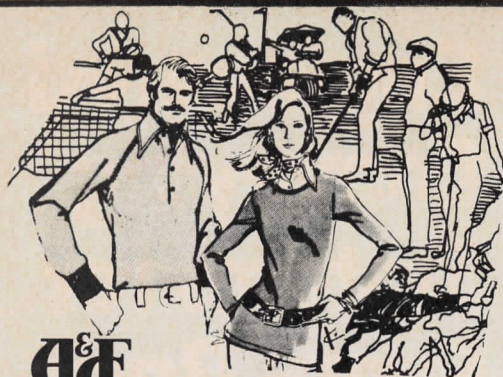
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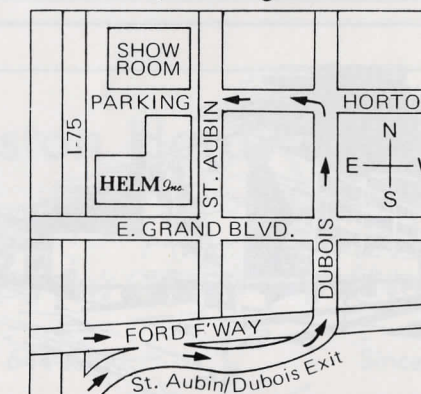
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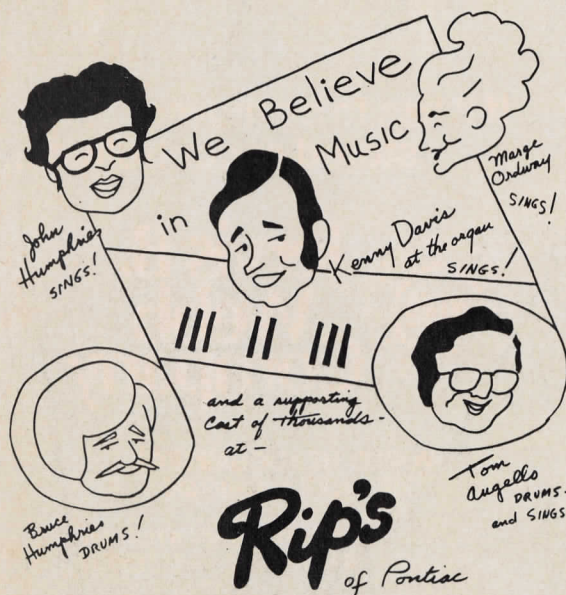
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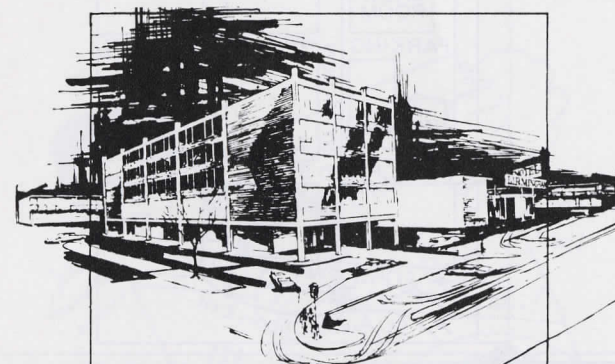
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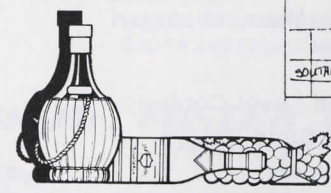
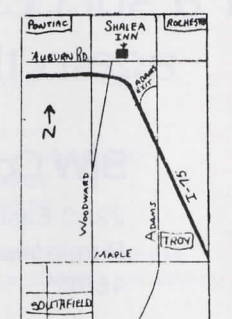
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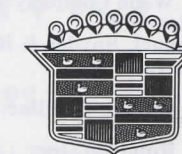
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