

CHEVROLET CAPRICE. ONE OF THE "TEN BEST CARS." FOREIGN OR DOMESTIC.

Car and Driver, Jan. '83

Car and Driver magazine considered all the cars you could buy this year, foreign or domestic. Then they narrowed them down to the Ten Best Cars.

Only one full-size car made the list.

It was not a \$30,000 import, it was not a \$20,000 luxury car.

It was a Chevrolet. Our 1983 Chevrolet Caprice Classic.

Compare Caprice with any other car, large or small, foreign or domestic. For the six-passenger room you want, the comfort, the trunk space, the ride, the

quietness, the secure feel behind the wheel.

For what you want in a new car. And for what you're asked to pay.

We think you'll agree with the editors of *Car and Driver*. And with the millions of owners who, for the past 12 years, have made Chevrolet the best-selling full-size car.

You can spend more.

The question is, why?

Find out for yourself. At your Chevrolet dealer's.



Caprice Classic Sedan.
From America's sales leader.

CHEVROLET IS TAKING CHARGE



Let's get it together...buckle up.

CAPRICE • IMPALA • CELEBRITY • CAVALIER • CHEVETTE • CAMARO • CITATION • MALIBU • MONTE CARLO • CORVETTE

Archives
ML
38
.02
M47
1983
c.3

A Cultural Program of Oakland University

1983

Summer
Home
of the
Detroit
Symphony
Orchestra



WHERE
THE SUN
SETS TO
MUSIC

**Meadow Brook
Music Festival**

Neville Marriner, Artistic Director

1983 MEADOWBROOK MUSIC FESTIVAL • OAKLAND UNIVERSITY

1983 Thunderbird

*Thunderbird for '83.
Before we made it beautiful,
we made it right.*

OAKLAND UNIVERSITY
KRESGE LIBRARY
ROCHESTER, MI 48309-4484

From the slope of its hood, to the flip of its tail, Thunderbird is obviously aerodynamic. It uses the air to reduce lift in the front and rear of the car. This improves handling and road stability.

Thunderbird responds to commands as if it were an extension of the driver's body. From its 3.8 liter V-6 engine, to its gas-filled shocks to its variable ratio steering, Thunderbird is your sixth sense on the road.

Thunderbird can be equipped to fit you in the most personal sense.



Contoured seats adjust six ways. Side view mirrors adjust electrically from a command pod placed between the seats. Other choices include an electronically fuel-injected 5.0 liter V-8, automatic overdrive transmission and Tripfinder® computer. Outside, inside and underneath, the new Thunderbird has been designed to give you every tool for road command. In a phrase, it's a pleasure to drive. In a word, it's Thunderbird.



Get it together—
Buckle up.

HAVE YOU DRIVEN A FORD... LATELY?

We Are Food and Wine!



Not just wine — but a wine cellar.

Julie's Charcuterie — a gourmet shop-within-a-shop.



Bon Appetit, Southfield!



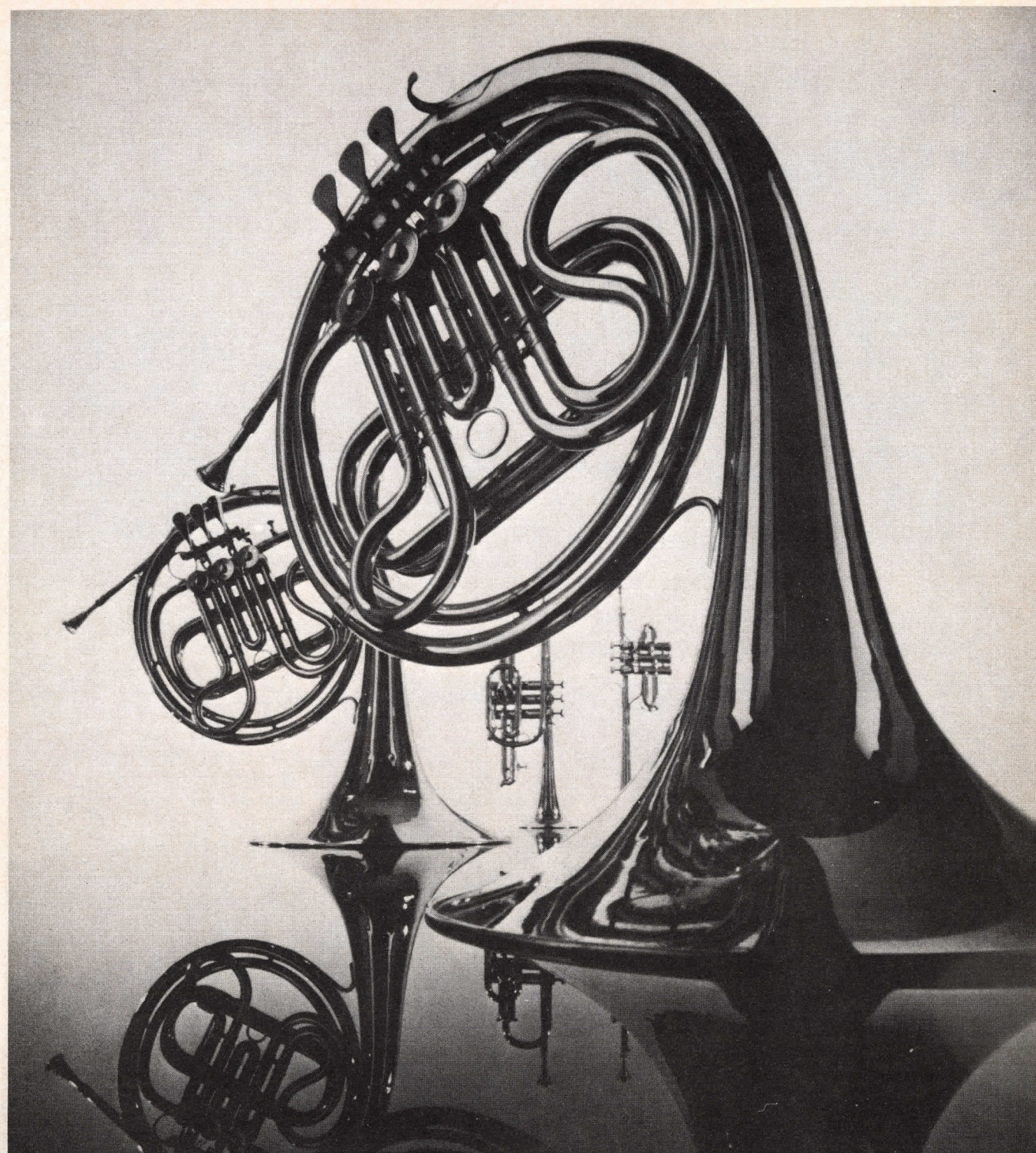
WINE, CHEESE, LIQUOR
SPECIALTY FOODS

29525 Northwestern Hwy.
Southfield, Michigan 48034
(313) 354-6505

4050 Rochester Road
Troy, Michigan 48098
(313) 689-0900

The Merchant Of VINO Specializes In:

Wines of the World
The Best Imported Cheeses
Petrossian Caviar
Homemade Pasta and
Julie's Sauces
Julie's Salads
Julie's Dips
Pates, Chef Milos
Gayle's Chocolate Truffles
Neuhaus Chocolate
Kathy Sheridan
Chocolate Tortes
Elan Candies
Executive Luncheons
Fresh Food Baskets for
Home Entertaining
Personalized Gift Baskets
The Best Olive Oils
The Finest Preserves
Mustards, Mustards,
Mustards
Designer Paper Goods
Dried Mushrooms
Fresh Herbs
Wine and Food Books
Waters of the World
Italian Specialties
Smoked Scottish Salmon
Regal Chef Meats,
Brooklyn, New York
Fresh Baked Goods
Chamberlain and
French Breads
Dried Fruits
Fresh Coffee Beans
Nuts
Domestic and
Imported Beer
Pop
Teas of the World
Liquor - Troy Only
Wine Cellar
Kreeger Farms Home
Dairy Goods
Alinosi Ice Cream
Savino Ices
Wine Tastings
Vino Talk
Regal Chef Roast
and Corned Beef
Melody Farms
Molinari Salami
Personal Service
Our Amiable and
Informative Staff



"Music is not the illusion of grace, but grace itself!"
— Anonymous

Best wishes for a most successful season.

 **Ford Parts and Service Division**

Oakland University

Archives

ML

38

.02

M47

1983

C.3

Board of Trustees

Ken Morris

Chairperson

Alex C. Mair

Vice Chairperson

David Handleman

Patricia B. Hartmann

Richard H. Headlee

Wallace D. Riley

Arthur W. Saltzman

Howard F. Sims

Joseph E. Champagne, Ex Officio

Officers of the University

Joseph E. Champagne,
President

Keith R. Kleckner,
Senior Vice President for University Affairs and Provost

John H. DeCarlo,
*Vice President for Governmental Affairs, General Counsel,
and Secretary to the Board of Trustees*

Robert J. McGarry,
*Vice President for Finance and Administration
and Treasurer to the Board of Trustees*

Wilma H. Ray-Bledsoe,
Vice President for Student Affairs

Robert W. Swanson,
Vice President for Developmental Affairs

John Strof.
 1775
Georg F. Stroh
 1810
Bernhard Stroh
 1850
Julius Stroh
 1886
Gari Stroh
 1939
John W. Stroh
 1950
Peter W. Stroh
 1982

There's a lot of Stroh behind a Stroh Signature.

This exceptional premium beer is a product of over 200 years of Stroh family brewing experience.

Our family began brewing in Kirn, Germany in 1775. Three quarters of a century later, Bernhard Stroh introduced Stroh's Beer to America. Through the years, Stroh has come to represent the highest standards of the brewer's art.

We believe that Stroh Signature is as fine a beer as can be produced. It contains none but the choicest ingredients, including 100% imported European hops.

I personally hope you enjoy it.

John W. Stroh
 Chairman

© 1982, Stroh Brewery, Detroit, Michigan



How to hold a \$600 car repair down to \$25.

Everywhere you look these days, it's \$600 for a transmission job or \$400 for engine repairs.

Until now.

Because now you can handle your car repair worries for a more manageable \$25. And keep them that way for up to five full years or 60,000 miles.

Introducing the Ford Extended Service Plan—for purchasers of new Ford, Mercury, or Lincoln cars and Ford light trucks.

Here's how it protects you.

The Extended Service Plan covers thousands of parts, including major repairs. And promises no parts or labor charges, except a small \$25 deductible each time

you bring your car in. No matter how many different covered parts need to be fixed.

Which means you can go to any one of 6,300 Ford or Lincoln-Mercury Dealers across the U.S. and Canada, and the most you'll pay is \$25 for any of thousands of covered repairs.

If you're in the market for, or have recently purchased, a new Ford, Lincoln, or Mercury, see your Dealer or call 1-800-FORD-ESP for answers on how you can own a Ford Extended Service Plan.

Remember, the Ford Extended Service Plan is the only one backed by the Ford Motor Company.

Get it together—buckle up.

Ford Extended Service Plan



We believe that a kiss is still a kiss, a sigh is still a sigh; the fundamental things apply, as time goes by.

People used to respond to friendliness. They still do. Housewives used to respond to helpful information. They still do. Businessmen used to respond to facts that helped them solve a problem. They still do.

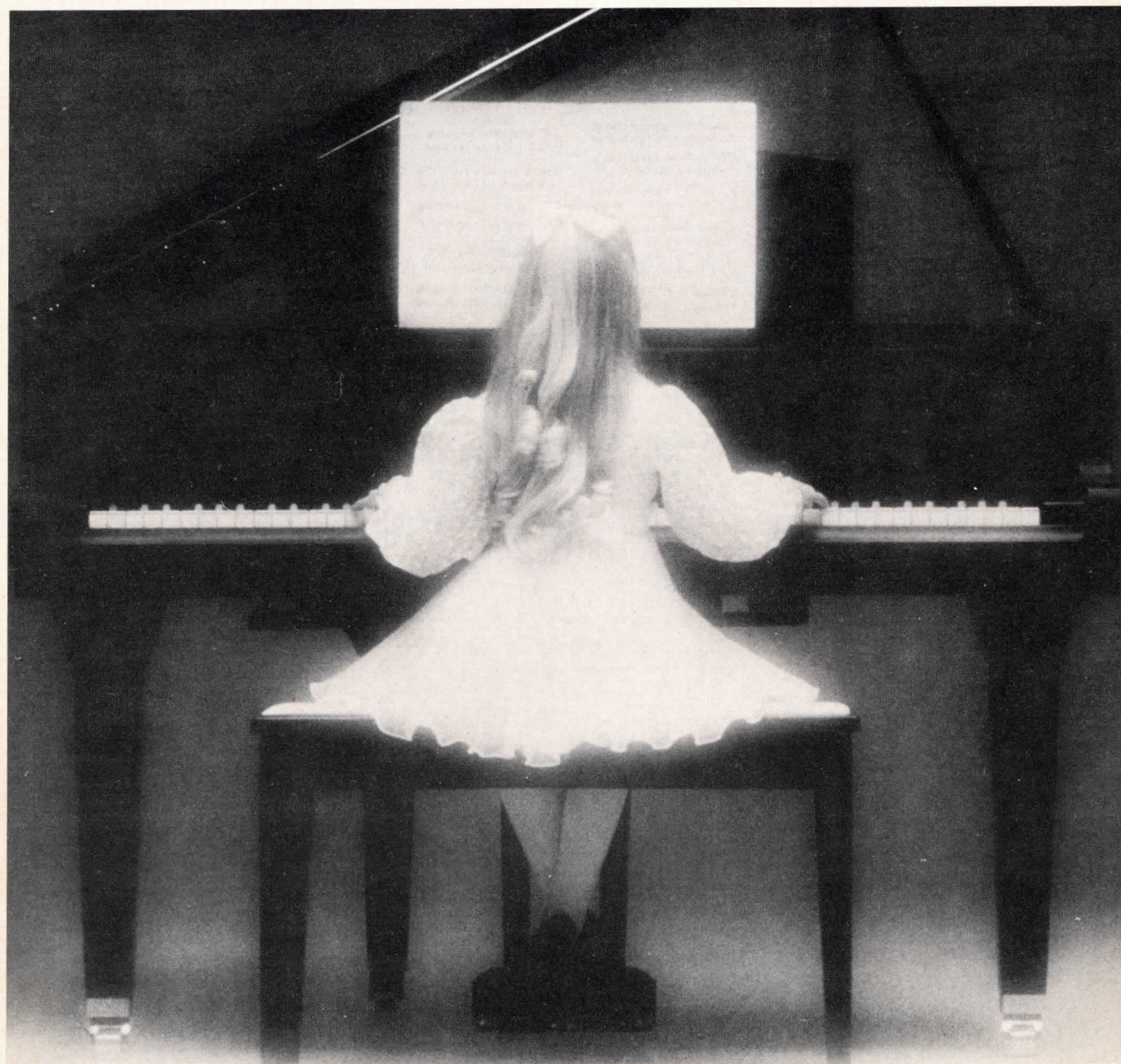
People used to smile at gentle humor and warm up to the person who knew how and when to use it. They still do.

Given a choice between the silly and the sincere, people always used to choose the sincere, and they still do.

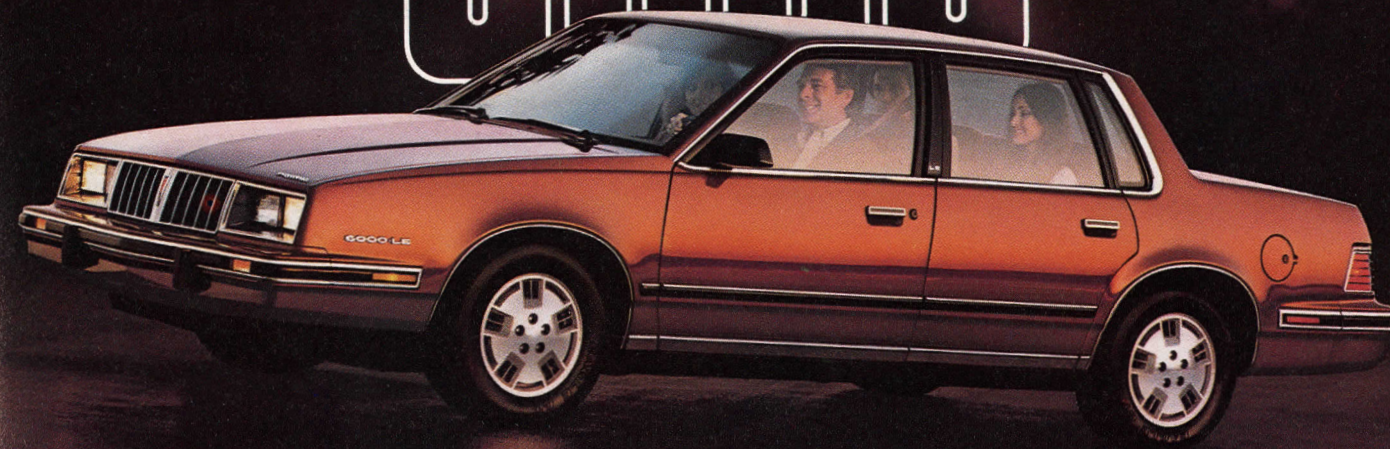
Given a choice between beauty and ugliness, people always did choose beauty, and they still would.

Ayer makes human contact

NW Ayer
2000 Fisher Building, Detroit, Michigan 48202 (313) 874-8500



PONTIAC 6000



AMERICAN TECHNOLOGY, EUROPEAN SOPHISTICATION, WORLD CLASS.

The new Pontiac 6000 is an American road car designed for the world's most discriminating drivers.

Its advanced suspension system, which includes front-wheel drive, MacPherson front struts and power rack and pinion steering, provides impressive handling. Its 2.5 liter 4-cylinder engine, with the excitement of Electronic Fuel Injection, delivers responsive

performance. And its sophisticated, five-passenger interior and stylish wedge shape have an appeal that's universal.

Take the wheel of a Pontiac 6000, sedan or coupe, and experience this exciting combination of American technology and European sophistication.

Some Pontiacs are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your Pontiac dealer for details.



PONTIAC  **WE BUILD EXCITEMENT**

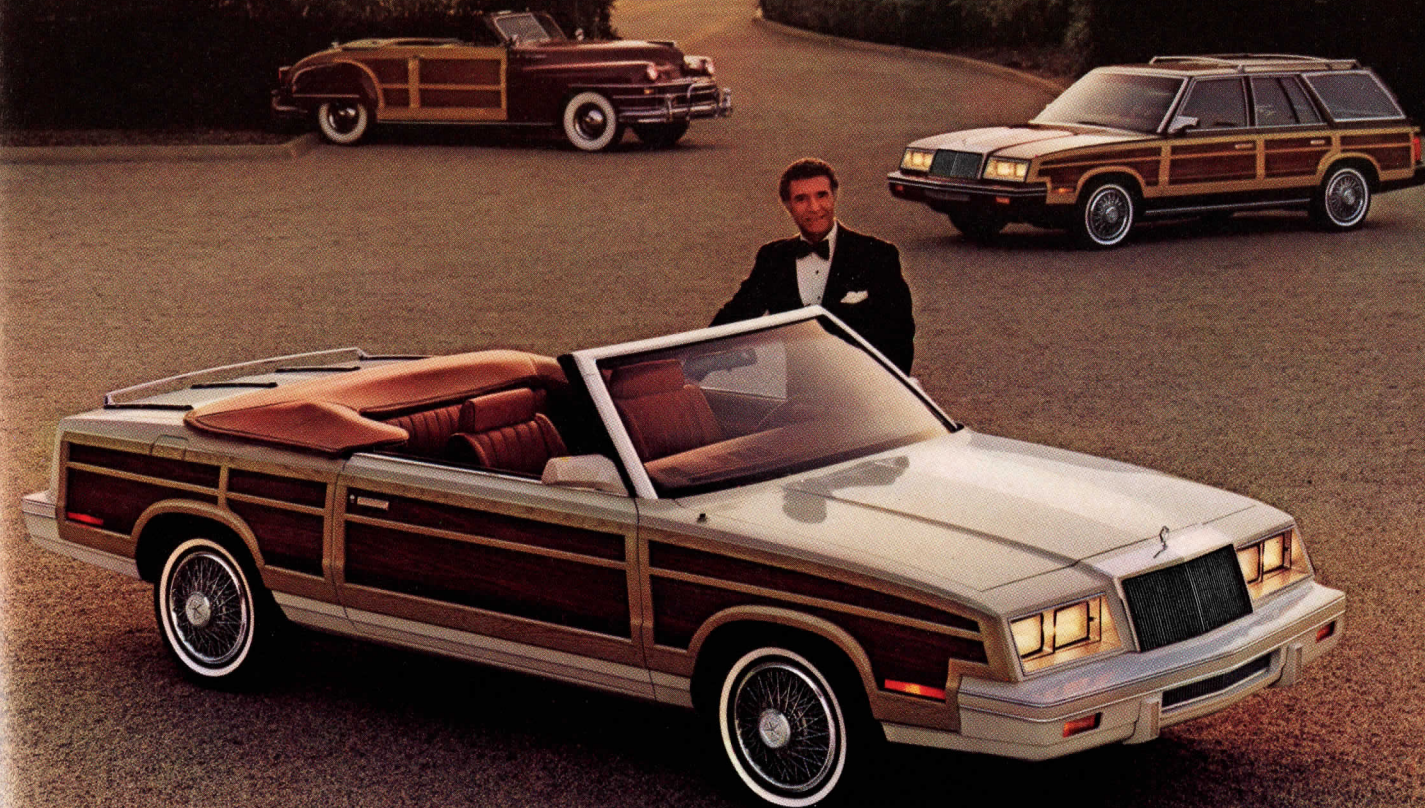
**BENDIX:
AUTOMOTIVE
SYSTEMS AND
COMPONENTS
YOU CAN
COUNT ON
WORLDWIDE.
AND THAT'S
CARVED IN
STONE.** Bendix

The Bendix Corporation, Automotive Group, Southfield, Michigan 48037

For 1983

THE CHRYSLER LEBARON SERIES

They are like no other cars in
America, Europe or Japan.



LeBaron convertible prices start at \$10,995.* Town & Country Convertible as shown \$15,595.* Shown in rear the classic 1948 Town & Country Convertible.

Re-introducing an American classic.

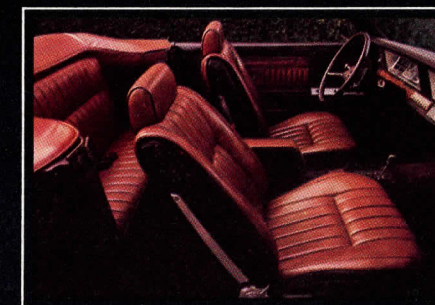
THE CHRYSLER LEBARON TOWN & COUNTRY CONVERTIBLE

Chrysler brings back the romance of the past with the luxury and technology of the present in the "woody" Town & Country Convertible. It is like no other car on the road today.

Town & Country's elegance starts with its classic "woody" styling and carries into its plush Mark Cross leather interior. No indulgence has been overlooked. Automatic transmission, power steering, power brakes and a power top are all standard features. Its advanced electronic instrumentation includes a computerized system that monitors vital performance functions.

In Town & Country, you re-discover how much fun driving can be. Its ad-

vanced front-wheel drive and iso-strut suspension give you a remarkably smooth, quiet ride whether driving on city streets or winding country roads.



Town & Country's quality is so exceptional Chrysler protects your investment for 5 years or 50,000 miles.†

Chrysler protects Town & Country's engine, power train and its outer body against rust-through for 5 years or 50,000 miles. See your dealer for details.

40 page Car Buyer's Digest

See your Chrysler Plymouth dealer for your free copy or send 25¢ with your name and address to: Car Buyer's Digest, P.O. Box 02743, Detroit, MI 48202. Buckle up for safety.

29 EST HWY 22 EPA EST MPG**



*Sticker price excludes title, taxes and destination charges. †5 years or 50,000 miles, whichever comes first. Limited warranties. Deductible may be required. **Use EPA est. mpg for comparison. Your mileage may vary depending on speed, trip length and weather. Hwy. and CA mileage lower.

WE'VE RE-ENGINEERED THE AMERICAN LUXURY CAR.
THE NEW CHRYSLER CORPORATION. QUALITY ENGINEERED TO BE THE BEST.

Tonight's headliner.



Some things speak for themselves™

Table of Contents

	Page Number
Board of Trustees & Officers of Oakland University	3
Oakland University	17 thru 24
Complete Season Performance Schedule	28 & 29
Oakland University Role and Mission	30 & 31
1983 Meadow Brook Schedule of Popular Performances & Children's Concerts	49 thru 55
Executive Chairpersons	59
Executive Chairpersons — Previous Years (1964-1982)	60 thru 64
Executive & Finance Committees	67
Rochester Festival Club	68 & 69
Women's Committees & Activities	72 & 73
Neville Marriner, Meadow Brook Artistic Director	75
Detroit Symphony Orchestra	76 & 77
Program Notes & Artist's Biographies	81 thru 125
Meadow Brook Hall	127, 128 & 129
Oakland University Academic Degree Programs	134
Contributions to the Meadow Brook Music Festival & Theatre:	
Major Donors to Meadow Brook—1983	131
Sponsors & Century Club	133 & 135
Contributors	137, 139 & 141
Friends of the Meadow Brook Music Festival	143 & 145
Index to Advertisers	166

1983 Meadow Brook Music Festival Staff

The Meadow Brook Music Festival operates under the management of the
Director of Cultural Affairs of Oakland University, Robert A. Dearth.

Managing Director	Stuart C. Hyke
Public Affairs and Associate Director	Bud Kent
Festival Administrative Secretary	Cathy A. Linden
Finance Director	Vincent L. Ammann
Budget Analyst	Barbara Scheffler
Account Clerk	Sandra Teague
Director of Community Relations	Jane U. Mosher
Secretaries to Mrs. Mosher	Jacqueline Sferlazza Dessie Welker
Public Relations	Sylvia Coughlin
Artists Relations Director	Mary Lynn Crum
Production Director	James Spittle
Audio Engineer & Technical Director	Kim R. Kaufman
Audio Engineer Assistant	Tom Hanson
Operations Director	Gary Gandolfi
Parking Supervisor	Steve Cook
Maintenance Supervisor	Tom Halpin
Transportation Coordinator	Paul Dahlmann
Ushering Coordinator	Beth Perry
Box Office Manager	Suzanne Day
Single Ticket Supervisor	Shirley Geary
Season Ticket Supervisor	Lois Day
Box Office Staff	Kitty Gentile Willa Casstevens-Kaufman Maxine Friedli Corrine Gignac Judy Hauser Debby Huber
Secretaries to Mr. Dearth	Patricia Pote Helen J. Scott

White Chapel

MEMORIAL CEMETERY

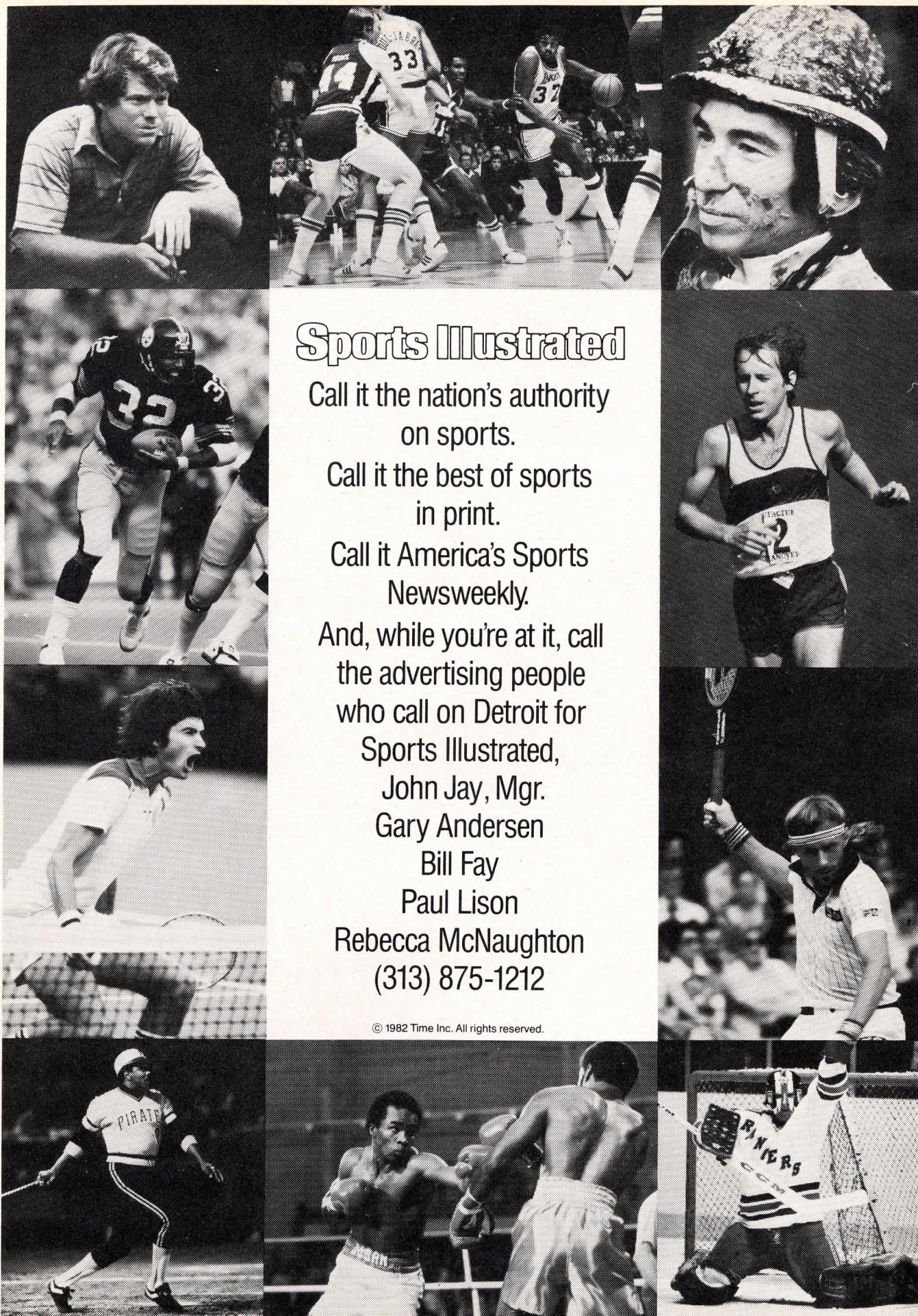


The new Chapel of Memories represents the fulfillment of over a half century of planning and building at White Chapel. It features stained glass chancel windows which take their theme from the 148th Psalm. With space for over 300 crypts, the chapel is used for monthly memorial services, and is available for interment services as well. For information or assistance, please call 564-5475.

*Private • Non-Sectarian
West Long Lake Rd. at Crooks Rd., Troy*

abc

ABC TELEVISION NETWORK



Sports Illustrated

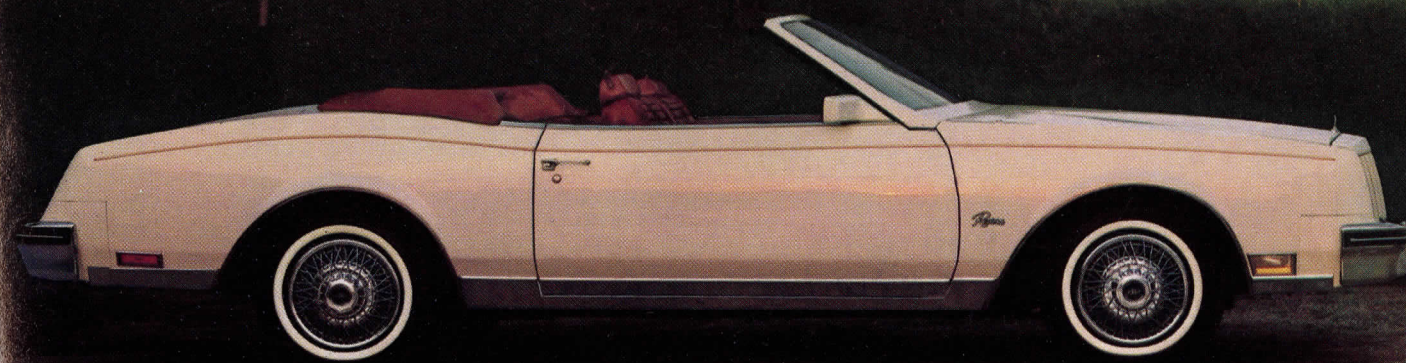
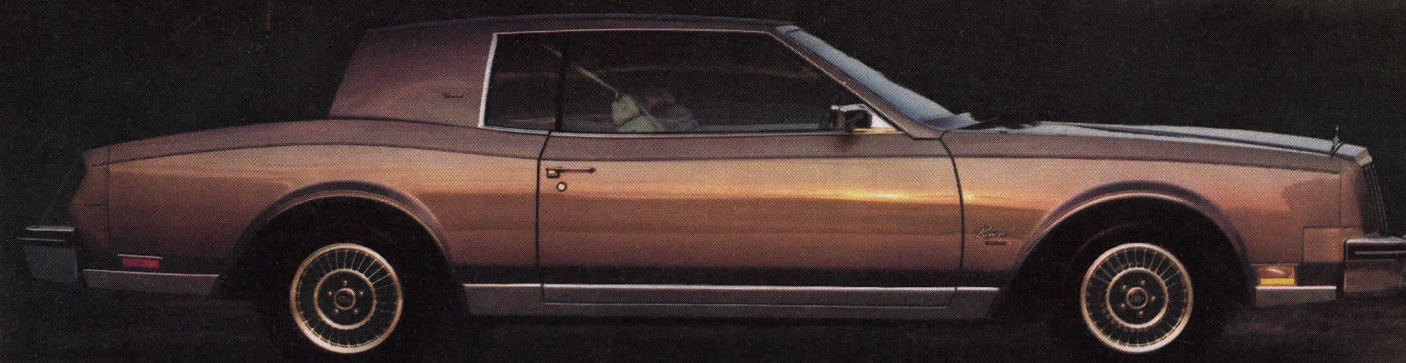
Call it the nation's authority
on sports.

Call it the best of sports
in print.

Call it America's Sports
Newsweekly.

And, while you're at it, call
the advertising people
who call on Detroit for
Sports Illustrated,
John Jay, Mgr.
Gary Andersen
Bill Fay
Paul Lison
Rebecca McNaughton
(313) 875-1212

© 1982 Time Inc. All rights reserved.



The Riviera collection.

If you're an admirer of the fine
art of car building and design,
here are three exceptional works
by Buick that you'll want to
consider.

The luxurious Riviera. The
performance-tuned Riviera T TYPE.
And the new and very limited
edition Riviera Convertible.

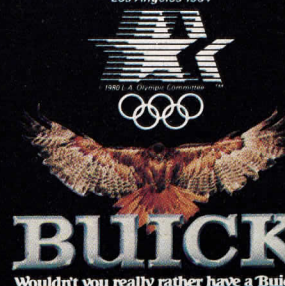
Can't quite see buying Riviera

purely out of appreciation for the
art? Then consider the incredible
list of equipment you'll be
acquiring. Even in standard form,
Riviera ranks as one of the world's
most completely outfitted cars.

The Rivieras. If you can't decide
which one would be best to start
your collection with, buy all three.

After all, why break up the set?

Official Car of the XXIIIrd Olympiad
Los Angeles 1984



Wouldn't you really rather have a Buick?

GMAC saves steps on the way to your next GM car

There's a simple, convenient way for you to avoid the car-financing runaround. It's GMAC Financing.

Your GM Dealer can arrange GMAC Financing right in the showroom. You'll get:

- Prompt, efficient service
- Terms to fit your budget
- Rates that make good sense
- All without going out of your way.

For more than 64 years, GM Dealers have

been offering personalized GMAC service to satisfy their customers' automotive financing needs. And along the way, this service has earned GMAC the reputation of being the financial leader in the automotive industry.

So when you find that new GM car or truck you really want, take a step in the right direction. With GMAC Financing.

CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • CADILLAC • GMC TRUCKS

GMAC
THE FINANCING PEOPLE
FROM GENERAL MOTORS



WELCOME

Welcome to the twentieth season of the Meadow Brook Music Festival. Emilie and I sincerely hope that you will spend many delightful evenings this year at Meadow Brook—"where the sun sets to music." While the Meadow Brook Music Festival represents one of the university's finest cultural contributions to the community, we are also proud of the excellence and relevance of our many academic programs.

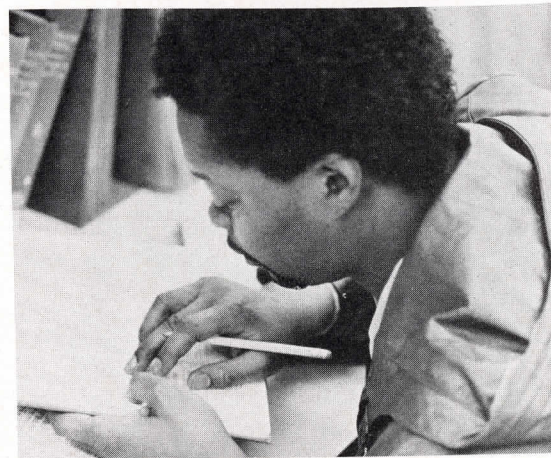
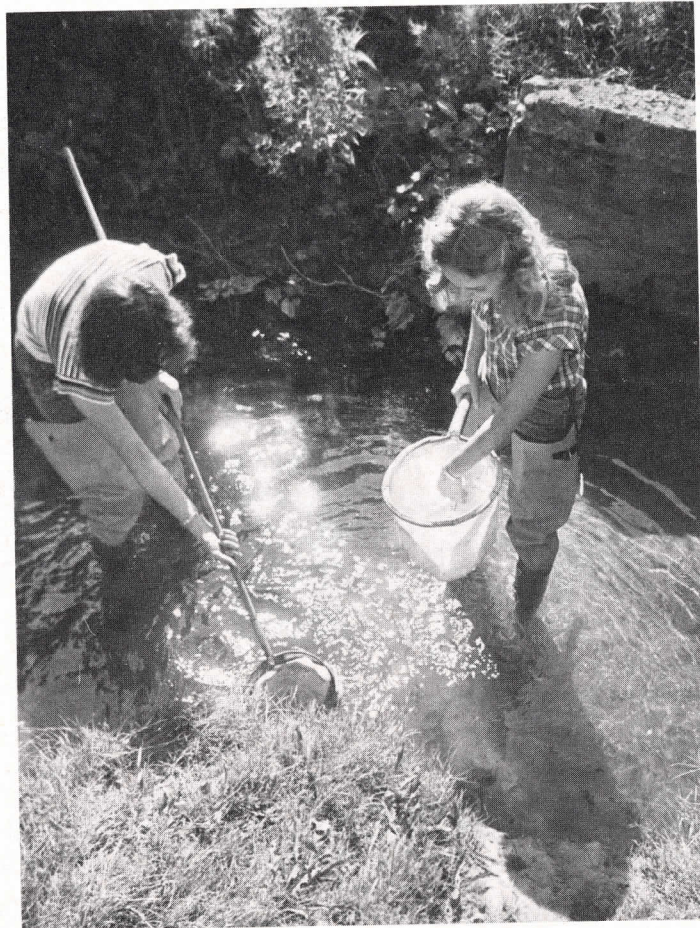
Founded in a strong liberal arts tradition, Oakland University is dedicated to providing students with solid career preparation as well as sustained inquiry as a way of life. On the following pages, entitled "The Oakland Experience," we have tried to capture the essence of an Oakland University education.

Also included in this publication is a statement of the university's revitalized role and mission. With this renewed focus on quality instruction and research as well as public service, Oakland University looks forward to continued, and even richer, partnerships with the community. We appreciate your support and welcome your participation in both our cultural and academic endeavors.

Sincerely,

JE Champagne

Joseph E. Champagne
President



THE INTELLECT

Motivating students to reach their full intellectual capacity through high academic standards and unique curricular opportunities.

Nurturing an environment of intellectual curiosity and resourcefulness involves more than simply holding classes, grading papers, developing exams, and awarding degrees. Oakland University is committed to providing a full range of academic options and support services for its students. All of the university's major academic units...the College of Arts and Sciences, the School of Economics and Management, School of Engineering and Computer Science, School of Human and Educational Services, School of Nursing, Center for the Fine and Performing Arts, and Center for Health Sciences...encourage individual pursuit of knowledge and help students extend their university education into career opportunities, professional training, or advanced study.

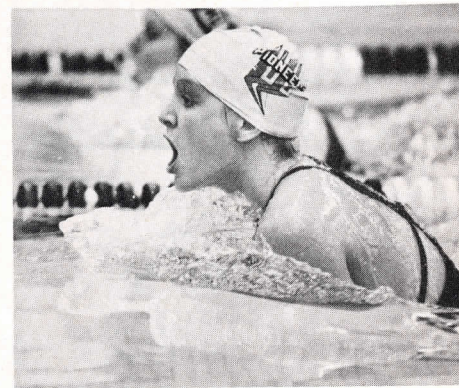
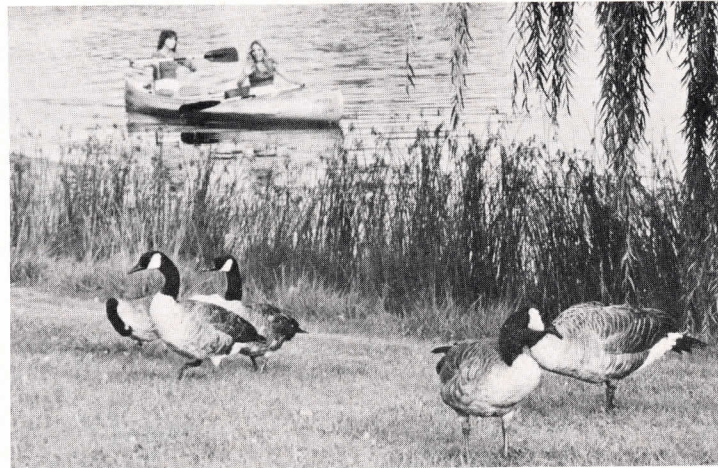


THE AFFECTIVE DOMAIN

Expanding the learning environment to include not only academic service, but personal and social enrichment as well.

Extracurricular activities at Oakland University reflect the diverse interests of its students as well as its faculty and staff. While many programs are permanent features of Oakland's campus life, the institution fosters an environment which encourages the growth of new ideas and efforts. Extracurricular activities are supported as an integral part of the university. Opportunities range from student publications, a student operated radio station, and campus-wide events and celebrations to student performing arts groups, professional student affiliations, and political as well as service organizations.

THE OAKLAND EXPERIENCE



THE BODY

Providing a university experience that includes an opportunity for physical as well as mental development.

Oakland University's well-balanced athletic program offers something for most every interest and caliber of ability. The university's 1,500-acre campus and fine athletic facilities lend themselves readily to any number of planned as well as spontaneous recreational activities.

In intercollegiate athletic competition teams participate in Division II of the National Collegiate Athletic Association. University athletes have successfully competed in national post-season tournaments in soccer, swimming, tennis, wrestling, basketball, golf, and cross country. In addition the intramural athletic program at the university involves thousands of students each year. Intramural sports have included organized competition in tennis, touch football, basketball, volleyball, racquetball, and other activities of particular interest to students.

While university athletic programs are designed primarily for students, many exist for the benefit of the community. A well-respected health maintenance and physical fitness program is available to area adults. Summer sports camps in swimming, golf, basketball, and soccer offer recreation for area youngsters. Most notable, perhaps, is the university's challenging, 18-hole Katke-Cousins Golf Course which is open for membership to community residents.

THE OAKLAND EXPERIENCE



ALUMNI

The Oakland experience does not end at graduation. The curiosity, ingenuity, and critical thinking fostered as a part of education at Oakland University enrich the lives of graduates as well as the communities in which they work and live.

Alumni are lifelong members of this university community. Together with faculty, staff, and current students they are responsible for supporting and sustaining Oakland's mission. The Oakland University Alumni Association accepts this responsibility and is committed, through its Annual Alumni Fund Drive, to providing the added material resources to ensure that future students will have the opportunity to share in the Oakland experience.

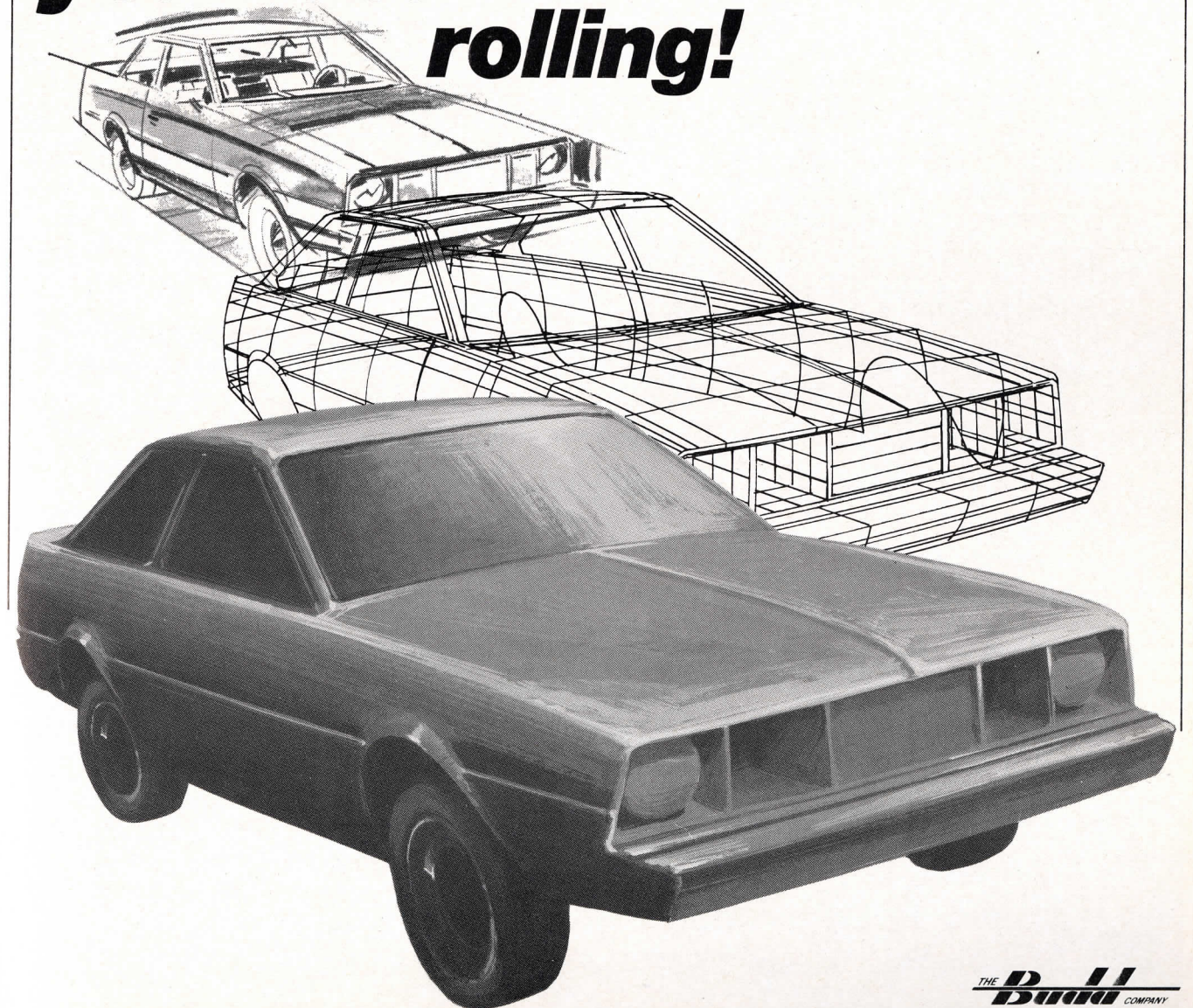
It takes a special kind of know-how just to keep up with today's automotive market. And that's what you get when you get together with Budd. We have the kind of people who'll work with you—from the time your car or truck idea is just a spark until it's rolling off the assembly line. Plus, we have the technologies to do the job right. Computer Aided Design (CAD) capabilities. Some of the most sophisticated testing capabilities in the industry. In-depth experience with the full range of materials, from sophisticated metal alloys to the newest in exotic sheet molding compounds. Plus we have complete prototype build capabilities. And Computer Aided Manufacturing (CAM) capabilities to help deliver the controlled quality you need. So contact us.

We'll get your idea rolling. Call (313) 643-3520, or write:

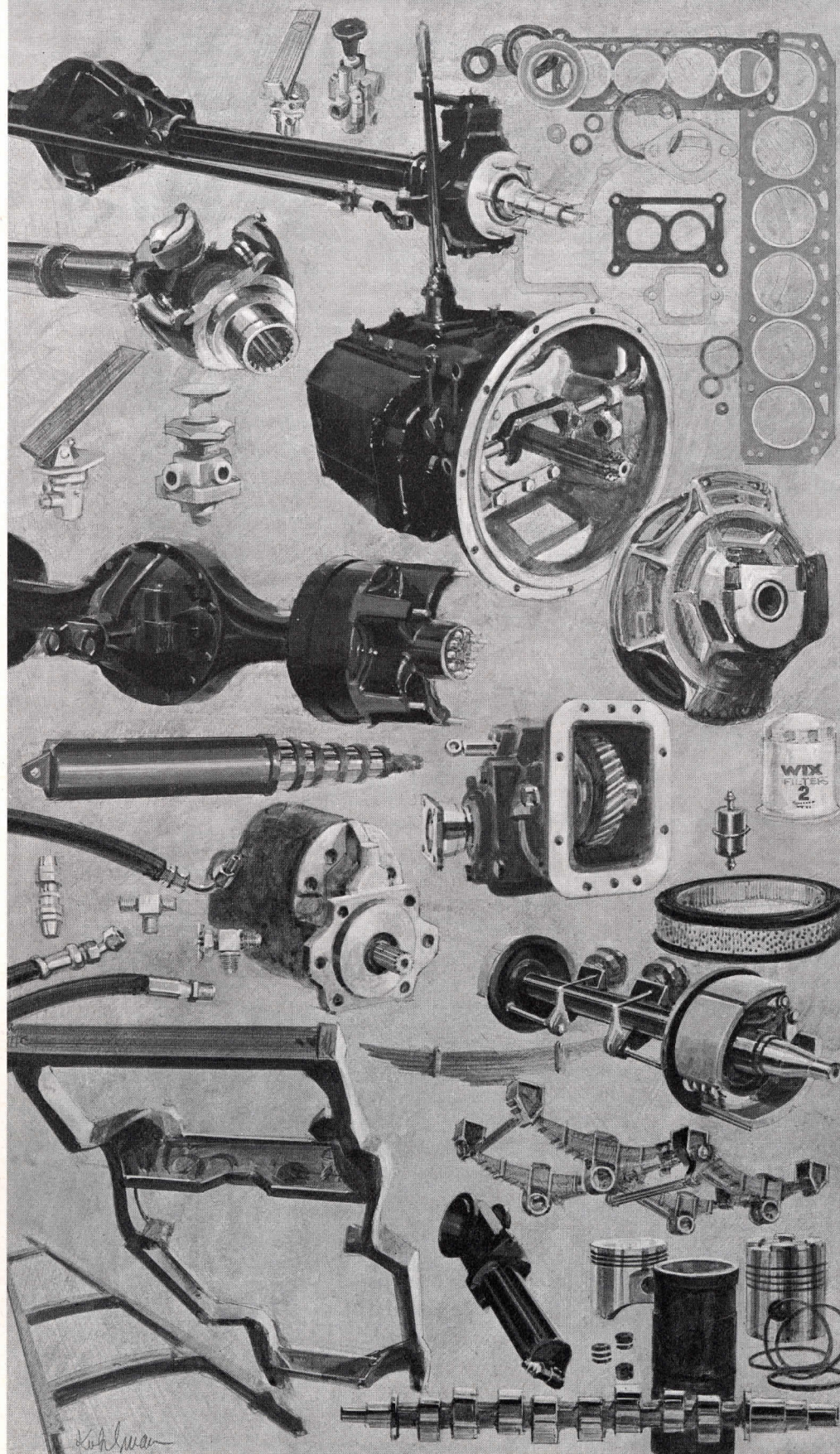
The Budd Company, 3155 W. Big Beaver Road, Troy, MI 48084.

**THE PEOPLE
MOVERS®
FROM BUDD.**

**Together,
we can get
your idea
rolling!**



Serving the Vehicular Market...Worldwide



SPICER

- Transmissions & Transfer Cases
- Clutches
- Universal Joints & Driveshafts
- Front & Rear Driving Axles

PERFECT CIRCLE

- Piston Rings
- Pistons
- Camshafts
- Cylinder Sleeves
- Valve Seals

VICTOR

- Gaskets & Seals

WEATHERHEAD

- Brass & Steel Fittings
- Hose Products

WIX

- Filters

PARISH

- Frames & Heat Treated Side Rails

CHELSEA

- Power Take-offs & Hydraulic Pumps

WILLIAMS

- Air Controls & Engine Exhaust Brake Retarders

C&M

- Suspensions & Leaf Springs
- Trailer Axles

GRESEN

- Hydraulic Control Valves & Filters

HYCO

- Telescopic Hydraulic Cylinders

Dana Corporation
Toledo, Ohio



MORE THAN JUST COATS...

At Coat Country, you'll find all first quality, high fashion, name brand styles for less, 25 to 50% less everyday! Plus... new arrivals daily!

From the fashion capitals of the world to Coat Country...where you'll find all first quality, high fashion coats, suits, skirts, blouses, slacks and more. Name brand styles for less...25 - 50% less everyday!

COAT COUNTRY

WORTH THE DRIVE
FROM ANYWHERE!



906 N. WOODWARD
Between 11 and 12 Mile
547-3170

Mon.-Fri. 10-9, Sat. 10-5:30

- Mastercard, Visa
- Locally owned and operated
- Layaway available • No hassle return policy

Meadow Brook Music Festival

MONDAYS	TUESDAYS	WEDNESDAYS	THURSDAYS
			JUNE 23 8:00 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> GORDON STAPLES, <i>violinist</i> ITALO BABINI, <i>cellist</i>
		JUNE 29 8:00 PM DETROIT CONCERT BAND LEONARD B. SMITH, <i>conducting</i>	JUNE 30 8:00 PM DETROIT SYMPHONY ORCHESTRA GAETANO DELOGU, <i>conducting</i> RUSSELL SHERMAN, <i>pianist</i>
JULY 4 12:00 NOON JEAN-PIERRE RAMPAL RECITAL MEADOW BROOK ESTATE FIREWORKS 8:00 PM			JULY 7 8:00 PM DETROIT SYMPHONY ORCHESTRA SEMYON BYCHKOV, <i>conducting</i> FLAVIO VARANI, <i>pianist</i>
JULY 11 8:00 PM FRANKIE VALLI AND THE FOUR SEASONS WITH SPECIAL GUEST JOHNNY RIVERS	JULY 12 8:00 PM PAT METHENY		JULY 14 8:00 PM DETROIT SYMPHONY ORCHESTRA KAZUYOSHI AKIYAMA, <i>conducting</i> IDA KAVAFIAN, <i>violinist</i>
	JULY 19 8:00 PM GLEN CAMPBELL TAMMY WYNETTE	JULY 20 8:00 PM FRED WARING	JULY 21 8:00 PM DETROIT SYMPHONY ORCHESTRA MYUNG-WHUN CHUNG, <i>conducting</i> MIRIAM FRIED, <i>violinist</i>
	JULY 26 8:00 PM SAMMY DAVIS, JR.		JULY 28 8:00 PM DETROIT SYMPHONY ORCHESTRA MARTIN TURNOVSKY, <i>conducting</i> IVAN MORAVEC, <i>pianist</i>
AUGUST 1 8:00 PM VICTOR BORGE METROPOLITAN CONCERT BAND ERNIE JONES AND MARTIN STELLA, <i>conducting</i>	AUGUST 2 8:00 PM JOHNNY MATHIS		AUGUST 4 8:00 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> ANDRAS SCHIFF, <i>pianist</i>
	AUGUST 9 8:00 PM LITTLE RIVER BAND WITH SPECIAL GUEST PAUL DAVIS		AUGUST 11 8:00 PM DETROIT SYMPHONY ORCHESTRA NEEME JARVI, <i>conducting</i>
	AUGUST 16 8:00 PM AIR SUPPLY		
	AUGUST 23 2:00 PM FESTIVAL WOMEN'S BENEFIT FASHION SHOW		
AUGUST 29 8:00 PM SHEENA EASTON	AUGUST 30 8:00 PM MANHATTAN TRANSFER		

Performance Schedule — 1983

FRIDAYS	SATURDAYS	SUNDAYS
JUNE 24 8:00 PM THE LETTERMEN FOUR FRESHMEN	JUNE 25 CHILDREN'S CONCERT 11:00 AM DETROIT SYMPHONY POPS RICHARD HAYMAN, <i>conducting</i> 8:00 PM FEATURING: "1812" OVERTURE WITH CANNONS AND LASER LIGHTS	JUNE 26 8:00 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> GORDON STAPLES, <i>violinist</i> ITALO BABINI, <i>cellist</i>
JULY 1 8:00 PM ROY CLARK FIREWORKS	JULY 2 8:00 PM THE (IRISH) ROVERS TOM PAXTON FIREWORKS	JULY 3 8:00 PM DETROIT SYMPHONY ORCHESTRA GAETANO DELOGU, <i>conducting</i> RUSSELL SHERMAN, <i>pianist</i> FIREWORKS
JULY 8 8:00 PM CLEO LAINE DETROIT SYMPHONY POPS JOHN DANKWORTH, <i>conducting</i>	JULY 9 8:00 PM HARRY BELAFONTE	JULY 10 8:00 PM DETROIT SYMPHONY ORCHESTRA SEMYON BYCHKOV, <i>conducting</i> MISTALAV ROSTROPOVICH, <i>cellist</i>
JULY 15 8:00 PM TONY BENNETT DETROIT SYMPHONY POPS	JULY 16 CHILDREN'S CONCERT 11:00 AM KRIS KRISTOFFERSON WITH SPECIAL GUEST STAR 8:00 PM BILLY SWAN	JULY 17 8:00 PM DETROIT SYMPHONY ORCHESTRA KAZUYOSHI AKIYAMA, <i>conducting</i> IDA KAVAFIAN, <i>violinist</i>
JULY 22 8:00 PM CHUCK MANGIONE	JULY 23 8:00 PM LOU RAWLS	JULY 24 8:00 PM DETROIT SYMPHONY ORCHESTRA MYUNG-WHUN CHUNG, <i>conducting</i>
JULY 29 8:00 PM TERESA BREWER FRANKIE LAINE	JULY 30 8:00 PM ANDY WILLIAMS DETROIT SYMPHONY POPS	JULY 31 8:00 PM DETROIT SYMPHONY ORCHESTRA MARTIN TURNOVSKY, <i>conducting</i> IVAN MORAVEC, <i>pianist</i>
AUGUST 5 8:00 PM DETROIT SYMPHONY POPS MITCH MILLER, <i>conducting</i>	AUGUST 6 8:00 PM PRESERVATION HALL JAZZ BAND	AUGUST 7 8:00 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> ANDRAS SCHIFF, <i>pianist</i>
AUGUST 12 8:00 PM AL HIRT DUKES OF DIXIELAND	AUGUST 13 CHILDREN'S CONCERT 11:00 AM DETROIT SYMPHONY ORCHESTRA MORTON GOULD, <i>conducting</i> 8:00 PM ROMEROS GUITAR QUARTET	AUGUST 14 8:00 PM DETROIT SYMPHONY ORCHESTRA NEEME JARVI, <i>conducting</i>
AUGUST 19 8:00 PM B. J. THOMAS	AUGUST 20 8:00 PM BILL COSBY	
AUGUST 26 8:00 PM "HOOKED ON SWING" LARRY ELGART AND HIS ORCHESTRA	AUGUST 27 4:00 PM TRI-COUNTY ORCHESTRA MARATHON	AUGUST 28 4:00 PM TRI-COUNTY ORCHESTRA MARATHON
	SEPTEMBER 3 8:00 PM DETROIT CONCERT BAND LEONARD B. SMITH, <i>conducting</i> LASER LIGHTS FIREWORKS	SEPTEMBER 4 8:00 PM DETROIT CONCERT BAND LEONARD B. SMITH, <i>conducting</i> LASER LIGHTS FIREWORKS

The modern public university is an institution caught in the press of maintaining its traditional enduring educational values and structures while at the same time striving to be fully accountable to the public as well as relevant to the rapidly changing demands of a complex society and world. Interspersed in this difficult coping situation is the importance of assuming an active partnership with the communities which are located in the immediate service areas of the particular institutions. Oakland University has addressed these challenges by reassessing its programmatic charter and adopting a revitalized role and mission statement which preserves the essential values and purpose of the university as a historical institution, yet provides a basis upon which the institution will remain dynamic, flexible and responsive to the demands of the times, the state, and in particular, the region. It is our belief that the new role and mission statement will accelerate our university's thrust for excellence not only in the traditional arts and sciences, the fundamental base of any significant collegiate experience, but also in those applied areas which provide enormous opportunity for the career and professional development of our students and offer service to our communities. The new role and mission statement emphasizes four essential ingredients for the direction of Oakland University during the '80s: excellent and relevant instruction; high quality basic and applied research and scholarship; responsive and effective public and community service; and a comprehensive schedule of student development activities.



Joseph E. Champagne
President

As a state-supported institution of higher education, Oakland University has a three-fold mission. It offers instructional programs of high quality that lead to degrees at the baccalaureate, master's, and doctoral levels as well as programs in continuing education; it advances knowledge and promotes the arts through research, scholarship, and creative activity; and it renders significant public service. In all its activities, the university strives to exemplify educational leadership.

Instruction

Oakland University provides rigorous educational programs. A strong core of liberal arts and sciences is the basis on which undergraduates develop the skills, knowledge, and attitudes essential for successful living and active, concerned citizenship. A variety of majors and specialized curricula prepare students for post-baccalaureate education, professional schools, or careers directly after graduation. Each program provides a variety of courses and curricular experiences to ensure an enriched life along with superior career preparation or enhancement.

The university offers master's programs that meet demonstrable needs of Michigan residents and that maintain excellence. Doctoral programs are offered which are innovative and serve needs that are not adequately met elsewhere in the state.

Offerings in continuing education provide Michigan residents with high quality course work for professional development and personal enrichment.

Oakland University is selective in its admission standards and seeks both traditional and nontraditional students, ensuring equal opportunity to all who can profit from its offerings. While serving principally Michigan residents, it welcomes qualified applicants from other states and countries. A special effort is made to locate and admit disadvantaged students with strong potential for academic success and to provide the support conducive to the realization of that potential. The faculty and staff cooperate with nearby community colleges to ensure that their students who seek transfer to Oakland University are well prepared for work at a senior college. In recruiting and admitting students, enrollments are not permitted to exceed numbers consistent with preserving the high quality of instruction.

The university strives to remain current and relevant through an adequate program of continuing faculty development and the exploration of innovative schedules, methods, and curricular design in keeping with the various needs of its diverse students, many of whom commute, work, or are older than the traditional college-age student.

Oakland University offers, and will continue to offer, only those programs for which adequate resources and well-prepared faculty are available and for which a demonstrable need and a potential for qualified students exist.

Research and Scholarship

Oakland University assumes an obligation to advance knowledge through the research and scholarship of its faculty and students. The university's research and scholarship mission takes expression in a variety of forms ranging from basic studies on the nature of things to applied research directed at particular problems to contributions to literature and the arts. Within its means the university provides internal financial support for research and scholarship. Simultaneously, it pursues with vigor external sources of support. Research institutes, financed primarily by outside grants, make an important contribution to this mission.

In addition to their intrinsic value, research and scholarship reinforce the instructional mission of the university. Wherever possible, students are involved in research projects, and the results of research and scholarship are integrated into related courses of instruction.

In carrying out its research and scholarship mission the university seeks especially to be responsive to the needs of Michigan, particularly of the populous southeastern sector. Application of research and scholarship to problems and concerns of the state's business and industry and to its scientific, educational, governmental, and health and human-service agencies serves also to reinforce the public service role of the university.

Public Service

Oakland University serves its constituents through a philosophy and program of public service that are consistent with its instructional and research and scholarship missions. It cooperates with businesses, governmental units, community groups, and other organizations on research, technical development, and problem-solving enterprises in an attempt to apply the expertise of the university to the issues of society in general or the region in particular so as further to enhance the quality of life in the service areas of the university. It attempts to maintain the degree of flexibility necessary to respond with innovative instruction, research, and other service to rapidly changing needs. It makes its facilities available for a multitude of activities of agencies and community groups whose purposes are compatible with the mission of the university. It provides access to its programs and campus, insofar as is consistent with the role and scope of the institution, for the recreational and physical enrichment of area citizens. Cultural enrichment is provided for the community through the Meadow Brook enterprises, on- and off-campus presentations by faculty and students, and other campus events. The university aims to provide a model of socially responsible decision making and ethical institutional behavior, recognizing that institutional strength derives from an effective interaction with the institution's diverse external environs.

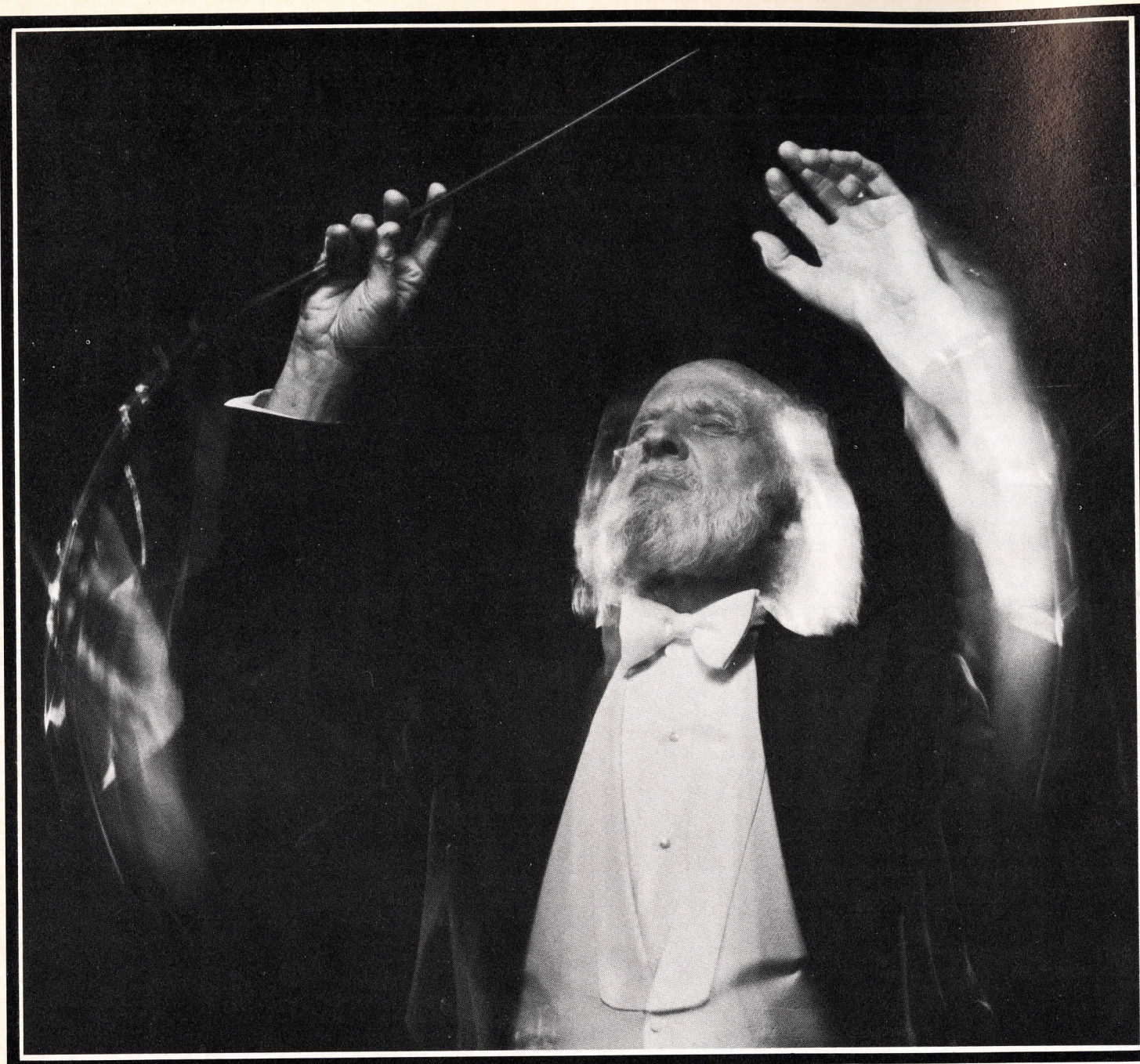
Student Development

In direct support of its academic mission, Oakland University provides basic services and experiences which integrate cognitive learning with the personal growth of the individual student in the emotional, social, physical, cultural, ethical, and interpersonal domains. In so doing, the university seeks to facilitate the development of those personal skills which will contribute to informed decision making and productive citizenship. This objective is accomplished through a variety of student enterprises including campus organizations, athletics, and other sponsored activities and events.

Key to its achievement is the provision of a governance system in which students play a meaningful role in institutional decision-making processes.

The university takes particular cognizance of its considerable enrollment of older and nontraditional students and provides advising, counseling, and other services of special value to such students in effecting career changes and developing additional personal competencies.

Through the maintenance of complementary academic and extracurricular environments, Oakland University assists students in the realization that life is a continuum of growth, change, and adaptation and provides them with the skills essential to the achievement of their fullest potential.



A great performance depends on all of the supporting roles.

The same is true in industry.

A maestro's precision movements are as vital to the performance of an orchestra as the contributions of the musicians. Similarly, in industry, total involvement of suppliers is critical to the overall manufacturing process.

As a leading supplier of metals, component parts and assemblies to the automotive industry, Indian Head recognizes how important supporting

roles can be. As a result, we are deeply committed to our employees and our clients - to help insure the best possible performance of our products in the marketplace. It is this understanding and commitment which gives Indian Head its reputation for integrity and service.



Indian Head
Metal and Automotive Products Group
21800 Greenfield Rd. • Detroit, MI 48237
(313) 968-2200

Metals Division	Commercial Vehicles Division	Automotive Division
Extruded Metals/ Pyramid	Wayne/ Welles	Detroit Gasket/ MGM Brakes

THE AMERICAN DREAM.

PRESENTING DODGE 600.
A HIGH-TECH CAR BUILT BY AMERICANS, FOR AMERICANS,
THAT AMERICANS CAN ACTUALLY AFFORD.

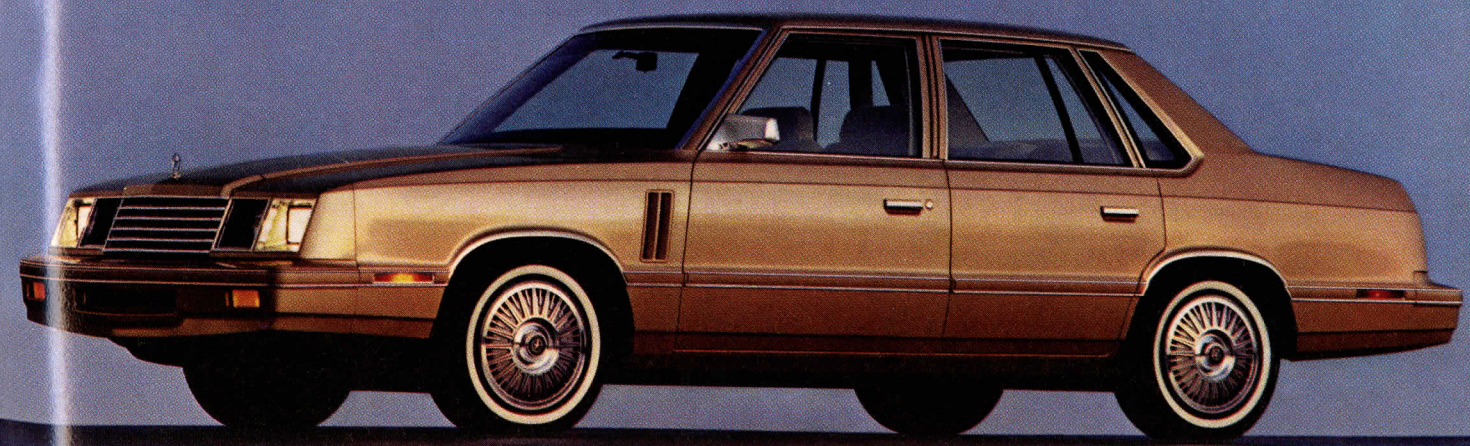
30 STANDARD FEATURES FOR \$8941.*

SIX-PASSENGER SEATING	MAINTENANCE-FREE BATTERY	LUXURIOUS CLOTH INTERIOR	REAR COMPARTMENT ASHTRAYS
TRANSVERSE-MOUNTED 2.2 LITER ENGINE 32 EST. HWY., 24 EPA EST. MPG**	DUAL SIDE MIRRORS	FULL CUT-PILE CARPETING	
5/50 PROTECTION PLAN***	QUIETNESS PACKAGE	LUXURY STEERING WHEEL	
FRONT-WHEEL DRIVE	POWER TRUNK LID RELEASE	FULL COURTESY LAMPS	
3-SPEED AUTOMATIC TRANSMISSION	AM RADIO	CARPETED TRUNK	
POWER BRAKES	DIGITAL CLOCK	PADDED DOOR TRIM PANELS	
POWER RACK AND PINION STEERING	INSTRUMENT PANEL MESSAGE CENTER	BODY SIDE MOLDINGS	
STEEL-BELTED RADIALS	LOCKING ELECTRIC FUEL-FILLER DOOR RELEASE	INTERIOR HOOD RELEASE	
HALOGEN HEADLAMPS	PROTECTIVE BUMPER RUB STRIPS	PASS/FLASH SYSTEM	
	FOLDING CENTER ARM REST	CHIME PACKAGE	



AMERICA'S DRIVING MACHINES

*Sticker price excludes taxes and destination charges.
**Use EPA est. mpg. for comparison. Your mileage may vary depending on speed, weather and trip length. Actual hwy. mpg. probably lower.
***5 years/50,000 miles, whichever comes first. Limited warranty on engine and powertrain and outer body rust-through. Deductible may be required. SEE DEALER FOR DETAILS.
BUCKLE UP FOR SAFETY



BUY OR LEASE
AT YOUR DODGE DEALER.

DODGE 600

HOW
TO STIMULATE
AN APATHETIC
MARKET.

A listless economy.
You know what it's doing to
your business. So do we.
That's why we're
introducing a new
marketing weapon.
The "Whole Egg."

The Whole Egg
concept lets you
marshal all your
marketing and
communications
forces together
under one
consistent
strategy.

All under one
totally coordinated
plan.

All under one roof.
For more efficient
control. And more
effective results.

Here in Detroit, the Whole
Egg is comprised of four
integrated companies. With four
unique disciplines. Marching as one.

Wunderman, Ricotta & Kline—the nation's leading
direct response marketer—offers you Curriculum
and Data Base Marketing. So you can better zero in
on a specific sales prospect at the precise time he's
ready to buy.



Burson-Marsteller—one
of the world's
preeminent public
relations firms—
offers you advanced
techniques of
changing
negative public
perceptions to
highly positive
ones.

Cato Johnson
—a world-
renowned
merchandising
agency—
gives you
state-of-the-art
sales promotion
and merchandis-
ing programs
for a more
forceful message.

And Young & Rubicam Advertising gives
you the kind of compelling, high awareness
advertising that breaks through the clutter.

If you're interested in learning more about this
explosive new marketing weapon, please call Bill
Power, Senior Vice President and Manager, at (313)
446-8600.

The Whole Egg. Only from Young & Rubicam Inc.
It gives you a better way to arouse a dormant
market than you've ever had before.

YOUNG & RUBICAM INC.

200 Renaissance Center Suite 1000 Detroit, Michigan 48243 (313) 446-8600

Where you live says so much about you, dear.

**The Herman Frankel Organization presents two new
communities setting new heights in luxurious living.**

We're letting you in on this advance information so you can plan
ahead. These fresh new floor plans are the ultimate in contem-
porary conveniences. The exteriors are a beautiful departure
from what you have seen. Exquisite detailing from a gracious era
enhance the architecture. Take a peek at the new construction,
already emerging with these innovative design elements.
Come visit us and share our excitement.



This limited edition of luxurious cluster homes is
for the select few. Nestled in a wooded cove
overlooking Park lands and the lush greens of
Tam O'Shanter golf course, you'll find exquisitely
appointed, beautifully designed cluster homes.
These plans are the culmination of years of research.
But only a handful will enjoy this intimate community,
designed for the sophisticated. From \$224,900.

For information call **626-3502** or visit our Sales Office in the
Meridian model at the Park. (Rolling Ridge Road south off Lone Pine
between Middlebelt and Orchard Lake Road) Bloomfield Hills Schools

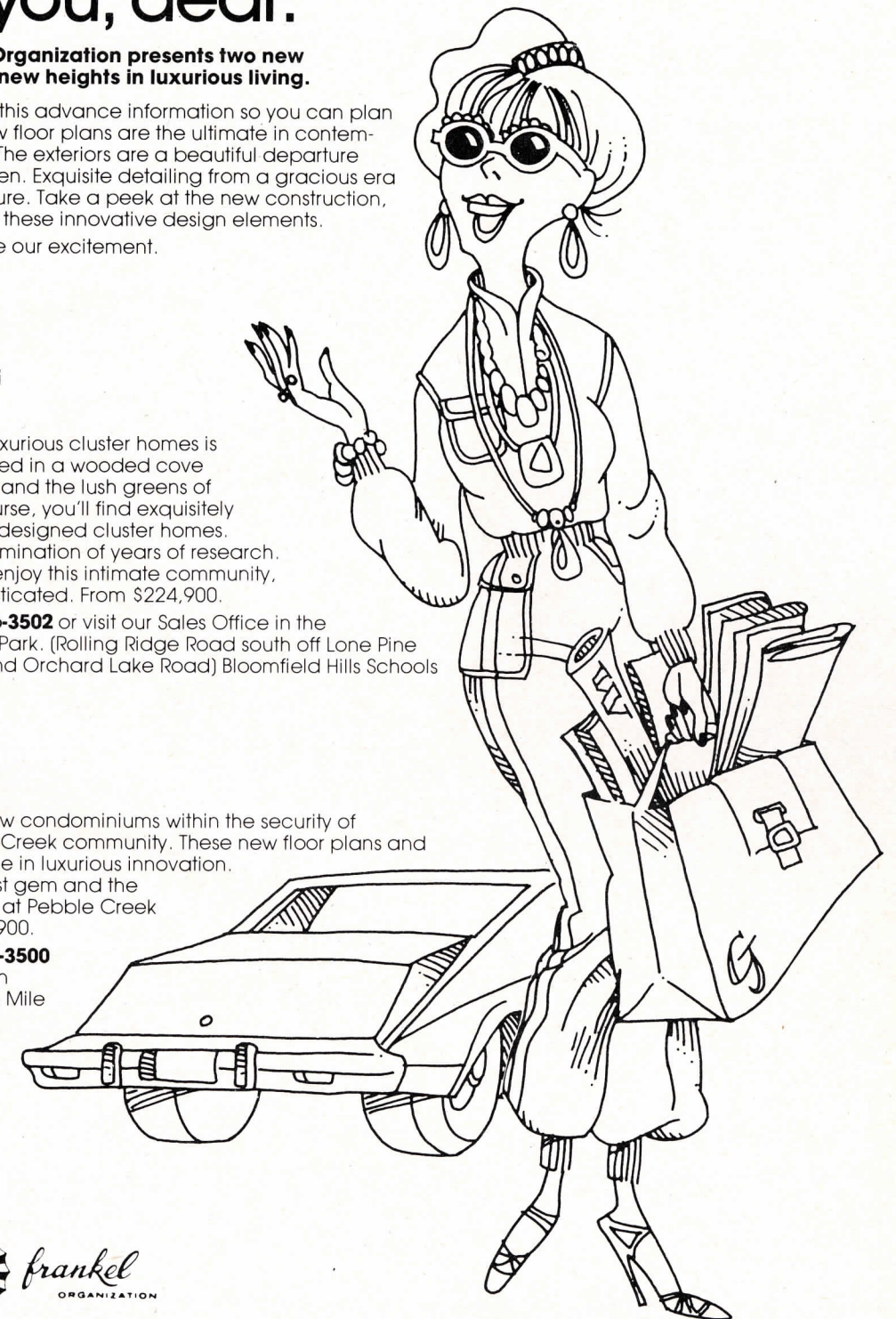


A select grouping of new condominiums within the security of
the established Pebble Creek community. These new floor plans and
exteriors are the epitome in luxurious innovation.
The Village is the newest gem and the
crowning achievement at Pebble Creek
community. From \$139,900.

For information call **851-3500**
or visit us at the model in
Pebble Creek. Fourteen Mile
Road, 1/2 mile west of
Orchard Lake Road.

Main Office: **626-3500**

Sales by:



A CLASSIC
FOR CONDUCTING BUSINESS.



© 1983 TIME INC.



Northland = Fashion

Everything's a plus at Northland Center: 172 shops, with the largest Hudson's and JCPenney's anywhere. Valet parking in Lots A & E. Open 10 a.m. - 9 p.m. Monday - Saturday, noon - 5 p.m. Sunday.

Turn to
NORTHLAND
Greenfield South of 9 Mile, in Southfield.

ALLIANCE



MOTOR TREND'S 1983 CAR OF THE YEAR

Motor Trend experts judged Alliance the way a car buyer would. On styling and design, quality, comfort, performance and dollar value. Which helps explain why Renault Alliance is already outselling 61 of the 75 cars built in America.*

AFFORDABLE EUROPEAN TECHNOLOGY

Alliance is a fine European-designed sedan that comfortably rides five—for the price of a four-passenger econobox.

\$5695

BUILT IN AMERICA

And Alliance is built in America. By American Motors. With front-wheel drive. Fully independent suspension. Power front disc brakes. Rack and pinion steering. Electronic fuel injection. And outstanding mileage. Alliance.

At Renault dealers everywhere.

37 EPA EST MPG **52** EST HWY

List price. Tax, license, destination charges, optional or regional equipment extra.

*Automotive News report of 1983 calendar year sales thru April.

Use figures for comparison. Your mileage may vary with speed, weather, trip length. Actual highway and CA figures lower.



RENAULT

THE ONE TO WATCH



Photograph by Marie Cosindas

Would you trust this moment to anything that was second best?

Life's special moments are like diamonds; they're beautiful, they're rare and they require very special care.

Flowers often play a magic role in these moments. When they do, the selection of the right florist is critical.

That's why choosing an FTD® Florist is so important.

You see, your FTD Florist knows exactly what special care means: beautiful arrangements, fresh flowers, quality containers, prompt delivery worldwide. Nothing is left to chance and nothing should be.

Life's special moments are rare and beautiful times, much too precious to trust to anything that is second best.

Call or visit your nearest FTD Florist today.

Send your thoughts with special



care.™

® Registered trademark of Florists' Transworld Delivery Association. FTD is a cooperatively owned floral wire and membership service.

©1982 Florists' Transworld Delivery Association.

Comerica

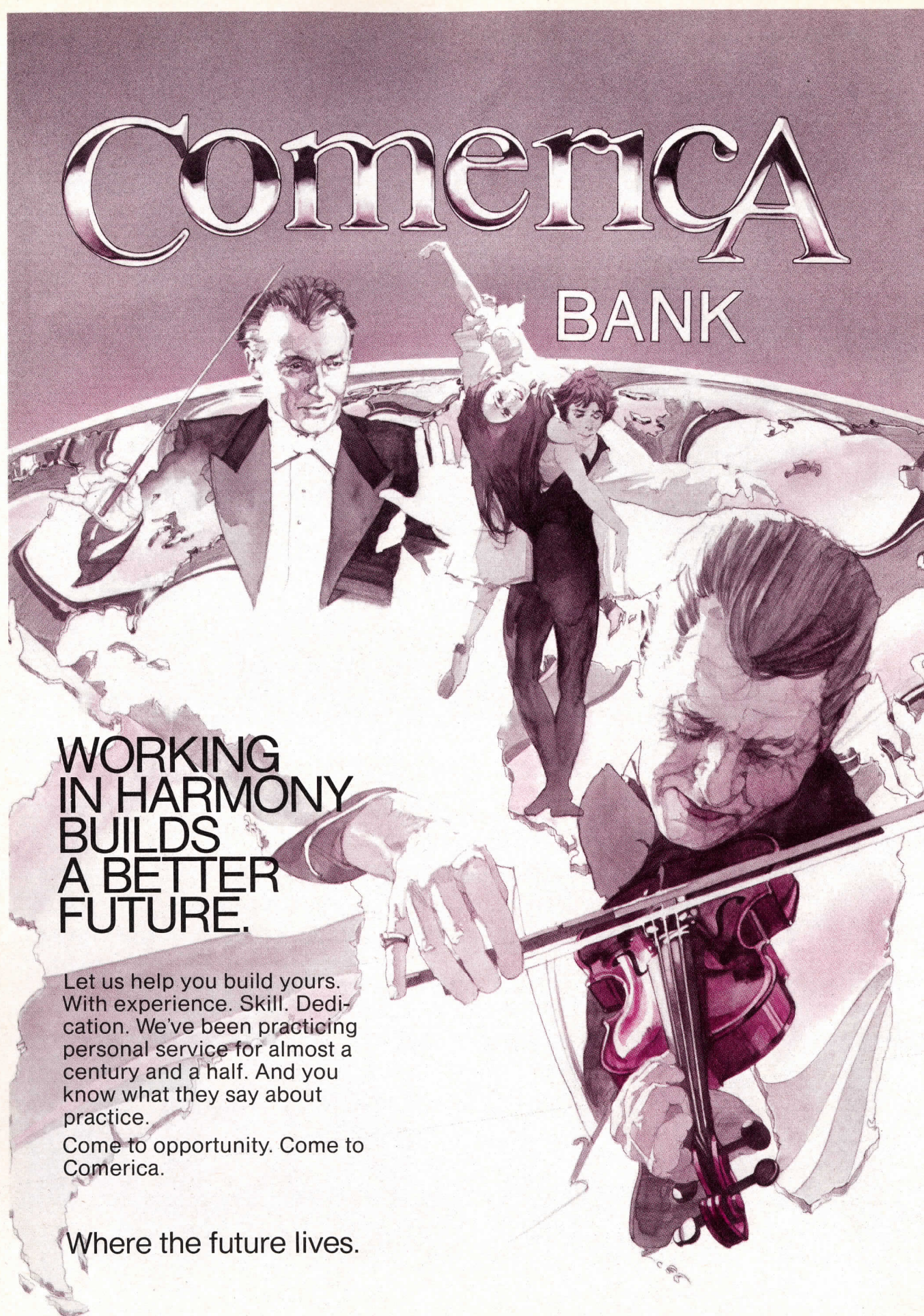
BANK

**WORKING
IN HARMONY
BUILDS
A BETTER
FUTURE.**

Let us help you build yours. With experience. Skill. Dedication. We've been practicing personal service for almost a century and a half. And you know what they say about practice.

Come to opportunity. Come to Comerica.

Where the future lives.



*Gen★Seal puncture sealant seals most tread-area punctures. Sealing capabilities may vary due to type of puncture, improper tire maintenance and driver habits.



Texas Torture Test shows tire dependability!

"We plunged 6 ice picks into a General Dual Steel III® radial with Gen★Seal puncture sealant, then our test team drove on it for 24 hours without significant air loss."

UVALDE, TEXAS—An independent testing company plunged a half-dozen ice picks into the tread area of a General Dual Steel III radial tire with Gen★Seal puncture sealant, removed the ice picks, then drove on it for more than 1,000 miles in a 24-hour period—on wet and dry roads, on and off shoulders, through chuckholes, into parking lot bumps and more—with *no significant loss of tire pressure.*

Tough! You bet, and here's why. Selected General Dual Steel III's—our finest steel-belted radial—are uniformly sprayed with Gen★Seal from shoulder to shoulder in the tread area to seal out tread-puncture air loss—summer and winter!*

Indoor dynamometer wheel/puncture tests also proved Gen★Seal effective both with nails embedded and withdrawn from the tread.

What's more, 1,700,000 miles of rugged taxi fleet tests show tires with Gen★Seal produced more than 75% improvement in tread-area related downtime versus taxis operated on tires without puncture sealant.



The tire you can't pick apart



Built in America since 1915

GEN★SEAL says it all!

The General Tire & Rubber Company, Akron, Ohio 44329

It took an act of Congress to prove what we already knew.

Congress recently passed the 1982 Tax Bill. It included specific provisions confirming that policyowners of universal life insurance products, like The Challenger, enjoy the same basis of taxation as owners of other life insurance products.

Some of our competitors were surprised. We weren't. The time is right for a new kind of life insurance.

In just short of two years, more than *one billion dollars* worth of Challenger coverage has gone into force. Life of Virginia agents and brokers in territories of every description are using it to succeed in today's competitive selling environment.

- In the Northeast, a broker sold more than \$12 million in less than 12 months. Premiums totalled \$300,000.

- In the South, an agent did six million dollars and earnings soared to more than \$100,000.

- In the Southwest, an agent had an unsolicited visit from someone who, handing him his present policies, said, "I'd like to upgrade this coverage to The Challenger."

Average sales are up. Premiums are up. Frequency of sale is up. And our numbers are up too. Since the beginning of this year, hundreds of agents and brokers have joined Life of Virginia's sales force. Each has been attracted to the kind of creativity and support that produced the fastest-selling policy in the history of our company.

For information about the Challenger and our growing universal life portfolio, write Mr. Gene Mitchell, President, or Mr. Gerson A. Geltner, Executive Vice-President, Professional Life Underwriters Services of Michigan, 3001 W. Big Beaver Rd., Suite 100, Troy, Michigan, 48084. Or call them in Detroit, 313-649-0006. From out of town call, toll-free, (Michigan) 1-800-482-4225, (Nationwide) 1-800-521-4284.

Why the time is right for Life of Virginia.

The Challenger. A universal life policy for the discriminating individual buyer. Smoker/non-smoker classes. Minimum coverage \$100,000.

Challenger II. A recent addition to our family of universal life products. Automatic guaranteed insurability options. Smoker/non-smoker classes. Minimum coverage \$25,000.

Challenger/VSP. A universal life product for corporate payroll-deduction. Cases to 10 lives. Minimum coverage \$10,000.

Competitive Annuities. Individual flexible and single premium annuities, individual immediate annuities, group annuities.

Dual-Rate Index. SM Only Life of Virginia offers this innovative method of computing interest paid on cash values. We pay current rates based on the *greater* of long and short-term yields. Applicable to all of our universal life products and deferred annuities.

Computerized Sales Support System. Life of Virginia provides state of the art information processing and marketing support systems vital to your sales efforts.

"Gene" Mitchell
President

Gerson A. Geltner
Executive Vice-President

Professional Life Underwriters Services of Michigan
A Division of M & G Market Services, Inc.
3001 W. Big Beaver Rd. Suite 100
Troy, Michigan 48084

Detroit 313-649-0006
Michigan, toll-free 1-800-482-4225
Nationwide, toll-free 1-800-521-4284

**LIFE OF
VIRGINIA**

A member of The Continental Group, Inc. A Fortune 100 company
active in the basic business areas of Packaging, Forest Products, Insurance & Energy.

HAVE YOU VISITED NORTH PARK LATELY?

The first luxurious highrise apartment community and still Number 1!

The North Park Community set a precedent for luxurious apartment living. It became a living legend and the home of some of the most successful people in this area. It is the most emulated community in Greater Detroit. While imitation is flattery, it never matches the original. North Park is the original.

There are three ways to live luxuriously in the North Park Community.



North Park Towers
Spacious highrise living with 24 hour receptionist, valet parking and heated underground garage available, pampering services, doorman, pool. Penthouse party room.
1-2-3 bedroom apartments from **\$485/month** includes heat and carpeting
Phone: **559-1110**



North Park Square
Enormous garden apartments rival single family living. Private garage, utility room in each apartment, excellent services, pool, clubhouse.
2 and 3 bedroom apartments from **\$555/month** includes carpeting
Phone: **424-8177**



North Park Place
Spacious highrise apartments with all the services. 24 hour valet parking available, doorman, closed circuit TV to screen callers, Health Club, pool, tennis courts.
2 and 3 bedroom apartments from **\$490/month** includes heat and carpeting
Phone: **559-4588**

The North Park Community is located in Southfield near the hub of the expressway systems. Close to fine restaurants, shopping and theatres. You must visit the North Park Community and see why it remains the one and only.
Cable TV Available.

Managed by: Sullivan Smith, Inc.

a subsidiary of
BLS BERGER LEWISTON SMITH
REALTY CORPORATION

EVEN FROM A COLDLY RATIONAL, STRICTLY ANALYTICAL PERSPECTIVE, IT'S BEAUTIFUL.

Just in case you can't admit you like the Cougar for its look alone, we have facts. And figures. And features you won't find offered by many other cars.

Observe the rounded contours. They help improve the aerodynamics of the Cougar. The hood is sloped to help slice through the wind. The integral aircraft-inspired Cougar doors are designed to create a clean, wind-efficient surface.

The formal roof line gives backseat passengers ample headroom. The seats are designed for driving comfort. And the optional power seats adjust six ways to accommodate your particular height, reach and leg length.

Ergonomics? It's the science of placing things where they can be most easily reached or seen by the driver. Cougar is an excellent example of how it should be done. Including options, you can have 27 driving, comfort and entertainment controls within fourteen inches of the steering wheel.

The rear track has been increased 1.5" to give the car a wider road stance. The new Nitracushion suspension, developed from our Continental technology, helps take potholes in stride. (Our shocks are nitrogen-pressurized to minimize bounce.)

A car that's designed to please the eye is no longer enough. It must also please the mind. Cougar is designed to do both. Beautifully.

CALL 1-800-MERCFAX FOR ANSWERS: For further information on Cougar, just call us toll-free at 1-800-MERCFAX. Or write: Lincoln-Mercury, P.O. Box 1254, Troy, Michigan 48099.

MERCURY. THE SUBSTANCE SHOWS.



MERCURY COUGAR

Get it together—buckle up.

LINCOLN-MERCURY DIVISION





The '84 'Vette knifes through the wind with an aerodynamic ease that even its most recent predecessors never knew.

Overall vehicle drag coefficient has been subdued to a mere .34—significantly improving on .44 in the previous model.

LOF Glass has a principal part in the trim-down—1,756 square inches of high-style windshield, laid back at an angle (64°) even the air finds hard to resist.

Engineers were concerned at first that the sheer size, curvature and rake of the new windshield might distort the view.

But LOF more than met the challenge in optics, glass technology and overall quality, going on to perfect the 'Vette's new side lights as well.

To share LOF know-how in aerodynamic auto glass design—or to solve any other auto glass problem—give us a call at 313-875-0080 in Detroit.

LOF Glass
A Libbey-Owens-Ford Company

GLASS IN A CLASS WITH CORVETTE.

Popular Attractions 1983 Meadow Brook Music Festival



747th Performance
Friday, June 24 — 8:00 PM
The Lettermen
Four Freshmen



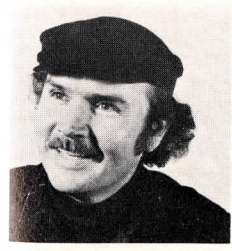
749th Performance
Saturday, June 25 — 8:00 PM
Detroit Symphony Pops
Richard Hayman, conducting
Wendy Gartner-Bloom, soprano
Featuring "1812" Overture
with Cannons & Laser Lights

748th Performance
Saturday, June 25 — 11:00 AM
Children's Concert
"Rumpelstiltskin"
Piccolo Opera Company
Marjorie Gordon, Artistic Director

751st Performance
Wednesday, June 29 — 8:00 PM
Detroit Concert Band
Leonard B. Smith, conducting



753rd Performance
Friday, July 1 — 8:00 PM
Roy Clark
FIREWORKS



754th Performance
Saturday, July 2 — 8:00 PM
The (Irish) Rovers
Tom Paxton
FIREWORKS



Popular Attractions 1983 Meadow Brook Music Festival

756th Performance

Monday, July 4 — 12:00 Noon

Jean-Pierre Rampal
Recital



757th Performance

Monday, July 4 — 8:00 PM

Meadow Brook Estate
FIREWORKS



759th Performance

Friday, July 8 — 8:00 PM

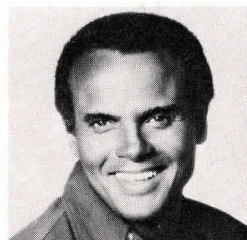
Cleo Laine
with the
Detroit Symphony Pops
John Dankworth, *conducting*



760th Performance

Saturday, July 9 — 8:00 PM

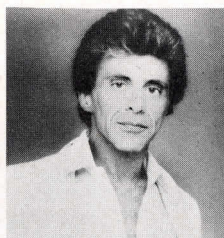
Harry Belafonte



762nd Performance

Monday, July 11 — 8:00 PM

Frank Valli
and
The Four Seasons
with special guest
Johnny Rivers



763rd Performance

Tuesday, July 12 — 8:00 PM

Pat Metheny



Popular Attractions 1983 Meadow Brook Music Festival

765th Performance

Friday, July 15 — 8:00 PM

Tony Bennett
with the
Detroit Symphony Pops



766th Performance

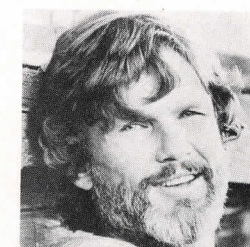
Saturday, July 16 — 11:00 AM

Children's Concert
The Oakland Youth Symphony
Erv Monroe, *conducting*
with
Senator Jack Faxon, narrating
Prokofiev's "Peter and the Wolf"

767th Performance

Saturday, July 16 — 8:00 PM

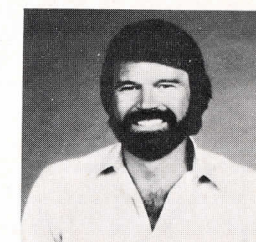
Kris Kristofferson
with special guest star
Billy Swan



769th Performance

Tuesday, July 19 — 8:00 PM

Glen Campbell
Tammy Wynette



770th Performance

Wednesday, July 20 — 8:00 PM

Fred Waring



Popular Attractions 1983 Meadow Brook Music Festival



772nd Performance

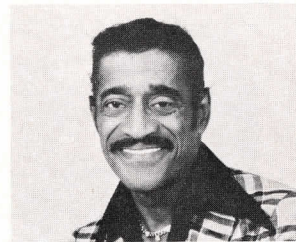
Friday, July 22 — 8:00 PM

Chuck Mangione

773rd Performance

Saturday, July 23 — 8:00 PM

Lou Rawls



775th Performance

Tuesday, July 26 — 8:00 PM

Sammy Davis, Jr.



777th Performance

Friday, July 29 — 8:00 PM

**Teresa Brewer
Frankie Lane**



778th Performance

Saturday, July 30 — 8:00 PM

**Andy Williams
with the
Detroit Symphony Pops**

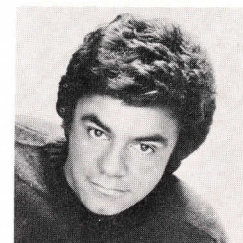
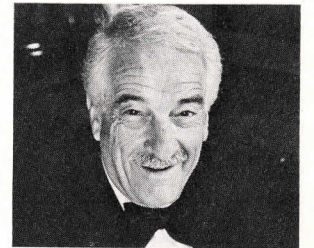
Popular Attractions 1983 Meadow Brook Music Festival



780th Performance

Monday, August 1 — 8:00 PM

**Victor Borge
with the
Metropolitan Concert Band
Ernie Jones and Martin Stella, conducting**



781st Performance

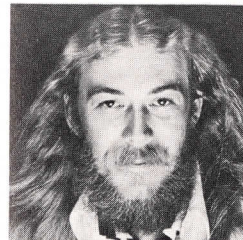
Tuesday, August 2 — 8:00 PM

Johnny Mathis

784th Performance

Saturday, August 6 — 8:00 PM

Preservation Hall Jazz Band



786th Performance

Tuesday, August 9 — 8:00 PM

**Little River Band
with special guest
Paul Davis**



788th Performance

Friday, August 12 — 8:00 PM

**Al Hirt
Dukes of Dixieland**



Popular Attractions 1983 Meadow Brook Music Festival

789th Performance

Saturday, August 13 — 11:00 AM

Children's Concert
"Poemsicles"
Other Things and Company
Carol Halsted, *Artistic Director*



792nd Performance

Tuesday, August 16 — 8:00 PM

Air Supply

793rd Performance

Friday, August 19 — 8:00 PM

B. J. Thomas



794th Performance

Saturday, August 20 — 8:00 PM

Bill Cosby

795th Performance

Tuesday, August 23 — 2:00 PM

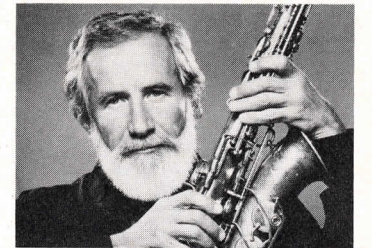
Women's Committee Benefit
Fashion Extravaganza

Popular Attractions 1983 Meadow Brook Music Festival

796th Performance

Friday, August 26 — 8:00 PM

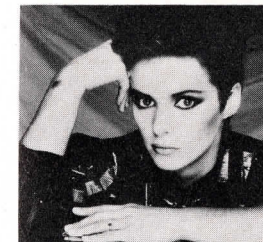
"Hooked on Swing"
Larry Elgart and His Orchestra



797th and 798th Performances

Saturday and Sunday, August 27 and 28 — 4:00 PM

Tri-County Orchestra Marathon



799th Performance

Monday, August 29 — 8:00 PM

Sheena Easton

800th Performance

Tuesday, August 30 — 8:00 PM

Manhattan Transfer



801st and 802nd Performances

Saturday and Sunday, September 3 and 4 — 8:00 PM

Detroit Concert Band
Leonard B. Smith, conducting

LASER LIGHTS
FIREWORKS

Behind Mr. Goodwrench is a lot of good customer care.

The people at General Motors Parts
and at participating Mr. Goodwrench dealers
know there's more to good service
than just good parts.



GENERAL MOTORS CORPORATION

**KEEP THAT GREAT GM FEELING
WITH GENUINE GM PARTS.**



To get a great performance, you need a great conductor.

Every Maccabees Mutual Life Agent collaborates with an attorney, CPA, trust officer and other financial advisors to bring out their best, for every client, every time.

Whether it's for group life or pensions, individual disability income, KEOGH, VEBA or RLR for

A proven insurance program, like a great opera, symphony or theatrical event, doesn't just happen.

If you are looking for award winning ideas, products and services, consult a Maccabees Mutual Life Agent. He's conducting every day in your area. You will applaud his help in putting your insurance program together—and your good judgment.

Maccabees Mutual enjoys the association of many great conductors. Here is what we have accomplished together:

personal and business financial plans, his orchestration produces timely and tested individualized classics.

• Among top 6% of Life Insurance Companies by assets.

- Oldest and largest Mutual Life Insurance Company domiciled in Michigan.
- Over 78 billion insurance in force as of December, 1982.
- Policyholder's rating of A (excellent) by A.M. Best Company.

MACCABEES
Mutual Life Insurance Company

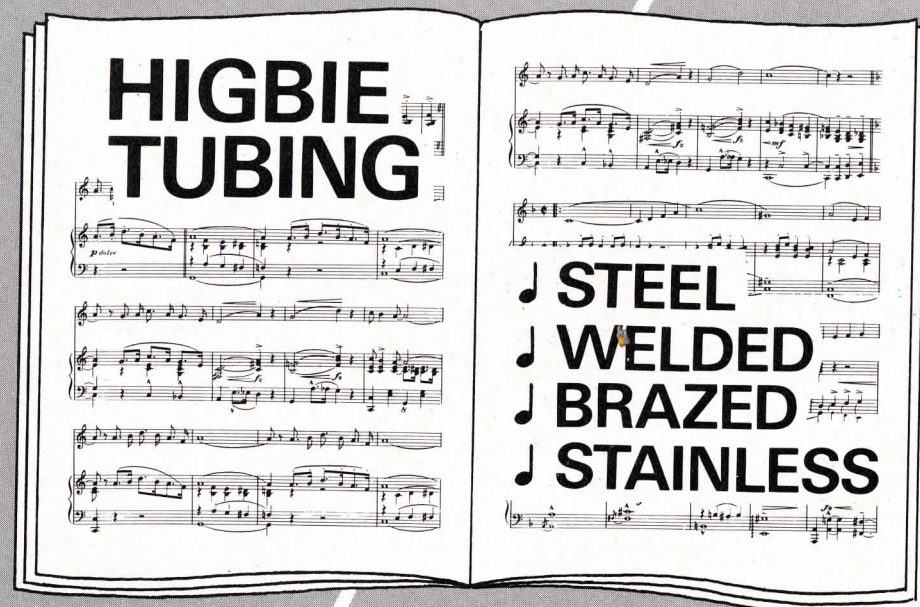
*... Where the exceptional
is ordinary.*

**"I wish my insurance program was
as together as this performance."**



P.O. Box 2165 □ 25800 Northwestern Highway □ Southfield, MI 48037 □ (313) 357-4800

*A Note of
Satisfaction*



Higbie Manufacturing Company **ITT**

BOX 249 • ROCHESTER, MICHIGAN 48063 • 313-651-5300

Meadow Brook Executive Committee Chairpersons Mr. and Mrs. F. Alan Smith

The twentieth season of the Music Festival creates a unique setting that can kindle the imagination of listening audiences this summer. In the well-known tradition of Meadow Brook, an enriched source of classical, pops, jazz, and country music programs as well as variety attractions and children's concerts are available to the entire community.

The leadership of Mr. and Mrs. F. Alan Smith, General Chairpersons of the 1983 Meadow Brook Executive Committee has been an inspiration to all those involved in producing another outstanding season. The untiring efforts of Alan and Barbara, together with the devoted work of the Executive Committee membership, have assured the necessary broad-based support for the programs, services, and facilities of the Festival. The direct beneficiaries of this dedicated leadership are the many thousands of people attending concerts at Meadow Brook.

On behalf of Oakland University, the Meadow Brook Music Festival, and those who enjoy the best in musical performances, I extend my appreciation.

Joseph E. Champagne
President, Oakland University



MEADOW BROOK'S QUEST FOR EXCELLENCE

The best in classical and popular music performances is the standard to which the Music Festival has aspired since its inception in 1963. Much of the success of the Music Festival is attributed to the achievements of the Chairpersons of the Meadow Brook Executive Committee. Some highlights of this leadership during the past 20 seasons is portrayed in the following pages.



Mr. and Mrs. Semon Knudsen
Chairpersons 1964

Meadow Brook is established as the summer home of the Detroit Symphony Orchestra . . . 12 classical symphonic concerts under the direction of Sixten Ehrling . . . Howard C. Baldwin Pavilion built.

18 classical symphonic concerts . . . Robert Shaw heads the Summer Music School . . . permanent seating added to the Pavilion . . . Trumbull Terrace built.



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965

35 classical symphonic concerts . . . Karl Haas is artistic consultant . . . Istomin-Stern-Rose Trio and New York Pro Musica are artists-in-residence . . . new Adams road exit designed for south-bound traffic.



Mr. and Mrs. Ben D. Mills
Chairpersons 1966

MEADOW BROOK'S QUEST FOR EXCELLENCE

Expansion of Pavilion stage house and Trumbull Terrace . . . permanent box office built . . . Summer Music School continues its third season under the direction of Robert Shaw.



Mr. and Mrs. James O. Wright
Chairpersons 1967



Mr. and Mrs. Virgil E. Boyd
Chairpersons 1968

Festival undertakes first venture into field of dance . . . American Ballet Theatre begins 2 seasons of appearances . . . Roger Wagner leads the summer choral music program . . . James Levine conducts concert performance Verdi's "Rigoletto".

Appearance of the New York Philharmonic . . . master classes and appearances by James Levine, Vladimir Ashkenazy, and Itzak Perlman.



Mr. and Mrs. Marvin L. Katke
Chairpersons 1969



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

Dramatic departure in programming . . . popular music attractions are added . . . Al Hirt . . . Ramsey Lewis Trio . . . American Ballet Company concerts . . . dessert parlor added to Trumbull Terrace.

MEADOW BROOK'S QUEST FOR EXCELLENCE



Mr. and Mrs. John J. Riccardo
Chairpersons 1971

More popular and variety attractions . . . Ella Fitzgerald . . . Stevie Wonder . . . Judy Collins . . . Royal Winnipeg Ballet . . . expansion of stage house lighting . . . new rest room facilities on south lawn area.

Over 40 symphonic, pops, ballet, and modern dance events scheduled . . . New York Philharmonic . . . hillside recontoured to expand seating . . . Doc Severinson . . . Ferrante & Teicher.



Mr. and Mrs. William P. Benton
Chairpersons 1972

22 pops attractions and 17 classical concerts . . . National Ballet . . . Vladimir Ashkenazy named artistic adviser . . . stage house rigging and backstage facilities are improved . . . Fiedler . . . Kostelanetz . . . Previn.



Mr. and Mrs. Robert D. Lund
Chairpersons 1973

Oakland University celebrates its 15th year . . . a week of jazz added . . . Benny Goodman . . . Earl "Fatha" Hines . . . improvement of Trumbull Terrace . . . San Francisco Ballet.



Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974

MEADOW BROOK'S QUEST FOR EXCELLENCE



Mr. and Mrs. Donald E. Petersen
Chairpersons 1975

Tchaikovsky marathon . . . Pennsylvania Ballet . . . children's and matinee concerts added . . . Aldo Ceccato named music director . . . Paul Paray returns . . . improvement of box office.



Mr. and Mrs. F. James McDonald
Chairpersons 1976

Modern Dance Festival . . . Beethoven marathon . . . Musica Aeterna begins 3 seasons of guest appearances . . . Women's Committee activities expanded . . . Barry Manilow . . . Oscar Peterson.

Over 50 concerts in 12 weeks . . . Royal Danish Ballet . . . party tent added . . . luncheon in the English Garden at Meadow Brook Hall benefits the Women's Committee . . . improvement of the sound system, the entrance, and the grounds.



Mr. and Mrs. John C. Secrest
Chairpersons 1977

Klaus Tennstedt and Vladimir Ashkenazy conduct . . . New York Pro Arte Chamber Orchestra . . . Leslie Browne and Patrick Bissell of "Turning Point" appear with The Ballet Repertoire Company . . . Women's Committee reorganized.



Mr. and Mrs. Richard A. Vining
Chairpersons 1978

MEADOW BROOK'S QUEST FOR EXCELLENCE



Mr. and Mrs. Bennett Bidwell
Chairpersons 1979

Eric Leinsdorf conducts the Chicago Symphony Orchestra . . . Jazz Jamboree with Lionel Hampton, Buddy Rich, and Woody Herman . . . Loretta Lynn . . . Neville Marriner conducts Minnesota Orchestra.



Mr. and Mrs. Gerald Greenwald
Chairpersons 1981

Season opens with Bychkov conducting Detroit Symphony Orchestra . . . Fireworks each night Fourth of July weekend . . . Kris Kristofferson . . . Judy Collins . . . Andy Williams . . . Women's Committee raffles car . . . season closes with "Hooked on Classics" and spectacular light show.

Neville Marriner named artistic director . . . Eliot Feld Ballet . . . Detroit Symphony Chamber Orchestra . . . Treble Clef Gift Shop opened on Trumbull Terrace . . . appearances of Victor Borge, Della Reese, and "Four Girls Four" benefit the Women's Committee.



Mr. and Mrs. Roger Smith
Chairpersons 1980

Oakland University welcomes new president, Dr. Joseph E. Champagne . . . increased number of Detroit Symphony Orchestra concerts and variety attractions . . . James Galway and Cleo Laine . . . Phil Donahue . . . Barbara Mandrell . . . Women's Committee sponsors major fund-raiser, The Meadow Brook Fair.



Mr. and Mrs. Harold A. Poling
Chairpersons 1982

1983

More performances . . . more non-series specials . . . French-inspired repertoire with the Detroit Symphony Orchestra.

COSMOPOLITAN LIVING... IS PART OF YOUR LEASE FIVE THOUSAND AT TOWN CENTER



When you drive up, you're met by a uniformed doorman. If you like, a valet parks your car. In the lobby, you wave to a concierge—ready to assist you in the finest tradition of New York and Europe.

The parallels continue. From your apartment—as high as 33 floors above—you look down on the entire "city-within-a-city" Town Center complex. You can see and walk to good shops and cultural events. Nearby are some of Southfield's finest restaurants; and the best movies are a stroll away.

Perhaps best—you can even walk to work. Feel like New York? It does—and it includes amenities you find there. Heated pool, exer-

cise room, saunas, tennis courts. Inspired design and space utilization. Individual room temperature controls for year-round, economical comfort. Closed circuit TV security system and fully sprinklered fire protection.

Five Thousand At Town Center incorporates all that's best for your gracious living experience—come and see for yourself. Our models are open from noon to 6 p.m. Sunday-Friday, and on Saturdays from noon to 5 p.m. Conveniently located at Civic Center Drive and Evergreen in Southfield. One, two and three bedroom apartments available.

For more information, call **352-7910**.



FIVE THOUSAND
AT TOWN CENTER

Developed by The Prudential Insurance Company of America.

THE 1983 MEADOW BROOK COMMITTEES

EXECUTIVE COMMITTEE

Mr. and Mrs. F. Alan Smith, General Chairpersons

Mr. and Mrs. Stephan Sharf, Vice Chairpersons

Mr. and Mrs. Harold A. Poling, Past General Chairpersons

Corporate Subscription Sales

Mr. and Mrs. William P. Conlin

Mr. and Mrs. Arthur L. Wiseley

Mr. and Mrs. Walton A. Lewis

Mr. and Mrs. Carl R. Lindell

Mr. and Mrs. John H. Ogden

Mr. and Mrs. John K. Rye

Mr. and Mrs. Thomas T. Stallkamp

Meadow Brook Experience

Mr. and Mrs. F. Charles Duryea, Jr.

Program Advertising

Mr. and Mrs. Frederick K. Cody

Mr. and Mrs. Harold E. Allen

Mr. and Mrs. Theodore T. Teegarden

Advertising and Marketing

Mr. and Mrs. Robert R. Kingsbury

Theatre Guild

Mr. and Mrs. Don G. Pixley

Finance

Mr. and Mrs. John R. Edman

Mr. and Mrs. Richard S. Cummins

Mr. and Mrs. A. Keith Ebersole

Mr. and Mrs. Clinton D. Lauer

Mr. and Mrs. David R. Platt

Flint Area

Mr. and Mrs. Lloyd E. Reuss

Festival Women's Committee

Mr. and Mrs. Oswald L. Pfaffmann

Rochester Festival Club

Mr. and Mrs. Wesley L. Koch, Jr.

Dr. and Mrs. Steven C. Reynolds

CORPORATE FINANCE CAPTAINS

Gary N. Andrews

Jack A. Bechtel

Jesse F. Bowman

James L. Braddock

Gilbert P. Burford

Thomas V. Carey

William D. Chalmers

John L. Cisler

M. A. Cumo

Warren W. Ebey

Norman F. Ehlers

Bruce W. Harrington

Robert E. Hatfield

Richard Haupt

Jack W. Hill

Clare Horwood

Robert J. Houghtalen

Joseph G. Iamarino

Isabel Johnson

Richard E. Kroswek

Kerry L. Langdon

Kevin F. Levasseur

Richard E. Loeding

Walter Lohrer

Robert E. Mallman

Peter C. Marchbank

Werner K. A. Mensch

Robert R. Miller

Sandra Miller

Ernest C. Moser

Joan Mowry

Thomas G. Nancarrow

Peter Nuccitelli

Paul R. O'Hara

G. Paul Russo

N. V. Scheele

Fred G. Schriever, Jr.

Ronald Stewart

Paul T. Sullivan

Edie Sutcliffe

William N. Swan

Thomas R. Sylvester

Peter Tottis

William Vaughan

Peter A. Warndorf

James Watson

Charles S. White

E. James Zubkus

THE UNIROYAL TIGER PAW PLUS PROJECTS 20% MORE MILEAGE THAN MICHELIN X.

Uniroyal goes further than ever with its Tiger Paw Plus. Tests project it to deliver an average of 20% more mileage than Michelin X. It's built with a tread compound that wears longer and has significantly more anti-skid depth than Michelin. The Tiger Paw Plus also has a computer-designed all-seasons tread that grips the road in rain or shine better than any tire Uniroyal has ever produced.

THERE'S A PUNCTURE-SEALING TIGER PAW PLUS AVAILABLE, TOO.

In addition to more mileage, Tiger Paw Plus is also available with a special security feature — Royal Seal. Uniroyal Tiger Paw Plus with Royal Seal permanently seals most tread punctures of $\frac{3}{16}$ " in diameter or less in any weather, in all temperatures. This dramatic performance claim is backed by a no-questions-asked warranty. It provides for free replacement of any Tiger Paw Plus with Royal Seal that becomes unserviceable due to any tread puncture within the first twelve months or 25% wear (whichever comes first).

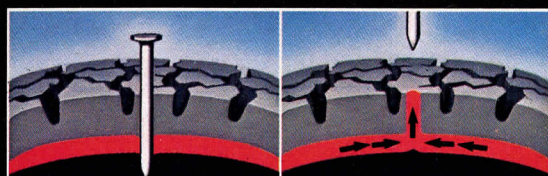
The Tiger Paw Plus with Royal Seal is now available on the 1983 Cadillac Seville and Eldorado, Buick Riviera, Oldsmobile Toronado, Lincoln, and Mark VI.

See the Uniroyal dealer nearest you. You'll be far ahead in the long run with Tiger Paw Plus or the puncture-sealing Tiger Paw Plus with Royal Seal.

UNIROYAL



WE GIVE YOU MORE TO GO



When the Royal Seal tread is punctured, its sealant compound instantly surrounds and seals the puncture—permanently.

MEADOW BROOK ROCHESTER FESTIVAL CLUB

CO-CHAIRPERSONS

Mr. and Mrs. Wesley L. Koch, Jr.
Dr. and Mrs. Steven C. Reynolds

COMMITTEE

Dr. and Mrs. Richard G. Brooks
Mr. and Mrs. Carroll B. Chapman
Dr. and Mrs. Thomas A. Cook
Mr. and Mrs. Charles L. Crissman
Mr. and Mrs. Phil Culmone
Mr. and Mrs. William H. Daniels
Dr. and Mrs. William L. Ebinger

Mr. and Mrs. Randall Field
Mr. and Mrs. Noel Huyck
Mr. and Mrs. Steven Kavulich
Mr. and Mrs. Charles H. Kupsy
Mr. and Mrs. Richard Larsen
Mr. and Mrs. Douglas E. Monks

Mr. and Mrs. Roy E. Parrott
Mr. and Mrs. Alan Paterson
Mr. and Mrs. John Peterson
Mr. and Mrs. George D. Poffenberger
Mr. and Mrs. William H. Ross
Mr. and Mrs. Robert Stoetzer
Mr. and Mrs. Forest B. Wiley



Mr. and Mrs. Wesley L. Koch, Jr.
Co-Chairpersons 1983



Dr. and Mrs. Steven C. Reynolds
Co-Chairpersons 1983



Past Chairpersons
Dr. William L. Ebinger and
Mr. and Mrs. George D. Poffenberger



Mr. and Mrs. Douglas E. Monks



Mr. and Mrs. Noel Huyck

ROCHESTER FESTIVAL CLUB MEMBERS

Dr. Larry K. Agesen
Mr. & Mrs. John S. Adams
Mr. & Mrs. Charles Allen
Dr. Lee Anschuetz
Dr. James I. Arcure
Dr. & Mrs. Allen L. Babcock
Mr. & Mrs. Richard M. Bair
Dr. & Mrs. John Balian
Dr. & Mrs. Bradley Barnes
Barnett Pontiac - Datson, Inc.
David & Cynthia Barnwell
Dr. & Mrs. William Beardmore
Mr. & Mrs. William Belaney
Mr. & Mrs. Robert Bemis
Dr. & Mrs. Richard Bingham
Mr. & Mrs. William R. Bleisch
Mr. Bruce Bordine
Mrs. Edward Bowen
Mr. & Mrs. David Bratton
Mr. & Mrs. Richard L. Brode
Dr. & Mrs. Richard A. Brooks
Dr. & Mrs. Richard G. Brooks
Mr. & Mrs. Lawrence Bruno
Mr. & Mrs. Larry R. Bruzzese
Bryant Grinder Corporation - Ex-Cell-O Corp.
Mr. & Mrs. John C. Burr
Dr. & Mrs. Roger C. Byrd
Mr. & Mrs. Philip Calder
Mr. & Mrs. Anthony J. Carmen, Jr.
Mr. & Mrs. Carroll B. Chapman
Mr. & Mrs. Paul (Patricia) Chastney
Mr. Herbert Chinoski
Mr. & Mrs. James D. Cirar
Mr. & Mrs. Robert Cleland
Dr. & Mrs. Thomas A. Cook
The Coopers Arms
Mr. & Mrs. Andrew Creamer
Mr. & Mrs. Charles Crissman
Mr. & Mrs. John Crissman
Mr. & Mrs. Keith Crissman
Dr. & Mrs. Paul D. Croissant
Mr. & Mrs. John R. Curtin
Mr. & Mrs. Randy Curtin
Mr. & Mrs. William H. Daniels
Dr. Frank N. Derr
Mr. & Mrs. Edgar L. Doss
Mr. & Mrs. Paul Drinkard
Dr. & Mrs. John J. Dudek
Dr. & Mrs. Peter A. Duhamel
Dr. & Mrs. Patrick H. Dwyer
Mr. & Mrs. Donald K. Easley
Dr. & Mrs. William L. Ebinger
Mr. & Mrs. Bernard H. Ernst
Dr. & Mrs. Arthur Even
Federal-Mogul Corporation
Dr. & Mrs. Dean S. Fields
Mr. & Mrs. Patrick Flanagan
Mr. & Mrs. Craig Foster
Mr. & Mrs. West H. Gallogly
Mr. & Mrs. Keith D. Gardels
Mr. & Mrs. Leonard Gay
Dr. & Mrs. Melvin J. Gay
Mr. & Mrs. Wood M. Geist
Mr. & Mrs. William George
Mr. & Mrs. Kenneth L. Gertz
Mr. & Mrs. James Girardot
Mr. & Mrs. Dennis J. Gormley
Mr. & Mrs. Raymond Gorshe
Mr. & Mrs. William R. Goudie

The Greater Rochester Chamber of Commerce
Dr. & Mrs. James Greer
Mr. & Mrs. Richard Gronski
Mr. Robert W. Hague
Dr. & Mrs. Arch H. Hall
Mr. & Mrs. Beach B. Hall
Frank B. Hall & Co. of Michigan
Mr. & Mrs. Joe Hamilton
Mr. & Mrs. George Hammond, III
Mr. & Mrs. James Hardy
Mr. & Mrs. Carl Hasselwander
Dr. & Mrs. Kenneth Hock
Mr. & Mrs. Roy C. Holmstrom
Mr. & Mrs. Fred Houghten
Roy & Alice Houston
Mr. & Mrs. Harvey Hudson, Jr.
Dr. & Mrs. James V. Huebner
Mr. & Mrs. William Hunsanger
Mr. & Mrs. Noel Huyck
Mr. & Mrs. Edward Ingalls
Mr. & Mrs. Robert H. Jeske
Mr. & Mrs. Paul Jingoian
Mr. & Mrs. William John
Dr. & Mrs. Eric B. Johnston
Mr. & Mrs. Steven Kavulich
Mr. & Mrs. Terrance Kaye
Mr. & Mrs. Gerald C. Kearns
Dr. & Mrs. John S. Kerns
Kimberly Travel
Mr. W. Bruce Knight
Mr. & Mrs. Wesley L. Koch, Jr.
Mr. & Mrs. William Koenig
Dr. & Mrs. Carl Kuntzman
Mr. & Mrs. Charles Kupsy
Mr. & Mrs. Edwin Langtry
Mr. & Mrs. Richard Larsen
Mr. & Mrs. David K. Leak
Mr. & Mrs. B. Lepage
Mr. & Mrs. Warren Lepp
Mr. & Mrs. Gerald J. Lesperance
D. A. Lewis Company
Mr. & Mrs. Ross Lindsay
Mr. & Mrs. Robert Line
Mr. & Mrs. George W. Lohr
Dr. Sue A. McCutcheon
Mr. & Mrs. Robert J. McGarry
Mr. J. L. McPartlin - Touche-Ross & Co.
Mr. & Mrs. Harris O. Machus
Dr. & Mrs. F. P. Maibauer, Jr.
Manufacturers National Bank of Detroit
Mr. & Mrs. M. W. Markwardt
Marposs Gauges Corporation
Mr. & Mrs. Lawrence G. Matesa
Meadowbrook Corners, Inc.
Mr. & Mrs. John Melstrom
Mr. & Mrs. Robert J. Meyer
Mr. & Mrs. Thomas Millman
Dr. & Mrs. Moufid Mitri
Mr. & Mrs. William A. Mitzelfeld
Dr. William E. Molloy
Mr. & Mrs. Douglas E. Monks
Art Moran Pontiac
Mr. & Mrs. Patrick Moran
Mr. & Mrs. William Morgan
Mr. & Mrs. Miles W. Morrison
Mr. & Mrs. David E. Mowers
Mr. & Mrs. Nicholas V. S. Mumford, Jr.
Mr. & Mrs. Daniel T. Murphy

Mr. & Mrs. William Murray
Mr. & Mrs. T. J. O'Connor
Dr. & Mrs. Joseph J. Opron
Mr. & Mrs. Roy E. Parrott
Dr. & Mrs. Andrew Pasternak
Mr. & Mrs. Alan C. Paterson
Mr. & Mrs. John H. Peterson
Mr. & Mrs. W. James Piercey
Mr. & Mrs. Herbert H. Pinner
Mr. & Mrs. Don Pixley
Dr. & Mrs. Robert Plunkett
Mr. & Mrs. George D. Poffenberger
Mr. & Mrs. Robert Potere
Mr. & Mrs. Richard Potts
Dr. & Mrs. Dale Propson
Mr. & Mrs. Glenn T. Purdy
Mr. & Mrs. Robert L. Rewey
Dr. & Mrs. Steven Reynolds
Mr. & Mrs. William Richardson
Dr. Ulrich O. Ringwald
Mr. & Mrs. Thomas W. Roberts
Mr. & Mrs. William H. Ross
Mr. & Mrs. William A. Rosso
Mr. & Mrs. Charles Russo
Mr. & Mrs. Aldo Salerno
Dr. & Mrs. Robert M. Savin
Mr. & Mrs. Charles Schmitz
Mr. & Mrs. John J. Schodowski
Mr. & Mrs. Kenneth A. Schwark
Mr. Clyde B. Searns
Mr. Karl Joseph Selter
Dr. Walter J. Sepura
Mr. & Mrs. Vern Severson
Mr. & Mrs. C. M. Shelton
Drs. Myung Yul & Eon Shin
Drs. Kathy & Joel J. Smiler
Mr. & Mrs. Larry W. Smith
Mr. & Mrs. Dale E. Snyder
Dr. & Mrs. Richard G. Somerlott
Jane & Tony Spencer
Mr. & Mrs. Robert R. Stoetzer
Mr. & Mrs. Steve Stolaruk
Dr. & Mrs. Thomas Storen
Dr. & Mrs. Ever A. Swanson
Mr. & Mrs. Robert W. Swanson
Dr. & Mrs. Kenneth Szymanski
Drs. King & Elaine Tan
Gerald & Thelma Tarquinio
C. L. Taylor & Associates, Inc.
Mr. & Mrs. J. Robert Thompson
Mr. & Mrs. John S. Toepel
Dr. & Mrs. Raymond L. Tremblay
Mr. & Mrs. Robert E. Truesdell
Mr. Terry Upton - Dillman & Upton
Ms. Janet Varner
Mr. & Mrs. Peter Vernia
Mr. & Mrs. William Wallin
Mr. & Mrs. Edward Weick
Dr. & Mrs. Marvin Weisman
Mr. & Mrs. Clarence Whitbey
Mr. & Mrs. Forest B. Wiley
Mr. & Mrs. James Wilson
Mr. & Mrs. Charles Williams
Mr. & Mrs. R. Williams
Mr. & Mrs. Donald J. Wojie
Dr. & Mrs. Ralph Woodbury
Mr. & Mrs. Robert Wysocki
Dr. & Mrs. Robert Zobl

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

Get it together — Buckle up.

No Other Company In The World Can Make This Statement.



Ford Is A Leader In All These Technologies

- Aerospace • Communications Satellites • Alternative Fuels • Electronics
- Automotive Manufacturing • Experimental Engineering • Aerodynamics

Soon, two-thirds of all overseas communications and almost all intercontinental television programming will travel by satellites built by Ford Aerospace & Communications Corporation.

Our technology helped guide the Columbia space shuttle home, and bring back pictures from Saturn.

Ford is the leader in alternative fuel technology; fuels which can be derived from abundant organic matter, coal, and natural gases.

Our newest electronic brain takes the automobile to a new level of sophistication. It saves fuel and improves and refines total driving performance.

We're building a laboratory on wheels, a prototype vehicle made

almost entirely of a graphite fiber reinforced plastic, that's lighter than aluminum, stronger than most steel.

We've designed the most aerodynamic passenger car in the world. The incredible Probe IV. (Cd. 15).

Being a leader in all these diverse technologies can pay immense dividends for a company whose main pursuit is building cars, trucks and tractors.

It gives us invaluable knowledge and insight enabling us to build more sophisticated and efficiently performing vehicles. And staying on the leading edge of these technologies not only helps us build better vehicles today, but it assures that we can and will build better vehicles tomorrow.



There's A Ford In America's Future.

© Time Inc. 1983

Largest AMERICA'S SCIENCE MAGAZINE

We concentrate on the science that's relevant to people's lives. That's why DISCOVER is already tops in the science field, with a circulation of 850,000.

DISCOVER

1983 Meadow Brook Music Festival Women's Committee

EXECUTIVE BOARD

VICE PRESIDENT

Mrs. Eugene R. Mitchell

RECORDING SECRETARY

Mrs. Stanley L. Capp

CORRESPONDING SECRETARY

Mrs. Philip E. Gerwert

PRESIDENT

Mrs. O. L. Pfaffmann

FINANCIAL SECRETARY

Mrs. Raymond A. Pittman

PARLIAMENTARIAN

Mrs. Ralph A. Caponigro

EX-OFFICIO

Mrs. Douglas M. Thornton

ADVISORY BOARD

MEMBERSHIP

Mrs. Robert A. Maddock

TRIBUTE

Mrs. Karl Kristen

Mrs. Richard A. Vining

NOMINATING

Mrs. John B. Costello

Mrs. Mark A. Richards

Mrs. Leonard E. Warner

OFFICE RESCUE

Mrs. Philip Gerwert

PUBLICITY

Mrs. Lyman M. Forbes

TELEPHONE

Mrs. Lowell V. Apeseche

Mrs. Frederick D. Goudie

WAYS & MEANS

Mrs. Eugene Mitchell

Mrs. William E. Mitchell

YEARBOOK

Mrs. Elliott D. Salk

BY-LAWS

Mrs. Ralph A. Caponigro

GIFT SHOP

Mrs. Wayne Lundy

GROUP SALES

Mrs. Douglas M. Thornton

HISTORIAN/PHOTOGRAPHER

Mrs. Ronald B. Petrella

Mrs. John C. Secrest

MEADOW BROOK MUSIC FESTIVAL WOMEN'S COMMITTEE

Mrs. Charles H. Allen
Mrs. Raynold L. Allvin
Mrs. Lowell V. Apeseche
Mrs. Richard B. Armstrong
Mrs. J. Larry Barton
Mrs. Walter A. Baumstark
Mrs. Frank Bedard
Mrs. Marilyn J. Brooks
Mrs. Donald Brown
Mrs. David M. Bull
Mrs. R. G. Burroughs
Mrs. Ralph A. Caponigro
Mrs. Stanley L. Capp
Mrs. Robert H. Carey
Mrs. Francis J. Cook
Mrs. John B. Costello
Mrs. Robert A. Dearth
Mrs. J. Leif Eareckson
Mrs. Francis A. Engelhardt
Mrs. Lyman M. Forbes
Mrs. James M. Garrett

Mrs. Philip E. Gerwert
Mrs. Frederick D. Goudie
Mrs. Douglas Hagemann
Mrs. Laszlo J. Hetenyi
Mrs. Kenneth D. Holloway
Mrs. Henry C. Johnson
Mrs. V. Everett Kinsey
Mrs. Keith Kleckner
Mrs. Karl Kristen
Mrs. John W. Lazar
Mrs. Wayne Lundy
Mrs. Michael Madden
Mrs. Robert A. Maddock
Mrs. David A. McElvain
Mrs. Milton J. Miller
Mrs. Eugene R. Mitchell
Mrs. William L. Mitchell
Mrs. James A. Nichols, Jr.
Mrs. Ronald B. Petrella
Mrs. O. L. Pfaffman
Mrs. Raymond A. Pittman
Mrs. Harold A. Poling

Mrs. Mark A. Richards
Mrs. Herman Rosenbusch
Mrs. Elliot D. Salk
Mrs. John W. Scherer
Mrs. John H. Schwartz
Mrs. David W. Scott
Mrs. Robert C. Scott
Mrs. Will Scott
Mrs. John C. Seacrest
Mrs. Stephan Sharf
Mrs. Richard Sloan
Mrs. Donald Stehr
Mrs. Roger Stroup
Mrs. Robert W. Swanson
Mrs. Thomas E. Thomas
Mrs. Douglas M. Thornton
Mrs. David Van Howe
Mrs. Richard A. Vining
Mrs. Raymon A. Von Drehle
Mrs. Leonard E. Warner
Mrs. Harry White
Mrs. Minoru Yamasaki

PAST PRESIDENTS

Mrs. Francis A. Engelhardt
Mrs. V. Everett Kinsey
Mrs. David W. Scott
Mrs. Douglas M. Thornton

HONORARY MEMBERS

Mrs. Joseph Champagne
Mrs. Donald D. O'Dowd
Mrs. F. Alan Smith
Mrs. George T. Trumbull

Highlights of 1983



Mrs. Oswald L. Pfaffmann
President



Mrs. William L. Mitchell
Chairperson, Women's Committee Benefit
SFA/USA Fashion Extravaganza



Mrs. Wayne Lundy
Chairperson, Treble Clef Gift Shop



Mrs. Eugene R. Mitchell
Vice-President & Chairperson of the Raffle



1983 Executive Board

Mrs. Philip E. Gerwert, Corresponding Secretary
Mrs. Raymond A. Pittman, Financial Secretary
Mrs. Oswald L. Pfaffmann, President
Mrs. Stanley L. Capp, Recording Secretary
Mrs. Ralph A. Caponigro, Parliamentarian
Mrs. Eugene R. Mitchell, Vice-President
Mrs. Douglas M. Thornton, Past President



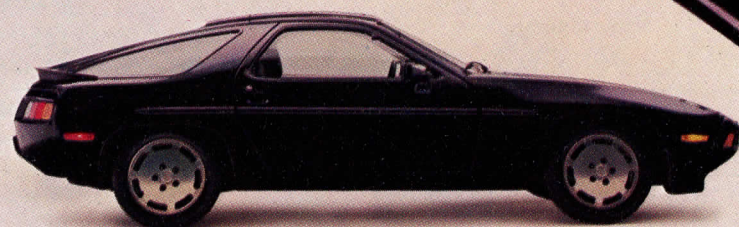
Mrs. Henry C. Johnson and Mrs. Harold A. Poling
Patron co-chairpersons Fashion Extravaganza



Consumer Orientation
No. 23 in a Series
Subject: The Quest
for Quiet Performance

23 Porsche 928S

The Porsche 928S is the fastest street-legal production car in America. On the track, its top speed has been clocked at 146 mph. In addition, the 928S is the most comfortable and luxurious Porsche ever built. (See details below.)



Based on years of racing experience, Porsche has designed the interior of the 928S to integrate the car and the driver as one. Components have been designed to adjust to the requirements of the driving conditions or the individual driver.

For example, the power-assisted rack-and-pinion steering has variable boost. Maximum assistance is provided at low speeds and during parking. But assistance is reduced at high speeds—for optimum road-feel feedback.

The driver's leather, anatomically designed, power-operated seat can be positioned for height, length, and inclination.

Both the leather-covered steering wheel and the instrument cluster can be adjusted up or down to assure an unobstructed view of the dials and gauges from any seat position.

As standard equipment, the 928S offers a choice of transmissions: 5-speed manual (0-50 mph in 5.2 seconds) or 4-speed automatic (0-50 mph in 5.6 seconds). Also: Four-wheel, power disc brakes. Power windows. Electrically adjustable/heated outside mirrors. Automatic cruise control. Automatic climate control. Central door-locking system. And high-performance alloy wheels.

Some people ask why we put so much luxury in a performance car. And others ask why we put so much performance in a luxury car.

To both, our answer is the same: We are Porsche. And we know no other way. At Porsche, excellence is expected.

For your dealer, call toll-free:

(800) 447-4700.

PORSCHE + AUDI
NOTHING EVEN COMES CLOSE

© 1983 Porsche Audi. Seatbelts save lives.

Neville Marriner Meadow Brook Artistic Director



The artistic vision of Neville Marriner has shaped the direction of the Music Festival's classical symphony programs the past five years. His keen sensitivity for balance and proportion has been vital to Meadow Brook presenting distinguished programs and appearances by world-class musicians.

The scope of Neville Marriner's leadership has been far reaching. Representative musical styles from the 18th through 20th centuries that embrace European, Japanese, and American composers; symphonic, choral, and concert opera masterpieces; solo works for string, keyboard, and wind instruments as well as for voice; a roster of outstanding guest conductors and soloists from around the world; appearances by two major American symphony orchestras in addition to the Detroit Symphony Orchestra; portray some of the major contri-

butions Neville Marriner has made to over 80 classical programs at Meadow Brook since 1979.

The attention to detail that Neville Marriner has paid to exploring different approaches to Meadow Brook's classical music experience has offered variety to the broad interests of Festival audiences. His zest for the spontaneity of music-making extended across the footlights on the occasions he conducted performances. Over 175,000 Music Festival concertgoers have been direct beneficiaries of the musical richness of one of the world's front-rank conductors.

We are grateful for the contributions of Maestro Marriner. His sharing and caring as Artistic Director of the Music Festival has brought new dimensions to the Meadow Brook experience.

Detroit Symphony Orchestra

The 1983-84 season marks the seventieth anniversary of the Detroit Symphony Orchestra. During the past seventy years it has become firmly established among the foremost musical organizations of the world and has won the highest critical acclaim wherever it has appeared.

Each season the Orchestra presents more than 200 concerts, including more than 80 regular subscription concerts and a number of special concerts in its home, the Henry and Edsel Ford Auditorium. Series of Young People's Concerts and school concerts are also given annually both at Ford Auditorium and in Detroit area schools. Outstate tour concerts, such as the annual Upper Peninsula Summer Festival, permit citizens throughout the state of Michigan to hear the DSO. Free concerts are also offered each summer at various metropolitan Detroit sites.

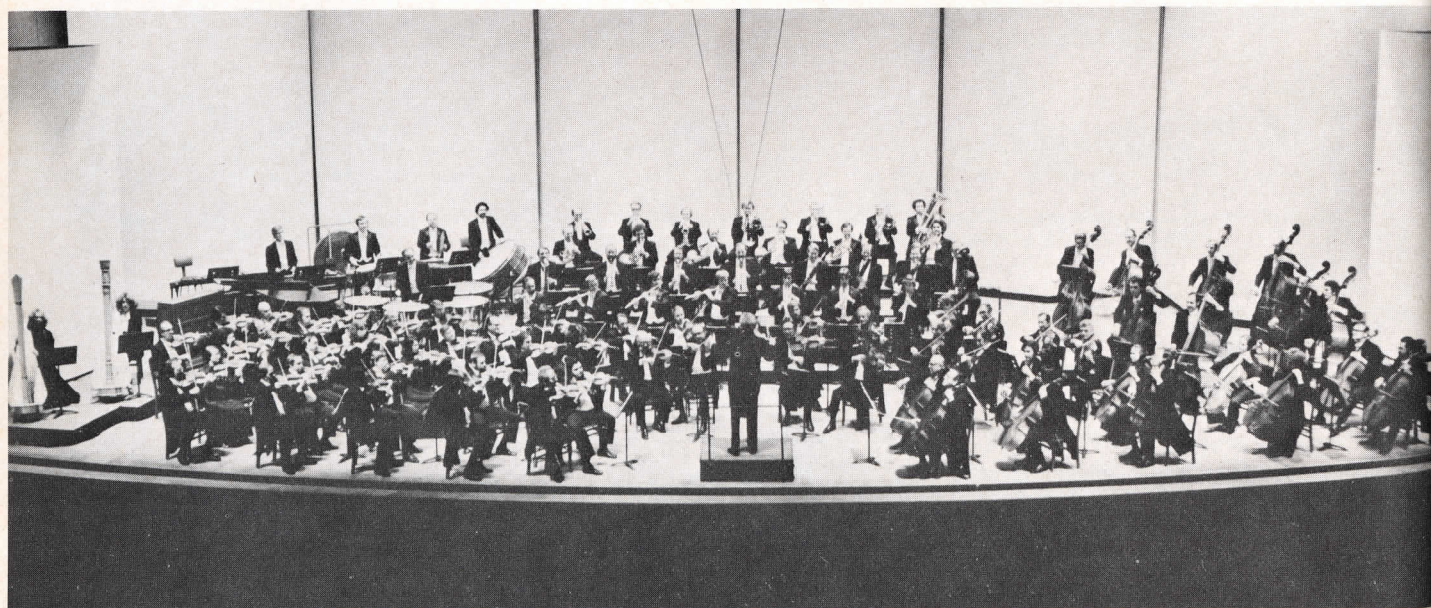
Meadow Brook Music Festival at Oakland University, north of Detroit, is the site of the Orchestra's summer home. It is recognized as one of the major summer music festivals in the nation.

The Orchestra conducts its activities in several areas. In 1978 the DSO's nine-program Beethoven Festival was telecast nationally on PBS, bringing the Orchestra into millions of American homes. After an absence of almost two decades from contract recording, the DSO returned to that field with a major international label, London Records, and the first three albums were recorded in Detroit in the spring of 1978. The first disc, an all-Tchaikovsky special featuring the 1812 Overture was released in January of 1979 and is still a top-selling classical album in the U.S. It was followed by the release of eight Dorati/Detroit Symphony discs.

A series of annual mid-season festivals was established in 1977. The initial offering profiled the life and works of Beethoven and included performances of all nine symphonies. The next season's "Schubert and Vienna" Festival generated much national and international attention, and was highlighted by the U.S. premier of Schubert's opera Alfonso und Estrella. For the third mid-season festival, in April 1980, Detroit was the site of North America's most comprehensive series of events ever devoted to Johannes Brahms. Highlights of that festival included 64 guest artists in 19 musical events, the International Brahms Congress with musicologists from around the world, and the first public exhibition of the largest privately-held collection of Brahmsiana in Europe. The next mid-season festival, in March 1981, was a centennial celebration honoring Bela Bartok.

The Orchestra first performed in Europe in October and November 1979. The tour consisted of 24 concerts in eight countries: Spain, West Germany, Belgium, France, England, Sweden, Norway, and Switzerland. A dramatically successful tour in major music capitals such as London, Paris and Berlin, produced rave reviews, standing ovations, and numerous encores. Eurotour '79 placed the DSO in the international spotlight as one of the world's top ranked orchestras.

Antal Dorati holds the post of Conductor Laureate. Max Rudolf serves as consultant on artistic matters.



Detroit Symphony Orchestra

Antal Dorati
Conductor Laureate

Kenneth Jean
Resident Conductor

Michael Krajewski
Assistant Conductor

FIRST VIOLINS

†Gordon Staples
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Misha Rachlevsky
Linda Snedden-Smith
Derek Francis
Alan Gerstel
Nicholas Zonas
LeAnn Toth
Beatriz Budinszky
Malvern Kaufman
Richard Margitza
Margaret Tundo
Elias Friedenzohn
Santo Urso
Ronald Fischer
Lenore Iatzko
Geoffrey Applegate
Ann Alicia Ourada

SECOND VIOLINS

†Edouard Kesner
*Felix Resnick
Alvin Score
Lillian Fenstermacher
James Waring
Walter Maddox
Roy Bengtsson
Thomas Downs
Robert Murphy
Sofia Novak-Tsoglin
Joseph Striplin
Bruce Smith
Gabriel Szitas
Marguerite Deslippe

VIOLAS

†Nathan Gordon
*David Ireland
Philip Porbe
Eugenia Staszewski
LeRoy Fenstermacher
Hart Hollman
Walter Evich
Gary Schnerer
Catherine Compton
Vincent J. Lioni
Glenn Mellow
Darryl Jeffers

†Principal
*Assistant Principal

VIOLONCELLOS

†Italo Babini
James C. Gordon Chair
*Marcy Chanteaux
John Thurman
Mario DiFiore
David Levine
Barbara Fickett
Debra Fayroian
David Saltzman
Paul Wingert
Carole Gatwood

BASSES

†Robert Gladstone
*Raymond Benner
Stephen Molina
Maxim Janowsky
Linton Bodwin
Stephen Edwards
Craig Rifel
Marshall Hutchinson
Donald Pennington

HARP

†Elyse Ilku

FLUTES

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

PICCOLO

Clement Barone

OBOES

†Donald Baker
John Snow
*Robert Sorton
Treva Womble

ENGLISH HORN

Treva Womble

CLARINETS

†Paul Schaller
Douglas Cornelsen
*Laurence Liberson
Oliver Green

E-FLAT CLARINET

Laurence Liberson

BASS CLARINET

Oliver Green

BASSOON

†Robert Williams
Kirkland Ferris
*Paul Ganson
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

FRENCH HORNS

†Eugene Wade
Bryan Kennedy
Corbin Wagner
Willard Darling
*Mark Abbott
Keith Vernon

TRUMPETS

†Ramon Parcels
Kevin Good
*Alvin Belknap
Gordon Smith

TROMBONES

†Raymond Turner
Joseph Skrzynski
*Nathaniel Gurin
Thomas Klaber

TUBA

†Wesley Jacobs

TIMPANI

†Salvatore Rabbio
*Robert Pangborn

PERCUSSION

†Robert Pangborn
*Norman Fickett
Raymond Makowski
Sam Tundo

KEYBOARD

Ray Ferguson
Muriel Kilby

LIBRARIAN

Elkhonon Yoffe
Charles Weaver, assistant

PERSONNEL MANAGER

Oliver Green

FLY WITH THE EAGLES

EAGLE GT



If Shelby's name is on the car, ours is on the tires.

Carroll Shelby and Goodyear go a long way back. When Carroll built his first car — the now-legendary Cobra — it was on Goodyear performance tires.

Likewise for every Shelby Mustang GT-350 and GT-500.

And when Shelby helped Ford win LeMans and major international racing titles—several times over, those world-beating cars were on our world-beating racing tires.

Now there's a new chapter in the Shelby saga. With the new Chrysler Corporation.

Times have changed. Cars have, too. But one thing's for certain.

Every Shelby Charger — and every Shelby-inspired car to follow — will wear two names: His.

And ours.



GOODYEAR
QUALITY AND INNOVATION

In Hercules' Torture Test, some great material ideas bite the dust. (But others succeed.)

Innovating high-performance automotive materials, at reasonable cost, is our business. But we like to prove these materials *on the road*, not just on the drawing board.

That's why Hercules operates its own over-the-road test facility near Cumberland, MD. Here, our new material ideas, or yours, can be reproducibly tested under all kinds of road and climate

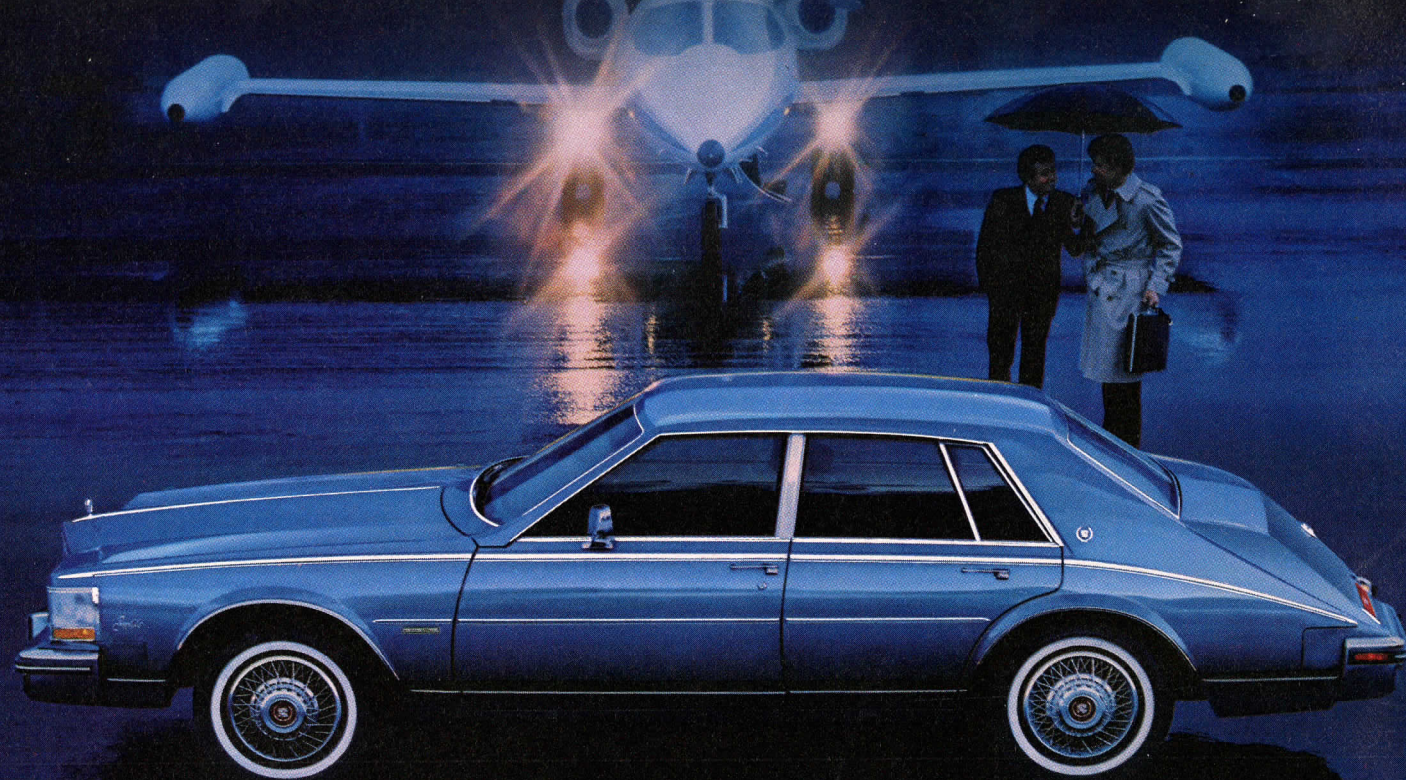
conditions. If it gets by this place, it's worthy of your attention!

Hercules can point to many cost-effective automotive successes in recent years. Included are *Profax*® polypropylene polymers and copolymers for interior and exterior components; *Herclor*® elastomers for fuel-resistant hose and tubing; *Herculon*® olefin fibers for fabrics; and *Magnamite*® graphite fibers for the new

composite drive shafts.

These join our many other problem-solving automotive products. So keep up-to-date by asking for data and a free subscription to our *Herculines*® newsletter. Hercules Incorporated, Suite 400, 3000 Town Center, Southfield, MI 48075. (313) 358-1500.





First class.

For you, first class is a way of life.
From the plane you fly... to the car you drive.
Seville... Cadillac's finest.

Elegant. Distinctive. Superbly crafted.
A car for those who choose to go first class all the way.

Seville

BEST OF ALL... IT'S A CADILLAC



CADILLAC MOTOR CAR DIVISION U.S.A.



Sixten Ehrling

was engaged as a coach by the Royal Opera in Stockholm, beginning a 20-year association with the Opera, first as coach, then conductor, and finally Music Director. He was appointed the Royal Court Conductor of Sweden by King Gustav VI Adolf in 1953.

Sixten Ehrling made his American conducting debut with the Detroit Symphony in 1961, and in 1963 was appointed Music Director, a position he held for ten years. In 1964, Mr. Ehrling helped inaugurate the Meadow Brook Summer Music Festival. During his time as Music Director, Mr. Ehrling appeared annually with the orchestra at Meadow Brook.

During the 1972-73 season, Mr. Ehrling made his Metropolitan Opera debut conducting *Peter Grimes*. In his re-appearances there, he has conducted *Simon Boccanegra*, a new production of Puccini's *Gianni Schicchi* coupled with the Met premiere of Bartok's *Bluebird's Castle*, the Metropolitan's most recent performances of the complete *Ring Cycle* and *Il Trittico*, the uncut *Meistersinger* and *Samson and Dalilah*.

In addition to the Metropolitan, Sixten Ehrling has also conducted at the San Francisco Opera and other American opera houses. In 1982-83, he began an association with the Vienna State Opera which continues in 1983-84. In April and May of 1984, Sixten Ehrling will conduct the Danish National Orchestra on a major tour of the United States.

Mr. Ehrling has served as Music Advisor for the Denver Symphony and during the last several seasons has been the orchestra's Principal Guest Conductor. He taught conducting at the Salzburg Mozarteum in 1954 and has directed the conducting program at the Juilliard School in New York since 1973.

Mr. Ehrling was awarded the Finnish Order of the White Rose for his widely heralded recordings of the seven Sibelius symphonies. In the words of one critic, Mr. Ehrling has established himself as "the foremost Swedish conductor of the Century."

Sixten Ehrling has guest conducted virtually every major orchestra in Europe, the United States, Canada, Japan and Australia.

Born in Malmo, Sweden, Mr. Ehrling studied piano and violin, graduating from the Royal Academy of Music in Stockholm. His conducting career began at the Dresden State Opera where he worked with Karl Boehm. While still a student at the Royal Academy, he

746th and 750th Performances

Opening Night Thursday, June 23 Sunday, June 26

DETROIT SYMPHONY ORCHESTRA

Sixten Ehrling, Conducting

Gordon Staples, Violin

Italo Babini, Cello

WAGNER: *Die Meistersinger*: Prelude (Thursday only)

JAMES HARTWAY: "Monuments" (Sunday only)

BRAHMS: Double Concerto in A Minor, Opus 102
Allegro
Andante
Vivace non troppo

INTERMISSION

SIBELIUS: Symphony No. 2 in D Major, Opus 43
Allegretto
Andante ma rubato
Vivacissimo
Allegro moderato

In cooperation with



The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.

Please, no photographic flashes or tape recordings during performance.

PROGRAM NOTES and Copyright © by Leonard Burkat

PRELUDE TO *DIE MEISTERSINGER VON NURNBERG*

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

Die Meistersinger von Nurnberg ("The Mastersingers of Nuremberg") is Wagner's only comic opera. The basic idea, a song contest with the hand of a beautiful woman as the prize, had occurred to him as early as 1845, but the opera was not completed until 1868. It is based on a story of the sixteenth-century guild of mastersingers that was headed by the beloved cobbler-poet Hans Sachs, and it demonstrates the superiority of natural and spontaneous art over the pedantic and conventional. The hero of the opera, Walther von Stolzing, was intended to portray Wagner himself. Beckmesser, his unsuccessful rival for the hand of Eva, is a caricature of Wagner's severest critic, Eduard Hanslick.

The Prelude to *Die Meistersinger* was completed in June, 1862, and had its first performance on November 1 in Leipzig, with the composer conducting. The audience was tiny but so enthusiastic that it was repeated. It is one of Wagner's greatest creations and one of the most stirring curtain-raisers ever written.

The music begins with the lively Procession of the Mastersingers. The tender melody that follows represents the growing love of Eve and Walther. A second march-like theme is the Guide-theme, symbolic of the importance of the Mastersingers. Next comes a lyrical suggestion of the famous Prize Song, followed by a scherzo in which the playful Apprentices parody the first Mastersinger theme. Combined with this are counter-melodies associated with the lovers and with Beckmesser. The climax is reached when the two Mastersinger themes and the Prize Song are combined.



Gordon Staples

Gordon Staples was born in Los Angeles and began playing the violin at the age of six. His family moved to Vancouver where he studied with Gregori Gabrovizky, a former pupil of Leopold Auer. Staples began giving concerts at the age of 13, and at 14 he was staff soloist for the Canadian Broadcast Company. He also studied with Jami Szanto at the Philadelphia Academy of Music, from which Staples was graduated, and with D.C. Dounis in New York. He made his much-acclaimed New York debut, at age 19, as soloist with the New York Little Symphony. He concertized extensively in the United States, Latin America and Canada before joining the Detroit Symphony in 1955. He was named DSO concertmaster in 1968, and has frequently appeared as soloist with the Orchestra.

PROGRAM NOTES and Copyright © by Leonard Burkat

MONUMENTS

James Hartway

Monuments is a one movement work for large orchestra and percussion. The piece develops its own sonic world around the opening melodic motives in the brass and percussion, and a harmonic/rhythmic gesture stated later by the strings and woodwinds. *Monuments* is composed in a somewhat consonant, tonal, and accessible style. Throughout the work, the composer mixes elements of minimalism, mainstream melodic and harmonic writing, rotating rhythmic patterns, orchestral colors and densities, and percussion solos. The melodic and harmonic language undergoes constant development through orchestration, and is eventually accompanied by developed versions of the rhythmic gesture. The work concludes with a fully harmonized and orchestrated statement of the original motive and a brief rhythmic codetta.

It is the composer's wish that *Monuments* recognizes in a positive and accessible way the accomplishments, both musical and administrative, of the men and women who have been associated with the Meadow Brook Music Festival. This piece is dedicated to them.

Monuments was commissioned by Stuart Hyke for the Twentieth Anniversary of the Meadow Brook Music Festival with assistance from the Michigan Council for the Arts and the American Music Center.

PROGRAM NOTES and Copyright © by Leonard Burkat

CONCERTO FOR VIOLIN, CELLO AND ORCHESTRA, IN A MINOR, OP. 102

Johannes Brahms

(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

Long before he really needed to do so, Brahms became concerned about the fading of his creative force, and wondered how he would spend his last years. In middle age, he assumed a harsh and severe attitude toward much of the world outside his work, a protective stance made necessary by his wish to preserve his time and strength for composition, and he even quarreled with some of his oldest and most faithful friends. His disagreements with Clara Schumann were relatively easily smoothed over but a problem with the violinist Joachim was somewhat more difficult.

The two men had kept in touch through the passing years, even though their busy careers prevented them from meeting

often, but after the early 1880's, when a letter Brahms had written to Mrs. Joachim was instrumental in defeating the violinist's divorce suit, they did not speak for several years. It was Brahms, surprisingly, who took the first steps toward re-establishing their friendship, and his peace-offering was this Double Concerto. It did succeed in patching up their friendship, but the old intimacy was never regained.

In the end, Brahms and Joachim together worked over the solo parts, making them more effective — and more difficult to play — than they were at first. The two soloists are given all the time they need to display themselves individually, and when they play together, their music is often so richly textured that the listener could imagine them to be an entire string quartet. The Concerto is Brahms's last orchestral work.

PROGRAM NOTES and Copyright © by Leonard Burkat

SYMPHONY NO. 2, IN MAJOR, OP. 43

Jean Sibelius

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

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

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

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



Italo Babini

Italo Babini grew up in Brazil, where he began cello studies under his father. As a youth he performed throughout South America. After winning the First Prize in a competition sponsored by the Brazilian State Department he was awarded a scholarship at the Munich Academy of Music. Mr. Babini came to the United States at the invitation of Yale University School of Music. Before coming to Detroit he studied with Pablo Casals and appeared as soloist at the Casals Festival in Puerto Rico. In 1959 he received First Prize at the Tanglewood Music Festival. The following year, he became principal cellist of the Detroit Symphony Orchestra under Paul Paray, and he now occupies the orchestra's first endowed instrumental post, the James C. Gordon Chair. Mr. Babini has appeared frequently as a soloist with the Orchestra.



"And the night shall be filled with music..."

Longfellow

We proudly salute the Meadow Brook Music Festival for the many entertaining hours it brings to Detroit and offer sincerest best wishes for another successful season.

Kenyon & Eckhardt Advertising, Inc.

Part of the Kenyon & Eckhardt World Group.

Offices in major cities of North America, Europe, South America, Australia and the Far East.

We cover the arts.



Week after week, Newsweek covers—and uncovers—the worlds of art and entertainment for 21 million discriminating readers.

With in-depth profiles of star performers from

Woody Allen and Meryl Streep to Itzhak Perlman and Zubin Mehta... plus insightful commentary from such respected critics as Jack Kroll, David Ansen, John Ashbery and a host of others... Newsweek delivers lively, literate coverage of the very lively arts.

So if you're looking for news of the world—or news of the worlds of entertainment and the arts, science and technology, sports, business and personal finance, or any other world that concerns you deeply, look to Newsweek, every week.

Newsweek
We report to you.



STEINWAY & SONS



Come in and play the piano you really want.

You know the piano. The one that appears most frequently on concert stages. The one by which all other pianos are judged. The Steinway Piano, of course.

Now come in and play one. Hear and feel its beauty. And find out why it's also one of the world's best investments.

Hammell Music, Inc.



15630 Middlebelt
Livonia, MI 48154
427-0040 or 525-9220

331 N. Main
Plymouth, MI 48170
459-7141

Southeastern Michigan's Only Factory Authorized Steinway Dealer



—Jan T. L. Homan

Executive Vice President
Director of Strategic
Planning and Research
Campbell-Ewald Co.

"Making advertising strategy is like hunting tigers."

"When you go into the jungle, you see stripes everywhere. Trees and vines and grass and snakes—all make patterns of stripes. If you can't tell which pattern is a tree and which is a tiger, you don't come home with a trophy. Maybe you don't come home."

"In advertising research and strategic planning, anyone can see the stripes, the data. It's seeing the pattern in the stripes that makes your efforts a success."

That's Jan Homan, point man on Campbell-Ewald's strategic planning team. Pattern recognition is something of a specialty with him. With our agency, in fact.

Your present agency can give you research. Data. Facts. But Jan and his team go beyond that. To find patterns in the data

that represent the reality behind the numbers.

The benefit to our clients is tighter, more accurate strategy. Tighter, more effective creative and media. At Campbell-Ewald, we call that "Advertising Well Directed."

Set Jan loose in your jungle.

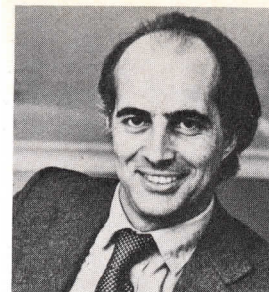
The best way to show you what Jan can do is to have him do it for you. Give Jan the data you've given your agency. He'll take it as a challenge to find the pattern in the data that your agency missed. A pattern that can help you get what you're not getting now:

Trophies.

Write Paul John, Chief Executive Officer (Jan works for him), Campbell-Ewald Company, 30400 Van Dyke, Warren, MI 48093. Or call (313) 574-3400.

Campbell-Ewald Co.

Member: The Interpublic Group of Companies, Inc.



Gaetano Delogu

Mr. Delogu has conducted major orchestras from Belgrade to London to Cleveland and his 1978 New Zealand tour left the critics grasping for superlatives. He has a major recording contract with the Czech Philharmonic and has also recorded with the London Philharmonic. Following his well-received concerts as guest conductor in Denver, Maestro Gaetano Delogu was named Music Director of the Denver Symphony Orchestra, beginning with the 1979-80 season.

Gaetano Delogu was born in Messina, Sicily in 1934. Music was a natural part of his life from an early age and he studied violin throughout his youth and university career, obtaining honors, even though his degree was in law. He went on to study, conducting with Franco Ferara in Rome and Venice, launching his professional conducting career by winning first prize at the Youth Conductors' Competition in Florence. After several years experience with all of the major Italian orchestras, Delogu won first prize at the Dimitri Mitropoulos International Competition in New York in 1968. During the following season he divided his time between the New York Philharmonic and the Washington National Symphony Orchestra, working with George Szell and Leonard Bernstein.

PROGRAM NOTES and Copyright © by Leonard Burkat

ALBORADO DEL GRACIOSO

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

Ravel was born in France, only a short distance from the Spanish border, of a French father and a Basque mother. Although his family moved to Paris when he was still an infant, he was always attached to the region of his birth and composed several works of Spanish inspiration. The Spanish composer Manuel de Falla once wrote, "Ravel's Spain was Spain idealized and represented by his mother. Her refined conversation in Spanish that remained excellent always delighted me, especially when she used to recall her youth in Madrid."

In 1904 and 1905, Ravel wrote five piano pieces, each one complete in itself, that he assembled into a collection under the title *Miroirs* ("Mirrors"). They are descriptive pieces, but they do not attempt to present precise musical images. They are reflections of their subjects — reality seen at a distance, perhaps even in reverse — and they are also reflections on their subjects — philosophical musings on night, birds, boats, Spain, valleys.

The fourth piece in the set is the brilliant *Alborado del gracioso* ("The Clown's Morning Song"). This reflection of Ravel's love for Spain is a rhapsodic piece, with recitatives, bursts of melody, and echos of the guitar. Ravel dedicated it to a friend, M. D. Calvocoressi, a distinguished musical scholar and critic. The brilliant and complex *Alborado* was sometimes thought to be more orchestral than pianistic, and in 1918 Ravel transcribed it for large orchestra.

752nd and 755th Performances

Thursday, June 30 Sunday, July 3

DETROIT SYMPHONY ORCHESTRA

Gaetano Delogu, Conducting

Russell Sherman, Piano

RAVEL: Alborada del gracioso

LISZT: Pianoforte Concerto No. 2 in A Major

Adagio sostenuto assai

Allegro agitato assai

Allegro moderato

Allegro deciso

Marziale un poco meno allegro

Allegro animato

INTERMISSION

RAVEL: Daphnis et Chloe: Suite No. 2

RAVEL: Bolero

In cooperation with



The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.

Please, no photographic flashes or tape recordings during performance.



Russell Sherman

Born and educated in New York, Russell Sherman studied piano with Eduard Steuermann. He graduated from Columbia University in Humanities. At 15 Sherman made his debut at New York's Town Hall. Following recitals in Town Hall and Carnegie Hall he was chosen by Leonard Bernstein to perform Brahms' Concerto in D minor for piano with the New York Philharmonic. In the early 1950's he established a reputation as one of the finest exponents of contemporary piano literature. On the verge of an extraordinary career, Sherman chose to withdraw from the public eye to reevaluate his art. Twenty years later, Russell Sherman decided to return to the public in a series of highly acclaimed concert performances. The year was 1975 when Sherman, playing Liszt's 12 Transcendental Etudes, reemerged on the concert stage. The art of Russell Sherman can be heard on recordings including Liszt's Transcendental Etudes on the Vanguard label and four Beethoven sonatas on the Sine Qua Non label.

PROGRAM NOTES and Copyright © by Leonard Burkat

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

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

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

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

The Concerto exemplifies a new creative principle that Liszt had evolved in the course of his years of search. Instead of stating contrasting themes and then reexamining them analytically in the classical process called development, Liszt uses a minimal number of different musical subjects, but presents each one in as many different lights as he can, in a process of constant variation and transformation. The single long continuous movement of this Concerto is subdivided into six large parts, almost all derived in some way from the theme that is presented plaintively and poignantly at the very beginning.

PROGRAM NOTES and Copyright © by Leonard Burkat

DAPHNIS ET CHLOE, SYMPHONIC FRAGMENTS FROM THE BALLET, SECOND SERIES

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

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

The first scene of the ballet presents a picture of pastoral life and of its disruption when Chloe is abducted by invading pirates. The second scene is set at night in the pirate camp, where Chloe is forced to dance before her captors until they are frightened away by an appearance of the great god Pan.

The second series of symphonic fragments consists of the music for the entire third scene. Notes from the scenario are printed in the score and tell the rest of the story:

Daybreak. "No sound but the murmur of dew dripping from the rocks. Daphnis is lying at the nymphs' grotto. Little by little, day breaks. Bird songs are heard. In the distance, a shepherd passes with his flock. Another crosses the stage. A group of

herdsmen enters, looking for Daphnis and Chloe. They find Daphnis and wake him. In anguish, he looks about him for Chloe. She appears at last, surrounded by shepherds. They throw their arms about each other. Daphnis sees that Chloe is wearing a crown; his dream was a prophetic vision; Pan's intervention is clear. Lammon, an old shepherd, explains that if the god Pan has served Chloe, it is in memory of his old love for the nymph Syrinx."

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

PROGRAM NOTES and Copyright © by Leonard Burkat

BOLERO

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

When he returned from an American tour in the spring of 1928, one of his first obligations was to prepare a score for a Spanish ballet that he had promised his friend, the dancer Ida Rubinstein. She originally wanted him to orchestrate six pieces from *Iberia* by Isaac Albeniz, and when it was found that the rights to do so had already been granted to someone else, Ravel thought that he would orchestrate some piano works of his own, but in the end he decided to write an entirely new piece, the *Bolero*. By summertime, the work was taking shape in his mind, and on October 28 it was done.

The choreography by Bronislava Nijinska is set in a Spanish tavern, where a lone woman begins to dance and is soon quietly joined by a group of men. As the dance progresses, tensions arise, knives are drawn, the woman is tossed from man to man, and all the dancers are increasingly caught up in music that seems somehow to grow in power and violence, while never changing. The persistent beat of the rhythm is characteristic of another Spanish dance, the fandango, which was originally to be the title of the work, but for some reason Ravel and Rubinstein changed it to *Bolero* while it was in progress. The overall plan, Ravel said, was to repeat the melody and rhythm, without development.

The enormous effectiveness of the *Bolero* springs from Ravel's great mastery of the orchestra, which is almost the sole source of variety in this score. After a snare drum once beats out the rhythmic pattern, the single theme is played by a flute. As the melody is repeated, more instruments are added. The orchestra grows by accretion, like a rolling snowball. At the climactic moment there is a startling wrench as Ravel makes the single harmonic change in the piece, and shifts the music from C Major to E Major.

"I especially wish this work not to be misunderstood," Ravel once said, "it is an experiment in a very special and limited direction. Before its first performance, I issued a warning that what I had written was a piece lasting seventeen minutes, consisting wholly of an orchestral fabric without music, of one long, very gradual crescendo. There are no contrasts and there is practically no invention, except for the plan and the manner of execution. [Abridged.]"

In the American Tradition

America has always been known as the Land of Opportunity, a land of growth. In the great American tradition, Liberty State Bank & Trust has been providing growth opportunities for businesses since 1918. During all those years, we've continued to grow . . . because we've helped our customers grow. With commercial loans, innovative financial services, and expert advice.

So when you're talking business, talk to Liberty.
Financially speaking, it's the voice of experience.

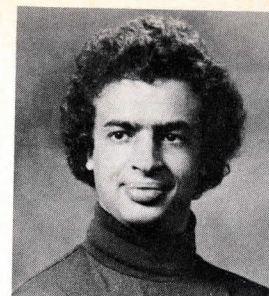
Liberty Bank  **Liberty State Bank & Trust**
MEMBERS FDIC

Executive Administrative Offices: 362-5000

Locations in Chesterfield Township, Clinton Township,
Hamtramck, Redford Township, Sterling Heights,
Troy, Waterford Township and West Bloomfield.



JUST ONE FINE SHOP AFTER ANOTHER
SOMERSET MALL
 Big Beaver Road at Coolidge, Troy
 Sunday 12-5/Monday, Thursday, Friday 10-9/Other Days 10-6



Semyon Bychkov

Semyon Bychkov is the Music Director of the Grand Rapids Symphony and the Principal Guest Conductor of the Buffalo Philharmonic Orchestra. He was born in Leningrad in 1952 and began studying music at the age of five. At seven he was admitted to the Glinka Choir School graduating in 10 years with perfect marks and a diploma with honor. At 18 Mr. Bychkov was accepted at the Leningrad Conservatory of Music. He also acted as Music Director for the Bonch-Bruyevich Institute Chorus. From 1972-74 Mr. Bychkov was conductor of the Leningrad Conservatory Symphony and Opera Orchestra. In 1975 he and his wife Tanya, a violinist, immigrated to the United States. He entered the Mannes College of Music in New York where he studied with Carl Bamberg. Upon graduation he was appointed Associate Conductor of the Mannes College Orchestra. He became Acting Music Director in 1977 and Music Director in the fall of 1978.

Since 1978 Mr. Bychkov has guest conducted the Israel Chamber Orchestra in Israel, at the Spoleto Festival in Charleston, South Carolina, and at Artpark.

During the summer of 1980 Mr. Bychkov made his debut with the Tivoli Orchestra in Denmark and at Chautauqua. In the 1980-81 season he made his debut at the National Arts Centre Orchestra in Ottawa and with the Detroit Symphony Orchestra at the Meadow Brook Festival.



Flavio Varani

Flavio Varani has been on the concert stage since the age of 7 when he gave his first public performance in Sao Paulo, Brazil. In his youth, Mr. Varani studied piano, accordion, and classical guitar, finally choosing piano. He studied with Magda Tagliaferro. In his early teens he received a scholarship to study in France and Austria. He won First Prize at the International Chopin Competition at 18, studied at Juilliard School of Music, and received his Bachelor and Master of Music Degrees from the Manhattan School of Music. He was the recipient of the prestigious "Harold Bauer Award" and has made frequent appearances at Lincoln Center and Carnegie Hall. Mr. Varani has been on the faculty of the Music Department of Oakland University since 1972. He has performed with all the orchestras of Southeastern Michigan including appearances with the Detroit Symphony Orchestra. Flavio Varani returned to Meadow Brook Music Festival to perform the world premiere of Stanley Hollingsworth's *Concerto for Piano and Orchestra* with the Detroit Symphony Orchestra. The work was commissioned by the Festival and was conducted by its Artistic Director, Neville Marriner. In May of 1982 Mr. Varani became the recipient of the Michigan Foundation for the Arts Award. In 1983 he will return to Munich to teach and perform and will give concerts in Central and South America.

758th Performance

Thursday, July 7

DETROIT SYMPHONY ORCHESTRA

Seymon Bychkov, Conducting

Flavio Varani, Piano

BIZET: Symphony No. 1 in C Major
 Allegro Vivo
 Andante-Adagio
 Scherzo: Allegro vivace
 Finale: Allegro vivace

RAVEL: Piano Concerto in G Major
 Allegrement
 Adagio assai
 Presto

INTERMISSION

RACHMANINOFF: Symphonic Dances, Opus 45
 Non allegro
 Andante con moto: Tempo di valse
 Lento assai; Allegro vivace

In cooperation with



The Steinway is the official piano
 of the Detroit Symphony Orchestra
 and the Meadow Brook Music Festival.

Please, no photographic flashes or tape recordings during performance.

The Thursday July 7, 1983 performance is the
 V. Everett Kinsey Memorial Concert.

PROGRAM NOTES and Copyright © by **Leonard Burkat**

SYMPHONY IN C MAJOR

..... Georges Bizet
 (Born October 5, 1838, in Paris; died June 3, 1875, in Bougival)

For most music lovers, Georges Bizet is the composer of the great masterpiece, *Carmen*, and of some minor operas, but he also wrote a few orchestral works that were performed during his lifetime: a symphonic suite called *Roma*, the overture *Patrie* ("My Country"), the Little Suite, *Jeux d'Enfants* ("Children's Games") and the popular incidental music for the play *L'Arlesienne* ("The Girl from Arles").

Bizet wrote this Symphony in C Major when he was only seventeen and still a student at the Paris Conservatory. It is youthful music, rich in freshness and charm. He began it on October 29, 1855, and finished in November but then allowed it to disappear unperformed, into the archives of the Conservatory. The score was rediscovered in 1933 and performed for the first time in 1935.

The young man took as his model another little known work, the First Symphony by Charles Gounod, who is also remembered principally for a single opera, *Faust*. Gounod's second opera, *La Nonne sanglante* ("The Bleeding Nun"), had failed about a year earlier, and he had decided to turn away from the theater and try his hand at symphonic music for a change. He called on Bizet, who had become his faithful disciple when only fourteen years old, to make the piano arrangements of both *La Nonne* and his Symphony.

When Bizet wrote his own Symphony, a few months later, he followed the formal plan of Gounod's in every detail, and even copied a few passages from it. He probably considered his work only a student's exercise in the style of his master and never expected it to be performed. Posterity, however, gives infinitely greater value to the quality of his inspiration than to Gounod's.

PROGRAM NOTES and Copyright © by Leonard Burkat

CONCERTO FOR PIANO AND ORCHESTRA, IN G MAJOR
..... Maurice Ravel
(Born March 7, 1875, in Ciboure, France, died December 28, 1937, in Paris)

In the late 1920's, when the Boston Symphony Orchestra was approaching its fiftieth season, Ravel was one of the composers to whom it offered commissions for compositions to be performed for the first time during the 1930-31 anniversary celebration. Stravinsky, Hindemith and Respighi were among those who accepted and wrote new works for the Orchestra, but Ravel, after mentioning the possibility of writing a piano concerto, sent nothing. He had several other projects in mind at the time, among them an opera about Joan of Arc that he was never to write.

Ravel worked off and on for more than two years on the Concerto, which was to be one of his last orchestral compositions. Shut off from the rest of the world at his country home, he spent ten to twelve hours a day at his desk, especially during the period in 1931 when he was simultaneously writing this Concerto and the Concerto for the Left Hand. The G-Major Concerto was barely finished in time for its premiere, in Paris on January 14, 1932. The soloist was Marguerite Long, to whom it is dedicated, and the composer conducted.

Later, Ravel told a newspaper interviewer that this work was a "concerto in the strict sense, written in the spirit of Mozart and Saint-Saens. I believe," he said, "that a concerto can be both gay and brilliant without necessarily being profound or aiming at dramatic effects. In the beginning, I thought of calling my work a 'divertissement,' but afterwards considered this unnecessary, since the name 'concerto' well describes the kind of music it contains." Another aspect of its content is its remarkable alloy of Franco-Hispanic sensibility with the bold, brash language of the popular music so familiar to the American audiences for which it may have been conceived.

The first movement, *Allegro moderato*, with its whip-crack opening, is a work of hard and brilliant wit, forceful and energetic. The slow movement, *Adagio assai*, contemplative, "bluesy," rhythmically complex, somehow arouses recollections of every kind of concerto slow movement, from Bach to Mozart to Gershwin. The finale, *Presto*, is brief and brilliant — a flash of jazz, of fanfares, of piano flourishes.

PROGRAM NOTES and Copyright © by Leonard Burkat

SYMPHONIC DANCES, OP. 45

..... Sergei Rachmaninoff
(Born April 1, 1873, in Oneg, Russia; died March 28, 1943, in Beverly Hills, California)

Sergei Rachmaninoff was one of those great versatile musicians who appear in history from time to time, one of the supreme pianists of his era, an admired composer and a conductor good enough to have been twice offered the direction of the Boston Symphony Orchestra. Despite his busy life as a touring performer, Rachmaninoff found or made the time to write a great deal of music: four piano concertos, three symphonies, three operas, a large number of other works in many forms and a larger number of songs and piano pieces. He left Russia in 1917 and made his home in the United States for the rest of his life.

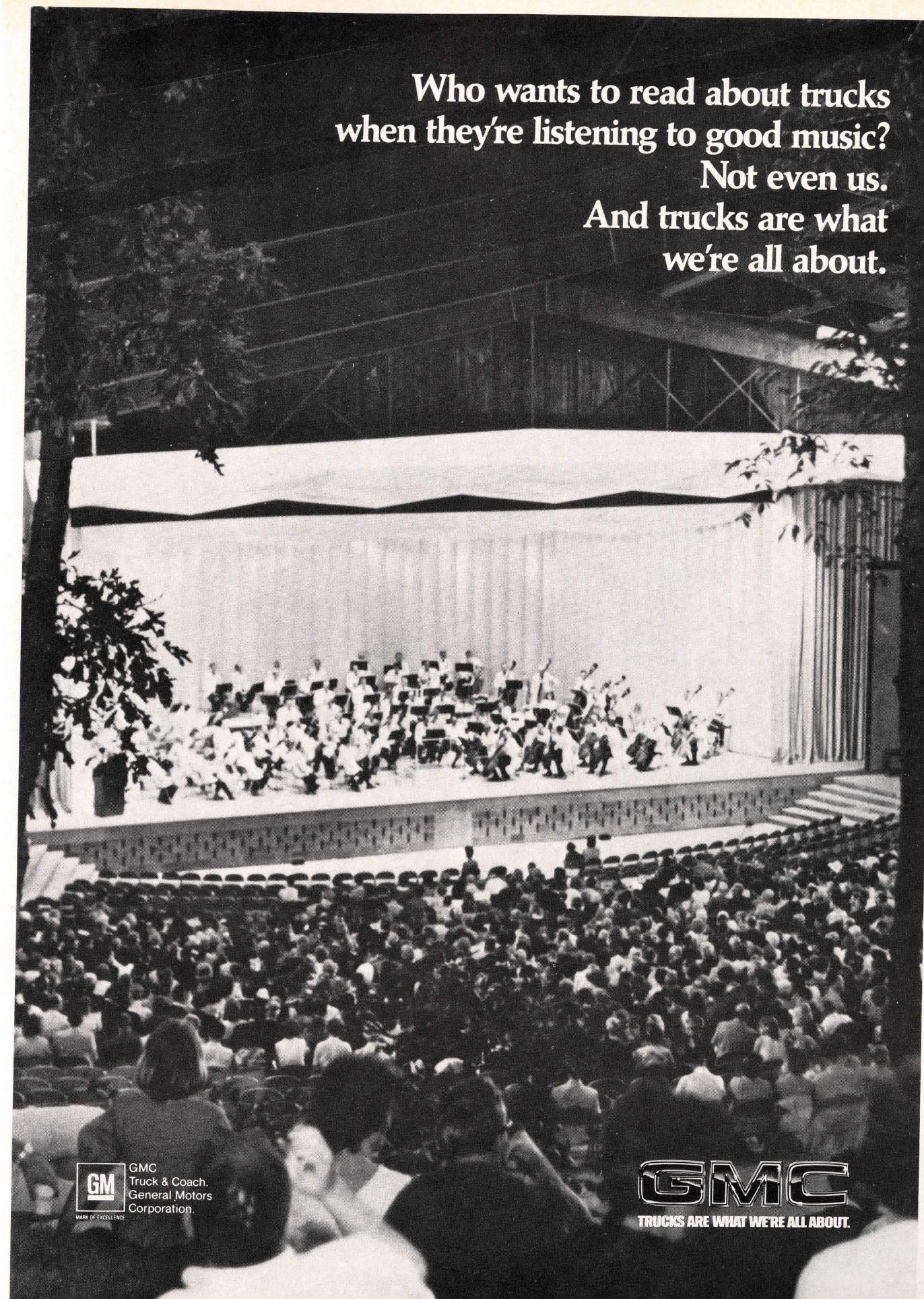
Rachmaninoff was educated at the Conservatories of Saint Petersburg and Moscow, and after winning a gold medal for composition, in 1892 he set off on his first long concert tour. He had just written his famous Prelude in C-Sharp Minor, and his long career had begun. The great melodic power and the rich, characteristically Russian sonority of his music made him one of the most popular composers in the twentieth century.

The set of three *Symphonic Dances*, Rachmaninoff's last composition, was written during the summer of 1940 on New York's Long Island. The orchestration was completed that October, and on January 3, 1941, Eugene Ormandy and the Philadelphia Orchestra performed the work for the first time. The composer had originally thought of entitling the movements *Noon*, *Twilight* and *Midnight*, but in a letter written to Ormandy before the first performance, he referred to the score simply as "a symphonic piece called *Fantastic Dances*." In the end, he abandoned all descriptive designations and adopted the simple *Symphonic Dances*. He and the great choreographer Michael Fokine discussed the possibility of using the score for a ballet but Fokine's death in 1942 prevented any further development of this idea, and in the next year, Rachmaninoff, too, died.

When composing the music, however, Rachmaninoff had been much more concerned with the symphonic aspect of this work than with the dance, and it is rather more like a "dancing symphony." The first movement, *Non allegro*, is the most rhythmic of the three, although the second is a waltz, *Andante con moto* (*Tempo di valse*). The third begins with a low introduction, *Lento assai*, and then shifts to *Allegro vivace*. The ancient hymn, *Dies irae* ("Day of Wrath"), from the Latin Mass for the Dead, is woven into the music in a way that suggests a medieval dance of death.



Who wants to read about trucks
when they're listening to good music?
Not even us.
And trucks are what
we're all about.



GMC
Truck & Coach
General Motors
Corporation

GMC
TRUCKS ARE WHAT WE'RE ALL ABOUT.

TALENT

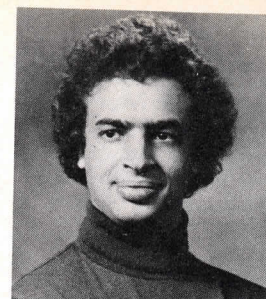
"If a man has a talent and cannot use it, he has failed. If he has a talent and uses only half of it, he has partly failed. If he has a talent and learns somehow to use the whole of it, he has gloriously succeeded, and won a satisfaction and a triumph few men ever know."

Thomas Wolfe (1900-1938)



D'Arcy-MacManus & Masius—Advertising

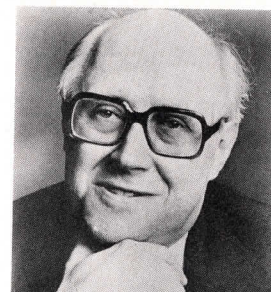
Bloomfield Hills, Atlanta, Chicago, Los Angeles, Miami, Minneapolis/St. Paul, New York, St. Louis, San Francisco, Adelaide, Amsterdam, Athens, Auckland, Bangkok, Barcelona, Bilbao, Brisbane, Brussels, Cape Town, Copenhagen, Frankfurt, Hamburg, Harare, Helsinki, Hong Kong, Jakarta, Johannesburg, London, Madrid, Melbourne, Mexico City, Milan, Nairobi, Oslo, Paris, Perth, Rome, Singapore, Stockholm, Sydney, Toronto, Valencia, Vienna, Wellington, Zurich



Semyon Bychkov

Semyon Bychkov is the Music Director of the Grand Rapids Symphony and the Principal Guest Conductor of the Buffalo Philharmonic Orchestra. He was born in Leningrad in 1952 and began studying music at the age of five. At seven he was admitted to the Glinka Choir School graduating in 10 years with perfect marks and a diploma with honor. At 18 Mr. Bychkov was accepted at the Leningrad Conservatory of Music. He also acted as Music Director for the Bonch-Bruyevich Institute Chorus. From 1972-74 Mr. Bychkov was conductor of the Leningrad Conservatory Symphony and Opera Orchestra. In 1975 he and his wife Tanya, a violinist, immigrated to the United States. He entered the Mannes College of Music in New York where he studied with Carl Bamberger. Upon graduation he was appointed Associate Conductor of the Mannes College Orchestra. He became Acting Music Director in 1977 and Music Director in the fall of 1978.

Since 1978 Mr. Bychkov has guest conducted the Israel Chamber Orchestra in Israel, at the Spoleto Festival in Charleston, South Carolina, and at Artpark. During the summer of 1980 Mr. Bychkov made his debut with the Tivoli Orchestra in Denmark and at Chautaugua. In the 1980-81 season he made his debut at the National Arts Centre Orchestra in Ottawa and with the Detroit Symphony Orchestra at the Meadow Brook Festival.



Mistalav Rostropovich

Mistalav Rostropovich, Music Director of the National Symphony, was born in Baku, Azerbaijan, March 27, 1927. The young Rostropovich began to compose and play the piano at the age of four. He studied cello with his father at the Children's Music School in Moscow, and before continuing at the Moscow Conservatory. He was accepted at the famous institution in cello and composition, studied under Shostakovich. As a young musician, Rostropovich participated in three major international competitions where he received First Prize in Prague (twice) and Budapest. He concertized for the first time outside the Soviet Union in 1947. Maestro Rostropovich made his United States conducting debut with the National Symphony 1975, and his United States opera conducting debut with the San Francisco Opera the same year. Many world-renowned composers have dedicated cello works to Maestro Rostropovich, including Prokofiev, Shostakovich, Miaskovsky, Khachaturian, Kabalevsky, Sauguet, Piston, Bernstein and Britten. Among many honors lavished upon him are the Honorary Memberships in the Academy of St. Cecilia in Rome, Academy of Arts and Sciences of the United States and Royal Academy of Music in England. Maestro Rostropovich has received Gold Medals from the Royal Philharmonic Society of Great Britain and is a Commander of Arts and Letters in France. In the U.S.S.R. he was awarded the Lenin Prize, the Stalin Prize and the People's Artist of the U.S.S.R. In 1974 he received the Annual Award of the International League of Human Rights. In October of 1981 he received the prestigious medal of Officer of the Legion of Honor, one of France's highest distinctions.

761st Performance

Sunday, July 10

DETROIT SYMPHONY ORCHESTRA

Seymon Bychkov, Conducting

Mistalav Rostropovich, Cello

OFFENBACH: Gaité Parisienne

BIZET: Symphony No. 1 in C Major

Allegro Vivo

Andante Adagio

Scherzo: Allegro vivace

Finale: Allegro vivace

INTERMISSION

DVORAK: Cello Concerto No. 1 in B-Minor, Opus 104

Allegro

Adagio ma non troppo

Finale: Allegro moderato

In cooperation with



*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

Please, no photographic flashes or tape recordings during performance.

PROGRAM NOTES and Copyright © by Leonard Burkat

GAITE PARISIENNE

..... Jacques Offenbach
(Born June 10, 1819, in Cologne, Germany; died October 4, 1884, in Paris)

Jacques Offenbach was a witty and fertile composer for the theater, but he never wrote a ballet called *Gaité Parisienne*. More than a century after his death, this entertaining work was assembled and arranged by others, who selected the music from his comic operas.

Our history jumps to 1937 and Boston, where the Ballet Russe de Monte Carlo was appearing during an American tour. This was a company organized at the great Mediterranean resort, around the remnants of the Ballets Russes of the late, legendary impresario Serge Diaghilev. The troupe's American appearances were organized by S. Hurok, who later told how *Gaité Parisienne* was created.

In a discussion of their repertoire, Hurok, the choreographer Leonid Massine and the conductor Manuel Rosenthal decided that they needed a new, bright, comic work, and at first they considered using music by Johann Strauss for it. Then they thought that Offenbach would be even better, borrowed the music of dozens of his works from the Boston Public Library and the Harvard University Library, selected the best tunes, worked out a scenario and set the basic elements of the staging. Rosenthal assembled all the musical material into a newly created sequence and scored it for orchestra, while Massine created the choreography in detail. The new ballet was

performed for the first time on April 5, 1938, in Monte Carlo. It was a popular work in the company's repertoire for many years and was even made into a film in 1940.

As is often the case with ballets, the story is somewhat vague, but the stage action is rich in detail. The scene is a fashionable restaurant in nineteenth-century Paris. The principal characters are a flower-girl and a glove-seller who have come to sell their wares, both of them poor but beautiful, a rich Peruvian gentleman, a baron, and a fashionable lady accompanied by a duke. There are waiters and other employees, and more people of the kind who made up the staff and clientele of such places in those days. The action consists principally of a series of shifting flirtations, in which the two poor girls finally win the baron and duke, the woman of fashion takes up with an army officer, and the Peruvian is left alone.

The opening Overture sets the scene in the brilliantly lit restaurant, and next comes the music of the popular social and theatrical dances to which much of the story is played out on stage: tortoni, polka and galop. The *Valse lente* ("Slow Waltz") is the first love-duet of the glove-seller and baron, and it is followed by the March to which the officer and soldiers enter. There is another *Valse*, and then a *can-can* danced by a group of girls brought in to entertain the crowd. In the last number, to the music of the *Barcarolle* from Offenbach's opera *The Tales of Hoffmann*, the couples move off quietly into the night.

PROGRAM NOTES and Copyright © by Leonard Burkat

CONCERTO FOR CELLO AND ORCHESTRA IN B MINOR, OP. 104

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

The Cello Concerto, the *American Quartet* and the *New World Symphony* are the finest works that Dvorak composed during his three-year stay in the United States. He came to this country in 1892 at the invitation of Mrs. Jeanette M. Thurber to assume the directorship of the National Conservatory of Music, which she had established in New York, and he taught composition to many eager young Americans. The Dvorak family settled in an apartment near the Conservatory and spent the summer vacation seasons in the little town of Spillville, Iowa, which had been settled by immigrants from Czechoslovakia.

Among Dvorak's friends in New York was Victor Herbert, whom we remember today as a composer of charming operettas, but who was also a distinguished conductor, composer of concert music and cellist. Dvorak first thought of writing this Concerto soon after he heard Herbert play the premiere of his own Second Cello Concerto with the New York Philharmonic, in 1894. He consulted Herbert and other cellists on the technique of the solo instrument, began to sketch the work on November 8, 1894, and completed the orchestra score on February 9, 1895. On June 11, he noted that he had revised the ending after his return to Europe.

On the first page of the score he wrote, "Seventh composition written in America" but unlike the well-known *New World Symphony* and *American Quartet*, the Concerto has no hint of the folk music of our continent, which Dvorak so admired. Its absence betrays his longing for his homeland and foretells his decision to return.

Dvorak dedicated the Concerto to another friend, Hanus Wihan, the leading Czech cellist of the time, but he firmly refused to make most of the revisions in it that Wihan wanted. It seems unimaginable, now, that a composer should have had to write to his publisher as Dvorak did on October 3, 1895, "I must insist that my work be printed as I wrote it. I insist that no one — not excepting my good friend Wihan — make any

changes without my knowledge and permission — and not excepting Wihan's cadenza for the last movement. In sum, it must have the character that I felt and conceived. It is impossible to add patches to a piece like this. [Abridged]" Perhaps these differences between the composer and Wihan provide the reason why the first performance was given by another cellist, Leo Stern, who played the premiere under Dvorak's direction at a concert of the Philharmonic Society of London in Queen's Hall on March 19, 1896.

The Cello Concerto is in three movements of free but controlled form, greatly superior to Dvorak's earlier concertos for piano and violin. The first movement is an unhurried *Allegro*. Its principal theme, played quietly by the clarinets in the very first measures, lends itself to greatly varied treatment, and the beautiful second theme, which is introduced by the horn, is always available for contrast. The poetic slow movement, *Adagio, ma non troppo*, is rich in lyric themes, one of them an adaptation of Dvorak's song, *Let Me Wander Alone with My Dreams*, Op. 82, No. 1. A passage for cello accompanied only by solo woodwind instruments and, later, a roll on the timpani, is carefully indicated by Dvorak to be *quasi cadenza*. The Finale is a Rondo, *Allegro moderato*, with highly varied episodes that sometimes require a solo violin and, near the end, recall the Concerto's opening.

PROGRAM NOTES and Copyright © by Leonard Burkat

SYMPHONY IN C MAJOR

..... Georges Bizet
(Born October 5, 1838, in Paris; died June 3, 1875, in Bougival)

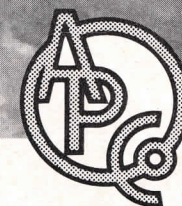
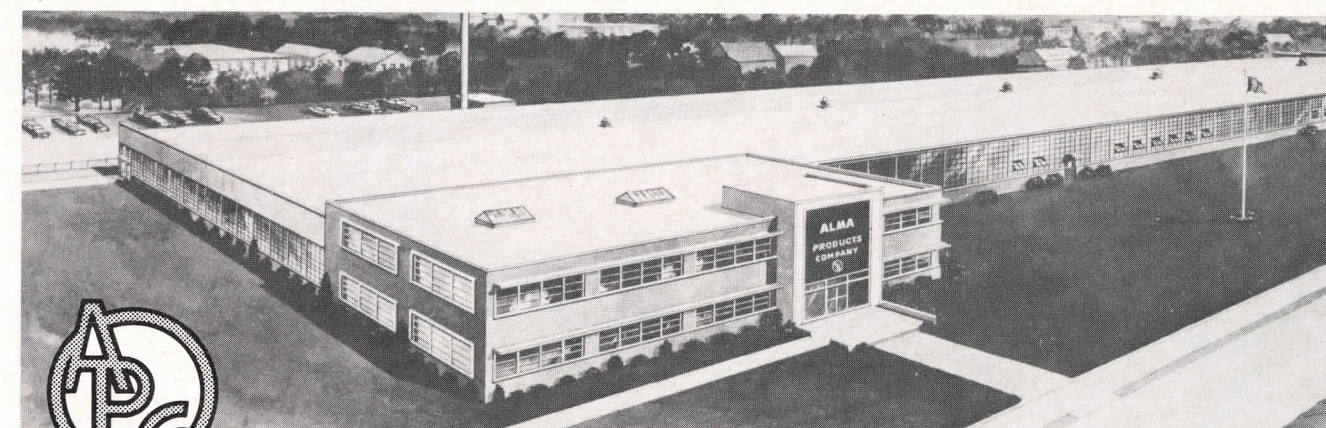
For most music lovers, Georges Bizet is the composer of the great masterpiece, *Carmen*, and of some minor operas, but he also wrote a few orchestral works that were performed during his lifetime: a symphonic suite called *Roma*, the overture *Patrie* ("My Country"), the Little Suite, *Jeux d'Enfants* ("Children's Games") and the popular incidental music for the play *L'Arlesienne* ("The Girl from Arles").

Bizet wrote this Symphony in C Major when he was only seventeen and still a student at the Paris Conservatory. It is youthful music, rich in freshness and charm. He began it on October 29, 1855, and finished in November but then allowed it to disappear unperformed, into the archives of the Conservatory. The score was rediscovered in 1933 and performed for the first time in 1935.

The young man took as his model another little known work, the First Symphony by Charles Gounod, who is also remembered principally for a single opera, *Faust*. Gounod's second opera, *La Nonne sanglante* ("The Bleeding Nun"), had failed about a year earlier, and he had decided to turn away from the theater and try his hand at symphonic music for a change. He called on Bizet, who had become his faithful disciple when only fourteen years old, to make the piano arrangements of both *La Nonne* and his Symphony.

When Bizet wrote his own Symphony, a few months later, he followed the formal plan of Gounod's in every detail, and even copied a few passages from it. He probably considered his work only a student's exercise in the style of his master and never expected it to be performed. Posterity, however, gives infinitely greater value to the quality of his inspiration than to Gounod's.

Two Great Companies Say "Yes To Michigan"



ALMA PRODUCTS COMPANY



GENUINE PARTS DISTRIBUTORS

*The Miller Brewing Company
Uncompromised quality
since 1855.*



Kazuyoshi Akiyama
Born in Toyko in 1941, Kazuyoshi Akiyama began his musical training at the age of three, studying the piano with his mother, a well known teacher in the city. At the urging of Seiji Ozawa, he entered the famed Toho School of Music when he was 15, majoring first in piano and then conducting under the late Hideo Saito. When he left Toho in 1963, he became the first graduate in conducting since Seiji Ozawa in 1958. His first conducting appointment away from Japan came in 1969 when Ozawa engaged him as his assistant conductor with the Toronto Symphony. Subsequently, he was appointed resident conductor and music director of the Vancouver Symphony Orchestra. Mr. Akiyama has had many European engagements and has performed with the Sinfonica Brasileira in Rio de Janeiro. He has appeared as guest conductor with most major and regional North American orchestras. He is also the permanent conductor and music director of the Tokyo Symphony, principal guest conductor of the Osaka Philharmonic and the American Symphony Orchestra. Mr. Akiyama's many achievements were recognized when he was named the winner of Japan's 1974 Torii Prize for his "outstanding contribution to the development and advancement of classical music in Japan".

PROGRAM NOTES and Copyright © by Leonard Burkat

A FLOCK DESCENDS INTO THE PENTAGONAL GARDEN

..... Toru Takemitsu
(Born October 8, 1930, in Tokyo)

Toru Takemitsu is almost more a poet in sound than a composer. At the age of eighteen, he began two years of private study of composition, but his principal teacher, he has said, was "daily life, including all of music and nature." The music that has most interested him is reflected in his work, and it ranges from the expressive chromaticism of Schoenberg and Berg to the romanticized, mystic, nature-studies of Olivier Messaien and the electronic manipulation of natural sounds in the *musique concrete* of Pierre Schaeffer.

In his early years in the arts, Takemitsu joined with a group of painters and a few other musicians in organizing an experimental laboratory to explore new esthetic paths. Later, he was associated with the Institute for Twentieth Century Music, which studied and performed the newest music from Europe and America, and in 1966 he joined conductor Seiji Ozawa in starting a biennial festival of contemporary music. By 1970, the time had come when new creative, artistic ideas could begin to move in the opposite direction: outward from Japan to the United States and Europe. Takemitsu was in the forefront of this movement as artistic director of the Space Theater of the World Fair in Osaka that year, and his extraordinary installation there of advanced technological developments that lent themselves to use of media of artistic expression had a wide influence in the rest of the world.

A Flock Descends into the Pentagonal Garden was completed in September, 1977, and was first performed on November 30, 1977, by Edo de Waart and the San Francisco Symphony Orchestra, for which it was commissioned by Dr. and Mrs. Ralph I. Dorfman. It is quiet and gently moving work in one movement that is broken into sections by eloquent pauses. The score is best described in the composer's own words,

764th and 768th Performances

**Thursday, July 14
Sunday, July 17**

DETROIT SYMPHONY ORCHESTRA

**Kazuyoshi Akiyama, Conducting
Ida Kavafian, Violin**

TAKEMITSU: *A Flock Descends into
the Pentagonal Garden*

SAINT-SAENS: Violin Concerto No. 3 in b minor,
Op. 61

INTERMISSION

RICHARD STRAUSS: *Also sprach Zarathustra*, Op. 30
*The Rogers Organ is supplied by
Musical Heritage, Inc., of Royal Oak.*

In cooperation with



*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

Please, no photographic flashes or tape recordings during performance.



Ida Kavafian

Born in Istanbul, Turkey, of American descent, Miss Kavafian, was raised in Detroit, has studied with Ivan Zerounian, Mischa Mishakoff, Iran Galamian and Oscar Shumsky. She holds a Masters of Music Degree with Honors from Juilliard School of Music. Her instrument is a J. B. Guadagnini violin. Her orchestral engagements have ranged from the Pittsburgh, St. Louis, Montreal and Minnesota Orchestras, the Boston Pops, and the Metropolitan in Tokyo. Her festival appearances include the Mostly Mozart Festival, The Chamber Music Society of the Lincoln Center, the Boston Symphony Orchestra at Tanglewood, and the Spoleto Festival USA and in Italy. Her recital tours include the Kennedy Center in Washington where she was declared "without any doubt one of the most talented violinists of her generation". The New York Times has said "Ida Kavafian is a violinist with a rare ability to project her personality without distorting the music".

which are here assembled from several statements he made at the time of the first performance:

"The title of the piece came from one of my dreams, and may have some connection with a photograph I had seen earlier in the day, of the artist Marcel Duchamp, who cut his hair in the form of a star-shaped garden. I do not have many dreams, but I remember this one clearly — many birds, descending to the different levels of a star-shaped bath. When I write, I sometimes just imagine walking in a garden and as I walk, the trees and grass grow a little. They change in color — very small changes. The stones are static, but the view of them changes. As I walk, I may turn to see things from another side. This is my form of composition. The score is a shifting panorama of scenes, in which the main movie, introduced by the oboe and representing 'The Flock,' descends into the harmonious tone-field called 'The Pentagonal Garden.'"

There remains to add that in his score Takemitsu gives the number five musical as well as geometrical significance, for it is based on five variants of the pentatonic scale, the five-note scale associated, in Western minds, with Eastern cultures.

PROGRAM NOTES and Copyright © by Leonard Burkat

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 3, IN B MINOR, OP. 61

..... Camille Saint-Saens
(Born October 9, 1835, in Paris; died December 16, 1921, in Algiers)

Saint-Saens was one of the greatest child prodigies in the history of music — just as remarkable a young musician as Mozart or Mendelssohn, even though he never became as great a composer as either of them. He began to play the piano while still an infant and at age two was found to have absolute pitch. At five, he could play an opera score at the piano and accompanied a professional violinist in a Beethoven sonata. He began to compose at six, although he did not begin the study of harmony until he was eight. He learned Mozart and Beethoven concertos early but did not make his formal debut in a solo piano recital until the ripe old age of ten and a half, when he played a long program from memory in one of the great concert halls in Paris. He waited to write his first symphony until he was fifteen and soon was launched on his long and influential career as one of Europe's most important musicians.

He was a composer, conductor, pianist; author of eleven books on music, collections of poetry and of scientific studies in astronomy and archeology. He edited eighteen volumes of the complete works of the great French composer Jean-Philippe Rameau (1683-1764). He traveled to almost every corner of the earth, on concert tours and pleasure trips, visiting the United States twice and making his South American debut at the age of 81. "He has," Romain Rolland wrote in the year Saint-Saens turned 80, "a clarity of thought, an elegance and precision of expression, and a quality of mind that makes his music noble." His greatest contribution to the musical life of his time was the establishment of the importance of instrumental composition in France, where opera had long been supreme.

Saint-Saens wrote two of his three Violin Concertos and a number of shorter works for the great Spanish virtuoso Pablo de Sarasate (1844-1908). He composed the Third Concerto in 1880 and Sarasate gave it its first performance on January 2, 1881, in Paris. Its first two movements are an impassioned *Allegro non troppo* and a gentle barcarolle, *Andantino quasi allegretto*. The finale begins with an introductory recitative, *Molto moderato e maestoso*, which reappears later in the movement. For the most part it is a brilliantly worked out *Allegro*.

PROGRAM NOTES and Copyright © by Leonard Burkat

ALSO SPRACH ZARATHUSTRA ("THUS SPAKE ZARATHUSTRA"), TONE POEM, OP. 30

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

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

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

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

"Having attained the age of thirty, Zarathustra left his home and went into the mountains. There he rejoiced in his spirit and his loneliness for ten years, but at last his heart turned. One morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those on whom thou shinest? For ten years thou hast come up here to my cave. We waited for thee every morning and blessed thee. I am weary of my wisdom, like the bee that hath collected too much honey; I need hands to reach for it. I would grant and distribute it until wise men could enjoy their folly and the poor their riches. I must descend to the depths, as thou dost at evening, when, sinking behind the sea, thou givest light to the lower regions, resplendent star! I must, like thee, go down. So bless me, thou impassive eye that canst look without envy even upon too much happiness. Bless the cup which is about to overflow, so that the golden water flowing out of it may carry everywhere thy reflection. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'" [Abridged]

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

Personalized Facials



composed by *Mary Glantz*



Head to Toe Skin Care Specialist!

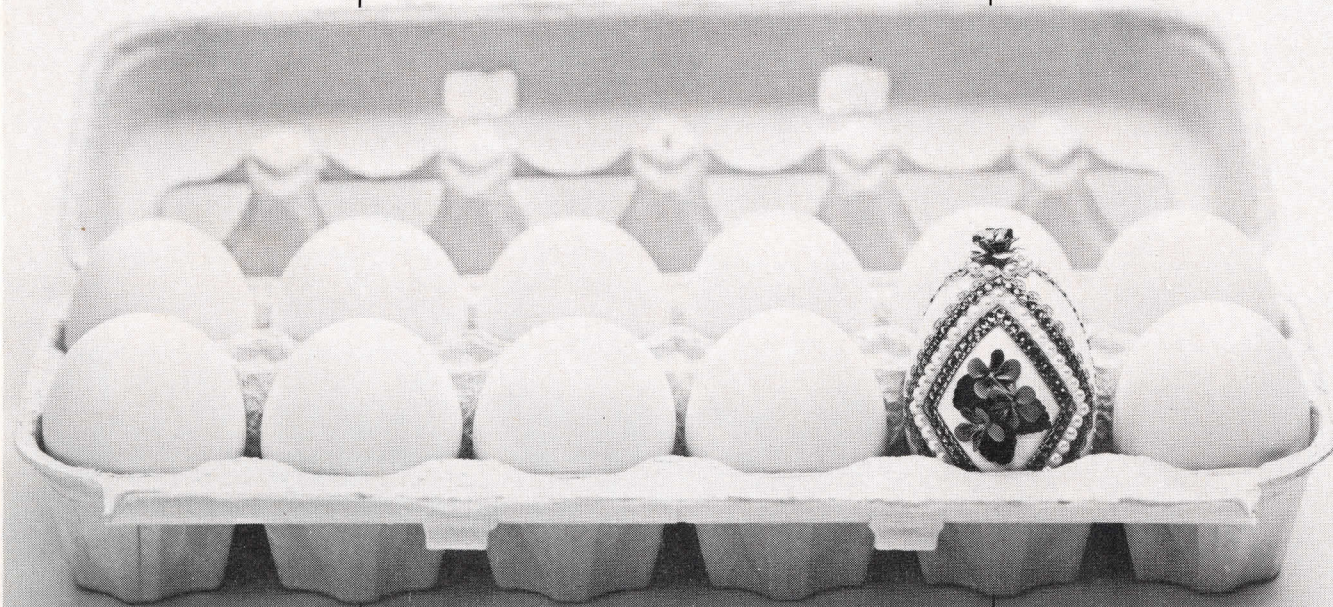
European Skin Care, Deep Pore Cleansing, Revitalizing Treatment, Body Massage, Leg Tone, Body Facial, Hand Treatments, Manicure, Pedicure, Electrolysis, Waxing, Make-up etc.

European facial & cosmetic salon
102 pierce avenue
Birmingham,
Michigan 48011
642-6787

IN BIRMINGHAM FOR 18 YEARS

An established reputation for excellence

To stand out,
you must be very
very special.



J. Walter Thompson USA
600 Renaissance Center, Detroit, Michigan 48243
(313) 568-3800

Egg especially designed and decorated by Anita Fenton.



Myung-Whun Chung

Still only in his late twenties, Myung-Whun Chung has been combining a career as pianist and conductor since 1978. Born in Korea in 1953, he gave his first concert at the age of seven with the Seoul Philharmonic. He went to New York in 1968 and entered Mannes School of Music, studying piano with Nadia Reisenberg and conducting with Carl Bamberger. His first triumphs included winning first prize in the 1970 *New York Times* Radio Young Artists Competition, and in the 1971 Kosciuszko Chopin Competition. He was also Silver Medal winner in the 1974 Tchaikovsky Piano Competition in Moscow. As a member of an elite musical family, Mr. Chung toured the USA for 2 seasons with his prize-winning sisters, violinist Kyung-Wha Chung and cellist Myung-Wha Chung.

From 1975 to 1978 Chung studied conducting under Sixten Ehrling at the Juilliard School in New York. In December 1977 he made his New York operatic conducting debut with a new production of *Madame Butterfly*.

On leaving the Juilliard School, he became Carlo Maria Giulini's Assistant with the Los Angeles Philharmonic, where after two years, he was promoted to Associate Conductor. He has now relinquished his position in Los Angeles in order to accept the increasing number of guest invitations from orchestras throughout the world. In Autumn 1981 he returned for his second major series of concerts with the Israel Philharmonic and made 2 films for Polytel in Germany. In London he worked with the London Philharmonic and Royal Philharmonic orchestras.

In spite of his busy schedule as a conductor, Myung-Whun Chung has managed to record Tchaikovsky's first piano concerto with the Los Angeles Philharmonic. His 1982-83 season features several American debuts. He will also conduct the Hong Kong Philharmonic, Orchestre de Paris, Concertgebouw Orchestra and the Rotterdam Philharmonic.



Miriam Fried

One of the most sought after performers on the international scene, Miss Fried has appeared in all of the major capitols of North America and Europe. She is also well known for her recitals with the internationally acclaimed pianist, Garrick Ohlsson. In the spring of 1982, Miss Fried began recording in Europe the complete Bach Sonatas and Partitas for solo violin. Miriam Fried first gained international recognition with the First Prize at the Paganini International Competition in 1968. She boosted her already active career when she became the first women violinist to win the Queen Elisabeth Competition in Brussels; during the 1982-83 season Miriam Fried celebrates the 10th Anniversary of that prestigious award. A citizen of Israel, she captured top prize in 1958 in that country's Tenth Anniversary Violin Competition sponsored by the American-Israel Cultural Foundation and the Israel Broadcasting Service. Her studies took her from the Rubin Academy of Music in Tel Aviv to the Conservatory in Geneva, to Indiana University, and to the Juilliard School of Music. Miriam Fried not only collaborates with Garrick Ohlsson, but also with her husband, Paul Biss. Mr. Biss is now on the violin faculty of Indiana University, and is a member of the Berkshire Quartet.

771st Performance

Thursday, July 21

DETROIT SYMPHONY ORCHESTRA
Myung-Whun Chung, Conducting
Miriam Fried, Violin

BERLIOZ: Benvenuto Cellini Overture

BEETHOVEN: Symphony No. 2 in D Major, Opus 36
Adagio molto — Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

INTERMISSION

BRAHMS: Violin Concerto in D Major, Opus 77
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

In cooperation with



The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.

Please, no photographic flashes or tape recordings during performance.

PROGRAM NOTES and Copyright © by Leonard Burkat

OVERTURE TO *BENVENUTO CELLINI*, OP. 23

..... Hector Berlioz
(Born December 11, 1803, in La Cote-Saint-Andre; died March 8, 1869, in Paris)

Hector Berlioz was a composer of great originality whose new conception of musical expression led the way directly to many of the innovations of Liszt and Wagner. His father sent him to Paris to study medicine, but he neglected his studies, found his way to the Conservatory and devoted himself entirely to music. When he won the coveted *Prix de Rome*, in 1830, he went off to Italy for an eighteen-month stay that eventually resulted in the inspiration of many of his finest works. Among them was the opera *Benvenuto Cellini*, which he worked on from 1835 to 1837.

The exciting life that the artist Cellini (1500-1571) described in his *Autobiography* had great appeal for the young, impetuous, romantic composer, but when his opera was first produced, in Paris in 1838, it was so great a failure that some people took to calling it, in jest, *Malvenuto Cellini*. Only after it was revived by Liszt, in 1852, was it widely performed. In the meantime, Berlioz had fashioned some orchestral excerpts from the opera into a concert-piece that is one of his most popular scores, a descriptive overture called *The Roman Carnival*.

The story of the opera revolves about an imaginary incident in which Cellini's rival for the hand of a young woman disguises himself as the artist and then kills a man in a Carnival street fight. Love and pleasure have in the meantime delayed Cellini's work on a golden statue of Perseus, but when he rushes it to completion and its great beauty is seen, he is pardoned for the crime that he did not commit.

Berlioz wrote in his *Memoirs* that at the premiere of the opera, the Overture "was extravagantly applauded. The rest was hissed." This colorful orchestral movement is in effect a short symphonic poem, and it has been a great favorite since Berlioz conducted its first concert performance, in 1843. Some of its musical materials are taken from the opera itself.

PROGRAM NOTES and Copyright © by Leonard Burkat

SYMPHONY NO. 2, IN D MAJOR, OP. 36

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

Beethoven wrote his Second Symphony in the summer and early autumn of 1802. It is one of the most joyous, serene compositions of his entire career, yet it was written during one of the saddest times of his life. On the advice of his doctor, Beethoven left Vienna for several months that year to live in the quiet country village of Heiligenstadt. On October 6, shortly before he returned to the city, he wrote a will in the form of a letter to his two brothers, a touching statement in which he admitted the horror and pain of a terrible affliction he had tried to keep secret — that he was losing his hearing.

"How could I possibly admit an infirmity in the *one* sense which ought to be more perfect in me than in other people, a sense that I once possessed in the highest perfection, a perfection such as few in my profession enjoy or have ever enjoyed! When I am with other people, a terrible terror seizes me and I fear that my condition will be noticed. What a humiliation it was, when someone standing next to me heard a flute in the distance or heard a shepherd singing, and I heard nothing. I would have ended my life — but my art held me back. To leave the world before I have brought forth everything that I feel within me is impossible. I hasten, with joy, to meet death. If it comes before I have been able to develop all my artistic powers, I should wish it to come later, but even so I should be happy, for it would free me from a condition of endless suffering. [Abridged]" A few days later he added a postscript of utter despair, but by November Beethoven had returned to Vienna, taking with him the score of the Second Symphony, which he had completed at about the same time as the letter.

The next big public event of his career was a concert on April 5, organized with the assistance of his noble, faithful, generous friend, Prince Carl Lichnowsky, who had also worked hard to help Mozart during the sad, last years of his short life. The long program included Beethoven's First Symphony and the first performances of three important works: his Second Symphony, Third Piano Concerto and oratorio *Christ on the Mount of Olives*. They had intended to perform some other vocal works too, but there simply was not time for everything.

The single rehearsal for all this difficult, new music was scheduled on the same day as the concert. At five o'clock that morning, Beethoven sent for one of his students, whose help he needed to prepare some of the music. The rehearsal began at eight and went badly. At half past two, Prince Lichnowsky, who had been there from the start, had a lunch brought in for all the performers so that they could continue rehearsing.

The concert began at six and the musical friend whom Beethoven had asked to turn pages for him in the Piano Concerto was shocked to discover that they were almost all

blank. The composer had not had time to write out the solo part, which was, of course, completely formed in his mind. The friend later recalled that Beethoven signalled to him at the ends of the "invisible passages, and my ill concealed anxiety about missing the turning points amused him greatly."

The concert was well attended but the new works were not entirely successful. The oratorio, which is no longer frequently performed, was found to be inexpressive, and the Second Symphony was thought "to strive for novelty and surprise," but one forward-looking critic found in it confirmation of his "long-held opinion that Beethoven, in time, can effect a revolution in music, as Mozart did."

PROGRAM NOTES and Copyright © by Leonard Burkat

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

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

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

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

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

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

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

TIME



The \$30,000 can of beer.

Almost 40% of the average prime-time television audience leaves the room during commercial breaks. If you sell cars, you simply can't afford to talk to the walls.

When you target your advertising dollars, you hope to reach the largest number of qualified prospects with the greatest efficiency. That makes sense.

But take a look at what happens with advertising on television. According to Audits and Surveys, just 61% of the average prime-time television audience is in the room during commercial breaks. At \$84,000 for a typical prime-time 30-second spot, you're spending \$32,000 advertising to empty space.

And even the audience that stays

in the room may not be in the market. "60 Minutes," one of television's most upscale programs, reaches nearly 27 million adults. Great. But only 27% of the "60 Minutes" audience have incomes over \$30,000 a year. In other words, you're paying to reach a lot of people who simply cannot afford to buy new cars from you.

Now take a look at what happens when you show your cars in TIME. The average TIME subscriber earns \$41,500 a year. Even in tough times like these, TIME subscribers have the money it takes to buy a new car. In

fact, to buy a *lot* of new cars: TIME reaches 1.4 million *more* of your best prospects than does "60 Minutes." In fact, TIME delivers more new-car prospects than any television program.

So concentrate your dollars on the buyers who count. The ones you can count on to buy. You'll find one of the richest and readiest new-car markets in America behind the cover of TIME.

TIME

Get more out of it.

"Courage Fortified By Faith"

Ludwig van Beethoven was a musical genius. At the age of seven he gave piano concerts in Cologne, Germany. At the age of ten he conducted a symphony. At the age of twenty-two his hearing began to fade, and ten years later he was totally deaf.

People who passed Beethoven's home often observed him through an open window, bent over the keyboard at his piano, trying in vain to hear his own music.

That Beethoven triumphed over his handicap is a matter of record. Almost all his symphonies and concertos were composed after he was completely deaf.

When asked to explain the secret of Beethoven's strength, a friend declared: "FOR LUDWIG IT WAS COURAGE, FORTIFIED BY FAITH."

Individuals in the arts, in business, or in the everyday struggle of daily living have one thing in common. They are at times victimized by unexpected illness, by tragic accidents, by loss of a job, or by other difficulties.

The way we meet the tests which come to us determines the kind of people we are. Courage is an admirable quality. It involves determination to face head-on every situation which confronts us. It calls for a resolution to hold firm, however others bend before the storms of life. Courage summons us to make a brave and gallant effort to conquer whatever must be overcome.

Beethoven's victory involved more than an endeavor to meet every situation bravely, for his courage was fortified by faith.

Critics and concert-goers alike are impressed by the triumphant faith which surges through Beethoven's music, reaching a climax in his Ninth Symphony. The composer laid hold of a power great enough to overcome his deafness. Moreover, he shared the secret of his victory both in his personal life, and in his music.

The strength which enabled Beethoven to win his battle with loss of hearing is available to all of us. The individual who struggles for recognition in the performing arts learns from the great composer that victory is assured when courage is undergirded by faith. In the business world, difficulties are mastered whenever we tackle them with courage and confidence. For all who encounter obstacles or disappointments, the message is clear:

COURAGE IS FORTIFIED BY FAITH.

DR. G. ERNEST THOMAS

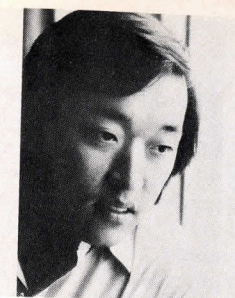


F. JOS. LAMB
COMPANY

MANUFACTURING SYSTEMS WORLDWIDE: MACHINES/METHODS/MANAGEMENT

F. JOS. LAMB CO., WARREN, MICHIGAN 48091

Complimentary bookmarks containing messages by Dr. Thomas are available by writing:
F. Jos. Lamb Co., 770 S. Adams Rd., Suite 310, Birmingham, MI. 48011.



Myung-Whun Chung

Still only in his late twenties, Myung-Whun Chung has been combining a career as pianist and conductor since 1978. Born in Korea in 1953, he gave his first concert at the age of seven with the Seoul Philharmonic. He went to New York in 1968 and entered Mannes School of Music, studying piano with Nadia Reisenberg and conducting with Carl Bamberger. His first triumphs included winning first prize in the 1970 New York Times Radio Young Artists Competition, and in the 1971 Kosciuszko Chopin Competition. He was also Silver Medal winner in the 1974 Tchaikovsky Piano Competition in Moscow. As a member of an elite musical family, Mr. Chung toured the USA for 2 seasons with his prize-winning sisters, violinist Kyung-Wha Chung and cellist Myung-Wha Chung.

From 1975 to 1978 Chung studied conducting under Sixten Ehrling at the Juilliard School in New York. In December 1977 he made his New York operatic conducting debut with a new production of *Madame Butterfly*.

On leaving the Juilliard School, he became Carlo Maria Giulini's Assistant with the Los Angeles Philharmonic, where after two years, he was promoted to Associate Conductor. He has now relinquished his position in Los Angeles in order to accept the increasing number of guest invitations from orchestras throughout the world. In Autumn 1981 he returned for his second major series of concerts with the Israel Philharmonic and made 2 films for Polytel in Germany. In London he worked with the London Philharmonic and Royal Philharmonic orchestras.

In spite of his busy schedule as a conductor, Myung-Whun Chung has managed to record Tchaikovsky's first piano concerto with the Los Angeles Philharmonic. His 1982-83 season features several American debuts. He will also conduct the Hong Kong Philharmonic, Orchestre de Paris, Concertgebouw Orchestra and the Rotterdam Philharmonic.

PROGRAM NOTES and Copyright © by Leonard Burkat

OVERTURE TO *BENVENUTO CELLINI*, OP. 23

..... Hector Berlioz
(Born December 11, 1803, in La Cote-Saint-Andre; died March 8, 1869, in Paris)

Hector Berlioz was a composer of great originality whose new conception of musical expression led the way directly to many of the innovations of Liszt and Wagner. His father sent him to Paris to study medicine, but he neglected his studies, found his way to the Conservatory and devoted himself entirely to music. When he won the coveted *Prix de Rome*, in 1830, he went off to Italy for an eighteen-month stay that eventually resulted in the inspiration of many of his finest works. Among them was the opera *Benvenuto Cellini*, which he worked on from 1835 to 1837.

The exciting life that the artist Cellini (1500-1571) described in his *Autobiography* had great appeal for the young, impetuous, romantic composer, but when his opera was first produced, in

774th Performance

Sunday, July 24

DETROIT SYMPHONY ORCHESTRA Myung-Whun Chung, Conducting

BERLIOZ: *Benvenuto Cellini* Overture

RAVEL: *Le Tombeau de Couperin*
Prelude
Forlane
Minuet
Rigaudon

INTERMISSION

TCHAIKOVSKY: *Symphony No. 2 in C minor, Opus 17*
("Little Russian")
Andante sostenuto — Allegro vivo
Andantino marziale quasi moderato
Allegro molto vivace
Moderato assai — Allegro vivo

In cooperation with



The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.

Please, no photographic flashes or tape recordings during performance.

Paris in 1838, it was so great a failure that some people took to calling it, in jest, *Malvenuto Cellini*. Only after it was revived by Liszt, in 1852, was it widely performed. In the meantime, Berlioz had fashioned some orchestral excerpts from the opera into a concert-piece that is one of his most popular scores, a descriptive overture called *The Roman Carnival*.

The story of the opera revolves about an imaginary incident in which Cellini's rival for the hand of a young woman disguises himself as the artist and then kills a man in a Carnival street fight. Love and pleasure have in the meantime delayed Cellini's work on a golden statue of Perseus, but when he rushes it to completion and its great beauty is seen, he is pardoned for the crime that he did not commit.

Berlioz wrote in his *Memoirs* that at the premiere of the opera, the Overture "was extravagantly applauded. The rest was hissed." This colorful orchestral movement is in effect a short symphonic poem, and it has been a great favorite since Berlioz conducted its first concert performance, in 1843. Some of its musical materials are taken from the opera itself.

PROGRAM NOTES and Copyright © by Leonard Burkat

LE TOMBEAU DE COUPERIN ("THE TOMB OF COUPERIN")

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

At the outbreak of the First World War, in 1914, Ravel tried repeatedly to enlist in the French army but was rejected because of his small size and physical frailty. He decided then that he would express his love for his country in music, by composing a *Suite française* for piano. This was to be based not on patriotic songs but on old French dances of the kind used in the many harpsichord suites by Francois Couperin (1668-1733), the favorite composer of the "Sun King," Louis XIV. In 1916, while the work was still in progress, Ravel was finally accepted in the army, served for a few months as a truck driver under extremely hazardous conditions, and was discharged because of his failing health. When he regained his strength, he began to work at his music again, and in November 1, 1917, he finished his French Suite for piano.

He renamed it *Le Tombeau de Couperin* (literally "The Tomb of Couperin" or "Couperin's Tombstone"), after the seventeenth and eighteenth-century practice of using the word *tombeau* in the title of memorial compositions. However, Ravel wrote, the work was "really less a tribute to Couperin himself than to eighteenth-century music in general," and he dedicated each of the six piano movements to the memory of a friend who had died in the war. After many delays, it was performed for the first time on April 11, 1919, by the great French pianist Marguerite Long, to whose late husband the *Toccata* of the piano suite was dedicated.

Ravel orchestrated four of the movements in 1919. This orchestral version was used for a very successful production by the Swedish ballet of Paris and is much more often heard in concert, now, than the original piano suite. It starts with a lively *Prelude*, based principally on the opening running figure. Next are a *Forlane*, a gently rocking dance of Venetian origin, and a graceful *Minuet*. The finale of the Suite is a *Rigaudon*, a lively dance from Provence.

PROGRAM NOTES and Copyright © by Leonard Burkat

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

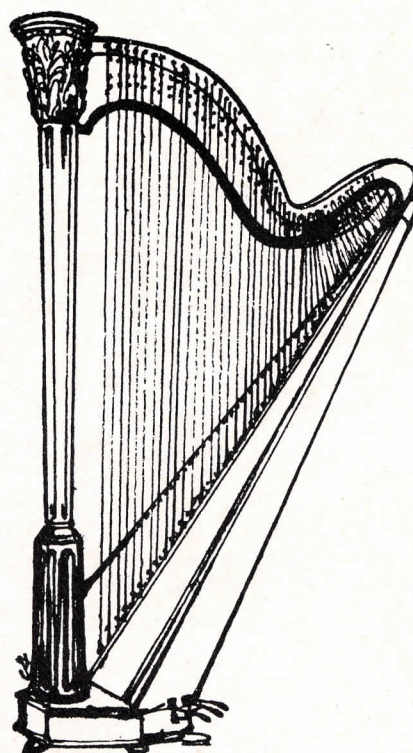
..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

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

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

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

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



Art work courtesy of Corrine Gignac

The sound of money. Now playing at Manley Bennett McDonald.



Manley, Bennett, McDonald & Co.
Where People Make the Difference
Members New York Stock Exchange, Inc. and S.I.P.C.
Main Office: 100 Renaissance Center, Detroit, MI 48243 • (313) 446-8300



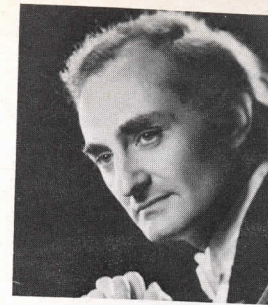
BLOOMFIELD HILLS • FLINT • GRAND RAPIDS • LANSING • LAPEER • PLYMOUTH • ROCHESTER • SOUTHFIELD • TRAVERSE CITY • NEW YORK

There's just one thing that makes an agency special.

Brenda Lynn Fisher
Sandy Wright
Lori Marie Salapi
Carol Ray
Barbara Herrick
Kathleen Scarane
Karen Brown
Megan F. McCafferty
Sharon J. Gaudin
Bridget J. Zukas
Lisa K. Justice
Deborah Ann Faddol
Judy Hymaian
Celine F. Helbert
Charles J. Van Buren
Nancy M. Allman
J. Douglas Ryan
Kimberly A. Doren
Judy Rowland
Don Hager
Ron Schwabert
Judy Clark
Donald C. Atkin
Judy Wakefield
Joanne F. Lavette
Lyn Kline
Bob Cherry

Jane Kechia
Debby Ranges
Jim Ramsey
Kurt Hoyer
Christina
Chrysler
Eve Turtur
Jay Spedofee
Emil Sefal
Beverly Guida
Sally Wynn
Eugene Wize
Dennis Staszak
Chuck Pryor
Margaret Fenne
Cathy Thompson
Hal Randall
Lauren Chatterley
Mary Ann Seligman
Mary Jacoby
Joyana Blazewicz
Garry H. Mogg
Steve Olson
Joanne N. Fronyak
Andy Simmons
Karen Kenney

Sharon J. Inatari
Todd Ralph
Dale Hill
Harry K. Grube
Patricia E. Wase
John E. Auster
Catherine M. Leiby
Jack Romay
Bill Gruber
Carrie Doladzen
Jeffrey H. Falso
Bob Knebaum
Audrey Kuzma
Joann Ernst
Spring Clark
Bea Jackson
Keith J. Marsh
Donald E. Ferns
Hal Tye
K. J. Moser
Bar Fordland
Patti Berleick



Martin Turnovsky

Martin Turnovsky was born in Prague, Czechoslovakia where he studied conducting at the Academy of Music under Karel Ancerl, Music Director of the Czech Philharmonic Orchestra. Later he studied with George Szell, Music Director of the Cleveland Orchestra. In 1958 he won First Prize in the International competition for conductors in Besancon, France. From 1959-1963 he was Music Director of the State Philharmonic Orchestra in Brno, Czechoslovakia. In 1963 he was named Music Director of the Radio Symphony Orchestra in Pilsen, Czechoslovakia, a position he held until 1966 when he was named Music Director of both the Dresden State Opera House and Staatskapelle Dresden, Germany. He regularly participated in the International Music Festival "Prague Spring". After the Russian invasion of his homeland in 1968, he emigrated to Vienna. He served as guest conductor of the Vienna, Cleveland, Toronto, and London Symphony Orchestras, as well as guest conductor of the Deutsche Oper Berlin, State Opera Stuttgart, and Royal Opera, Stockholm. Mr. Turnovsky records on the "Supraphon" label, and received the Grand Prix du disque for his recording of the Symphonie No. 4 by B. Martinu, with the Czech Philharmonic Orchestra. He is currently the Music Director of the Norwegian State Opera in Oslo, a position he has held since 1975.



Ivan Moravec

of the year.

Ivan Moravec was born in Prague in 1930. He attended the Prague Conservatoire where, in 1948, he received the first prize in piano. He later studied at the Prague Academy of Musical Arts and in Italy. His American concert debut was in 1964 with the Cleveland Orchestra in Carnegie Hall. He now returns to the United States regularly for concert tours, to make new recordings and to teach, although his home is in Prague where he serves as professor at the Prague Academy of Musical Arts.

The American Record Guide wrote recently: "If your curiosity has been aroused in recent months by the advertisement showing an unidentified pianist with the caption, 'This man may well be the greatest pianist alive today', your wonderings have come to an end. This is he: Ivan Moravec — a name destined to loom large in the annals of piano playing. Whether Mr. Moravec is, or is not, the greatest living pianist, he is an extraordinary artist and master pianist... who gives a performance which, heard in any concert hall, would be described as memorable."

Although Moravec has given concerts and recitals in most of the major musical centers of the world, it is still a rare opportunity to hear him in a live performance, for his fame has been established largely on his reputation as a recording artist. Connoisseur Society of New York invited him, in 1962, to make his first American recordings and since then many have won awards and have been selected as the best recordings

776th and 779th Performances

Thursday, July 28
Sunday, July 31

DETROIT SYMPHONY ORCHESTRA

Martin Turnovsky, Conducting

Ivan Moravec, Piano

RAVEL: Valses Nobles et Sentimentales

JANACEK: Sinfonietta

INTERMISSION

BEETHOVEN: Pianoforte Concerto No. 3 in C Minor,
Opus 37
Allegro con brio
Largo
Rondo

In cooperation with

Timeless
WGBS fm 105

The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.

Please, no photographic flashes or tape recordings during performance.

PROGRAM NOTES and Copyright © by Leonard Burkat

VALSES NOBLES ET SENTIMENTALES

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

In the spring of 1910, a group of French composers whose new ideas and estranged them from official musical life, banded together to form a new organization, the Independent Musical Society, devoted to the performance of contemporary music. In 1911, the Society decided to test its audience by presenting a program of eleven works without identifying their composers. Forms were distributed on which the listeners were to write the names of those they thought had written the pieces. The results were astonishing. A good number properly attributed these Valses nobles et sentimentales to Ravel, but other guesses ranged as far off as Erik Satie and Zoltan Kodaly.

It is difficult to believe now that in 1911 a professional audience reacted to this delightful work with hisses and catcalls. Ravel wrote it as a chain of eight waltzes for piano, taking as his model Schubert's twelve Valses nobles, D. 969, and thirty-four Valses sentimentales, D. 779, intending not to shock but to please. It is a subtly balanced set of eight continuous and

contrasting waltzes the last, an epilogue, in a much lighter, gayer spirit than the great "choreographic poem," *La Valse*, that he was to complete in 1920.

After the inexplicable initial shock wore off, *Valses nobles et sentimentales* quickly became a great popular favorite. When he was offered a ballet commission, in 1912, Ravel orchestrated the work in just two weeks and supplied a scenario, set in the Paris of 1820, about a fickle courtesan and the different kinds of flowers she offers her rival lovers. Its title was *Adelaide, ou le langage des fleurs* ("Adelaide, or The Language of Flowers").

The orchestration is not an elaboration of the piano music but a colorful literal translation. It was given its first concert performance in 1914, under the direction of Pierre Monteux.

PROGRAM NOTES and Copyright © by Leonard Burkat

SINFONIETTA

..... Leos Janacek
(Born July 3, 1854, in Hukvaldy; died August 12, 1928, in Ostrava)

Leos Janacek was a Czech musician, born near the middle of the nineteenth century, whose late flowering made him an important twentieth-century figure. He was one of thirteen children of a simple village schoolmaster who recognized his talent early and sent him off to the monastery of Brno at the age of ten, to become a choirboy. Later, Janacek studied in Prague, Saint Petersburg, Leipzig and Vienna, but he lived most of his life in Brno, where he founded and directed a school of organ-playing that developed into the Brno Conservatory of Music.

For a 1926 gymnastics festival, Janacek wrote a number of fanfares in the style of those played by military bands at park concerts, and soon afterwards he decided to use them in an orchestral work. "I am now finishing a very nice Sinfonietta with fanfares," he wrote to a friend, and he added that the new work expressed "the contemporary free man, his spiritual beauty and joy, his strength, courage and determination." At another time he said, "I think that I succeeded in getting as close as possible to the mind of the ordinary man in the Sinfonietta." Janacek originally called the work *Military Sinfonietta* and proudly dedicated it to the Armed Forces of Czechoslovakia. The source of these social, political and martial interests was the composer's pride in the new republic that had emerged from the ruins of the Austro-Hungarian monarchy in 1918.

The material of the Sinfonietta frequently recalls the music of the folk songs, folk dances and brass bands of the Moravian region of central Czechoslovakia. The score has five movements that are, in effect, an introduction followed by the usual four movements of a symphony. Janacek gave them descriptive titles that are helpful guides to the work, although they are not in the published score.

First is "Fanfares," *Allegretto*, a recollection of the music heard at the band concert in the park, now transformed into "the blare of victorious trumpets" celebrating the independence of Czechoslovakia and "the gleam of liberty spread, shining, over the town." The second movement is "The Castle," *Andante* — *Allegretto*, a dancing observance of the new freedom from fear of the castle dungeons, with recollections of the fanfares. The slower third movement, *Moderato*, depicts "The Queen's Monastery," with "its holy peace [in the] shadows of night." Next is a scherzo-like *Allegretto*, "The Street," where the people walk freely at last, based on a trumpet tune, repeated fourteen times, that is a kind of miniature fanfare. The finale, *Andante con moto*, represents "The Town Hall" as "a vision of the growing greatness of the town," and recalls both the theme of the preceding movement and the big fanfares that opened the Sinfonietta.

PROGRAM NOTES and Copyright © by Leonard Burkat

CONCERTO FOR PIANO AND ORCHESTRA NO. 3, IN C MINOR, OP.37

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

Beethoven completed his Third Piano Concerto in 1800, when he was thirty years old, using material that he had been gathering in his sketchbooks for several years. It is one of the early works in the second of the three creative periods into which his life is usually divided, with much of his great predecessor Mozart still to be heard in it but much of the mature Beethoven, too. The expression is bolder than in his first two piano concertos and more dramatic too, but, as Charles Rosen has pointed out in his brilliant book, *The Classical Style*, it is also full of recollections of the Mozart Piano Concerto, K.491, in the same key of C Minor, that Beethoven greatly admired. It is as though the young composer was bent on setting down a stereotypical classical concerto, so that when he got to his later ones he could introduce important changes in the form and style.

At a concert given in Vienna on April 5, 1803, this Concerto, the Second Symphony and the oratorio *Christ on the Mount of Olives* were all performed for the first time. In the rush of preparation, Beethoven sat up in his bed through the night before the first rehearsal, getting down on paper as much as he could of the music that was already complete in his mind. He did not bother to note all the details of the piano part, since he was to play it himself, but he asked a musician friend to turn the pages for him at the concert even though many of them were blank or had only a few hastily scribbled notes on them. As he played, Beethoven nodded his head periodically as a signal to the turner and was greatly amused by his friend's mystification and anxiety about his almost entirely unnecessary function.

In the first movement of the Concerto, *Allegro con brio*, there is a long and full orchestral exposition of its themes, and then the soloist announces with a series of powerful rushing scales that it is his turn to take over. Some years later Beethoven wrote out a solo cadenza for this movement, but it may not be very much like what he improvised when he was himself the soloist, for it was probably written for the Emperor's youngest son, Archduke Rudolf, his gifted pupil and generous, faithful friend, but hardly his equal as a pianist. After the cadenza, the themes are not run through again, but the music jumps aheads to the brilliant closing section. In the slow movement, *Largo*, a solemn theme in a remote key is richly developed in a dialog for piano and orchestra. The finale is a rondo, *Allegro*, in which the main theme recurs in alternation with contrasting episodes. At one point, Beethoven reminds us of the slow movement by wrenching the main theme back into its distant key, and in the final episode he turns to a sprightly new rhythm and the bright key of C Major.



Art work courtesy of Corrine Gignac

Professional Life Underwriters Services
THE NATION'S LEADER IN COMPETITIVE PRODUCTS

CAPS
CREATIVE
ANNUITIES
PLANNING
SERVICE
CUSTOM ANNUITIES

E. R. "GENE" MITCHELL
President

GERSON GELTNER
Executive Vice President

M AND G MARKET SERVICES, INC.

3001 W. BIG BEAVER ROAD • SUITE 100 • TROY, MI 48064 • (313) 649-0006



General Agents Management
Representing Life Insurance Companies for General Agency Appointments



First Life Underwriters
of Michigan

The 1983 Cutlass Ciera.

This car of the future is built on its past.

You are looking at the remarkable 1983 Cutlass Ciera. The latest edition in the Cutlass tradition.

What's different? With Ciera, the Cutlass mystique continues in a new way.

Steering is power rack-and-pinion. Suspension up-front is MacPherson strut. Cutlass Ciera's impressive traction comes from front-wheel drive. And an on-board computer even fine tunes your engine while you drive. Look inside. Better yet, sit inside. Rocker switches accent the hi-tech

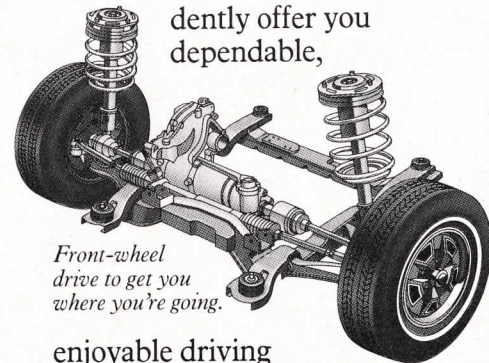
dash. An electronic digital instrument panel is available. Side window defoggers are standard. And all about you



What's not different? Rest assured that while Ciera is a new kind of Cutlass, a Cutlass—an Oldsmobile—it remains. Give Cutlass Ciera's door a good slam. Hear that reassuring "thunk"? Well, that's the sound of an Oldsmobile. Backed, as always, by Body by Fisher construction. And

that's something we haven't changed.

What's in store? What's waiting for you in the new Cutlass Ciera is a hi-tech automobile that lives up to your most rigorous expectations. One that can confidently offer you dependable,



Front-wheel drive to get you where you're going.

enjoyable driving because it's designed that way. Inside and out. Test drive Ciera today. It's the newest breed of Cutlass.



Cutlass Ciera Brougham Sedan

Oldsmobile

Have one built for you.

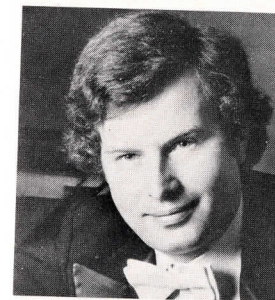


Some Oldsmobiles are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your dealer for details.



Neville Marriner

and after he had won a series of scholarships, he studied at London's Royal College of Music and the Paris Conservatory. Following a short period of teaching at the Royal College of Music, Marriner worked with the eminent harpsichordist and musicologist Thurston Dart, with whom he formed the Jacobean Ensemble. In 1956 Marriner was appointed principal second violin of the London Symphony Orchestra. A year later he formed the chamber ensemble that became the Academy of St. Martin-in-the-Fields. From 1969-1978, Marriner was also conductor of the Los Angeles Chamber Orchestra. In 1979 he gave up the leadership of the chamber ensembles to assume the music directorship of the Minnesota Orchestra. Since then he has concentrated on large scale symphonic literature. In 1980 and 81 the Schwann Music Catalog listed him as the most recorded conductor in the world with more than 300 titles in his discography.



Andras Schiff

Since his United States debut in 1978 at Carnegie Hall, with the Franz Liszt Orchestra of Budapest, Andras Schiff has quickly established himself as one of the most sought after young pianists before the public today. Born in Budapest in 1953 he now resides in both New York City and London. He began studying piano at the age of five, and shortly after enrolled in the Franz Liszt Academy. Later, he continued his training in London, with Ilona Kabos and George Malcolm. He soon embarked on tours in Europe and his appearances in Great Britain including the prestigious Edinburgh Festival, further established him as an exceptional international artist. Mr. Schiff has been a winner of the Tchaikovsky Competition in Moscow, and Hungary's coveted Liszt Prize. During the 1982/83 season Mr. Schiff made his debut with the New York Philharmonic with Rafael Kubelik conducting. Recital engagements include Montreal, Seattle, New Orleans and Cincinnati. Mr. Schiff will also be heard in Carnegie Hall as special guest artist with Yehudi Menuhin in an all Brahms chamber music concert commemorating the 150th anniversary of the composers birth. Andras Schiff is now under a 5 year exclusive contract to Decca/London Records. His recording of the complete Mozart Sonatas has received critical acclaim, as have his recordings of all of the Bach solo keyboard concertos with George Malcolm conducting the English Chamber Orchestra.

782nd and 785th Performances

Thursday, August 4
Sunday, August 7

DETROIT SYMPHONY ORCHESTRA

Neville Marriner, Conducting

Andras Schiff, Piano

IBERT: Divertissement

R. STRAUSS: Der Rosenkavalier — Suite, Opus 59

INTERMISSION

TCHAIKOVSKY: Pianoforte Concerto No. 1 in B-flat Minor, Opus 23
Allegro non troppo e molto maestoso
Andantino semplice
Allegro con fuoco

In cooperation with



The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival.

Please, no photographic flashes or tape recordings during performance.

PROGRAM NOTES and Copyright © by Leonard Burkat

DIVERTISSEMENT

..... Jacques Ibert
(Born August 15, 1890, in Paris; died there February 5, 1962)

Jacques Ibert studied at the Paris Conservatory with Andre Gedalge and Gabriel Faure. After serving in the French Navy during World War I, he returned to the Conservatory for further study with Paul Vidal. In 1919, he won the Prix de Rome, and while in residence there composed one of his most popular works, the suite *Escapes* ("Ports of Call"). In 1937, he returned to the Academy in Rome as its director, remaining there until 1955, when he was appointed director of the Opera and Opera-Comique in Paris.

Andre George once wrote of Ibert's music, "There is about it, as about his person, an air of good fellowship and amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values . . . His music is always found to reflect his apt sense of color and his gift of contriving those iridescent effects which are so striking a feature of his work."

Divertissement is the French equivalent of "diversion," in the sense of amusement of entertainment, and it is the title that Ibert gave to the concert suite he drew from his incidental music to a 1930 production of one of the great French farces, *The Italian Straw Hat*, by Eugene Labiche (1815-1858). There are

six movements, and the music almost overflows with wit and high spirits.

The *Introduction* is a miniature comic-opera overture. Next is a *Cortege* — in French a procession, usually a funeral procession, but this *cortege* is too perky for such an occasion and manages somehow to work a quotation from Mendelssohn's *Wedding March* into the music. Then comes the quiet night-music of a *Nocture*, which is followed by a little wrong-note *Waltz* that pokes fun at every known waltz, from the French ballet to the *Blue Danube*. After a *Parade* approaches from the distance and passes by, a wildly haphazard piano cadenza introduces the *Finale*, which is a furiously funny dance and march.

PROGRAM NOTES and Copyright © by Leonard Burkat

SUITE FROM THE OPERA, *DER ROSENKAVALIER*, OP. 59
..... Richard Strauss
(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

In 1911, Strauss's fifth opera shocked the musical world because he had turned away from his usual subjects — tragedy, death and disaster — to write one that was a brilliant comedy set to music in a spirit that came as near to Mozart's as a twentieth-century master could possibly achieve. The work was *Der Rosenkavalier* ("The Knight of the Rose"). It is set in the eighteenth-century Vienna of Empress Maria-Theresa and tells a frothy tale of love and intrigue, in which a silver rose is a symbol of betrothal. The libretto and music are brilliantly witty and colorful, and no opportunity to enliven the work is overlooked — even the anachronistic introduction of nineteenth-century Vienna's musici favorite, the waltz.

As the years have passed, several different sets of waltzes have been excerpted from the opera for concert performance. Shortly before his death, Strauss and his publisher prepared the present Suite, which is a kind of musical summary of the opera in one long, continuous movement — very much like a symphonic poem. It is in seven sections: introduction, presentation of the rose, duet of the young lovers, waltz, love-triangle trio of the young couple with the older Princess, another love duet and closing waltz.

PROGRAM NOTES and Copyright © by Leonard Burkat

CONCERTO FOR PIANO AND ORCHESTRA NO. 1, IN B-FLAT MINOR, OP. 23
..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

As a young composer on the Conservatory faculty in Moscow, Tchaikovsky was usually grateful for the advice he got on his works-in-progress from Nicholas Rubinstein, the Director. Late in 1874, Tchaikovsky completed the music of his First Piano Concerto, and on January 5, 1875, he played through it for Rubinstein and a faculty colleague. The Director's reaction this time was not encouraging, to say the least, and he presented his opinion in harsh and even brutal terms. Three years later, Tchaikovsky could still describe the details of that terrible day, in a letter to a friend, here abridged:

"Since I am not a pianist, I had to consult a virtuoso on what might be technically impractical, ineffective or ungrateful. I needed a severe but friendly critic, but only for the external

aspects of my work. Some inner voice warned me against Rubinstein, but since he was the best pianist in Moscow and would have been deeply offended if I had gone to someone else, we arranged to meet in a classroom at the Conservatory. I played the first movement. Not a single word, not one observation! Oh, for a word of friendly disagreement! For God's sake, one word! Rubinstein never opened his mouth. The storm was collecting. I did not want a judgment of artistic merits but only technical comment. Rubinstein's silence was eloquent, but I played on to the end of the Concerto. More silence. 'Well?' I asked.

"A torrent then poured from his mouth, gentle at first, then bursting out with the force of a thundering Jupiter. My Concerto was worthless, unplayable; the passage-work fragmented and clumsy beyond salvation; the music trivial and vulgar; stolen, in places, from others. Perhaps one or two pages were salvageable; the rest was to be thrown away or completely rewritten. A neutral witness would have concluded that I was an untalented idiot, a hack who had submitted his rubbish to a great man.

"I need friendly criticism and advice, and will always need it, but this was censure that wounded me deeply. Speechless with anger, I left the room and went upstairs. Soon Rubinstein came to see me there and repeated that the Concerto was impossible and said that if I revised it as he suggested, he would play it in concert. 'I shall not change a single note,' I answered. 'I shall publish it just as it is,' and I did."

Rubinstein was a good and serious musician, but he was of an earlier generation. The Concerto's new, bold complexity shocked him at first. It was a long time before he admitted his error, and took the work into his repertory. Tchaikovsky's immediate reaction to this incident was to send his newly published Concerto to the brilliant German pianist and conductor Hans von Bulow, who gave the world premiere in Boston on October 25, 1875, and repeated it in New York a month later. "Think what appetite for music the Americans have," Tchaikovsky wrote to Rimsky-Korsakov. "After every performance, Bulow had to repeat the entire finale. That could never happen here." When Tchaikovsky went to New York in 1891 for the opening of Carnegie Hall, he conducted a performance of the Concerto at one of the gala inaugural concerts.

The Concerto is so familiar now that listeners often overlook several of its interesting features. The first, and perhaps most curious, is the broadly paced opening section, *Allegro non troppo e molto maestoso*, which is no more introductory flourish. The original meaning of the word *concerto* is "contest," and this is a long and brilliant competition between piano and orchestra. The magnificent theme is thoroughly developed — so thoroughly that when it is over, Tchaikovsky never brings it back again. The principal theme of the *Allegro con spirito* section of the first movement was adapted by Tchaikovsky from a beggar's street song. In 1879 he wrote to his benefactress, Mme. von Meck, "It is curious that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of it in my Piano Concerto." The second movement, *Andantino semplice* and *Prestissimo*, is a combination of slow movement and scherzo. The waltzing theme of the scherzo section is derived from a French popular song. The finale, *Allegro con fuoco*, contrasts lyrical and boisterous Slavic elements, before arriving at a grandiose close.

Summer classics

Meadow Brook Music Festival

The Detroit Symphony Orchestra

Fairlane Town Center

Lakeside

Twelve Oaks Mall

Briarwood



CONE FABRICS



THE TAUBMAN COMPANY, INC.

Developers, owners and managers
of classic retail centers
from coast to coast.

THE PRESIDENT'S CLUB



In response to a clear need to unite the many friends and benefactors of Oakland University, the Executive Committee of the Oakland University Foundation in 1966 formed the "Chancellor's Club."

The name of the organization was changed in 1970 to "The President's Club" to coincide with the new status of the university as an independent institution with a president as its chief executive officer.

From a nucleus of seventy members in 1970, the President's Club membership is now approaching 600 dedicated, enthusiastic individuals who are ensuring that no aspect of Oakland University is overlooked as it gathers its talents and resources to face the challenging future.

THE PRESIDENT'S CLUB STEERING COMMITTEE

Ralph T. Norvell, Chairman 1976-1983

Fred D. Houghten, Chairman 1983-1984

Charles H. Allen
Paul N. Averill
S. Brooks Barron
H. Glenn Bixby
Rinehart S. Bright
Marjorie A. Brooks
Aleck Capsalis
Harold A. Cousins
Harold A. Fitzgerald
Edwin O. George
Zella Goad

Alan Gornick
Ruth Huebner
James R. Jenkins
Alberta Judd
Marvin L. Katke
Alvin R. Larson, M.D.
William A. Mitzelfeld
Betty Warner
R. Jamison Williams
John R. Ylvisaker, M.D.

President Joseph E. Champagne and
Vice President Robert W. Swanson, ex officio members

OAKLAND UNIVERSITY • ROCHESTER, MICHIGAN • (313) 377-2240

783rd Performance

Friday, August 5

DETROIT SYMPHONY POPS

Mitch Miller, Conducting

HAROLD: "Zampa" Overture

MASCAGNI: "Cavalleria Rusticana" Intermezzo

A. PRYOR: "The Whistler and His Dog"

JAERNFELT: "Praeludium"

FUCIK: "March of the Gladiators"

PONCHIELLI: "Gioconda" Dance of the Hours

INTERMISSION

Arranged by Fly Me To The Moon
Pete Moor: How High The Moon
Tenderly
As Time Goes By
Rampart Street Parade
Misty
12th Street Rag
Tiger Rag

SING-ALONG

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

Please, no photographic flashes or tape recordings during performance.



Mitch Miller

Mitch Miller, familiar to millions as the star of the "Sing-Along With Mitch" television series, is a talented musician and conductor as well.

Born in Rochester, New York, on the 4th of July, Mitch Miller was already playing Bach at 6 years of age. As a teenager, he was chosen to play second oboe in the Eastman School Symphony. His career as oboist was highlighted by playing with the Syracuse Symphony, the Rochester Philharmonic, and finally, a season of concerts at the Metropolitan Museum of Art in New York.

Mitch Miller's long-running relationship with radio and television began in 1936 when he joined the CBS Radio Orchestra. He also played with the Percy Faith and Andre Kostelanetz Orchestras and with such celebrated groups as the Roth String Quartet, the Budapest Quartet, and the Mannes Trio.

In 1950, Mitch joined Columbia Records, and conceived the idea of the vastly popular "Sing-Along" albums. These 19 albums sold over 16 million copies and made Mitch Miller the best selling album artist in the history of the recording business.

Today, Mitch Miller guest conducts major United States and Canadian symphony orchestras, both on tour and to capacity home-based audiences.



The most difficult goals are the ones most worth achieving.



Neeme Jarvi

Neeme Jarvi, Principal Guest Conductor of the City of Birmingham Symphony Orchestra and the Principal Conductor of the Goeteborg Symphony was born in Tallinn, Estonia in 1937. After graduating from the Tallin Music School with degrees in percussion and choral conducting, he completed his studies in opera and symphony conducting at the Leningrad State Conservatory. He made his conducting debut at the age of 18. In 1963 he became the director of the Estonian Radio and Television Orchestra and before his 13 year tenure as Chief Conductor of the Opera Theatre Estonia. Before his departure from the Soviet Union he was Chief Conductor and Artistic Director of the Estonia State Symphony Orchestra. In 1979 he applied to emigrate to America and the following January he and his family arrived in the United States where they now reside. In 1980 he made his debut with the New York Philharmonic. Since then he has conducted regularly throughout North America and Europe. In 1978-79 season, he made his Metropolitan Opera debut. Mr. Jarvi has recorded on the Phonogram label with the Concertgebouw. This year he will make his debut with the Maggio Musicale in Florence Bamberg Symphony Frankfurt Museum Orchestra and the Montreal Symphony. Mr. Jarvi has been appointed as Musical Director and Principal Conductor of the Scottish National Orchestra commencing with the 1984-85 season.

PROGRAM NOTES and Copyright © by Leonard Burkat

L'APPRENTI SORCIER (THE SORCERER'S APPRENTICE)
..... Paul Dukas
(Born October 1, 1865, in Paris; died there May 17, 1935)

Paul Dukas sometimes seems to belong to the group of composers who are known by only a single composition, his orchestral scherzo *L'apprenti sorcier* ("The Sorcerer's Apprentice"). This brilliant and amusing piece is a perfect example of what a symphonic poem ought to be, for it follows very closely a poem written by Goethe in 1796.

It tells the story of a young apprentice magician who, while his master is away, decides to try one of the tricks he has seen the sorcerer perform. He makes a broom start up from the corner where it is leaning and begin fetching water for his bath. When the tub is full, the apprentice wants to command the broom to stop, but he has forgotten the magic formula, so the broom continues to bring more water and soon the whole room is flooded. In desperation, the boy grabs an axe and chops the broom in half, but then both halves of the broom draw water. A raging torrent rushes through the house and the panic-stricken apprentice calls for help, which arrives just as he is about to drown. It is the master, who with a few magic words makes the broomsticks stop and return to the corner, mere pieces of wood again.

787th and 791st Performances

**Thursday, August 11
Sunday, August 14**

**DETROIT SYMPHONY ORCHESTRA
Neeme Jarvi, Conducting**

DUKAS: *L'Apprenti Sorcier* (The Sorcerer's Apprentice)

RAVEL: *Ma Mere L'Oye Suite* (Mother Goose)
Five Children's Pieces
Pavane of the Sleeping Beauty
Hop O' My Thumb
Laiderrannette, Empress of the Pagodas
Conversation of Beauty and the Beast
The Fairy Garden

INTERMISSION

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

In cooperation with



**The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.**

Please, no photographic flashes or tape recordings during performance.

PROGRAM NOTES and Copyright © by Leonard Burkat

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

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

Maurice Ravel was the son of a distinguished engineer and inventor who in 1868 patented a self-propelled, steam-powered vehicle that ran for two hours in the streets of Paris. At the age of seven, he began his musical studies; at eighteen, he began to write music; at twenty, he was a published composer. As a

young man, Ravel was a member of a circle of avant-garde artists that met in the home of a couple whose young children were taking piano lessons. Ravel wrote this set of *Mother Goose* duets for them in 1910, and in 1911 arranged them for orchestra.

The first piece is *Sleeping Beauty's Pavane*, a short, slow dance. Next is *Hop-o'-My-Thumb*, the tiny child led into the forest and abandoned there. Ravel quoted from the story: "He thought that he could easily find his way by following the trail of bread crumbs he had left, but he was very much surprised when he could not find a single crumb. The birds had come and eaten them all."

The third movement is *Laideronette, Empress of the Pagodas*. A magic spell has turned a beautiful young princess into a *laideron*, an ugly girl, who goes to sea with the Green Serpent, an enchanted prince. Their ship is wrecked in the land of the Pagodas (not Eastern temples but little porcelain dolls). The music illustrates a moment in the fairy tale when "Laideronette entered the bath. The pagoda-people immediately began to sing and to play tiny musical instruments."

The fourth movement is *The Conversations of Beauty and the Beast*, represented by a clarinet and a contrabassoon, and later, when the Beast is transformed into a prince, by a solo violin. The music illuminates the story of the monstrous Beast whom Beauty's love turns into a handsome prince. The last movement is *The Fairy Garden*, to which one may imagine Sleeping Beauty's slow return.

PROGRAM NOTES and Copyright © by Leonard Burkatt

PICTURES AT AN EXHIBITION

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

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

The idea of rendering visual images in music was a modern one, at the time, but it was no longer really new. The truly original feature of the work is the *Promenade* music that opens it and then recurs, appropriately altered in character, as the visitor ambles about the gallery and stops to look at the works of art. After the first *Promenade*, there are ten pictures:

1. *The Gnome*. A grotesque, little, bow-legged creature, its jaw open, is in fact a nutcracker.
2. *The Old Castle*. Outside a medieval castle, a troubador sings a serenade and accompanies himself on the lute.
3. *The Tuileries*. On a path in the Gardens of the Tuileries, in Paris, children play and quarrel.
4. *Bydlo*. A Polish ox-cart with enormous wheels, seen by Hartman in the town of Sandomir, on his way home from Western Europe.
5. *Ballet of the Chicks in Their Shells*. A costume design for a ballet, *Trilby*, with choreography by Marius Petipa, produced in 1870.

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

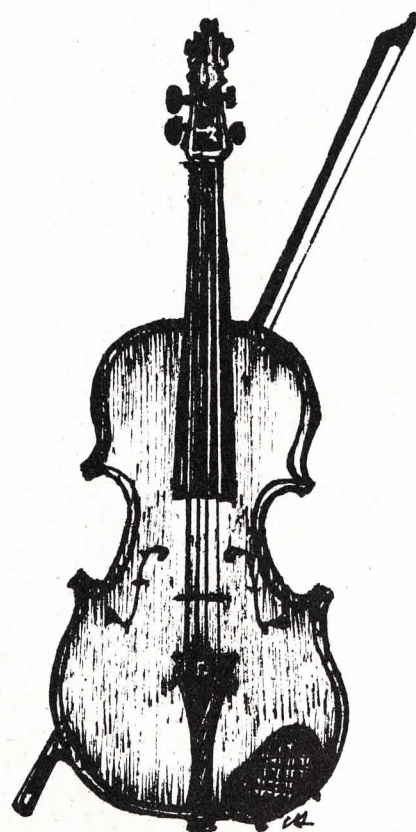
7. *Limoges: The Marketplace*. Mussorgsky originally suggested that this was intended to represent two market women exchanging neighborhood gossip, but when the music was first published, after the composer's death, Stassov said that the women were quarreling angrily.

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

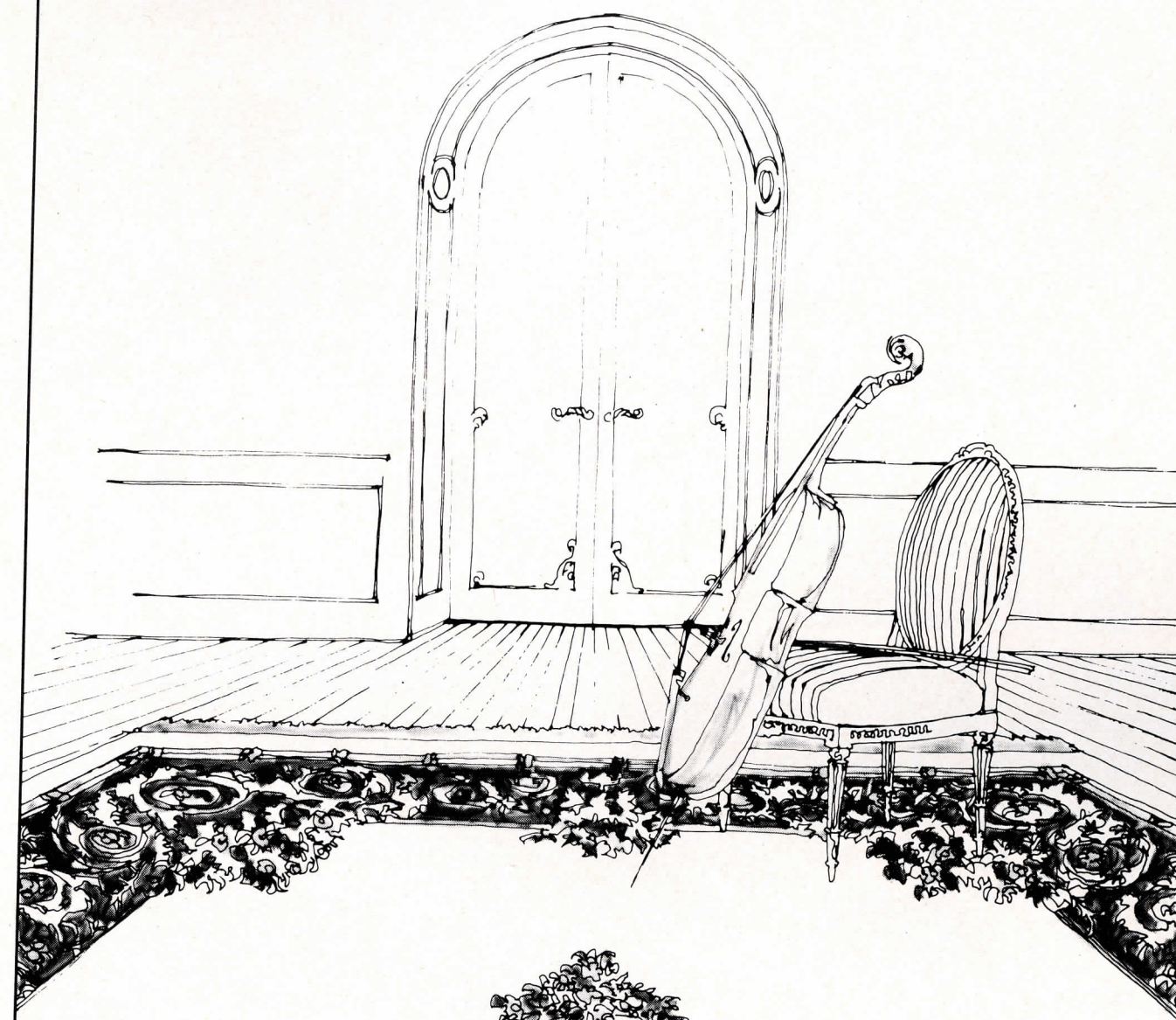
9. *Baba Yaga (The Hut on Hen's Legs)*. In Russian folklore, Baba Yaga is a witch who lives in a hut that stands on hen's legs so that she can turn it in any direction. Hartman's drawing was a design for a clock in the form of Baba Yaga's hut.

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

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



a capella or with friends,
HAGOPIAN
fills your home with beauty.

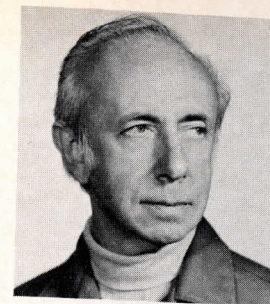


THE ORIGINAL - FOR OVER 44 YEARS

HAGOPIAN

14000 West Eight Mile Road
(Three blocks west of Coolidge) Oak Park
Phone: 399-2323

"I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more."
William Wordsworth — November 5, 1805



Morton Gould

Morton Gould is a composer and conductor who has always been concerned with the expression of America in music. As a composer, Gould confesses no preferences among the many kinds of music he has written. He is interested in making music that can mean many different things to many people. Morton Gould has a good deal of experience conducting major symphony orchestras in Australia, Japan, Mexico, and Israel. He has compiled an extensive catalogue as a recording artist that includes digital and direct-to-disc recordings of compositions by other composers as well as his own. His RCA Red Seal recording of Charles Ives with the Chicago Symphony won the 1966 NARAS Grammy Award for best classical recording of the year.

Morton Gould has been a vital mainstay of the American music scene for over 60 years. The larger part of this period he composed and conducted serious works. Though many people remember him for his popular arrangements, he pre-dates Bernstein and Previn in bridging serious and popular orchestral music. Among his current commissions are an orchestral work for the Baltimore Symphony; the Chamber Music Society of Lincoln Center; the Library of Congress; the New York Choral Society; a new ballet with Jerome Robbins for the New York City Ballet; and a work for principal flutist Don Peck and Sir George Solti with the Chicago Symphony.

Today's concert includes two of the works for which Morton Gould is well known, with the composer conducting.



Romeros Quartet

Individually, each member of the Romeros Quartet is ranked as an internationally known soloist; together, The Quartet produces music which is recognized by critics world wide as dazzling. The father, Celendonio, a soloist in Franco's Span began teaching his three sons Celin, Pepe and Angel when they were 2 or 3 years old. All three sons made debuts in Spain by the age of 7. While they were still in their teens, they began performing with their father as a quartet. Four virtuosi of the same instrument in one family is unique in the musical world; in the realm of the classical guitar, it is without precedence. They have appeared with every major symphony in the United States, and at summer festivals as well as The White House. The Troubadour Music of Martin Gould was commissioned by The Romeros Quartet and tonight is performed with the composer conducting.

790th Performance

Saturday, August 13

DETROIT SYMPHONY ORCHESTRA

Morton Gould, Conducting

Romeros Quartet

CHABRIER: Espana

ALBENIZ/ARBOS: Iberia

La Fete Dieu a Seville
Triana

GOULD: Troubadour Music

Fantasia and Processional
Flourishes (solo guitars)
Danson
Ballads and Airs
Roulades
Cadenza (solo guitars)
Recessional

Solo Selections To Be Announced

ROMEROS QUARTET

INTERMISSION

MANUEL DE FALLA: Three-Cornered Hat, Suite No. 2

Neighbour's Dance
Dance of the Miller
Final Dance

GOULD: Latin American Symphonette

Rhumba
Tango
Guaracha
Conga

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

Please, no photographic flashes or tape recordings during performance.



Area Directors

Perry Johnson

Bob Lent

Frank Runnels

Ernest Lofton



W.R.G. Detroit



Wells, Rich, Greene / Detroit, Inc.

One Parklane Boulevard, Suite 1200 East, Dearborn, MI 48126 (313) 271-8400

MEADOW BROOK HALL at OAKLAND UNIVERSITY
A National Treasure



In all ages, humanity has carved its soul into the clay and stone and pigment of its monuments. Through these forms we relive the heritage of time and read the dreams of other years. Through art and artifacts we experience history's immutable truths. Meadow Brook Hall stands as a monument to an era that is gone forever. Untethered and flamboyant, that era gathered all the finest riches of the world as baubles for its celebration of exuberance. That time is past. With it went a wealth of skills and craftsmanship; little remains to show they ever existed. Meadow Brook Hall embodies a history of that time. So long as Meadow Brook Hall remains, the legacy will live.

Photo: Balthazar Korab

Meadow Brook Hall is an American dream, out of an age of extravagant hopes that often became realities.

It began with Matilda Rausch, a young Canadian farm girl who moved to Michigan and met John Dodge, a mechanical genius from the little town of Niles, Michigan. Dodge had begun to make automotive history when the two married in 1907. The automotive era came of age, and when Dodge died at 55, he left a family, a fortune and the beginnings of Matilda's mansion. That home was never

finished, but in time the young widow remarried. With Alfred Wilson, she began again to make her long-held dream come true.

Meadow Brook Hall was completed in 1929 at the cost of \$4,000,000, one of the finest examples of residential architecture anywhere in the world. Its craftsmanship, household appointments and art treasures are now priceless and irreplaceable.

Matilda Dodge Wilson left her entire estate to the State of Michigan. This bequest became the foundation for Oakland University, and the people of Michigan became beneficiaries of Matilda's dream — one of the most unique cultural treasures and munificent gifts to public education by a private donor in the history of the state and possibly the nation.

Impeccably preserved and maintained, Meadow Brook Hall remains open year-round for tours. The Hall also serves Oakland University and the community as a center for residential conferences and cultural activities.

PUBLIC TOURS require no reservations. Daily during July and August: 10 a.m. to 5 p.m. Monday through Saturday; 1 to 5 p.m. Sundays. Year-round: Sundays 1 to 5 p.m.

GENERAL ADMISSION: Adults, \$4; over 64, \$3; under 13, \$2.

GROUP TOURS may be scheduled most days year-round. For arrangements, call 313/377-3140.

CONFERENCES AND MEETINGS may be scheduled September through June; call 313/377-3140.

STAY AT MEADOW BROOK HALL. A special two-day and two-night cultural program, "Exploring Meadow Brook Heritage," allows guests to experience life at Meadow Brook Hall. Call 377-3140 for brochure.

SPECIAL 1983 EVENTS will celebrate the 100th birthday anniversary of OU founder, Matilda Dodge Wilson:

June 9/10

A Floral Tribute to Matilda Wilson.

Exhibit of flower arrangements and table settings by Women's National Farm and Garden Association, Michigan Division.

June 13

Gehringer-Kaline Golf Classic

Honoring Charlie Gehringer's 80th birthday. Benefit for Meadow Brook Hall and Katke-Cousins Golf Course.

August 1

An Evening with Victor and Ernie

Victor Borge and Ernie Jones in concert. Benefit for Meadow Brook Hall and Meadow Brook Music Festival.

August 7

Concours d' Elegance

Classic and Antique Car Show.

August 20/21

Art at Meadow Brook

Invitational mixed media show and sale.

September 8-25

World of Quilts at Meadow Brook Hall

Exhibit of 100 outstanding quilts from international museums, collectors, celebrities. Reservations required. Call 313/377-3140 for information or brochure.

November 30 to December 11

Christmas Walk

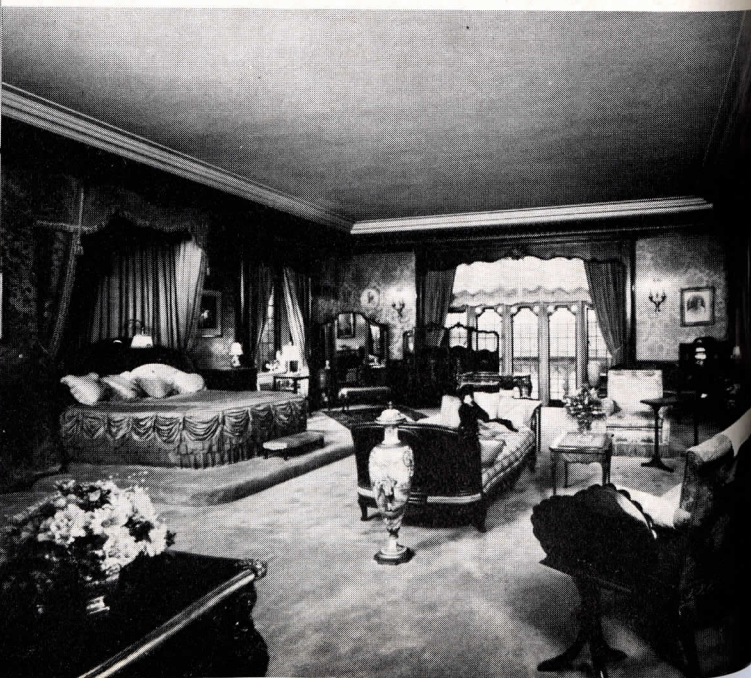
Annual florists' display salutes Matilda Dodge Wilson's 100th birthday anniversary.

Photographs: H.K. Barnett

Danny's Room



Matilda's Room



Dining Room



Ballroom



EXCELLENCE DESERVES A HEARING.



Let's get it together.
Buckle up!

Joshua Bell from Bloomington, Indiana.
As Grand Prize winner of the first Seventeen Magazine/General Motors National Concerto Competition, Joshua, at age 14, performed with the world renowned Philadelphia Orchestra under the direction of Riccardo Muti.

The Seventeen Magazine/General Motors National Concerto Competition opens the ears of the music world to young American talent.

At GM, we feel that American talent ought to be seen and heard. And that Americans ought to have a chance to experience the best of the arts. We hope that our support of this National Concerto Competition for high school students, our continuing sponsorship of the Pavarotti Christmas Special on PBS, as well as our contributions to cultural and artistic organizations across the country will help enhance the excellence of the arts in America.



Chevrolet · Pontiac · Oldsmobile · Buick · Cadillac · GMC Truck

MAJOR DONORS TO THE MEADOW BROOK MUSIC FESTIVAL AND THEATRE

Mr. and Mrs. Richard Adair*
Mr. and Mrs. Felix T. Adams*
American Natural Resources
American Safety Equipment
Dr. Lee H. Anschuetz*
Arrow Manufacturing
Automotive Products, Allied Corporation
Mr. and Mrs. William B. Bachman, Jr.*
Dr. and Mrs. John V. Balian*
Mr. C. V. Barion
Mr. and Mrs. David (Cynthia) Barnwell
Mr. and Mrs. Howard P. Baum
Mr. and Mrs. Theodore R. Beck*
Mr. and Mrs. Robert Bemis*
Mr. and Mrs. M. G. Bibbee
Mr. and Mrs. William R. Bleisch
Bohn Aluminum & Brass/Gulf + Western Mfg. Co.
Mr. Robert C. Bowen
Mr. and Mrs. James B. Bowers
Mr. and Mrs. David Bratton*
Dr. and Mrs. Richard G. Brooks*
The Budd Company
Burroughs Corporation
Dr. and Mrs. Roger C. Byrd*
Mr. and Mrs. Walter F. Carey*
Mr. and Mrs. Anthony J. Carmen, Jr.*
Mr. and Mrs. Carroll B. Chapman, Jr.*
Mr. and Mrs. Paul (Patricia) Chastney*
Mr. and Mrs. Robert D. Cleland*
Collins & Aikman
Comerica, Incorporated
Complete Auto Transit, Inc./F. F. Reinhardt
Dr. and Mrs. Thomas A. Cook*
Cross & Trecker Foundation
Mr. and Mrs. John R. Curtin*
The Dayton-Walther Corporation
Mr. and Mrs. Edgar L. Doss*
Dr. and Mrs. Peter A. Duhamel*
Durr Industries, Inc.
Mr. and Mrs. Charles F. Duryea, Jr.*
Dr. and Mrs. Patrick H. Dwyer*
E & L Transport Company
Mr. and Mrs. Donald K. Easley*
Eaton Corporation
Mr. and Mrs. A. Keith Ebersole
Dr. and Mrs. William L. Ebinger*
Mr. and Mrs. Francis A. Engelhardt*
Mr. and Mrs. H. Bernard Ernst*
Dr. and Mrs. Arthur D. Even, Jr.*
Ex-Cell-O Corporation
Federal Mogul Corporation
Dr. and Mrs. Dean S. Fields, Jr.*
Firestone Tire & Rubber Company
Fischbach-Natkin Co.
Mr. and Mrs. Patrick J. Flanagan*

Mr. and Mrs. Craig R. Foster*
Frisbie Moving & Storage Co.
Mrs. Wallace Frost*
Fruehauf Corporation
GKN Automotive Components, Inc.
Mr. David Gamble*
Mr. and Mrs. Keith D. Gardels*
GEMETEC Industries, Inc.
The General Tire Foundation, Inc.
Mr. and Mrs. William M. George*
The Goodyear Tire & Rubber Company
Mr. and Mrs. R. Raymond Gorshe*
C. L. Grandsen & Company
Mr. and Mrs. David Handleman*
Mr. and Mrs. Barry R. Harper*
Mr. and Mrs. Richard H. Headlee*
Herrick Foundation
Mr. and Mrs. Fred D. Houghten*
Mr. and Mrs. Harvey Hudson, Jr.*
Dr. and Mrs. James V. Huebner*
Mr. and Mrs. Noel Huyck*
Mr. and Mrs. Edward Ingalls*
Inmont Corporation
International Telephone & Telegraph Corp.
Mr. and Mrs. Robert H. Jeske*
Mr. and Mrs. William H. John*
Mr. and Mrs. Henry Clyde Johnson*
Jones Transfer Company
Mr. and Mrs. A. Randolph Judd*
Mrs. John S. Judd*
Mr. and Mrs. Marvin L. Katke*
Mr. and Mrs. Steven Kavulich*
Mr. and Mrs. Gerald A. Kearns*
Kelsey-Hayes Company
Dr. and Mrs. John S. Kerns*
Mrs. V. Everett Kinsey*
The Knudsen Foundation
Mr. and Mrs. Wesley L. Koch, Jr.*
Mr. and Mrs. Charles H. Kupsky*
F. Joseph Lamb Company
Laughter Corporation
Dr. and Mrs. Berton L. London*
The Lyon Foundation
Mr. and Mrs. M. W. Markwardt*
Mr. and Mrs. Kenneth J. McCarter*
Mr. and Mrs. Robert J. McGarry
Metropolitan Life Foundation
Mr. and Mrs. Robert J. Meyer*
Michigan Bell Telephone Company
Dr. and Mrs. Moufid Mitri*
Mr. and Mrs. William A. Mitzelfeld*
Mr. and Mrs. Douglas E. Monks*
Mr. and Mrs. Patrick Moran*
Morris Associates, Inc.
Mr. and Mrs. Miles W. Morrison*

Mrs. C. S. Mott*
Mr. and Mrs. Daniel T. Murphy, Jr.*
National Bank of Detroit
National Industries, Inc.
Mr. and Mrs. Terrence J. O'Connor*
Parker Surface Treatment Products
Mr. and Mrs. Oswald L. Pfaffmann*
Mr. and Mrs. Roy E. Parrott*
Photo Reproduction Materials, Inc.
Mr. and Mrs. Don G. Pixley*
Mr. and Mrs. David R. Platt
Mr. and Mrs. George D. Poffenberger*
Mr. and Mrs. Harold A. Poling*
Quasar Industries
Mr. and Mrs. John J. Riccardo*
Rockwell International Corp.
Mr. and Mrs. Irving Rose*
Mr. and Mrs. William H. Ross*
Mr. and Mrs. Charles V. Russo*
Mr. and Mrs. Patrick J. Ryan*
Mr. and Mrs. Aldo G. Salerno*
Mr. and Mrs. Charles L. Schmitz*
Mr. and Mrs. David W. Scott*
Mr. and Mrs. John C. Secrest*
Mr. Karl Joseph Selzer*
Dr. Walter J. Sepura*
Mr. and Mrs. Stephan Sharf*
George M. & Mabel H. Slocum Foundation
Dr. and Mrs. John F. Solverson*
Dr. and Mrs. Richard G. Somerlott*
Mr. and Mrs. Charles R. Steele*
Steering & Suspension Div. of TRW, Inc.
The Stroh Brewery Co.
Mr. and Mrs. Robert W. Swanson*
Dr. and Mrs. Ever A. Swanson*
Mr. and Mrs. Gerald (Thelma) Tarquinio*
Mr. and Mrs. L. D. Taylor
Tenneco Automotive
J. Walter Thompson Co.
Mr. and Mrs. Douglas M. Thornton*
Mrs. George T. Trumbull*
Mr. and Mrs. Richard C. Van Dusen
Ms. Janet K. Varner*
Mr. and Mrs. Richard A. Vining*
Walbridge, Aldinger Company
Hiram Walker & Sons, Inc.
Mr. and Mrs. William R. Wallin*
Warner-Lambert Company
Mr. and Mrs. Wayne Wells*
Mr. and Mrs. Clarence E. Whitbey*
White Tower Industrial Laundry & Cleaners
Mr. and Mrs. Forest B. Wiley*
Mr. and Mrs. Donald J. Wojcie*
Mr. and Mrs. Robert W. Wysocki*

*Members of the Oakland University President's Club

Our very special appreciation to the following donors whose contributions to Meadow Brook indicate they have placed these cultural programs high among the many activities they support for the benefit of this community.

AMERICAN MOTORS CORPORATION
CHRYSLER CORPORATION
FORD MOTOR COMPANY FUND

GENERAL MOTORS CORPORATION
J.L. HUDSON COMPANY
VOLKSWAGEN OF AMERICA, INC.

LULA C. WILSON TRUST FUND

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

The Meadow Brook Music Festival and Meadow Brook Theatre are joined administratively and the Finance Committee conducts 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.



*Because of you
the arts survive.
And our city's spirit
stays vibrant.*

Burroughs

CONTRIBUTIONS TO THE MEADOW BROOK MUSIC FESTIVAL AND THEATRE

SPONSORS

Advanced Friction Materials Co.
Anchor Motor Freight, Inc.
Arvin Automotive Div./Arvin Industries, Inc.
Atlas Tool, Inc.
Beckers Lay-Tech, Inc.
Beech Tool Company
The Bendix Corporation
H. L. Blachford, Inc.
Peter Blom Industrial Sales
Mr. and Mrs. John Borseth
Robert Bosch Corporation
Mr. Robert G. Butler
Canadian General-Tower Limited
Central Transport, Inc.
G. R. Cook - G.R.C. Sales Co.
Mr. Richard P. Cottrell
Mr. and Mrs. John W. Day, Jr.
The Detroit First Aid Co., Inc.
Dietrich Industries
Mr. and Mrs. D. P. Driscoll
Garf L. Dunn/Dunn Tool Company
Thomas G. Faria Corporation
Fetz Engineering Co.
Mr. Samuel Frankel
Garfield Industries, Inc.
Glasurit America, Inc.
Hughes Products Div./PPG Industries
ITT Thompson Industries Division
International Business Machines Corp.
International Carriers, Inc.
Kaul Glove & Manufacturing Company
Kern Industries
Koltanbar Engineering Company
James H. Kurtz Steel Co.
Mr. Joseph L. Langdon
M & G Convoy, Inc.
Mr. and Mrs. Jerry L. Mathis
Mr. and Mrs. Thomas O. Mathues
Mitsui & Co., (U.S.A.), Inc.
Modern Tool & Die Company
Mr. and Mrs. W. Edwin Mosher, Jr.
Mr. and Mrs. Fred A. Otto
Mr. and Mrs. Donald E. Petersen
Pioneer Engineering & Manufacturing Co.
Pitts Industries, Inc.
Prince Corporation
Ring Screw Works
Mr. and Mrs. Ross Roy
Mr. and Mrs. Arthur W. Saltzman
Schlafer Iron & Steel Co.
Seamco, Inc.
Sheller-Globe Corporation
Richard A. Smith & Associates, Inc.
Standard Products Company
Stellar Engineering, Inc.
Suspa, Incorporated

Mr. Alvin T. Swope
Howard Ternes Packaging Company
Thyssen Steel Detroit Company
Troy Design Services
Ultimate Precision, Inc.
Vispac, Incorporated
Whittaker Steel Strip

CENTURY CLUB

Mr. Ray Ablondi
Mr. and Mrs. Jack A. Bechtel
Mr. and Mrs. James E. Beers
Mr. Howard J. Berger
Mr. and Mrs. Michael S. Berne
Mr. and Mrs. Lawrence B. Boensch
Mr. and Mrs. Andrew L. Bolton, Jr.
Mr. W. Wayne Booker
Mr. and Mrs. Walter E. Bowles, Jr.
Mr. and Mrs. John H. Burdakin
Burton-Share
Mr. and Mrs. Will Caldwell
Mr. and Mrs. James L. Cameron, Jr.
Mr. and Mrs. Simeon M. Carter
Mr. and Mrs. John J. Casey
Mr. and Mrs. James M. Chandler
Mr. and Mrs. Robert Check
Mr. and Mrs. Francis M. Coffey, Jr.
Mr. and Mrs. Patrick J. Coletta
Mr. David C. Collier
Mr. Richard E. Cook
Mr. and Mrs. Robert E. Cook
Dr. and Mrs. Robert Costello
Mr. and Mrs. Bernard L. Crumpton
Mr. and Mrs. Alex A. Cunningham
Mr. and Mrs. Gordon J. Curnow
Mr. and Mrs. Don R. DeLarossa
Mr. John V. Deaver
Mr. Robert W. Decker
Mr. Richard T. Donaldson
Mr. and Mrs. James D. Donlon, III
Mr. Richard E. Durkin
Mr. John W. Durstine
Mr. and Mrs. Robert J. Eaton
Mr. and Mrs. John R. Edman
Mr. and Mrs. Harold K. Ednie
Mr. Harry T. Engelbrecht
Mr. Earl T. Esse
Mr. Arthur G. Fitzgerald
Mr. James J. Flom, Jr.
Mr. and Mrs. Joseph Forgione
Mr. and Mrs. Stuart M. Frey
Mr. G. Glenn Gardner
Mr. and Mrs. Donald R. Genord
Mr. and Mrs. Edwin O. George
Mr. and Mrs. Philip E. Gerwert
Mr. C. F. Goettelmann

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

OAKLAND UNIVERSITY

ACADEMIC DEGREE PROGRAMS

Oakland University was founded in 1957 when the late Matilda R. and Alfred G. Wilson donated their 1,500-acre Meadow Brook Farms estate and \$2,000,000 to create a new university in Rochester, Michigan. In its short twenty-five-year history, Oakland University has grown to a medium-sized institution of high academic stature. Offering a distinctive and diverse range of academic programs at both graduate and undergraduate levels, the university serves nearly 12,000 students.

College of Arts and Sciences

Dean, Brian P. Copenhaver

Anthropology
Area Studies
Art History
Biochemistry
Biology
Chemistry
Chinese Language/Civilization
Communications
Economics
English
Environmental Health
French
General Studies
German
History
Journalism
Latin American Languages/Civilization
Linguistics
Mathematics
Music
Philosophy
Physics
Political Science
Psychology
Public Administration/Public Policy
Russian
Russian Language/Civilization
Social Studies
Sociology
Sociology/Anthropology
Spanish

School of Economics and Management

Dean, Ronald M. Horwitz

Accounting
Economics
Finance
General Management
Human Resources Management
International Management
Management Information Systems
Marketing
Quantitative Methods

School of Engineering and Computer Science

Dean, Mohammed S. Ghausi

Computer and Information Science
Computer Engineering
Electrical Engineering
Engineering Chemistry
Engineering Physics
General Engineering
Mechanical Engineering
Systems Engineering

School of Human and Educational Services

Dean, Gerald J. Pine

Elementary Education
Teaching Certification for Secondary Education
Human Resources Development

School of Nursing

Dean, Andrea R. Lindell

Bachelor of Science in Nursing

Center for Health Sciences

Director, Moon J. Pak

Industrial Health and Safety
Medical Physics
Medical Technology
Physical Therapy

Graduate School

Dean, George F. Feeman

Doctor of Philosophy
Reading
Systems Engineering
Master of Arts
Clinical Psychology
Counseling
English
History
Linguistics
Sociology
Master of Arts in Teaching
Early Childhood Education
Elementary Education
English
Mathematics
Reading
Special Education
Master of Science
Applied Mathematics
Applied Statistics
Biology
Chemistry
Computer and Information Science
Electrical and Computer Engineering
Engineering Management
Mechanical Engineering
Physics
Systems and Industrial Engineering
Master of Business Administration
Master of Music
Master of Public Administration
Certificate Programs
Statistical Methods
Microcomputer Applications in Education

JOSEPH E. CHAMPAGNE

President

KEITH R. KLECKNER

Senior Vice President for University Affairs and Provost

Oakland University is an equal opportunity and affirmative action institution.

CONTRIBUTIONS TO THE MEADOW BROOK MUSIC FESTIVAL AND THEATRE

CENTURY CLUB (Cont'd)

Mr. and Mrs. E. Wray Haack
Dr. and Mrs. Edward E. Hagenlocker
Mr. and Mrs. John A. Hall
Mr. and Mrs. Richard T. Hartzell
Mr. Richard P. Helwig
Mr. and Mrs. James C. Hitchcock
Mr. and Mrs. Kenneth D. Holloway
Mr. and Mrs. Ral Homovec
Mr. and Mrs. Warren L. Hoops
Mr. and Mrs. John P. Hughes
Mr. Stuart C. Hyke
Mr. and Mrs. Charles L. Jenkins
Mr. Bernard Kent
Mr. and Mrs. E. E. Kilks
Mr. and Mrs. Paul J. King
Mr. Julian Klein
Mr. and Mrs. R. W. Knipper, Jr.
Mr. D. F. Kopka
Mr. and Mrs. Joseph A. Kordick
Mr. Thomas A. Kosakowski
Mr. and Mrs. Donald A. Krencicki
Mr. Kurt Kurtenbach
Mr. and Mrs. Paul J. Lady
Mr. and Mrs. David A. Lanius
Mr. Louis E. Lataif
Mr. and Mrs. Clinton D. Lauer
Mr. Norman Lewis
Mr. and Mrs. Robert Lockwood
Mr. and Mrs. Richard E. Loeding
Mr. Robert A. Lutz
Benard L. Maas
Mr. Edward T. Mabley
Mr. and Mrs. Gordon B. MacKenzie
Dr. Ian MacPherson
Mr. and Mrs. Joseph F. Macura
Mr. and Mrs. Alex C. Mair
Mr. and Mrs. Jitendra Mandal
Mr. John A. Manoogian
Mr. and Mrs. A. E. Matthews, Jr.
Mr. Neil McCallum
Mr. Douglas T. McClure
Mr. and Mrs. F. James McDonald
Mr. and Mrs. William A. McNamee
Mr. Donald H. McPherson
Mr. Werner K. A. Mensch
Mr. and Mrs. Robert S. Miller, Jr.
Mr. and Mrs. C. N. Moore
Mr. Ernest C. Moser
Mr. Kenneth W. Myers
Mr. Fred R. Nederlander
Mr. Henry A. Nickol
Mr. Henry A. Nida
Mr. and Mrs. Henry R. Nolte, Jr.
Mr. and Mrs. John R. O'Brien
Mr. and Mrs. Paul R. O'Hara

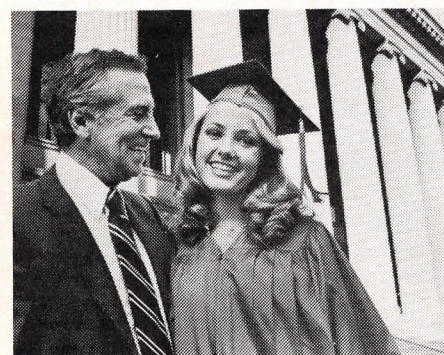
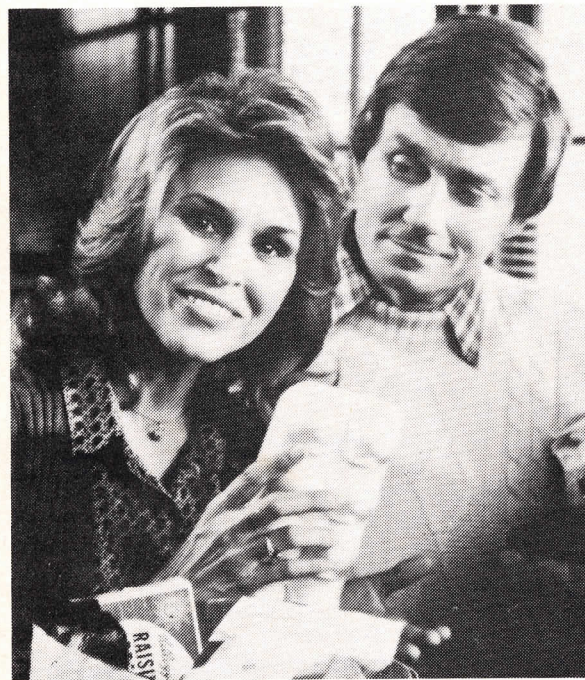
Mr. Thomas C. Page
Mr. and Mrs. G. Thomas Patton, Jr.
Mr. and Mrs. Carl Pearson
Mr. and Mrs. Paul D. Pender
Mr. and Mrs. Ed Perkins
Mr. and Mrs. Van R. Peters
Mr. and Mrs. L. Norris Post
Mr. Henry W. Potoczak
Mr. and Mrs. Harvey T. Procter
Mr. Richard Ream
Mr. and Mrs. Erick A. Reickert
Mr. and Mrs. Mark A. Richards
Mr. and Mrs. Edwin J. Riley
Mr. and Mrs. Eugene Rivard
Mr. and Mrs. Mayford L. Roark
Mr. and Mrs. Louis R. Ross
Mr. and Mrs. John A. Rowley
Mr. and Mrs. Ernest J. Schwartz
Mr. and Mrs. Donald J. Scott
Mr. and Mrs. Will Scott
Mr. Lee V. Shagena
Mr. and Mrs. Robert G. Shannon
Mr. and Mrs. Robert R. Sherry
Mr. and Mrs. Roderick Sherwood
Mr. and Mrs. F. Alan Smith
Mr. and Mrs. John F. Smith
Mr. and Mrs. Kenneth F. Smith
Mr. Richard C. Smith
Mr. and Mrs. Roger B. Smith
Mr. and Mrs. Robert A. Spaulding
Mr. and Mrs. Christopher J. Steffen
Mr. Eugene B. Steininger
Mr. and Mrs. Ronald L. Stewart
Mr. Robert B. Stone
Mr. and Mrs. Paul Tatseos
Mr. R. E. Temmerman
Mr. and Mrs. Arthur J. Tamske, Jr.
Mr. and Mrs. Richard F. Theurer
Mr. and Mrs. George R. Troost
Mr. and Mrs. Charles E. Trowl, Jr.
Ms. Audrey F. Troy
Mr. and Mrs. H. Blair Tyson
Mr. Donald G. Upton
Mr. and Mrs. Gary C. Valade
Mr. and Mrs. Paul T. Vickers
Mr. and Mrs. Jelle A. Visser
Mr. and Mrs. J. G. Vorhes
Mr. and Mrs. Raymond R. Waelchli
Mr. and Mrs. Richard F. Wallman
Mrs. Beyrl E. Walrod
Mr. and Mrs. Joseph W. Wark
Mr. Walter A. Wheeler
Mr. and Mrs. Edward L. Williams
Mr. and Mrs. John R. Wilson
Mr. and Mrs. Roy Wolf
Mr. Nello B. Wolford
Dr. and Mrs. Ralph F. Woodbury
Mr. and Mrs. Robert F. Zokas

WE ALSO THANK THE FOLLOWING INDIVIDUALS FOR THEIR GIFTS:

Accurate Stamp Company
Aero Detroit Inc.
Mr. Everett J. Ahern
Mr. Edward F. Allwein
Mr. Ben Ambrosini
Barton-Malow Company Foundation
Mr. and Mrs. Otto J. Beglinger
Bennett Equipment Corporation
Mr. Robert E. Bosse
Mr. John A. Bott
Carey-Bigelow Assoc.
Mr. Dalton S. Cheaney III
Mr. Charles R. Christie
Cold Heading Company
Mr. Charles Collins
Crown Divisions of the Allen Group
Mr. Peter S. Davis
Mr. Robert D. Dickson
Mr. John J. Dooley
Mr. and Mrs. Robert J. English
Fitzsimons Manufacturing Co.
Ford & Earl Design Associates
Groves Manufacturing Co.
Harbor Sales Co.
Mr. Clement J. Hess
Hofley Manufacturing Company
Huron Valley Steel Corporation
Imperial Clevite
Inmont Corporation
Mr. Graham J. B. Jackson
Mr. Raymond Kapell
Mr. Charles B. Kemen
MacLean-Fogg Company
Michigan Steel Finishing Co.
Midwest Stamping & Manufacturing Co.
Mr. John S. Oldford
Mr. and Mrs. George H. Pruette, Jr.
Radel Leather Manufacturing
Mr. Paul Radloff
Mr. William J. Reising, Jr.
Ms. Mary Ann Ritter
Mr. and Mrs. Ernest W. Ruppenthal
Mr. Richard B. Sage
Sankyo International (U.S.A.), Inc.
Jerry Spero
Mr. Stanley H. Spindler
D. J. Steel and Assoc. Inc.
Trim Fab Ltd.
Trim Trends, Inc.
U.S. Padding Corporation
Van Wormer Industries, Inc.
Mr. Donald K. VanZile
Voplex Corporation
W. K. Industries
Mr. and Mrs. Thomas G. Whittingham
Mr. R. J. Wronski

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

Early retirement ideas.
Business planning ideas.
Tax-saving ideas.
Home-building ideas.
Education-planning ideas.
Money growth ideas.
Inflation-fighting ideas.
Employee benefit ideas.
Smart, practical, hard-working ideas.



For ideas to help you reach your financial goals, contact your local IDS representative.

JANE J. RUSSELL

425-4370

583-1863



IDEAS TO HELP YOU MANAGE MONEY

Be sure to set
your phone number
and address here

CONTRIBUTIONS TO THE MEADOW BROOK MUSIC FESTIVAL AND THEATRE

CONTRIBUTORS

A. T. & G. Company, Inc.
Aactron, Inc.
AceWeb Tool & Manufacturing Co., Inc.
Active Tool and Manufacturing Co., Inc.
Adair Printing Co.
Addy-Morand Machinery Co.
Adistra Corporation
Advanced Technology Corporation
Mr. Eugene N. Agins
Mr. and Mrs. William G. Agnew
Allen Automated Systems Company
Allingham Corporation
Mr. and Mrs. Gregory A. Allushuski
Mr. Charles A. Amann
American Airlines
American Fibrit, Inc.
American Koyo Corporation
American Steel Corporation
Mr. and Mrs. Arthur Ameriks
Dr. B. Ancker-Johnson
Mr. Frank Antonivich
Mr. Robert R. Appel
Mr. Gordon Appleby
Arrowsmith Tool & Die
Mr. and Mrs. Charles H. Ashton
Mr. William J. Atkinson
Mr. and Mrs. Donald J. Atwood
Auto Metal Craft, Inc.
Automotive Moulding Company
Autorep, Inc.
Autotube, Inc.
B and M Industries, Inc.
Mr. and Mrs. Charles W. Babcock
Mr. and Mrs. Neil E. Baerman
Mr. P. N. Bakalis
Mr. Clyde Baldrige
Bamal Corporation
Barfield Manufacturing, Inc.
Terry Barr Sales Agency, Inc.
Barsteel
Mr. R. William Base
Mr. and Mrs. Baron K. Bates
Beaver Industries, Inc.
Mr. L. D. Bence, Jr.
Mr. and Mrs. Alan C. Benden
Benteler Corporation
Mr. and Mrs. Homer Biondi
Mr. Art Blair
Blazer Truck Lines, Inc.
Mr. and Mrs. Marvin J. Blook
Mr. and Mrs. Howard H. Bloom
Borg & Beck/Borg-Warner Corporation
Mr. Richard F. Borsos
Mr. Bliss Bowman
Bra-Con Industries, Inc.
Braun Engineering Co.
Dr. S. J. Breiner
Mr. and Mrs. Thomas K. Brichford
Brillcast, Inc.
Bronson Specialties, Inc.
Mr. John C. Brooks
Mr. and Mrs. William C. Brown
Brown Star Products, Inc.
Buckley Manufacturing Co.
Mr. Gilbert P. Burford
Mr. and Mrs. James F. Burke
Leo Burnett Company
Burns Cold Forge Company

Mr. and Mrs. Gerald S. Burr
Mr. David E. Buskirk
Mr. James J. Byrne
C & F Stamping Company
California Industrial Products, Inc.
Capitol Trucking, Inc.
Carron & Company
Mr. and Mrs. Felix T. Casillas
Cass Steel Strapping Corp.
Mr. Donald J. Cassidy
Mr. and Mrs. Louis J. Cattaneo
Cavalier Manufacturing Company, Inc.
Centerline Tool & Die Co.
Mr. Jerry N. Chaffee
Champion Engineering Products, Inc.
Mr. Willard D. Cheek
Chemfil Corporation
Mr. and Mrs. L. M. Chicoine, Jr.
Mr. Howard S. Christie
Citation Tool, Inc.
Citron Automotive Ltd.
Clark Automotive Products Corporation
Clark Rubber Company
Clearr Industries, Inc.
Mr. Raymond M. Clements
Mr. and Mrs. Frederick K. Cody, Jr.
Cogsdill Tool Products, Inc.
The Colber Corporation
Mr. and Mrs. Gerald A. Collins
The Columbus Auto Parts Company
Commercial Carriers, Inc.
Mr. and Mrs. Jack L. Comp
Mr. Eugene C. Consolo
Corrigan Moving Systems
Craft Industries, Inc.
Mr. and Mrs. Thomas H. Cronin
Mr. and Mrs. J. M. Cudlip
Mrs. Merlin A. Cudlip
Mr. and Mrs. Peter A. Cullman
Marion A. Cumo
Currie Associates, Inc.
J. Cusmano & Son
D & F Corporation
Dallas Industries, Inc.
Danbar, Inc.
Danroy Boring Co., Inc.
Darnell & Diebolt Company
Mr. and Mrs. Richard E. Dauch
Mr. and Mrs. John D. Davies
Mr. and Mrs. Carlisle R. Davis
Mr. William J. Davis
Mr. and Mrs. William E. Davis
Mr. and Mrs. Peter D. DeHamer
DeMaria Building Company, Inc.
Mr. and Mrs. Milton Deaner
Dearborn Fabricating & Engineering Co.
Mr. and Mrs. John D. Debbink
Mr. and Mrs. Ralph Deeds, Jr.
Delbar Products, Inc.
Mr. George Dellas
Mr. Edward A. Dende
Detroit Body Products
Detroit Center Tool, Inc.
Detroit Free Press, Inc.
Detroit-Pittsburgh Motor Freight, Inc.
Dirksen Screw Products Co.
Don Cartage Company
Mr. Ronald J. Dostal

Mr. and Mrs. David B. Douglass
Mr. and Mrs. Donavon F. Downham
Mr. T. Dozier
Draftline and Binderline
Drake Printing Company
Mr. and Mrs. Gary Paul Drew
Dunbar, Inc.
E & E Engineering, Inc.
ELTEC Corporation
Eagle Packaging Corporation
C. J. Edwards Company, Inc.
Mr. Aris D. Efthimides
Mr. and Mrs. Norman F. Ehlers
Electro-Matic Products, Inc.
Mr. and Mrs. John A. Ellis
Mr. T. J. Elsholz
Engineering Technology, Ltd.
Essex Chemical Corporation
Essex Specialty Products, Inc.
Fabex, Inc.
Fabricated Steel Products, Ltd.
Mr. C. R. Fairbourn
Feblo, Incorporated
Mr. Louis F. Felder
Mr. and Mrs. George G. Fenner
Mr. Robert W. Ferrari
Ferro Manufacturing Corporation
Mr. and Mrs. Thomas M. Fisher
Mr. and Mrs. James B. Fitzpatrick
Flex-Cable Div./Indian Head Co.
Mr. Michael T. Flint
Mr. and Mrs. Lyman M. Forbes
Mr. and Mrs. Daniel C. Forshee
Mr. Eugene W. Fraher
Fraser Automation
J. Earl Fraser Co., Inc.
Freight-Consolidation Services, Inc.
Mr. James L. Funk
Mr. and Mrs. John B. Fyfe, Jr.
G & D Communications Corporation
Galaxy Boring Company
Mr. and Mrs. Raymond S. Gallus
Gateway Industries
General Die Casting Co.
General Tape & Supply, Inc.
Mr. and Mrs. Stanley L. Genslak
Georgia-Pacific Corporation
The Gerstenslager Company
Mr. and Mrs. Frank H. Gibbs
Mr. and Mrs. Peter R. Gilezan
Mr. John R. Gilker
Mr. and Mrs. Joseph R. Gilmore
Mr. Allan D. Gilmour
Mr. and Mrs. Michael M. Glusac
Mr. Harvey A. Gordon
Mr. James H. Graham
Mr. Serge Gratch
Great Lakes Engineering Co.
Great Lakes Printing Co.
Mr. R. L. Greer
Dr. John N. Grekin
Mr. and Mrs. Raymond A. Groo
Grow Group, Inc.
Mr. Thomas A. Guith, Jr.
Mr. Albert Gutierrez, Jr.
H & M Machining, Inc.
H. & L. Tool Company, Inc.
Mr. and Mrs. Douglas J. Hall

Hamill Manufacturing Company
Hancock Steel Processing Co.
Mr. Kenneth H. Hannah
Mr. Neil D. Harbin
Mr. and Mrs. William Hardin
Mr. Eugene R. Harris
Mr. Jack L. Hartzell
Mr. and Mrs. Robert E. Hatfield
Mr. Richard Haupt
Hawthorne Metal Products Co.
Mr. and Mrs. John A. Heald
Hercules Welding Products Co.
Mr. Dale R. Hermiller
Mr. Frederick Z. Herr
Hexon
Ms. Teresa A. Higgins
Mr. and Mrs. John J. Higgins
Mr. and Mrs. David H. Hill
Mr. Thomas B. Hill
Hillsdale Tool & Manufacturing Co.
Mr. and Mrs. Warren D. Hirschfield
Hirzel-Jones Associates
Mr. William J. Hitter
Mr. and Mrs. John G. Hoagland
Mr. Leroy J. Hoffert
Mr. and Mrs. Mark T. Hogan
Mr. David D. Hollenbeck
Holley Carburetor Division
Mr. John A. Holmstrand
Mr. and Mrs. Richard C. Honecker
Hoover Universal, Inc./Automotive Products
Mr. and Mrs. Thomas J. Hosea
Howell Industries, Inc.
Mr. Jack N. Humbert
R. C. Hutchison
Hypercision Eng. & Mfg. Company
ITT Hancock Industries
ITT Lester Industries, Inc.
Mr. Donald P. Iller
Inter-Lakes Steel Products Co.
Irvine Industries, Inc.
Izumi Corporation Industries, Inc.
J & B Precision, Inc.
Mr. Sidney D. Jaffe
Mr. and Mrs. E. L. Johns
Mr. and Mrs. George H. Johnson
Dr. H. H. Johnson
Johnson Die & Engineering Co.
Johnson Prototypes, Inc.
Mr. and Mrs. Richard W. Judy
K-Sales
Albert Kahn Associates, Inc.
Kalamazoo Spring Company
Mr. Helmut Kaltenbacher
Kay Enterprises Co.
Mr. and Mrs. Thomas P. Keenan
Kenwal Products Corporation
Key International Mfg., Inc.
Mr. and Mrs. L. G. Kiehle
Mr. and Mrs. Martin S. Kilsdonk
Mrs. Donna King
Mr. and Mrs. Don Kish
Mr. and Mrs. Ernest A. Knobelspiesse
Korreck Manufacturing, Inc.
Mr. Michael Kost
Mr. Charles J. Krauss, Jr.
Kripke-Tuschman Industries, Inc.
Mr. and Mrs. John W. Kruse

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

STAR LIGHT STAR BRIGHT

International Presentations of the
University Musical Society
The University of Michigan Ann Arbor 1983-84 Season

CHORAL UNION SERIES

Isaac Stern, Violinist. Saturday, October 1
English Chamber Orchestra. Thursday, October 27
with Gidon Kremer, Violinist
Los Angeles Chamber Orchestra, Gaechinger Kantorei of Stuttgart,
and soloists; Helmuth Rilling, Conductor. Tuesday, November 1
Bach's "Passion According to St. John"
Warsaw Philharmonic. Thursday, November 10
with Misha Dichter, Pianist
Mstislav Rostropovich, Cellist. Wednesday, November 16
Leontyne Price, Soprano. Saturday, February 4
Vienna Philharmonic,
Leonard Bernstein, Conductor. Wednesday, February 15
Orchestre Nationale de France,
Lorin Maazel, Conductor. Thursday, March 8
Czech Philharmonic Orchestra. Sunday, March 25
Yo-Yo Ma, Cellist. Wednesday, April 4

CHAMBER ARTS SERIES

Musica Antiqua of Cologne. Tuesday, October 11
Beaux Arts Trio. Sunday, October 23
New World String Quartet. Sunday, November 6
Franz Liszt Chamber Orchestra of Budapest. Sunday, November 20
Richard Stoltzman, Clarinet;
William Douglas, Bassoon/Piano. Thursday, January 12

Takacs String Quartet (Hungary). Tuesday, February 28
Northwood Orchestra, Don Jeager, Conductor. Thursday, March 29
Orpheus Chamber Ensemble. Friday, April 13

DEBUT & ENCORE SERIES

James Tocco, Pianist. Wednesday, October 19
Hermann Baumann, French horn. Friday, November 18
Cecile Licad, Pianist. Saturday, January 14
Peter Zazofsky, Violinist. Sunday, March 4

CHOICE SERIES

Ballet Nacional Espanol. Wednesday, September 28
Western Opera Theater,
Puccini's "Madama Butterfly". Friday & Saturday, October 7 & 8
Caracas New World Ballet. Wednesday, October 26
Soviet Emigre Orchestra,
Lazar Gosman, Director. Wednesday, November 2
Pittsburgh Ballet Theatre, Friday, Saturday, Sunday,
Tchaikovsky's "Nutcracker". December 16, 17, 18
Welsh National Opera Chorus. Monday, January 16
Paul Taylor Dance Company
. Friday, Saturday, Sunday, January 27, 28, 29
Oakland Ballet. Monday, Tuesday, Wednesday, March 5, 6, 7



Brochure with complete information available
upon request. Series orders now being filled;
single tickets for all other concerts will go on
sale Tuesday, September 6.

Contact University Musical Society, Burton
Tower, Ann Arbor, MI 48109 (313) 665-3717

All performances on the main campus of The
University of Michigan.

SUBSCRIBE NOW!



UNIVERSITY MUSICAL SOCIETY

CONTRIBUTIONS TO THE MEADOW BROOK MUSIC FESTIVAL AND THEATRE

CONTRIBUTORS (Cont'd)

Mr. Sol G. Kurtzman
Lafayette Steel Company
Lapeer Metal Products Co.
John K. Lark Company
Mr. and Mrs. John G. Larson
Mr. and Mrs. Paul O. Larson
Lear Siegler, Inc./General Seating Div.
Leckie & Associates, Inc.
Mr. and Mrs. Melvin D. Lee
Mr. David R. Levering
Liberty Tool & Engineering Corp.
Mr. and Mrs. D. Thomas Lico
Mr. and Mrs. Arthur C. Liebler
Livernois Moving & Storage Company
Mr. and Mrs. Albert G. Lucas
Mr. and Mrs. Richard F. Lucas
Mr. Robert E. Lucas
Mr. and Mrs. Robert D. Lund
MB Associates, Inc.
M & P Fabrics, Inc.
M S Sales Company
M. & W. Manufacturing Company
Mr. John J. MacDonald
Mack Pattern Works, Inc.
Mr. William P. Madigan
Madison Electric Company
Mr. Ted J. Madzia
Magna International, Inc.
Mr. and Mrs. John E. Mahoney
Mr. John E. Main
Mr. and Mrs. Ronald A. Majeske
Mr. and Mrs. Ronald R. Malanga
Marathon Linen Service, Inc.
Ms. Maureen Markovitch
Marubeni America Corporation
Marysville Plastics Corp.
C. H. Masland & Sons
Mr. John J. Mastin
The Mather Company
Mr. and Mrs. Thomas A. Maxwell
Mr. and Mrs. Robert J. McCabe
Mr. and Mrs. David N. McCammon
Mr. Robert O. McCarthy
W. C. McCurdy Company
McGean Rohco, Inc.
Mr. and Mrs. Theodore McGee
McGraw Electric
Mr. and Mrs. J. L. McInerney
Mr. and Mrs. William McKeel
R. D. Meek Company
Melling Forging Company
Mr. William F. Mennick
Mercury Paint Company
Francis E. Messier
Met-L-Aid, Inc.
Metalfarm Industries, Inc.
Mezey-Puroll Agency, Inc.
Michigan Mutual Insurance Co.
Michigan Rod Products, Inc.
Micro Products, Inc.
Midwest Products & Mfg. Co.
Mr. Robert F. Miller
Milrod Metal Products
Mr. Leonard Miskelly
Mr. and Mrs. Michael F. Mitzel
Yoshiyuki Miyamoto
Molloy Manufacturing Co.
Mr. and Mrs. Carl H. Morse
Motorama Engineering, Inc.

Mr. and Mrs. John J. Musselman
Mr. Stephen D. Napier
National Pension Services
Mr. and Mrs. Lester T. Neiman
New Haven Foundry, Inc.
Mr. Patrick Nicosia
Mr. Richard L. Nietert
Ninowski, Wood & McConnell
Norfolk Southern Corporation
Northern Engraving Corporation
Northern Wire & Cable, Inc.
Joyce S. Kornbluh/Steven L. Novinson
Gail E. Nowak
Mr. John R. Nowels
Mr. and Mrs. James G. O'Connor
Mr. John L. O'Connor
Mr. Andrew V. O'Keefe
Mr. and Mrs. John H. Ogden
Mr. Carl S. Ohm
Mr. James E. Oliver
Mr. and Mrs. John B. Onken
Mr. and Mrs. Irvin Otis
Overland Express
PPG Industries Foundation
Mr. and Mrs. Donald A. Pais
Mr. and Mrs. R. H. Palmer
Palmer Moving & Storage Co.
Panlmatic Company
Panter Arcadia Tool & Die
Mr. E. Thomas Pappert
Parts & Equipment Corp.
Mr. Gerhard Peitsch
Mr. Angelo Pellegata
Pennwalt Corporation
Penske Tool & Die Co.
Mr. Peter L. Perdue
Mr. and Mrs. George W. Perkins
Perry Printing Company
Mr. Harvey R. Peters
Mr. William T. Peters
Phoenix Moving & Storage Co., Inc.
Mr. and Mrs. John W. Pierce
Pine Design Engineering & Mfg. Co.
Mr. John P. Plant
Mr. and Mrs. Robert L. Plummer
Mr. and Mrs. Alan M. Pomeroy
L. Norris Post Associates, Inc.
Precision Plastic and Die Company
Mr. and Mrs. Barry D. Price
Process Gear Company, Inc.
Professional Percussion Service
Progressive Tool & Industries Co.
Proto Craft Model & Mold, Inc.
Mr. B. Michael Puffer
Pullman Industries, Inc.
Pulte Construction, Inc.
Quality Metalcraft, Inc.
Mr. and Mrs. J. W. Qualman, Jr.
R. B. Manufacturing Co.
R C O Engineering, Inc.
Mr. and Mrs. Robert W. Rawlings, Sr.
Rayl Industrial Supply Company
Mr. and Mrs. Paul B. Readett, Jr.
Regal Stamping Co.
Rehmann Industries, Inc.
Mr. Fred L. Reho
Reliable Moving & Storage
Mr. H. Ressler
Mr. William R. Rice

Dr. William N. Richardson
Mr. and Mrs. R. G. Richter
Mr. and Mrs. Leonard J. Rinke
Mr. John W. Risk
Ritter-Smith, Inc.
Mr. A. Barclay Robertson
Mr. and Mrs. David A. Robison
Rochester Sales, Inc.
Rose Caster Company
Mr. and Mrs. Lawrence E. Rosenthal
Mr. Richard J. Rouillard
Mr. James A. Rousseau
Mr. and Mrs. L. H. Runk
Mr. and Mrs. Jerry J. Russell
Mr. and Mrs. G. Paul Russo
J. P. Ryan Service, Inc.
Ryken Tube Manufacturing, Inc.
S-K-D Manufacturing Co. Ltd.
Mr. John Sagan
Mr. and Mrs. Bill Sandy
Mr. and Mrs. N. V. Scheele
Mr. and Mrs. Neil A. Schilke
Mr. and Mrs. Ralph W. Schneider
Schwarb Foundry, Inc.
Schwartz Industries, Inc.
Mr. and Mrs. Frank L. Schweibold
Seeburn Metal Products Ltd.
Mr. and Mrs. Thomas S. Seel
Mr. Basil Senio
Mr. and Mrs. James W. Shank
Mr. and Mrs. Horace Shankwiler
Mr. and Mrs. Michael A. Sheehan
Sheller Globe Corp./Leece Neville Div.
Mr. Wilson W. Sick, Jr.
Signal-tone-Neiman, Inc.
Mr. Charles D. Simmons
Simpson Industries Fund
Mr. and Mrs. Milton H. Sims
Mr. and Mrs. David E. Skaar
Skyway Precision, Inc.
Mr. Robert J. Slouffman
Mr. Jacob J. Smit
Mr. and Mrs. Alvie L. Smith
Mr. Therman T. Smith, Jr.
Mr. Donald J. Soderholm
Southern Moldings, Inc.
Special Drill & Reamer Corporation
Special Engineering Service, Inc.
Spicer Tool Company
Spina Electric Company
Mr. and Mrs. Thomas T. Stallkamp
Starboard Industries, Inc.
Mr. John D. Starkel
Mr. and Mrs. Thomas S. Steel
Mr. William P. Stempien
Sterling Diamond Tool, Inc.
Dr. Sheldon D. Stern
Mr. and Mrs. A. Fred Steuber
Mr. David G. Stevens
J. P. Stevens & Co., Inc.
Donald P. Stewart & Associates
Mr. John E. Stopczynski
Mr. and Mrs. R. O. Stratton
Mr. and Mrs. Jack L. Stridde
Mr. Russell N. Stroud
H. B. Stubbs Company
Mr. and Mrs. Marvin W. Stucky
Mr. and Mrs. Richard J. Sullivan
Mr. and Mrs. Peter J. Sullivan, Jr.

Sur-Flo Plastics & Engineering, Inc.
Mr. and Mrs. Edward A. Swanson
Mr. and Mrs. Leonard F. Swoyer
C. H. Symington & Company, Inc.
Tamco Limited
Mr. and Mrs. Jan E. Tannehill
Tarnow Electric Supply Company
Mr. James H. Tarter
Mr. and Mrs. Herbert C. Taylor
Mr. Patrick W. Telesco
Mr. and Mrs. Jack E. Thompson
Three Dimensional Engineering Corp.
Mr. and Mrs. Loren J. Tibbitts
Mr. Kenneth J. Titherage
Mr. and Mrs. James L. Tolley
Mr. Robert E. Tornow
Mr. and Mrs. Harold R. Townsley
Mr. and Mrs. George E. Tozer
Mr. David C. Travis
Mr. and Mrs. Ronal B. Travis
Tri-Way Machine Ltd.
Mr. Reginald S. Trotter
U. S. Truck Company, Inc.
USM Corporation - Warren Division
Uniroyal, Inc.
Mr. James D. Unis, Jr.
Valeo Auto Industries, Inc.
Mr. Richard E. VanHouse
Mr. and Mrs. Bill J. Vedouras
Mr. and Mrs. Abraham S. Venable
Mr. Laurence L. Vickery
Walco Enterprises, Inc.
Mr. and Mrs. L. F. Walsh
Mr. and Mrs. Harold R. Walton
Ward Products Corporation
Mr. and Mrs. Alfred S. Warren, Jr.
Webster Engineering Co.
Mr. Henry D. Weed III
Welding Equipment & Supply Co.
Welding Metals, Inc.
Wellington Manufacturing, Inc.
Mr. and Mrs. John A. Wenstrand
Mr. and Mrs. John F. Werner
Western Publishing Company, Inc.
Mr. and Mrs. R. Weston
Westvaco Container Division
Mr. and Mrs. Calvin R. White
Mr. and Mrs. Glenn E. White
Mr. and Mrs. Robert C. White
Mr. and Mrs. Dennis F. Wilkie
Mr. and Mrs. Frank H. Willenborg
Wilson Machine Division
Dr. and Mrs. Robert G. Wiltsey
Mr. and Mrs. Larry Winget
Winekman Stores Inc.
Mr. Jack L. Wise
Mr. and Mrs. John D. Withrow, Jr.
Mr. and Mrs. William J. Wittenberg
Mr. and Mrs. Conrad R. Wojciechowski
The Wolf Detroit Envelope Company
Wolf Sanitary Wiping Cloth Co., Inc.
Mr. and Mrs. J. Carver Wood, Jr.
Mr. and Mrs. John F. Wurster
Mr. and Mrs. Leo E. Wymer
X-Cel Industries, Inc.
X-Mation Tool Company
Mr. R. W. Yasenchak
Mr. and Mrs. J. B. York
Mr. Frederick W. Zuckerman



"Maybe we should just say circulation is up again."

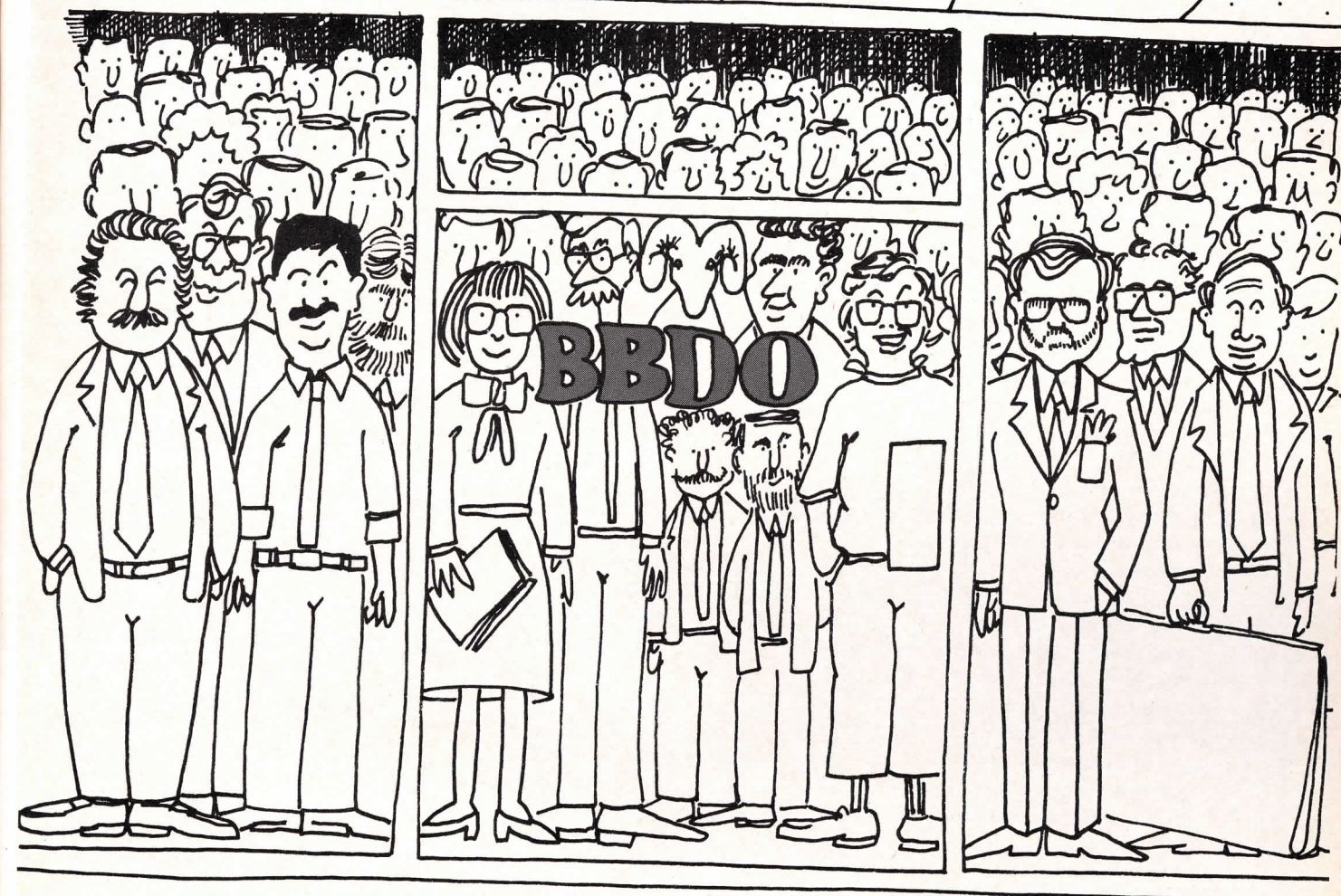
History repeats. Like last month, and the month before that, and many, many consecutive months before that, the morning Free Press continues to mount substantial circulation gains.* Simmons gives us the largest readership of any newspaper in Michigan with 270,200 more adult

readers daily than the News, 135,000 more on Sunday, plus more readers with greater buying power.** So while we're growing in numbers, we're also growing where the money is. If you've heard this story before, expect to hear it again. And again. And again.

Detroit Free Press

*ABC 6 mos. ending 3/31/83. (635,740 Daily; 780,647 Sunday) up 8,100 Daily, up 21,941 Sunday. Growth calculated by Detroit Free Press.

**W. R. Simmons 1982 National Study of Newspaper Markets, State of Michigan.



**STANDING
ROOM ONLY.**

BBDO 26261 EVERGREEN RD., P.O. BOX 5033, SOUTHFIELD, MI 48086 TEL. 313-355-7300

The Best In Music

comes to you
from the

1983 Meadow Brook Music Festival

and

The Handleman Company

CONTRIBUTIONS TO THE MEADOW BROOK MUSIC FESTIVAL AND THEATRE

FRIENDS OF THE MEADOW BROOK MUSIC FESTIVAL

OPUS

Mr. & Mrs. L. D. Taylor
Mr. & Mrs. Richard Van Dusen

SOUND SUPPORTER

Mr. & Mrs. I. R. Christy
Mr. & Mrs. Wm. P. Conlin
Rosalind & Marshall Fredericks
Mr. & Mrs. Paul W. Long
Mr. & Mrs. Milton J. Miller
Neil J. Stalker
Mr. & Mrs. John B. Sutherland

BENEFACTOR

William A. Atkins
Mr. & Mrs. John C. Barbuscak
Dr. & Mrs. Ralph E. Bauer
Mr. & Mrs. Richard M. Bauhof
Carl & Jean Bihlmeyer
Mrs. Noel A. Buckner
Floyd W. & Marion A. Bunt
Harriet A. Clarke, M.D.
Mr. & Mrs. Robert T. Collins
Dr. & Mrs. James Colville
Mr. & Mrs. A. Robert Cranbury
Mr. & Mrs. T. F. Crusinberry
Mr. & Mrs. Alfred L. Deutsch
Dr. & Mrs. Leonard L. J. Dias
Mr. & Mrs. D. T. Dort
Mr. & Mrs. Saul H. Dunitz
Alice & Murray Ehrinpreis
Mr. & Mrs. Robert A. Emmett
Dr. Myron Ginsberg
Alice Shotwell Gustafson
Mrs. Robert J. Hampson
Mrs. Robert G. Hartwick
Mr. & Mrs. Ira G. Hawk
Dr. & Mrs. Larry E. Heath
Frederick G. L. Huetwell
Hydra-Zorb Co.
Dr. & Mrs. Marvin Hyman
Mr. & Mrs. Donald L. Jacques
Mr. & Mrs. Norman James
Mr. & Mrs. Richard Jessup
John Jones
Mr. & Mrs. Jacob Kellman
Aileen & Harvey Kleiman
Mr. & Mrs. R. P. Lambeck

Mr. & Mrs. Edward H. Lerchen
Mr. & Mrs. Carl Lindell
Mr. & Mrs. Ben R. Lindquist
Mr. & Mrs. Louis A. MacKenzie
Mr. & Mrs. George W. McCagg, Jr.
Mr. & Mrs. Donald E. McMinn
Mr. & Mrs. Thomas A. Murphy
Mr. & Mrs. Robert L. Pobur
Mr. & Mrs. Mayford L. Roark
Barbara & Will Scott
Marilyn A. Sheldon
Floyd J. Shotwell
Dr. & Mrs. David F. Simpson
Mr. David G. Stevens
Dr. & Mrs. Donald E. Stroud
Joseph L. Thompson
Mrs. William C. Tost
Drs. Jay & Marianne Victor
David P. Wood

PATRON

Mr. & Mrs. Donald Arsen
Russell & Sandra Ayers
Dr. Mary Lou & Samuel A. Baker
Mr. & Mrs. Mandell L. Berman
Linda & Maurice Binkow
Frederick M. Burke
Mr. & Mrs. Stewart Edgerton
Richard Fowler
Stephen & Kristeen Frampton
Dr. & Mrs. Alex Gaynor
Mr. & Mrs. Thomas V. Getchell
Mr. & Mrs. John Graham
Mr. & Mrs. Hugh Greenberg
Arthur R. Grix
Mr. & Mrs. Douglas J. Hall
Mr. & Mrs. Eugene L. Hartwig
Raymond & Alice Hayes
Robert L. Herstein
Mr. & Mrs. W. D. Hirschfield
Myrna & Tom Hitchman
Mr. & Mrs. James S. Hudgens
Mr. & Mrs. V. G. Istock
Joel Ittigson
Dr. & Mrs. James J. Karo
Mr. & Mrs. Gene L. Knapp
Marvin L. Kornhauser
David G. Kurzman
Dr. & Mrs. J. E. Livesay
Elizabeth A. Long

MST Steel Corp.
Sandra R. Marko
Mr. & Mrs. Philip D. Marriner
Otis McKinley
Mr. & Mrs. Russell N. McWilliams
Mr. & Mrs. Robert C. Neumann
Dr. & Mrs. Robert R. Olson
Mr. & Mrs. Sam Pearlstein
Harry S. Peterson Company, Inc.
Mr. & Mrs. O. L. Pfaffmann
Dr. & Mrs. Renato G. Ramos
Nancy J. Rhodes
William & Helen Ross
Dr. & Mrs. Walters Rothwell
Mr. & Mrs. Wm. Route
Stuart Sakwa
Mr. & Mrs. Kenneth N. Schnur
Mr. & Mrs. Thomas P. Scholler
Dr. & Mrs. Bernard M. Schuman
Mr. & Mrs. Roger A. Sharpe
Margie Shell
Reva C. Shwayder
Mr. & Mrs. John D. Sills
Stephen Sobczak & Dorene Weisberg
Dr. Sheldon & Jessie Stern
Margaret A. Stevens
Dr. Gerald H. Stollman
Louise Cooley Sutherland
Tuesday Musicales of Detroit
Mr. & Mrs. Don C. Vogelsberg
Mr. & Mrs. Harold N. Weinert
Monte R. Wilson
Mr. & Mrs. Gerald J. Woityra
Ann & Sidney Zirulnik

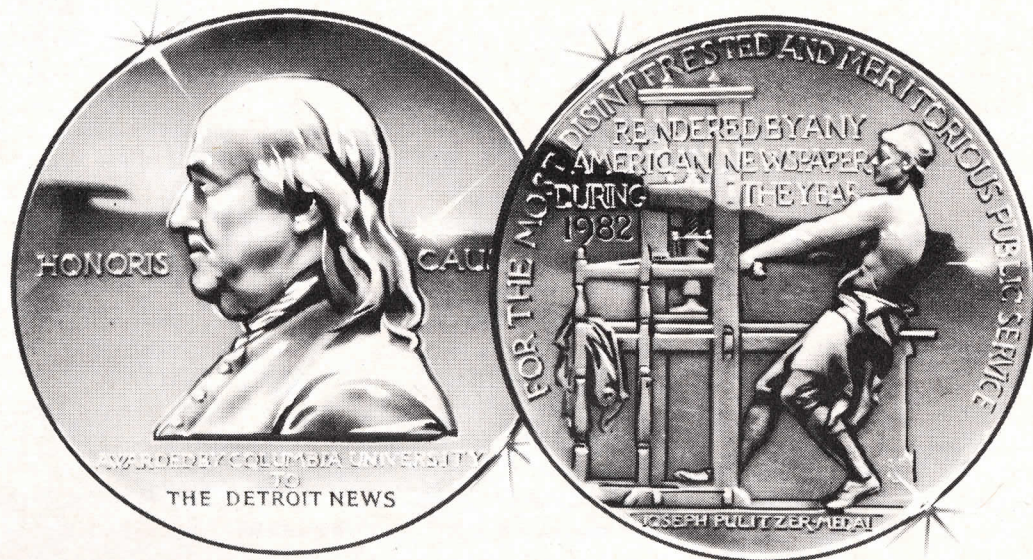
FRIENDS

Ruth Africh
Dr. & Mrs. William C. Albert
Alcove Design Company
Terrence S. Althouse
Marian Argento
Mr. & Mrs. Eugene Arnfeld
Sylvia Baer
Dr. & Mrs. Edward D. Barrett
Mrs. Earl Barth
Ellen & Daniel Barth
Dr. & Mrs. William Bedwell
Dr. & Mrs. Leonard Birkdorf
John E. Bloom

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

Excellence

we make an issue of it every day.



The Detroit News

MICHIGAN'S LARGEST NEWSPAPER

A MEMBER OF  THE EVENING NEWS ASSOCIATION

For home delivery, call 222-2600. Outside Wayne, Oakland and Macomb counties, call toll-free 1-800-292-5894.

CONTRIBUTIONS TO THE MEADOW BROOK MUSIC FESTIVAL AND THEATRE

FRIENDS OF THE MEADOW BROOK MUSIC FESTIVAL

Dr. & Mrs. George L. Blum
Alice M. Bone
H. Bortfeld
Mr. Jeffrey M. Boss
Mr. & Mrs. Jules W. Breslow
Mr. & Mrs. Gerald Bright
Cassie Buczkowski
Mr. & Mrs. Arthur G. Burgott
Mr. & Mrs. L. Douglas Campbell
Mr. & Mrs. George Caronis
Mr. & Mrs. Clarence Carothers
Mr. & Mrs. Bruce W. Chapin
Miriam Ciesla
Winnifred I. Clark
Joseph J. Clauss
John Clayton
Sol Cohen
Irene H. Collins
Mr. & Mrs. Richard E. Conn
Kathy Coy
Mr. & Mrs. Ronald Cruickshank
Rose Dabanian
Don Darnell III
Donna Delp
Mr. & Mrs. Norman W. Dettloff
Elbert Diamond
Mr. & Mrs. P. W. Dietrich
Mr. & Mrs. Michael A. Dorsch
East Side Pharmacy Inc.
Mr. & Mrs. Carl W. Eicker
Dr. & Mrs. Riad Farah
Mr. & Mrs. Oscar Feldman
Drs. Ira & Joan Firestone
Mary E. Flecksteiner
Thomas L. Follensbee
Dr. & Mrs. Harold Furlong
Alan R. Gass
Mr. John C. Gianakis
Dr. & Mrs. Watson A. Gilpin
Thomas C. Graham
Mr. & Mrs. Glenn H. Griffin
Mr. & Mrs. Lester Gruen
Peter J. Haag Jr.
Dr. & Mrs. Berj H. Haidostian
Stephan E. Hall
Mr. & Mrs. G. Robert Harrington
Dr. & Mrs. Bernard J. Harris
Mr. & Mrs. Joseph W. Hathaway
Joan Hitchner
Jimmy Ray Holloway
Mr. & Mrs. Phillip Horwitz
Mr. & Mrs. Wm. Hughes Jr.

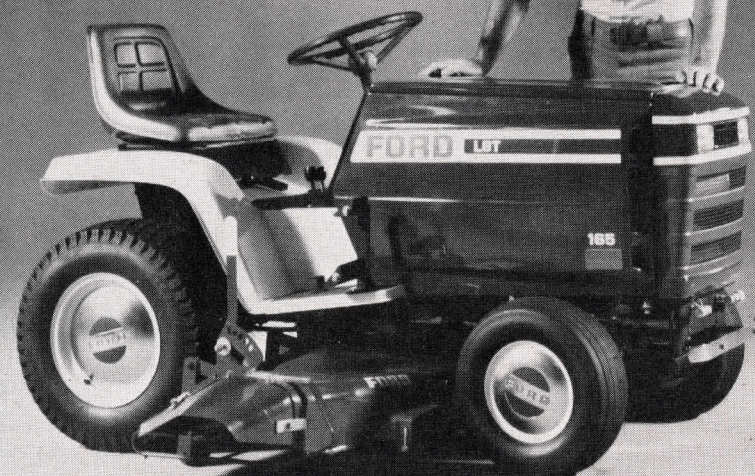
Lt. Col. Marjorie O. Hunt, USAF (Ret)
Richard W. Hutchinson
Mr. & Mrs. Frederick C. Janz
Mrs. Harry L. Jackson
Judy Jeffcott
Mr. & Mrs. Aben E. Johnson, Jr.
Mr. & Mrs. Robert E. Johnson
Linda M. Kanar
Nadine C. Kaplita
Barney Katzman
J. J. Keliher
Earl Kendler
Mr. & Mrs. Joseph J. Kennedy
Ed & Marcia Kersch
Karen A. King
Raymond & Nancy Klein
Joan Klumpp
Walter D. Koch
Ken Kowalski
Mrs. S. Kown
Robert J. Kramek
Dr. & Mrs. Jerome Krause
Marvin J. Lawrence
Virginia June LeBlanc
Dr. Leonard H. & Ms. Lorraine Lerner
B. Lichtenstein
Dr. & Mrs. Harry E. Lichtwardt
Mr. & Mrs. C. J. Lippitt
Jane Lombard
Dorothy Magid
Nancy J. Malinowski
Stanley E. Mallen
Joan & Doug Mann
Mr. & Mrs. Robert A. Massey
Joy A. Maurer
Janet McCall
Jean McCarthy
Dr. Herbert & Susan Miller
C. Kilbourn Mitchell
Mr. & Mrs. W. Bede Mitchell
Mr. & Mrs. Freeman Monson
Dr. & Mrs. Richard A. Moore
James A. Mulrenin
Charles R. Neuberg
Mr. & Mrs. S. Sidney Newhouse
Janette M. Nivala
Mr. & Mrs. Harry B. Nosanchuk
May Nosanchuk
J. Frederick Ohlinger
Mr. & Mrs. Ralph A. Orlandi
Ernst G. Ott
Mr. & Mrs. William Parnos

Michael & Natalie Pelavin
Mimi & Sol Pickard
Jean Pietrzycki
Brian D. Piper
Dr. & Mrs. Leonard Posner
Dr. & Mrs. Julien Priver
J. Reymont
Georgiana T. Richner
Mrs. Paul R. Ringler
Mr. & Mrs. Herman K. Rosenbusch
Mr. & Mrs. Robert S. Rosenfeld
Dr. & Mrs. Felix F. Rosenwach
Berniece Roskilly
Mr. & Mrs. Herbert F. Royal
Mary G. Russo
Barbara Saperstein
Mr. & Mrs. Julius L. Schulman
Mr. & Mrs. Robert Selik
Milton S. Shaw
Mr. & Mrs. Eugene P. Sims
Jack & Shirley Sirotkin
Mr. & Mrs. Robert A. Skoczylas
Mrs. Lewis C. Smith
Thomas W. Smith
William G. Steigely
Liz Stringer
F. S. Strong, III
Mr. & Mrs. Roger W. Stroup
Mr. & Mrs. T. S. Sura
Mr. & Mrs. D. Szyborski
Akemi Takekoshi, M.D.
Robert L. Taylor
Mr. & Mrs. Wm. Templeton
Mrs. Janet R. Thomson
Mr. & Mrs. G. Tiberio
Eugene & Sandra Tomlinson
Alice & Phil Trimble
Robert L. Udebrock
Donald & M. E. Urban
Mary Von Koss
Walsh College
Miss Katherine Wasserfallen
Sanford Waxer
Mr. & Mrs. Harry B. Weaver
Dr. & Mrs. N. Wechsler
Mr. & Mrs. Leonard H. Weiner
Dr. & Mrs. Milford Wenokur
Mr. & Mrs. Henry P. Widrich
Mrs. I. (Beryl) Winkelman
Mr. & Mrs. Henry W. Wolpert
Mr. & Mrs. Robert Wood
W. W. Wood

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

THE CLOSER YOU LISTEN,
THE BETTER WE SOUND...

FORD TRACTORS



Just Like
Music,
Flowers
Are For
Everyone.



PONTIAC 2600 Elizabeth Lake Rd. 681-5300
BLOOMFIELD HILLS 1079 W. Long Lake Rd. 645-2650
LAKE ORION 545 Broadway 693-8383

Bach
Beethoven
Bartók
Bill Knapp's



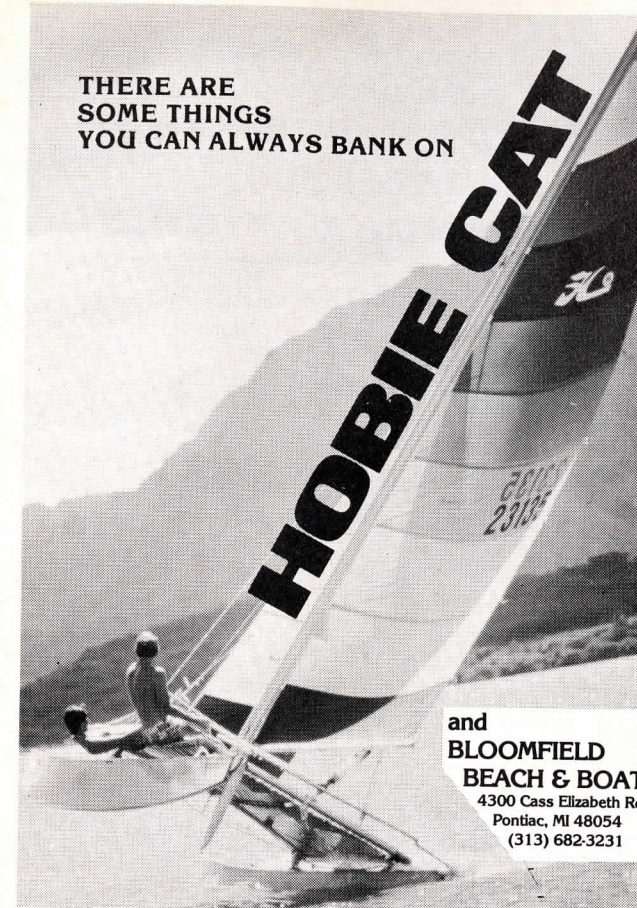
ALL STAYING AHEAD
BY STAYING THE SAME



3010 W. Walton Blvd. (at Adams Rd.)
Rochester, MI 48063
(313) 375-1515

THERE ARE
SOME THINGS
YOU CAN ALWAYS BANK ON

HOBBIE CAT



and
BLOOMFIELD
BEACH & BOAT
4300 Cass Elizabeth Rd.
Pontiac, MI 48054
(313) 682-3231

We Counsel The Employer

THE FISHMAN GROUP

Attorneys Representing Management
in labor law, employment discrimination
and employee relations matters.

2550 South Telegraph Road, Suite 108
Bloomfield Hills, Michigan 48013
(313) 338-8700

Steven J. Fishman
Principal

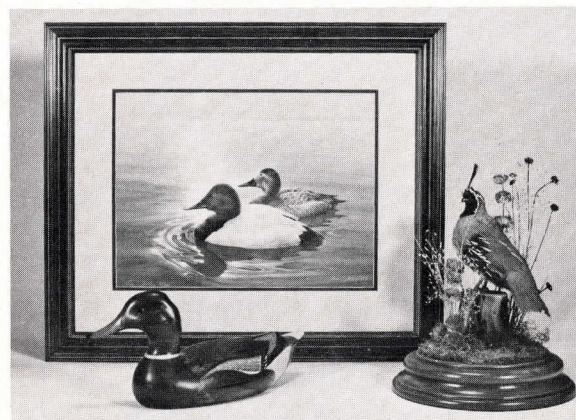
We serve employers in many states.



Essentials for summertime fun: sunshine,
fresh air and bright fashions. From
Jacobson's, of course. The specialty
store that is bursting with apparel
for women, men and children...
lovely furnishings for your home.

Jacobson's

Fine Art Inspired By Nature —



For A Unique Experience
Visit —

Wild Wings Gallery

Plymouth
455-3400

Grosse Pointe Farms
885-4001

Maybe your corporate structure needs our corporate structure.

Look no further than the Northfield Hills Corporate Center, in Troy, Michigan. Bellemead's Northfield Hills Corporate Center is a 300 acre site master planned for a unique campus-office setting for your company's new location, at Crooks and Long Lake Roads, just off Interstate 75. With dramatic interiors, meticulously landscaped grounds, and abundant parking, you will see why companies like GMFanuc Robotics, Lucas Industries, Chrysler Realty and others selected Northfield Hills Corporate Center's unique setting for high tech and traditional business location.

For more information call Bob Walsh, Vice-President, Bellemead, at (313) 641-7700.

Bellemead of Michigan, Inc.

5600 New King Street
Troy, MI 48098 (313) 641-7700

A wholly
owned
subsidiary of
The Chubb Corporation.



Wicker Works

*Jack Spratt could eat no fat, his wife
could eat no lean — but when they ate
 ribs at the Wicker Works —
They fixed the
plate — clean!*

Saturday Night Rib Special

*Slab of lean pork ribs — bathed in our Chef's
tangy sauce*

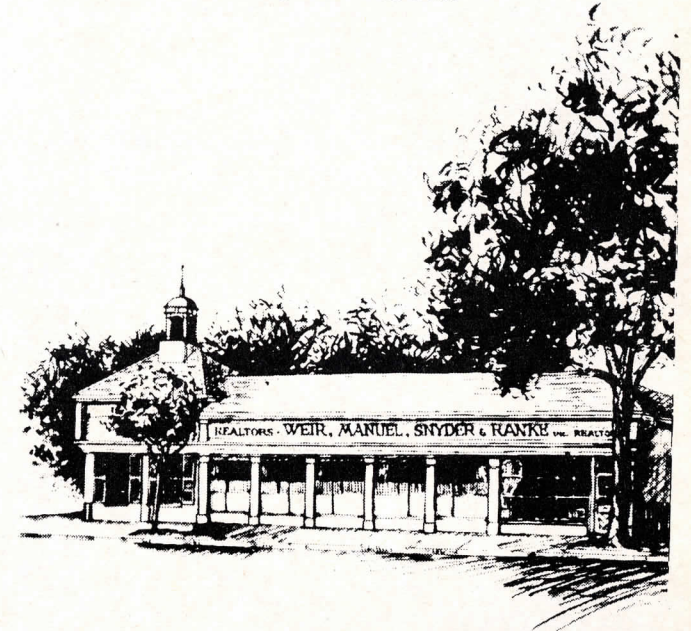
from 6 p.m. **\$8.95** Reg. \$14.95

NORTHFIELD HILTON

Crooks at I-75 • Troy • 879-2100

Weir, Manuel, Snyder & Ranke The Real Estate People

298 S. Woodward Avenue / Birmingham / 644-6300
1205 West University Drive / Rochester / 651-3500
4700 Rochester Road / Troy / 689-7300
7285 Orchard Lake Road / West Bloomfield / 851-5500
498 South Main Street / Plymouth / 459-2430



Tour Europe and save thousands* on this souvenir.

Now you can arrange to drive your new Porsche on the uncrowded roads of the land where it was built. And save enough money to help pay for your trip to take delivery of your new automobile at our factory in Stuttgart.

Simply visit your local Porsche Audi dealer where you can select the model of your choice. The 928, the 911SC Coupe or the 911SC Targa.

After your tour, simply return your Porsche to a pre-arranged shipping point. Then, we'll deliver it to you back in America.

And you'll save thousands on a nice little European souvenir.

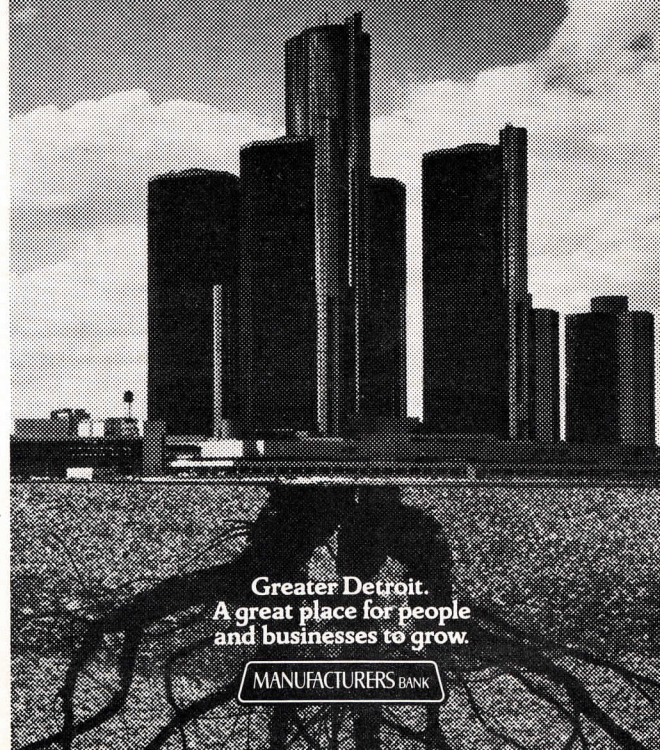
FRED LAVERY PORSCHE + AUDI

499 S. HUNTER BLVD.

BIRMINGHAM

645-5930

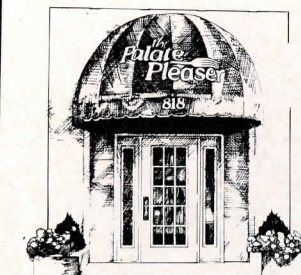
**A BANK SHOULD HAVE
A LOT OF BRANCHES.
BUT MORE IMPORTANT,
IT SHOULD HAVE ROOTS.**



J. B. Rath Co.

PRECISION MOLD MAKERS FOR THE PLASTIC INDUSTRY

6065 Wall Street
Sterling Heights, Michigan 48077
(313) 979-3044



When dining out simply won't do, when the need for privacy is too great or time is too precious to wait for a table... when the day has been long, your patience is running short and your hunger is very real

**... there is an
alternative way to dine.**

The alternative is the Palate Pleaser; a rare find for lovers of fine culinary delicacies prepared from the finest ingredients with the highest degree of skill and imagination... all ready to be taken home, to the office or a special rendezvous.

Each day, the Palate Pleaser prepares a fresh selection of entrees, salads, accompaniments and desserts. You have only to come in, make your selection and carry it away.

Need there be any other reason to feast in the out-of-doors other than summertime, itself? The Palate Pleaser will be pleased to prepare and package picnic baskets for the trip north, the afternoon cruise or for your own back yard!

Make dining a special event. Whether it is for a dessert or a complete meal, the Palate Pleaser staff will gladly assist you in making selections or by taking special orders over the phone. Full catering is also available.

the
**Palate
Pleaser**

818 Bowers St. • Birmingham, MI 48009
(313) 540-2266



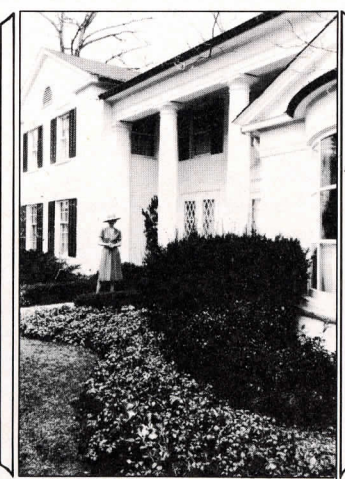
There is only one
Color Me Beautiful®
 For Information Call:
 Peg Treacy 642-1615 Harriet Israel 358-0192
 Trained and authorized by
 Color Me Beautiful

SPECIALIZING IN SEAFOOD
 30100 TELEGRAPH BETWEEN 12 & 13 MILE
 BIRMINGHAM TELEPHONE 642 1373

Jacques

FINE CATERING
 is also offered by Jacques...at Your Place or Ours.
 642-3033

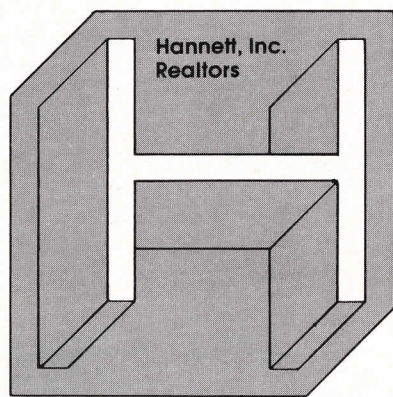
A Glamorous Gathering



PERSONALIZED RETAIL SERVICE • UNUSUAL PLANTS •
 DESIGN SERVICE & LANDSCAPING
 Visit our Year-Round Christmas store.

EATON NURSERY LTD.
 851-5440
 10 minutes from Downtown Birmingham • Open 7 days a week
 5899 W. Maple Rd. • West Bloomfield • 1/3 Mi. West of Orchard Lake Rd.

REED CONSTRUCTION
 Craftsmen specializing in brick patios & walkways
 Visit our display room at Eaton Nursery
855-3534



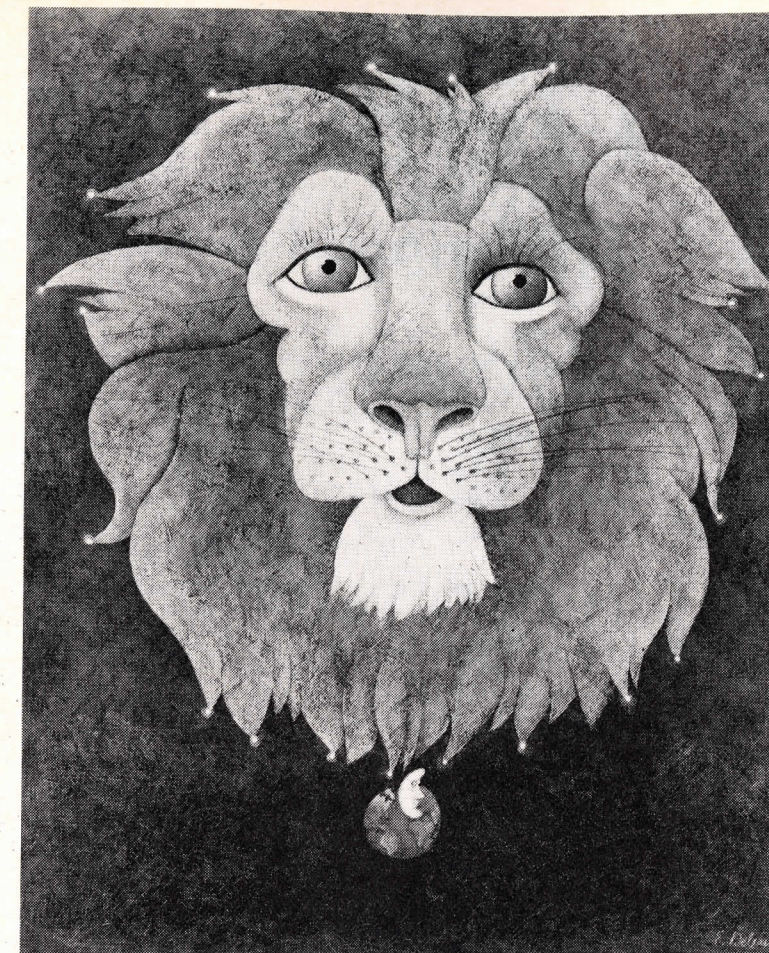
Hannett, Inc.
 Realtors

2523 W. Maple
 At Cranbrook
 Birmingham, Mich.
 48009
 Office 646-6200

Stocks & Bonds

First of Michigan Corporation **FOM**
 Members, New York Stock Exchange, Inc.
 WE OFFER COMPLETE INVESTMENT SERVICES

6705 ORCHARD LAKE ROAD
 WEST BLOOMFIELD **855-2100**



When you
 reach for the stars,
 it gives you a different
 look at the world of
 advertising.



Leo Burnett Company
 26555 Evergreen • Southfield, MI 48076

 We're
 Easiest!
CRISSMAN
Cadillac
 1350 N. Woodward, Birmingham 644-1930

FACT!
 When you're out to buy a New Cadillac,
 and you don't see Crissman you'll
 never know how much you could have saved.
 The fact is Crissman Cadillac IS easiest
 to find and easiest to deal with!
PROVE IT FOR YOURSELF!



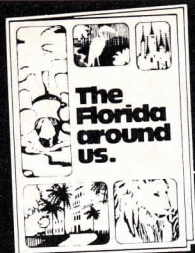
**How often are your
 daughter's questions answered?**
 Every one is answered at



BLOOMFIELD UNIVERSITY SCHOOL
 "Where Smaller is Better"

Offering a strong "Back to Basics" curriculum
 for college-bound girls - grades 6-12
 For information call 644-6644

Bloomfield University School
 3003 WEST MAPLE RD., BIRMINGHAM, MI 48010



THIS COMPLIMENTARY MAP & GUIDE CAN HELP YOU ENJOY A VACATION OR A WHOLE NEW LIFE IN FLORIDA.

It all depends on how you use it. Inside you'll find a full color map showing Florida's principal cities, highways, and attractions. There's even a guide to help you decide what to do and see.

But that's not all. It also pinpoints the locations of seven delightful General Development communities within Florida, where you'll find opportunities for vacationing, year 'round living and land ownership.

For your complimentary copy mail coupon today or call: **552-9200**

Obtain the HUD Property Report from developer and read it before signing anything. HUD neither approves the merits of the offering nor the value, if any, of the property.

Proposed homesites registered with the Mich. Land Sales Div., are not physically accessible and will not be developed and ready for building until the development date stated in the Mich. Property Report, available upon request from the developer. MI-78-235 OAD-78 IL-78-952 AD16319(u).



General Development
16400 W. 12 Mile, Suite 201
Southfield, MI 48076

Please RUSH your "FLORIDA AROUND US" Map & Guide. We understand there is no cost or obligation to purchase.

Name _____

Address _____

City, State, Zip _____

Telephone Number _____



Phone 884-6650

REILLY & SANDS, Ltd.

INTERIOR DESIGNERS

397-A Fisher Road - Grosse Pointe, Mich.

Bernard J. Reilly

S. Douglas Sands

DUET

The melody of your career can flow in harmony with life.



For your
lifework:
courses and
programs
offered by the

Division of Continuing Education
OAKLAND UNIVERSITY

credit: 377-4010

noncredit: 377-3120



1137 South Adams • Birmingham, Michigan 48011
(313) 644-1633

Security means peace of mind

Interstate Alarm Systems, Inc.

We design total turnkey security systems to individual specifications for commercial, residential and institutional buildings. For a free survey, call . . .

Interstate Alarm Systems, Inc.
4494 Elizabeth Lake Road
Pontiac, Michigan 48054
(313) 682-9670



Village Motor Inn
300 N. Hunter Blvd.
Birmingham, Michigan 48011
(313) 642-6200

BIRMINGHAM'S FINEST INN

Quiet - comfortable rooms
Hospitable staff
Excellent location in the
center of exclusive
shopping area
Walk to many fine
restaurants
Hospitality rooms available



VILLAGE MOTOR INN

Look forward to seeing you.

CLARKSTON Cafe



CREATING
BUSINESS & LIVING
ENVIRONMENTS WITH
ALL THE CARE OF
A WORK OF ART.



Leo D. Phillips & Co.
505 N. Woodward Ave.
Bloomfield Hills, MI 48013
(313) 644-1550

ROSS ROY INC.

2751 EAST JEFFERSON AVE. • DETROIT, MICHIGAN 48207
313-568-6000

AZAR'S Gallery of Oriental Rugs

One of the largest selections of fine new and antique Oriental Rugs

We promise your visit to our gallery will be an enjoyable experience.

Expert Washing and Repair • Appraisal • We Also Buy and Trade

251 E. MERRILL

DOWNTOWN BIRMINGHAM

PHONE 644-7311

NEW ELEGANT BRUNCH BUFFET



Regular Price

6.95

per person

Children 6-10 3.95
Children under 5 FREE

Choose from an array of delicious brunch items...

Carved Round of Beef • Baked Ham
Fresh Vegetables • Eggs • Belgian Waffles
Juice • Salads • Relishes • Fruits
Homemade Pastries • and More

Sundays...10:30 a.m. to 2:00 p.m.

Call For Reservations: (313) 852-8330

Schuler's®

So many different ways to make you welcome!

2601 Rochester Road • Rochester

Marshall • Kalamazoo • East Lansing • Rochester • West Bloomfield
Stevensville — SKITTLES: Jackson • Flint

©1983 Win Schuler's, Inc.

WHY GO ANY WHERE ELSE?

Your Sign
of Value for
Sales • Service
& Custom Leasing



TAMAROFF

Buick Honda



28585 Telegraph Rd. Across From Tel-Twelve Mall
Southfield, Mich.

(313)353-1300

\$10

\$10

MEADOW BROOK PATRON • SPECIAL •

THIS COUPON WORTH \$10 WHEN YOU OPEN A REGULAR
SAVINGS ACCOUNT AT ANY MICHIGAN NATIONAL BANK.

ANY CHECKING ACCOUNTS OPENED SIMULTANEOUSLY
WILL BE FREE OF ALL SERVICE CHARGES FOR 1 FULL YEAR.

offer good until Nov. 21, 1983

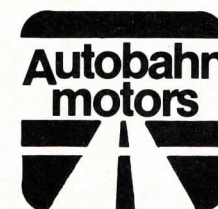


Michigan National Corporation Banks



AFFILIATES OF \$6.6 BILLION MICHIGAN NATIONAL CORPORATION

Deposits Insured to \$100,000 by F.D.I.C.



VOLKSWAGEN

PEUGEOT

MAZDA

AUTHORIZED DEALER

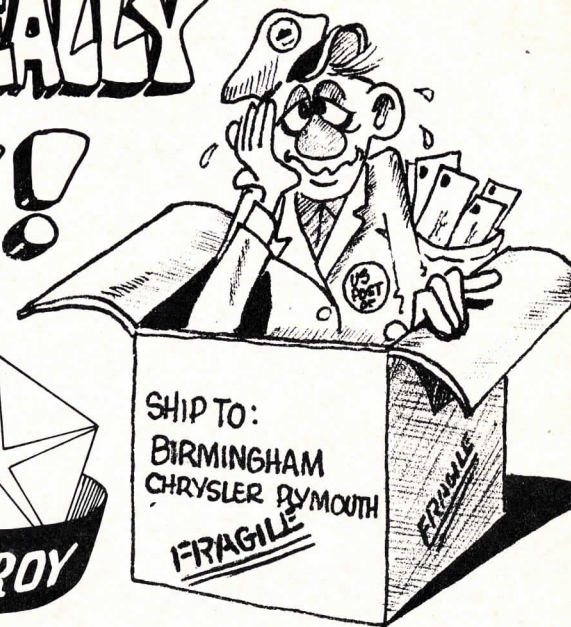
SALES — SERVICE — PARTS

AUTOBAHN MOTORS — 338-4531

1765 TELEGRAPH RD. / BLOOMFIELD HILLS/MICHIGAN

BIRMINGHAM'S REALLY IN TROY!

BIRMINGHAM CHRYSLER PLYMOUTH



MAPLE RD. • TROY MOTOR MALL • 643-7000

HERB SCHMID'S FINE RESTAURANTS



Sunday Brunch — 11:00 to 2:00
THE SCHMID HAUS • 573-4470



Before and After Theatre
220 MERRILL STREET RESTAURANT
645-2150



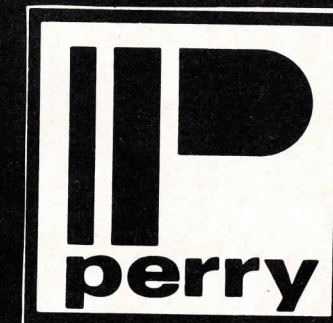
Sunday Brunch - 11:00 to 2:00
Rochester, Michigan
652-9400



Adistra Corporation
101 Union Street
Plymouth, Michigan 48170
(313) 425-2600

- Composition, Graphics & Printing
- Program Administration & Computerized Control
- Packaging & Distribution
- Mail Order Services

YOUR "CAN DO" RESOURCE



**Perry. A lot of good things,
but always a drugstore.**

come, discover the art of
cheese & gourmet foods—

Cheese & Company

—let us customize a meadowbrook
picnic basket with a little or
a lot—from a simple feast of
french bread, cheese & fruit—
to adding such wonderful items
as: croissant sandwiches, salads,
patés, quiche, torte milanese,
desserts, chocolates and more—

320 east maple, birmingham
540-1688

hours—
mon.-sat. 10am-7pm
sun. 11am-4pm



EDW. JONES FLOORCOVERING

Distinctive Floor Coverings For Discriminating Home Owners

- ★ Quality Carpet Selection
- ★ Expert Installation
- ★ Chinese, Indian, Tibetan Orientals
- ★ Milliken Area Rugs
- ★ Braided & Hand Hooked Rugs
- ★ Milliken Place Carpets

"WHERE QUALITY PREVAILS"
644-4483

707 S. Eton Birmingham Between 14 & 15 Mi. Rds.



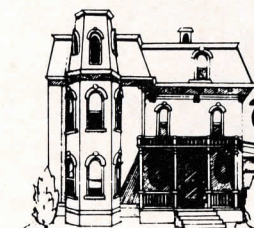
**executive custom
shirtmakers inc.**

207 S. Woodward
(next to the Birmingham Theatre)
Birmingham, Mich. 48011
642-0460

Hours: Mon.-Sat.
9:30 - 5:30 P.M.

Wesch
CLEANERS, INC.
Birmingham, Michigan
48011

644-7044



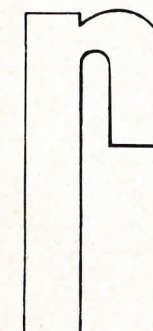
- Excellent Family Portraiture
- Fine Wedding Photography

**The Birmingham
Photographers**

325 S. Woodward • Birmingham, MI 48011

(313) 540-6922

TUESDAY — SATURDAY 10 a.m. - 5 p.m.
EVENINGS BY APPOINTMENT



russell hardware company
1036 north hunter blvd. - birmingham 48011

**come and see our new showroom.
now open thursdays until 8:00 p.m.**

644-0100

BITONTI

HAIR DRESSER

647-2555

555 south woodward • birmingham 48011



PACKAGING SERVICES CORPORATION

Creative Packaging for the Retailer
Detroit • Cleveland • Chicago • New York • Los Angeles
(313) 588-8870

"The language of
tones belongs to all mankind,
and melody is the absolute language
in which the musician
speaks to every heart."

Richard Wagner



Briefcases and Travel Accessories

26555 evergreen
travelers tower
southfield, michigan 48076
356-1800

29815 northwestern hwy.
applegate square
southfield, michigan 48034
357-1800

Full Service Silk Screen Shop



969 South Hunter • Birmingham, Michigan 48011
(313) 642-3515



Food & Wet Goods

FRESH FISH • GREAT SANDWICHES
& FINGER FOODS
Modest Prices

Yes, We Do Banquets

Open Daily till 12 a.m. Fri. & Sat. till 1 a.m.

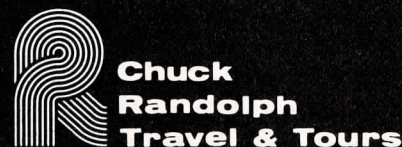
Crooks Rd. at M-59
852-0550

Just minutes from the Silverdome
Stadium and Meadow Brook

"Kowality"
Makes the
Difference!



 You owe yourself
a VACATION! 

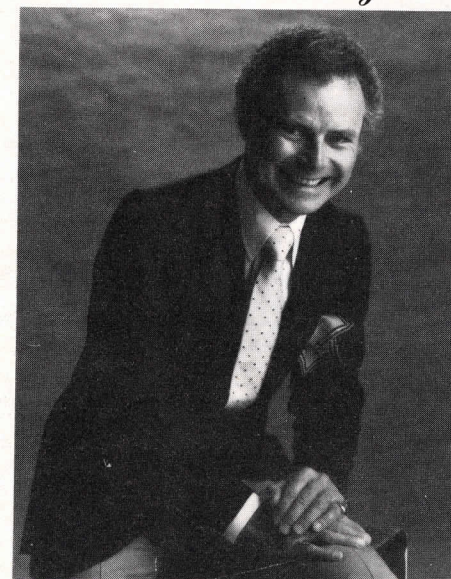


Chuck
Randolph
Travel & Tours
(313) 645-5050
3588 WEST MAPLE ROAD • BIRMINGHAM, MICHIGAN 48010

AC-DELCO. GENERAL MOTORS CORPORATION



john mitchell
an original



John Mitchell Interiors

birmingham palm beach

360 hamilton row, birmingham, 645-1533
member • american society of interior designers

Compliments of
Allied Iron/
American Processing

320 E. Seven Mile Road
Detroit, Michigan 48203



Howard T. Keating

HOWARD T. KEATING ASSOCIATES, INC.
REALTORS
70 EAST LONG LAKE ROAD
BLOOMFIELD HILLS, MICHIGAN 48013
BUS. (313) 645-5555

DURA

CORPORATION
SOUTHFIELD, MICHIGAN

EATON CORPORATION
Administrative & Marketing Center
26101 Northwestern Highway
Southfield, Michigan 48037

EAT•N

18

Compliments of,

GMB GALLERY INC.

344 Hamilton Row
Birmingham, Michigan 48011
(313) 642-6647

Directors:
Michael Zennedjian
Robert Zennedjian

KELLETT CONSTRUCTION COMPANY

Master Builder Developer Consultant

In the Birmingham-Bloomfield Area

New Homes	—	Designed and Built
Old Homes	—	Restored and Inspected
Remodeling	—	Design ideas, Kitchens, Additions Baths, Storage, No Job Too Small

91 W. Long Lake Road, Bloomfield Hills, Michigan 48013
Phone 647-2228

One of the Nation's Leading
Talent Agencies

GR

Gail & Rice Productions, Inc.
11845 Mayfield
Livonia, Michigan 48150
(313) 427-9300

Established 1931

variety is the 'spice' of life...

Pure n' Simple offers a multi-faceted approach to good eating — and good living.

Whether you drop by for a hearty lunch, or stop in to enjoy one of our tantalizing nightly entrees — our diverse menu will surprise and delight you!

Don't forget to stop and shop in our well-stocked natural grocery store, we offer a wide variety of items that includes bulk foods and spices, natural cosmetics as well as vegetarian cooking classes.

pure n' simple

528-0840 • 2791 Rochester Rd., Troy (S. of 16 Mile near I-75)
Hours: Mon.-Thurs: 10-8; Fri: 10-3; Sun: 12-8; Closed Saturdays



There's a refreshing new look at

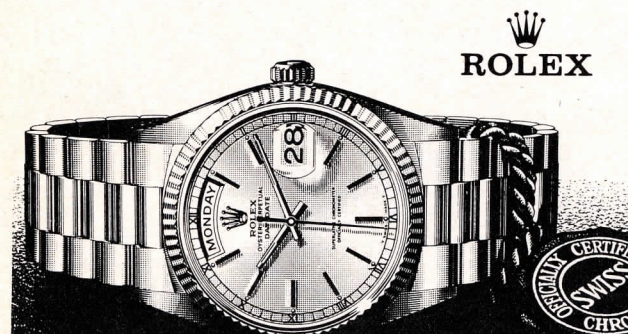
the main event

If you haven't been to the Main Event for a while, you're in for a pleasant surprise. You'll find our new, quiet, contemporary decor a delightful change for lunch or dinner, for cocktails, or for a light snack after the theatre. Main Event specialties include a 20-ounce porter-house, Canadian baby back ribs, nachos and much, much more. You'll be delighted with the new Main Event. Stop in soon for a visit.

Monday - Saturday 11 am - 10 pm
(Hours vary on event days.)
Major credit cards accepted.
Ample free parking.

the main event

North entrance Pontiac Silverdome • 858-7888



The Rolex Day-Date, self-winding superlative chronometer in 18kt. gold with matching, hidden clasp President bracelet, pressure-proof down to 165 feet in its impregnable Oyster case.

GREENSTONE'S
Creators of fine jewelry for over 55 years

528 N. Woodward Ave.
Birmingham, Michigan 48011
Major Credit Cards Welcome
Hours Mon thru Sat 9:30-5:30

Brass Bed/ Leather Gallery

*America's
Largest
Solid Brass
and Leather
Furniture Store*

22755 Greenfield
at 9 Mile
Southfield, Michigan 48075
9313) 557-0980

 Twenty years of excellence in the field
of musical entertainment -



UNIVERSITY OF ILLINOIS PRESS
501 E. WASHINGTON ST. CHICAGO, IL 60601
1-800-541-7911

HUTTENLOCHERS KERNS NORVELL, INC.

There's a New Discount Shoppe Called

Grandma's Place



*Creates excitement
with fun and exciting children's
clothes, toys, furnishings.*

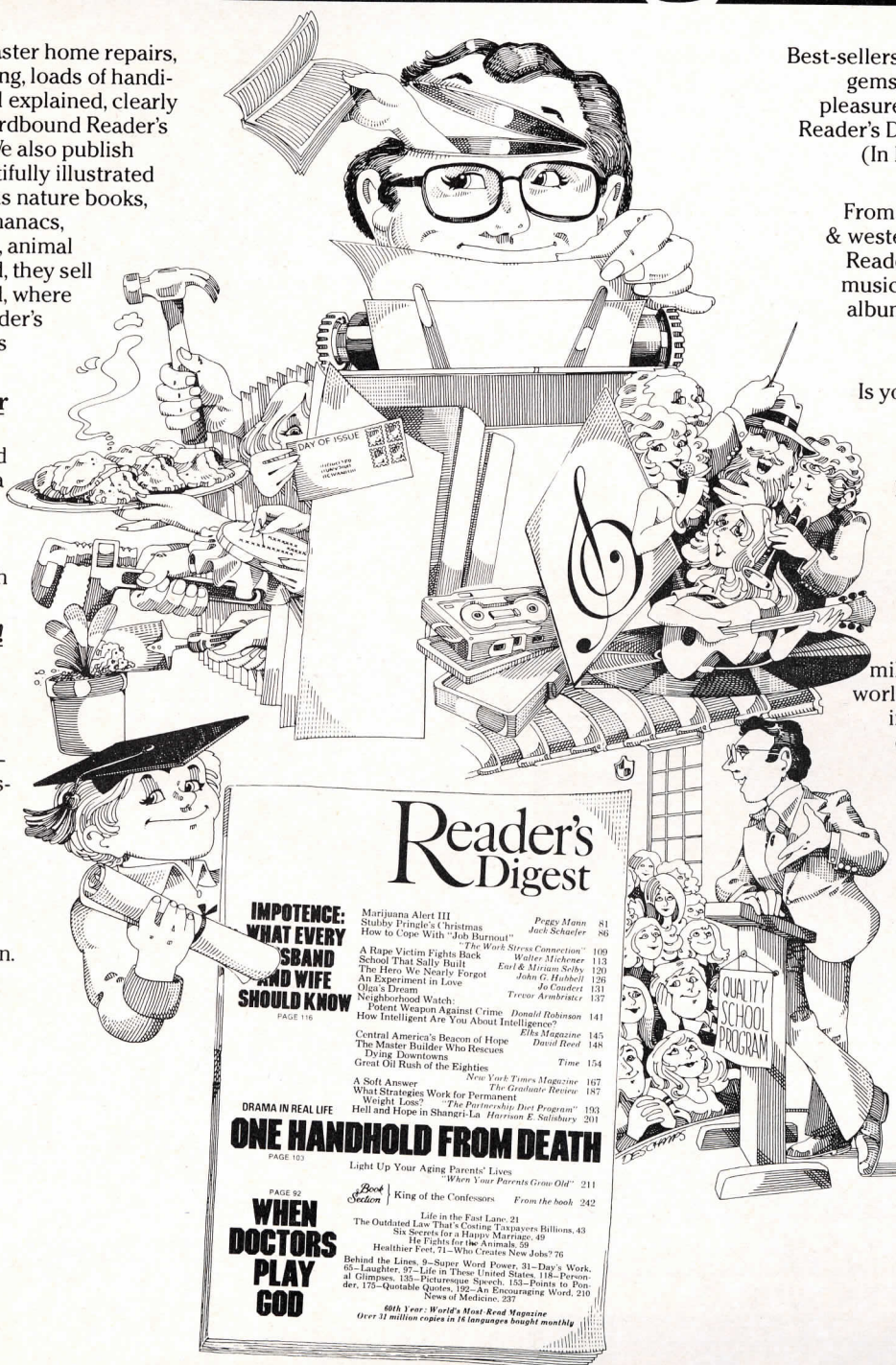
free gift wrapping
mail out of town service
baby shower register service
new baby's one year 20% discount
(bring in birth certificate)
Unique cribs that convert to a
lifetime bed
phone order buying service
dates open for your Club, Church etc.
Fashion Shows.
cheerful exchange or refund policy
**BUT MOST OF ALL WE APPRECIATE OUR
CUSTOMERS...**

Birmingham, MI 48011

540-9074

Open Mon., Tues., Wed. . . . 10-5:30
Thurs., Fri. 10-9
Sat., 10-5:30

Can kids—and adults—have fun and learn at the same time? Of course they can—and it's this philosophy that underlies the modern educational tools provided by the Reader's Digest Education Division.

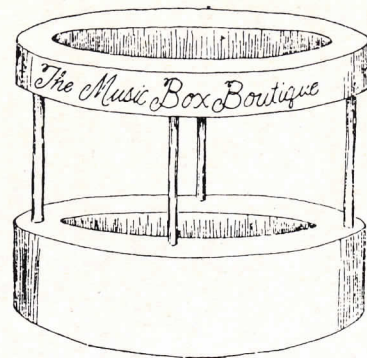


The most popular magazine ever published is *Reader's Digest*! Each month it's read by well over 100 million people around the world—in 17 languages, and in Braille and large-type editions. Digest articles serve basic human interests with brevity and clarity. It makes complex subjects understandable, turns controversy into constructive action and offers workable solutions to problems.

And you thought Reader's Digest was just a magazine.

READER'S DIGEST and THE DIGEST are trademarks of The Reader's Digest Assoc., Inc. ©1982 Reader's Digest

The Music Box Boutique



has many attractive items: DSO tee-shirts and records, penlights, tote-bags, Chopin-Liszt pads, Bartok cocktail napkins, notepaper and wrapping paper, posters, and much more.
Earplugs, eyeshades and swim goggles for sleeping and swimming are also available.

Now available for your convenience at
McKEON PRODUCTS INC.
8100 West Nine Mile Rd.
(about 1½ miles west of Woodward)
Oak Park, MI 48237
Phone: 548-7560
Hours: Mon.-Thurs. 10am - 2pm

The Music Box Boutique is a project of the Detroit Symphony League, and all proceeds go to support the DSO.



Diamond Jim Brady's

OPEN SUNDAY

FOOD • SPIRITS • GOOD TIMES

PRUDENTIAL TOWN CENTER

352-8780

**WHERE DINING
IS A PLEASURE**

The Kingsley offers our full service menu in your hotel room or suite,
while you relax and enjoy a movie on our 24 hour movie channel.

Kingsley Inn

A Hotel and  So much more

WOODWARD AT LONG LAKE • BLOOMFIELD HILLS • 644-1400

**DOUGLAS
CLEANERS**

900 N. Woodward Ave.
Birmingham, Michigan 48011
642-6230

1794 West Maple Road
Birmingham, Michigan 48009
644-2400

65 W. Long Lake Road
Bloomfield Hills, Michigan 48013
644-3242

JEFF FONTANA

VIEILLE PROVENCE



A Country French Store

(313) 540-0291

383 Hamilton Row
Birmingham, Michigan 48011

**FINE FASHION AND
DECORATOR FABRICS**

STEWART FABRICS INC.

275 E. MAPLE
BIRMINGHAM

SEWING CLASSES AVAILABLE

SPECIAL ACKNOWLEDGMENTS

THE KRESGE FOUNDATION

The Meadow Brook Music Festival 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, for whom the pavilion is named. A second gift a year later of \$50,000 made possible the permanent seating in the pavilion. Subsequently the Foundation provided an additional capital grant of \$33,000 which provided additional dressing rooms below stage, new electrical circuits, a sound reinforcement system and new restroom facilities. A grant of \$145,000 provided for the repair work in the pavilion and a box office addition in 1977. Most recently, a grant of \$100,000 has been used to upgrade the lighting system, structural improvements in and around the stage area, paving the service road and loading dock area, painting of the seats and girders, and general repair.

LULA C. WILSON TRUST

The original gifts of the Lula C. Wilson Trust provided the concert shell for the stage house of the Music Festival. The well-known excellent acoustics of Meadow Brook concerts distinguishes the Music Festival as one of the front-rank concert amphitheatres in North America.

The continuing support of the Lula C. Wilson Trust helps the Music Festival provide the finest cultural attractions that enrich the community as a whole.

STEPHEN S. PAGE, Architect 1919 - 1983

The architectural statements of Stephen S. Page at Meadow Brook reflect his feelings about different environments in which music and drama come alive. His talents are well expressed in the Howard C. Baldwin Pavilion and Trumbull Terrace for the Music Festival, the Theatre in Matilda R. Wilson Hall, and the Recital Hall and the Studio Theatre in Varner Hall. The cultural arts programs of Oakland University, as well as Meadow Brook audiences and artists, are direct beneficiaries of the keen sensitivities and vision of Stephen S. Page.

MRS. GEORGE T. TRUMBULL

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

The Meadow Brook Music Festival is funded in part by grants from the Michigan Council for the Arts and the National Endowment for the Arts.

INDEX TO ADVERTISERS

Twentieth Annual Meadow Brook Music Festival Program — 1983

Advertiser Name	Page No.	Advertiser Name	Page No.	Advertiser Name	Page No.
ABC-TV	13	Parts & Service	2 & 5	Newcor, Inc.	37
AC Delco Division	159	Tractor & Implement	146	Newsweek, Inc.	84
Adistra Corporation	157	Fortune Magazine	38	Northfield Hilton/	
Allied Iron/American Processing	159	The Herman Frankel Organization	35	Wicker Works Restaurant	149
Alma Products/GPD, Inc.	97	GMAC	16	Northland Center	39
American Motors/Renault	40	GMB Gallery, Inc.	160	Oakland University	
Artwear Custom T-Shirts	158	GMC Truck & Coach Operation	93	Academic Degree Programs	134
The Attic Shop	168	GM Parts Division	56	Oakland University	
Autobahn Motors	155	Gail & Rice Productions	160	Division of Continuing Education	152
N. W. Ayer, Inc.	6	General Development	152	Oakland University	
Azar's Gallery of Oriental Rugs	155	General Motors Corporation	130	Role and Mission	30-31
B. B. D. & O.	141	General Tire & Rubber Company	43	Oakland University	
Baggit	158	Mary Glancz European Facial Salon	101	President's Club	118
Bellemead of Michigan, Inc.	148	Goodyear	78	Oldsmobile Division	114
Bendix Corporation	8	Grandma's Place	162	Packaging Services Corporation	158
Bitonti	158	Greenstone's	161	People Magazine	167
Birmingham Chrysler Plymouth	156	Grinstein Jewelry & Design	168	Perry Drug Stores, Inc.	157
The Birmingham Photographers	157	Hagopian & Sons	123	Peter's Palate Pleaser	149
Bloomfield Beach and Boat	147	Hammell Music, Inc.	85	Leo D. Phillips & Co.	153
Bloomfield University School	151	The Handelman Company	142	Pontiac Motor Division	7
Frank H. Boos Gallery	152	Hannett, Inc.—Realtors	150	Porsche-Audi	74
Diamond Jim Brady's	164	Hercules, Inc.	79	Vieille Provence	164
The Brass Bed Co.	161	Hubert Distributors, Inc.		Pure 'n Simple	160
The Budd Company	25	(Michelob Beer)	10	Chuck Randolph Travel & Tours	158
Buick Motor Division	15	Huttenlochters Kerns Norvell, Inc.	162	J. B. Rath Company	149
Leo Burnett Company	151	Indian Head Corporation	32	Reader's Digest	163
Burroughs Corporation	132	Interstate Alarm Systems	153	Reilly & Sands, Ltd.	152
Cadillac Motor Division	80	ITT Higbie Mfg. Co.	58	Rockwell International	120
Campbell-Ewald Company	86	Jacobsen's Flowers, Inc.	146	Ross Roy, Inc.	154
Cheese & Company	156	Jacobson's	147	Russell Hardware	157
Chevrolet Motor Division	Back Cover	Jacques, Inc.	150	Jane J. Russell,	
The Christian Science Monitor	36	Edward Jones Floor Coverings	156	Investors Diversified Services	136
Chrysler Corporation:		Howard T. Keating Associates, Inc.	159	The Schmid Haus & Co.	157
Dodge	33	Kellett Construction Company	160	The Shalea Inn	168
Chrysler Town & Country	9	Kenyon & Eckhardt		Win Shuler's	154
Coat Country	27	Advertising, Inc.	83	Somerset Mall	90
Clarkston Cafe	153	Kingsley Inn	164	Sports Illustrated	14
Color Me Beautiful	150	Bill Knapp's Rochester, Inc.	146	Stalker & Boos, Inc.	168
Comerica Bank	42	Kowalski Sausage Co., Inc.	158	Stewart Fabrics	164
Crissman Cadillac, Inc.	151	Lamb Technicon	106	The Stroh Brewery Company	4
Dana Corporation	26	Fred Lavery Porsche Audi Co.	148	Sullivan Smith Inc./	
D'Arcy-MacManus & Masius, Inc.	94	Libbey-Owens-Ford Co.	48	North Park Communities	46
Detroit Free Press	140	Liberty State Bank & Trust	89	Tamaroff Buick-DMC-Honda-	
Detroit News	144	Life of Virginia	44 & 45	Rolls Royce, Inc.	154
Discover Magazine	71	Maccabees Mutual Life		The Taubman Company	117
Douglas Cleaners	164	Insurance Co.	57	J. Walter Thompson USA	102
Dura Corporation	160	The Main Event	161	Time Magazine	105
Eaton Corporation	160	Manley, Bennett, McDonald & Co.	109	UAW	124
Eaton Nursery, Inc.	150	Manufacturers Bank	148	Uniroyal Tire Company	66
Executive Custom Shirtmakers	156	Matthews Et Al	168	University Music Society	138
First of Michigan Corporation	150	M & G Market Services	113	Village Motor Inn	153
The Fishman Group	147	McCann-Erickson, Inc.	110	Weir, Manuel, Snyder & Ranke, Inc.	149
Five Thousand at Town Center	65	McKeon Products	164	Fran Weiss	168
Florists' Transworld		Merchant of Vino	1	Wells Rich & Green Advertising	126
Delivery Assn.	41	Michelob Beer	10	Wesch Cleaners, Inc.	157
Ford Motor Company:		Michigan National Corporation	155	White Chapel Cemetery	12
Corporate	70	The Miller Brewing Company	98	Wild Wings Gallery	148
Ford Division	Inside Front Cover	John Mitchell Interiors	159	Wright Kay & Co.	Inside Back Cover
Lincoln-Mercury Division	47	Murdock's Restaurant	158	Young & Rubicam, Inc.	34

"Conflict is a growth industry."

—Negotiator Roger Fisher

The affable gent behind the "yes" has earned a reputation for getting the most unlikely antagonists to say it.

He's Roger Fisher, a negotiator's negotiator who has played a major role in a staggering range of agreements from tackling the NFL strike to setting up the Camp David accords.

But you never heard of Roger Fisher? Not surprising. Although he's highly influential in the highest circles, he's practically unknown outside of them. Leave it to People to make the introductions.

In People, readers got to know not only what Fisher has done, but what he's like and

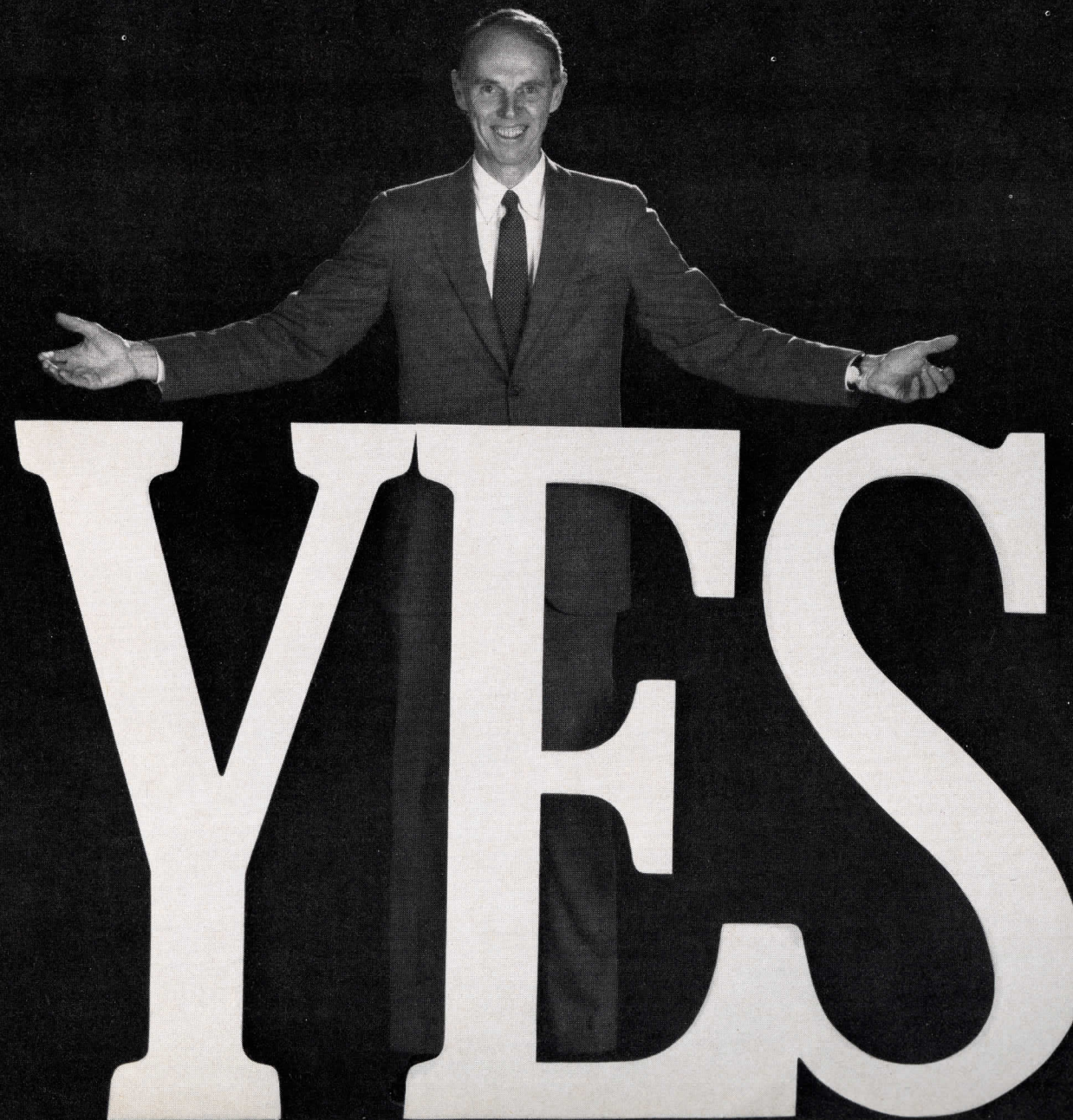
how he got that way.

It's the kind of unexpected encounter you come to expect in People: a name, a face, a flesh-and-blood person to give a whole new perspective to the morning's headlines or the late-night news. It's one reason for the enthusiastic consensus that brings more than 20.8 million intelligent, inquisitive readers to People each week.

Source: 1982 SMRB; (audience adjusted to reflect 175,000 circulation increase)

People
weekly

Journalism as intriguing as
the whole human race.





**FRAN WEISS
ANTIQUE GALLERY**

**Asian Art & Antiques
Antique Oriental Carpets
Restorations
Custom Lamp Shades**

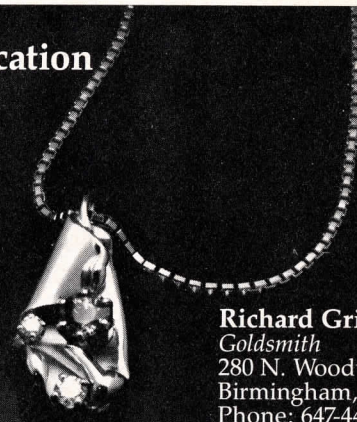
The Great American Building
280 N. Woodward, Birmingham
Tuesday-Saturday 11:30-5
(313) 540-4332



D. MURPHY

280 N. WOODWARD AVE.
BIRMINGHAM, MI
644-4165

**Sophistication
in
Precious
Metals**



Richard Grinstein
Goldsmith
280 N. Woodward
Birmingham, MI.
Phone: 647-4414

Something of Value ... But What Is It Worth?

The art of placing a value on antiques, fine art, porcelain, or silver is a particular talent acquired only after years of specialized experience.

From a single valuable object to entire estates, with over 45 years experience in the field of fine arts and antiques, Stalker & Boos, Inc. can supply answers to questions of value.

As a special service, Stalker & Boos will be available for complimentary verbal appraisals (excepting jewelry, books, coins and stamps) on non-auction Saturdays between the hours of 10:00 a.m. - 12:00 p.m. and 2:00 p.m. - 4:00 p.m.

Stalker & Boos

Appraisers & Auctioneers

280 North Woodward • Birmingham, Michigan
(313) 646-4560

Located in the lower level of the
Great American Insurance Building

matthews et al.

fine apparel for women
148 pierce st.
birmingham, mi. 48011

phone: 642-3064

Shalea Inn

A touch of old Europe in a romantic medieval setting.
Fresh seafood, delicious pan-fried chicken breast
and combination plates.
Wine by the bottle and ½ bottle.
Cocktails available.

Recommended by Holiday Magazine. "World Famous eating place" by Ford Times.
Recognition from AAA Motor News.

Shalea Inn of Auburn

3315 Auburn Rd. (just 10 minutes from Meadow Brook) / 852-3410 Res.


ROLEX

OAKLAND UNIVERSITY

3 1816 00758798 5



Time's Golden Rulers: Rolex Day-Date and Rolex Lady-Datejust

Twin classics of integrity and beauty, the Rolex Day-Date and Rolex Lady-Datejust are superlative, self-winding chronometers, each in 18kt. gold with matching President bracelet and pressure-proof down to 165 feet with the renowned Oyster case.

Wright Kay

A Fine Jeweler Since 1861

Convenient locations in the greater Detroit metropolitan area. (313) 642-2025
Use one of our convenient charge plans or American Express, VISA or MasterCard.