

1968: a vintage year for Wide-Tracking.

In 1959, when our band of engineering experts introduced Wide-Tracking, a good portion of the nation's eyebrows lifted in skepticism. But here it is 1968. And Wide-Tracking makes ordinary cars seem even more so by comparison.

This year, Pontiacs, like that long, luxurious Bonneville below, ride more quietly, more comfortably, more smoothly than ever before. Our habit of introducing revolutionary firsts continues with the world's first

bumper that you have to kick to believe. (It's standard equipment on this year's Car of the Year, the GTO.) And our reputation for building great road machines is enhanced every time one of the five Pontiac Firebirds is sent into motion. Which is often.

So when you add it all up, there's really no doubt that '68 Pontiacs will be talked about for years to come. And lucky you. You can own one without paying classic car prices. Just visit your Pontiac dealer.

Pontiac Motor Division



Wide-Track **1968** Pontiacs

JUNE 27 - AUGUST 18, 1968

MEADOWBROOK



MUSIC & FESTIVAL

OAKLAND UNIVERSITY / ROCHESTER, MICHIGAN



**The only American car that
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Caprice Coupe. Silent riding. Rich feeling. Its new roof line is classic. Nothing on the road is more distinctively stylish. New full glass windows—no ventipanes—let you see, and *be seen*, better. Plush new interiors with color-keyed deep-twist carpeting and the look of hand-rubbed walnut on the instrument panel and door panels. A new Astro Ventilation system. It brings in outside air without your having to open a window. Noise stays outside. Caprice. It *can* make you feel richer. At a Chevrolet price. Be smart! Be sure! Buy now at your Chevrolet dealer's.

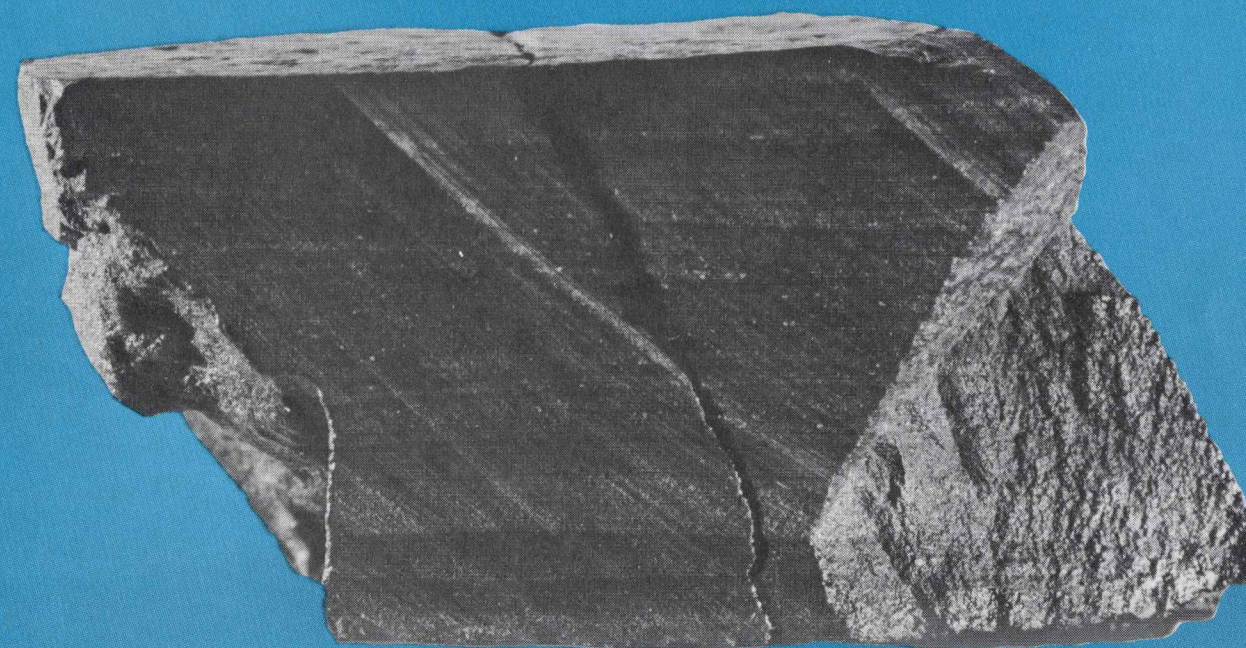


Caprice
The Grand Chevrolet

Caprice Coupe



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rock
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About 25,000 tons per day. Our White Pine copper mine in Michigan's Upper Peninsula is one of the most mechanized underground operations in the world. The rock we dig contains an exciting metal: Silver-Bearing Copper. Its natural, uniformly dispersed silver content imparts many

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MEADOW BROOK



MUSIC & FESTIVAL

1968

featuring the
DETROIT
SYMPHONY ORCHESTRA
conducted by
SIXTEN EHRLING

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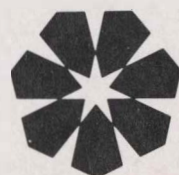
(Millions of others do.)



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radio network



American
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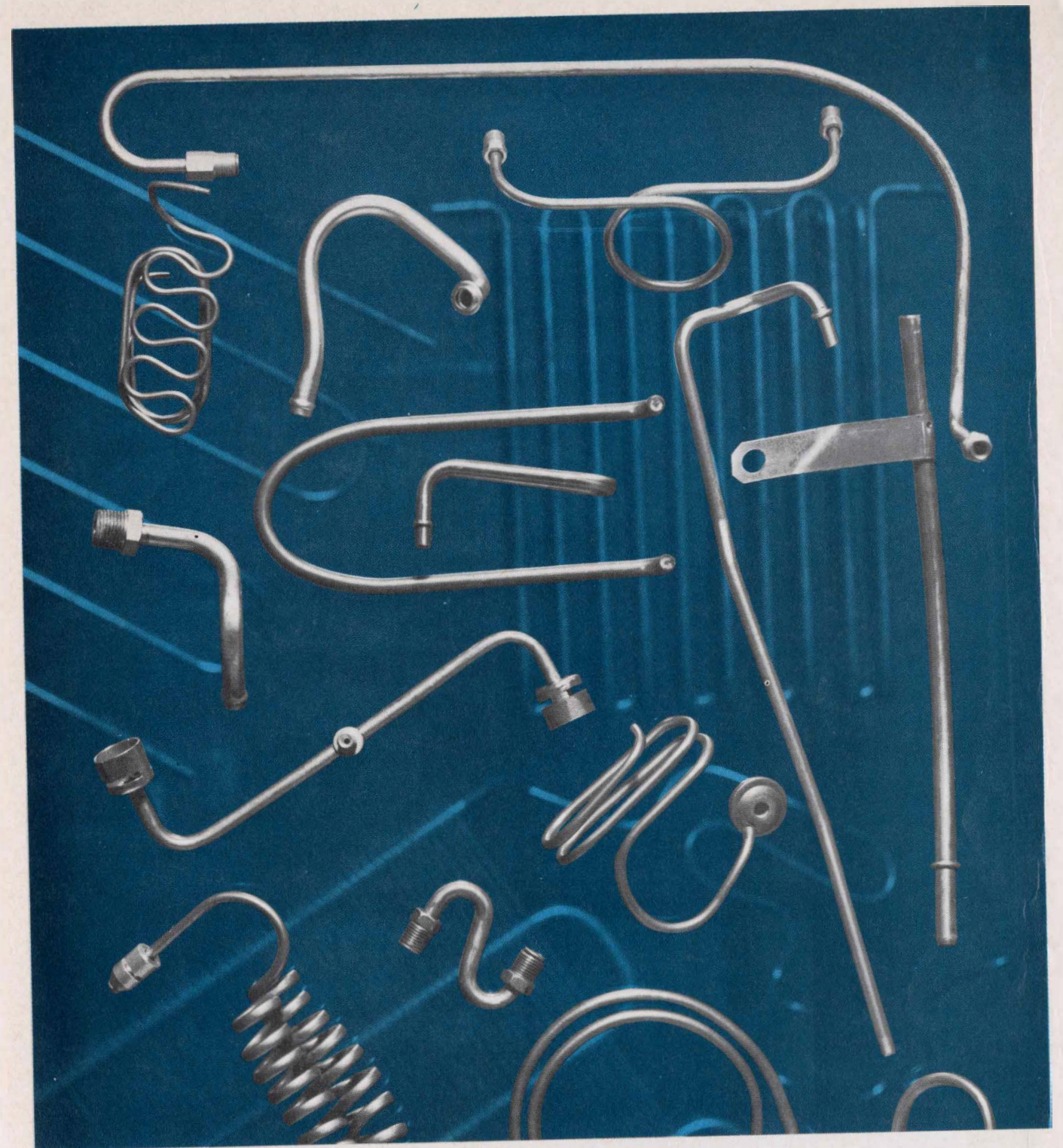


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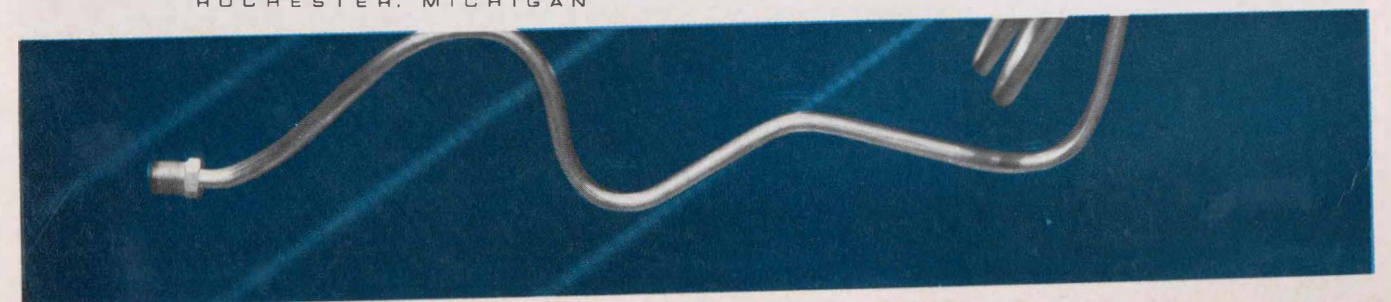


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Luxury isn't expensive anymore.

Look inside a 1968 Plymouth Fury III. You'll see what we mean.

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And there was a time when foam seat padding was considered something pretty special. So foam in a car cost extra, if you had to have foam. But not anymore.

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And we won't even go into Fury's V-8 engine. Or the brakes. Or the trunk. Every one is the largest in its class.

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So if anyone hands you the line about getting what you pay for, just remember, he might not be selling you a car. He might be taking you for a ride.

Plymouth Fury III  And the beat goes on.



Plymouth





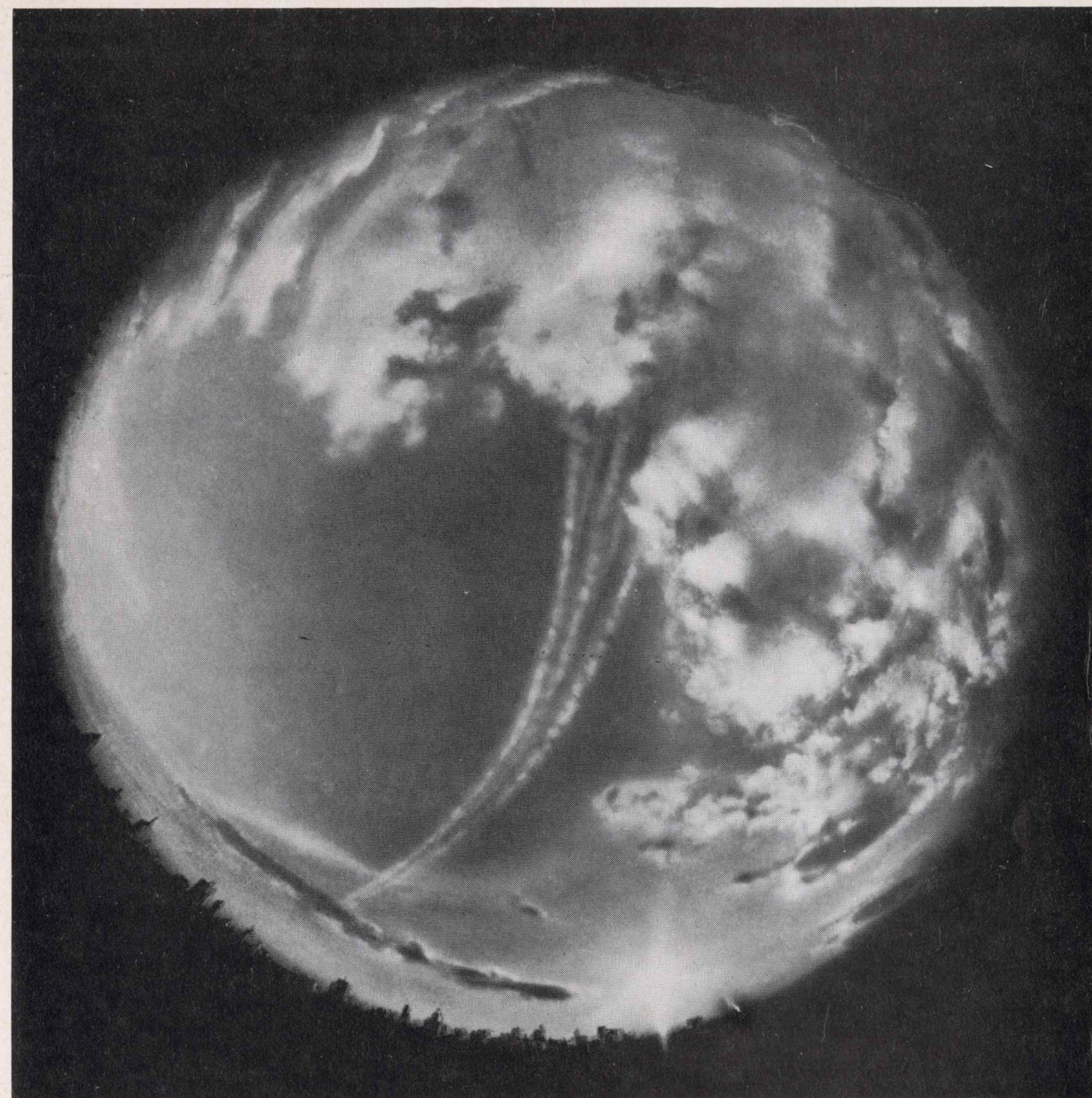
Now fish comfortably across the stern with new Lo-Profile outboards. Depth-Minder Drive lets you tilt prop to run in shallows; spline-drive prop ends shear pin troubles. 9.9 also comes in Autoelectric model. 75's and 105's feature new MAGNAPOWER ignition.



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This week, Digest families are buying 66,500 new cars.
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That's the weekly average. It's thirty-one thousand more a week than are bought by the readers of any other general magazine. Enough cars in a year to stretch bumper to bumper all the way from Detroit to Tokyo—and back. And Digest families are the biggest buyers of just about every other big-ticket item. Like food freezers. Vacation travel. Color TV sets. You name it, they buy it. After all, an ad in The Digest talks to far more \$15,000-plus families than an ad in any other magazine. More stockholders. More credit-card holders. More of all the kinds of people you want most to reach.

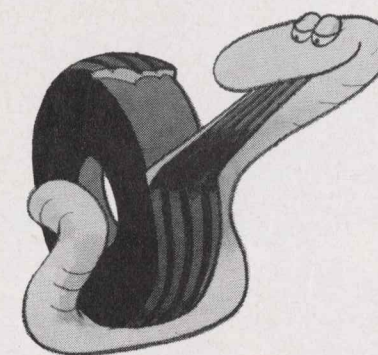
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Reader's Digest
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New Goodyear Polyglas™ tire gives you up to double the mileage

1. Squirm eats up tire tread.

You can't see it, but an automobile tire squirms like a worm. The tread constantly wriggles and writhes on the road...so before you know it, it's eaten away.



2. New Polyglas tire fights squirm.

This Polyglas tire has a polyester cord body plus a fiberglass cord belt. Together they hold the wide tread firm on the road. It squirms less . . . so it wears less.



Custom Wide Tread Polyglas tire

3. See the difference this Polyglas tire makes.

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This new Custom Wide Tread Polyglas tire is the only tire that gives you all that extra mileage plus a smooth ride. At slightly higher cost, but what a bargain for the advantages you get.

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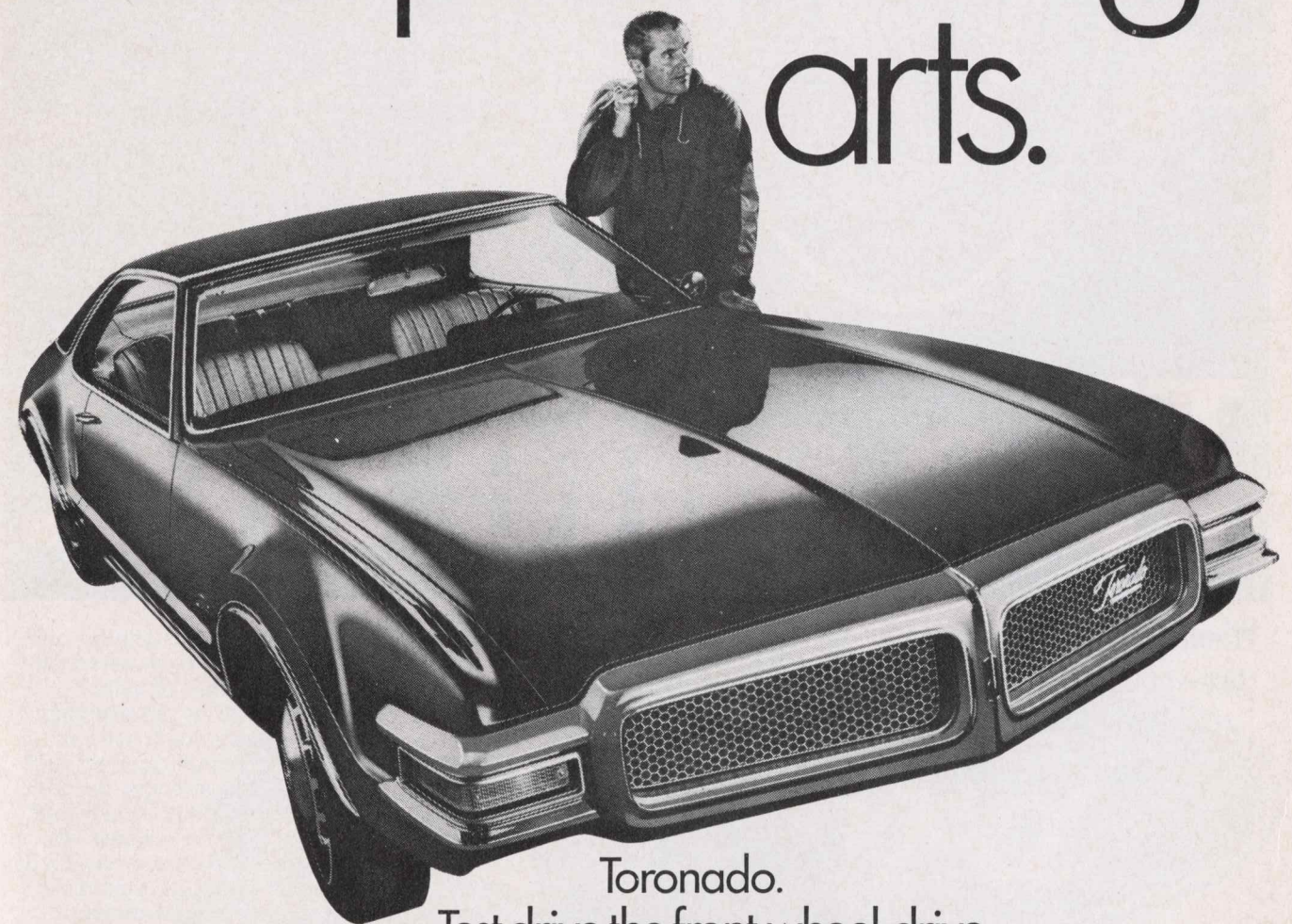
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Then call 313-444-4760 and forget all your glass problems.

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Oldsmobile's contribution to the performing arts.



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Test drive the front-wheel-drive
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The safe tire.

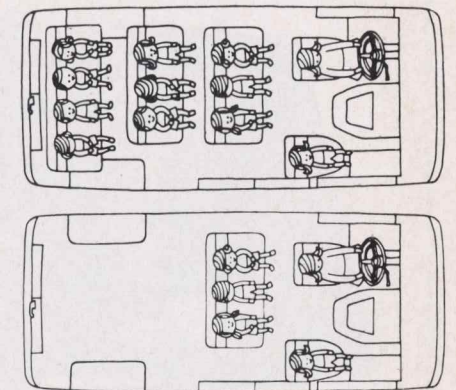
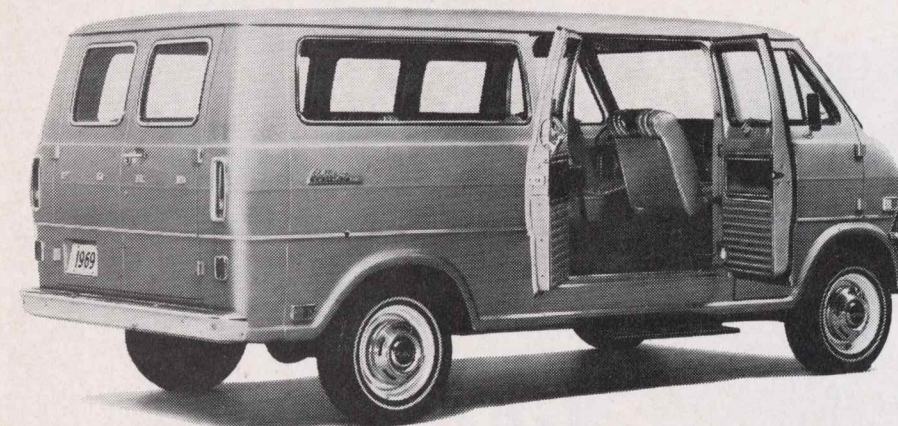
When you buy a Firestone tire—no matter how much or how little you pay—you get a safe tire.



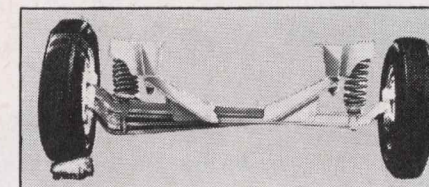
Firestone tires are custom-built one by one. By skilled craftsmen. And they're personally inspected for an extra margin of safety. If these tires don't pass all of the exacting Firestone inspections, they don't get out. Every new Firestone design goes through rugged tests of safety and strength far exceeding any driving condition you'll ever encounter. We prove them in our test lab. On our test track. And in rigorous day-to-day driving conditions. All Firestone tires meet or exceed the new Federal Government testing requirements. (They have for some time.) Firestone—The Safe Tire. At 60,000 Firestone Safe Tire Centers. And at no more cost than ordinary tires.

Firestone

Try cramming 12 campers into a standard wagon and you'll see where Ford Motor Company got the idea for the new Ford Club Wagon.



Too many people? Too little space? Ford Motor Company engineers have a better idea. Club Wagons that practically let you custom design the seating. For five, eight, or twelve passengers. Or nine passengers and one table. Cargo? Our new Club Wagons give you much more space than any others. Because of

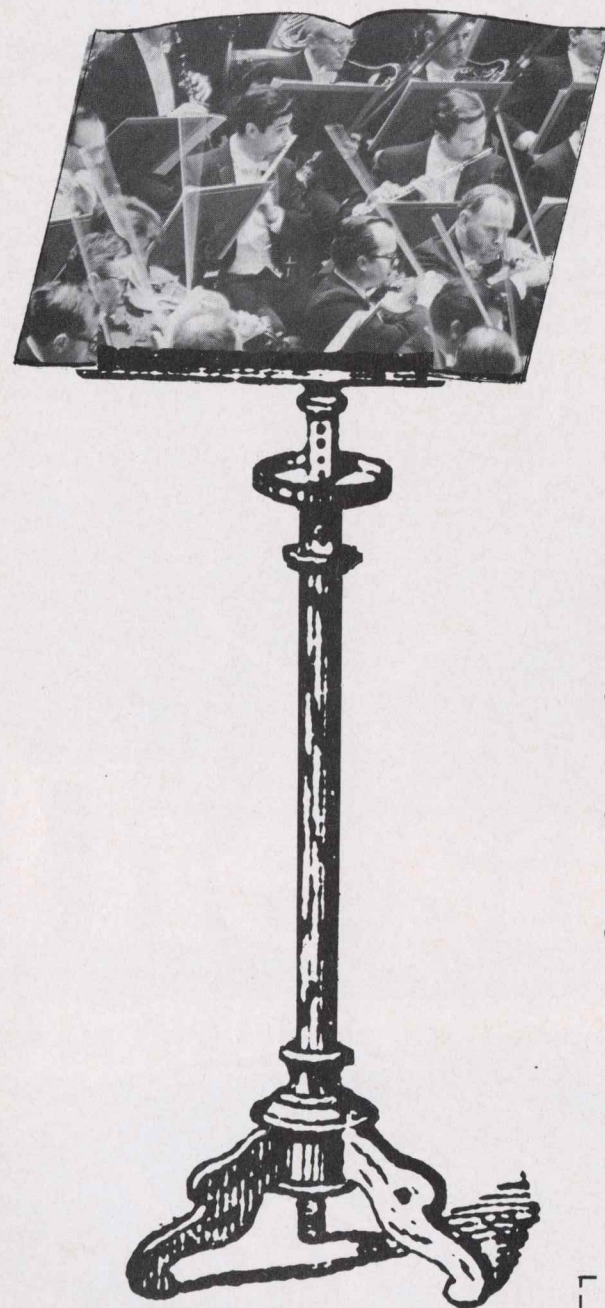


exclusive Twin-I-Beam suspension they ride smooth and quiet as a car. Which isn't the only Club Wagon exclusive. There's outside servicing for gas, oil and water. And interiors that look like they belong in much less practical surroundings. You get more value in a Ford Club Wagon. Not to mention 12 campers.



...has a better idea

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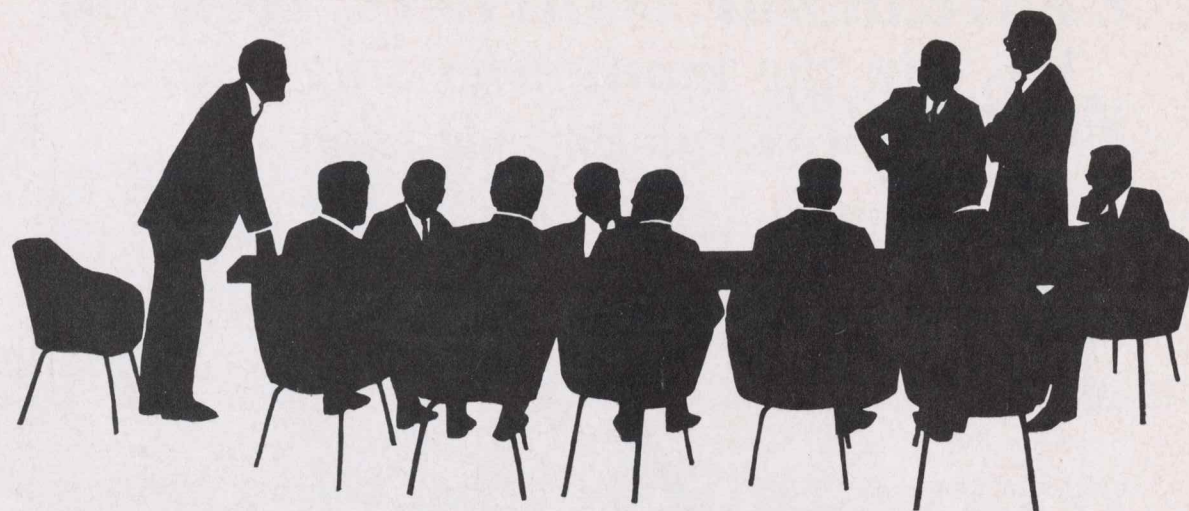
*We join the many who sing
the praise of the Meadow
Brook Music Festival.*



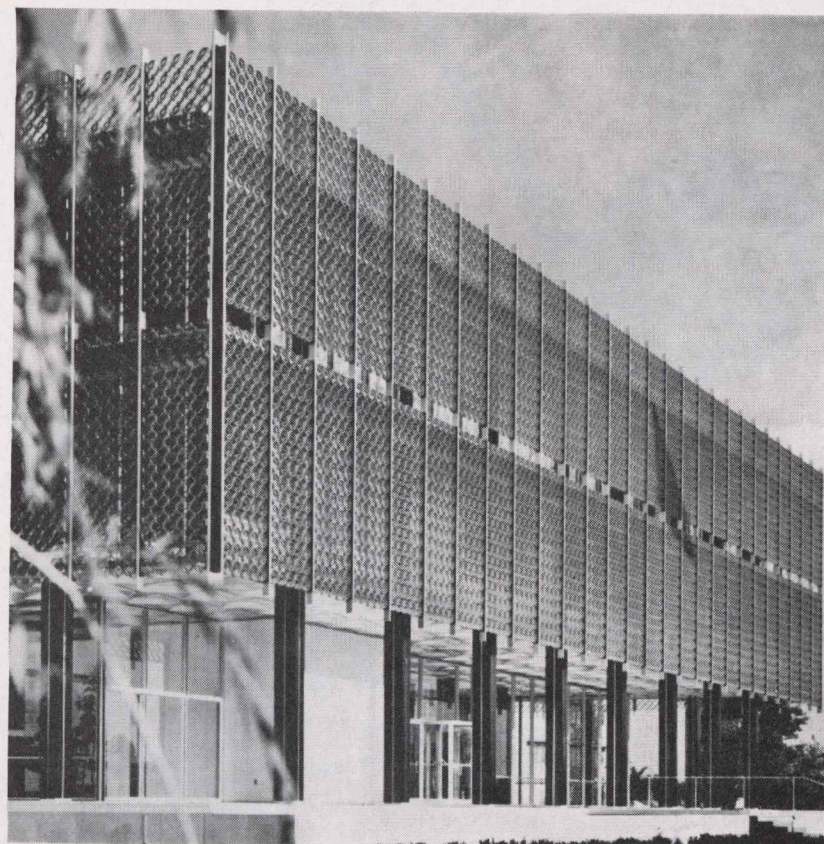
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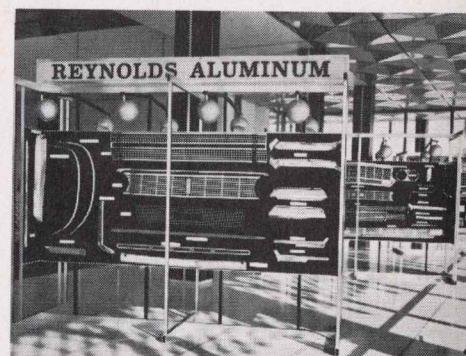
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If it were just one Mary, like the lady in our photograph, instead of the hundreds of people who escaped serious injury in a 1967 GM automobile, we'd consider our many years of safety research worthwhile. We've got our specific reasons for feeling this way.

For example, our GM-developed energy absorbing steering column has proved to be such an outstanding safety contribution that it continues to be standard equipment on every 1968 General Motors automobile.

And, in 1968, we've added even more: New

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Mary is one of the reasons we take such pride in our mark of excellence.

She's a good reason (among many others) to look for it on your 1968 car.

The more you look, the more our mark of excellence means.



Chevrolet • Pontiac
Oldsmobile • Buick
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The Flat Spare when it's flat.

The spare that leaves room to spare in the trunk is the spare that turns into a standard-size, honest-to-goodness tire for the road.

It's the B.F. Goodrich Space Saver Spare.

Uninflated, it tucks into the corner of the trunk, taking up less than half the space of an ordinary tire. (It's barely bigger than the rim.) So the women of America can throw an extra suitcase into the trunk.

When you inflate the Space Saver, it pops out of the rim to full size. (It comes with a special pressure bottle.)

Then you have a tire that meets or exceeds all the new tire safety and performance specifications.

The Space Saver tucks itself back into the rim after use.

All these things make it an ideal spare for car makers (and their engineers) who want more space for their customers . . . who want more space. It's standard on the Pontiac Firebird and American Motors AMX and optional on other makes and models.

The Space Saver Spare from B.F. Goodrich.

What more or less could you ask of a spare tire?

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Last year Ternstedt covered
10,787,794 car wheels,
supported at least 998,414 elbows,
raised and lowered 4,226,729
windows, adjusted more than
456,803 drivers in their
power seats, collected countless
cigarette butts in 1,546,565
ashtrays and that's
only part of the story.

We specialize in making a lot of other things that make cars durable and beautiful — like radiator grilles, instrument panels, bumper guards, hubcaps, moldings, monograms, nameplates, knobs, handles and hinges. We also make a lot of things that add to driving comfort and convenience — like seat frames and springs, door locks, remote controls, plus countless stampings and die castings that play their rugged role behind the scene. When you say Ternstedt, you've said a car-full!



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DODGE *fever* GENERAL ELECTRIC'S

taste that beats the others cold!

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Thanks a lot, Bill Stone. You left us defenseless.

The Ten Best Undressed Women

B.F. Goodrich launches The Radial Age

Dacron. It ought to be a law.

Chiquita Brand Bananas

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THE DODGE REBELLION

Schaefer when you're having more than one

The Mainlanders They've got what it takes to handle a hungry man.

If we ever stand you up, don't take it lying down.

Music To Watch Girls By

The girls girl-watchers watch drink Diet Pepsi

In Maine, they have a law about Lobster Bisque. Ours is legal.

Everything looks like the 4th of July when you print it on Warren paper.

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Don't be a conversation dropout. Graduate to the News. The Chicago Daily News.

"Us Tareyton smokers would rather fight than switch!"

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BBDO says no.

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Great writing.

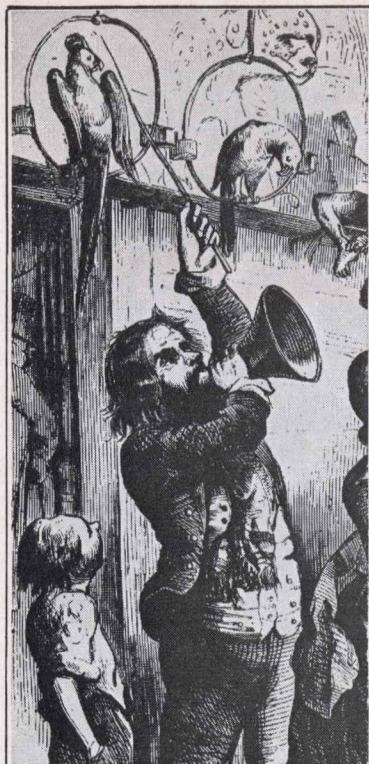
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These writers have all appeared in The Saturday Evening Post within the past two years. Some are great professional writers. Others are well-known authorities who produce great writing about their own specialized fields. Rising levels of education and taste have created a new mass/class market for their best and most important work—in the POST. Great writing provided by POST editorial imagination keeps readers with the magazine longer. And gives the imagination in your advertising a better chance to work. Maybe you haven't read the POST lately. Maybe you ought to pick up a copy and enjoy some really great writing.

IMAGINATION IN PRINT





Does a store have to
put on a side show to get attention?

*Must there be psychedelic lights? Electronic sounds?
Knock-em-dead decor?*

*Or couldn't it just be a nice place to shop. With lots
of pretty clothes. To see. To try. To buy.*

*With great designer clothes, for example. In much more
than one measly size. Plus lots of exclusives. Which
does eliminate the whole maddening business of see-
ing oneself coming and going. Isn't that hoop-la enough?*

*Or must all salespeople be strictly under 25? Couldn't
there be a judicious mix of people? There is something
to be said for the "older woman," you know. She's
awfully savvy about what to wear, where. And can
save you time, money.*

*Now maybe all this sounds fuddy-duddy. But you'd
be surprised at how much noise the quiet approach
generates. Not the ear-splitting variety, to be sure. But
much more enduring than the here today, gone tomor-
row razzmatazz.*

*To see the quiet one in action, come to a place real
close by. In fact you probably know it well.*

Saks Fifth Avenue



Meadow Brook Festival Fifth Anniversary Season

"The sound of the Meadow Brook Festival is the Sound of success."

This press comment, and the hundreds like it that have appeared in print around the world, mirrors the excitement that has surrounded this Oakland University project since its inception.

This year the Festival mounts the nation's most ambitious summer program in celebration of its fifth anniversary season. Thirty-four major events will be presented, all featuring the distinguished Detroit Symphony Orchestra. Of special interest will be the Festival's first venture into dance with six performances of the 95-member American Ballet Theatre scheduled July 30 through August 4.

Quality has been the Festival's standard from the beginning and these performances, using the Detroit Symphony, will be no exception. The dance company comes to Meadow Brook from New York immediately following a three-week Festival in Lincoln Center with ballets newly mounted for that occasion.

Highlights of the season include two rare appearances with orchestra of the legendary cellist Gregor Piatigorsky who will be at Meadow Brook to mark the retirement of his close friend, Detroit Symphony concertmaster Mischa Mischakoff.

We invite you to enjoy the appearances of our soloists—sopranos Anna Moffo and Judith Raskin; guest conductor Andre Kostelanetz; pianists Vladimir Ashkenazy, Philippe Entremont, Eugene List, and Alexis Weissenberg; violinists Camilla Wicks and Edith Peinemann; and cellist Leonard Rose.

The HOWARD C. BALDWIN MEMORIAL PAVILION is rated as one of the finest outdoor settings for music in the nation with acoustics superior to many indoor concert halls. The pavilion shelters 2,138 persons, with space for 6,000 on the lawn outside the roofed area. The Pavilion was designed by O'Dell, Hewlett & Luchenbach Associates of Birmingham. The fiberglass acoustical shell on stage—The LULA C. WILSON MEMORIAL SHELL—incorporates a flexible ceiling and extension "eyebrows" that have been adjusted to balance the total sound. It was designed by Christopher Jaffe, of Norwalk, Connecticut.





An original composition by Burroughs.

It has been named the B 500 Systems Family, in the key of efficiency. The Family consists of six separate pieces which can be played in multiple variations. The pieces are the B 2500, B 3500, B 5500, B 6500, B 7500, and B 8500. Ranging the scale from medium to large to molto grosso computers, they fulfill the wishes of even the most demanding management.

If, however, you prefer something a little less overpowering, electronic pianissimo, so to speak, you'll be charmed by the smooth performance of the E 6000 electronic accounting system. With a core memory of 400 words, the E 6000 can operate with a variety of peripheral equipment all under stored program control. Our local maestri will be delighted to give you a private recital.

For traditionalists, there is always our first original composition, Adding Machine in Multiple Key. The style is evident in today's favorite themes of Adding, Accounting, and Small Data Processing. There they are. Something for everyone and every piece noteworthy, And of course, original.

Burroughs
DETROIT, MICHIGAN 48232



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UAW

**Mac Manus, John & Adams
wishes to thank
the Meadow Brook Music Festival
for taking our minds off advertising
for a couple of hours.**



Cadillac owners look a little younger these days. The 1968 Cadillac has already proved to be the most popular luxury car ever built. More and more young people, and those who are young in heart as well, are getting with and staying with Cadillac. It's easy to see why. Distinctive Cadillac styling expresses elegance and grace poised for action, and this promise is fulfilled by brilliant performance from a totally new engine—the largest, smoothest V-8 ever put into a production passenger car. To feel the youthful spirit of this beautiful car you must drive it. Why not visit your dealer before the week is out?



\$125,000 in common stocks...
The market is down 8 points...
and he's enjoying the Bahamas?

What big investor can afford to live it up... while the stock market plays it down? The investor whose portfolio is managed by full-time professionals. The investor who makes use of Manufacturers Investment Advisory Service.

When you call upon Manufacturers Investment Advisory Service to supervise your portfolio, you can forget about the day-to-day fluctuations of the stock market. A seasoned investment counsellor assigned to your

account will keep a weather eye on all securities markets. He will constantly call upon the knowledge of skilled securities analysts. And with their help make sound buy, hold and sell recommendations. The decision to act, of course, is up to you.

But the point is that when you place your portfolio under the supervision of a Manufacturers investment counsellor, he does all the worrying for you. And his recommendations are based only on what is best for your long-range investment objectives.

Manufacturers Investment Advisory Service also provides vault protection for your securities, collection and remittance of dividends and interest as well as all necessary record keeping. For complete details, call the Trust Department at the Manufacturers Bank Main Office, 222-4326 or the Oakland Trust Office, 642-8444.

TRUST DEPARTMENT
MANUFACTURERS NATIONAL BANK
OF DETROIT



The rain tire[®] and Tiger Paws[™]

made only by



**They've got a million things
on their minds.**

And advertising isn't one of them.

People.

Worrying. Laughing. Dreaming.
Caring. Hurrying. Bothering. Crying.
How do you reach them with
an ad?

You begin by realizing that the
last thing on their minds is rushing
home to watch one of your commer-
cials or read one of your ads.

You begin by burning this
proposition into your mind: the
world is *not* about advertising—the
world is about *people*.

That's a hard proposition not to
agree with. But it can be an easy one
to forget. We don't. We teach it.
We insist on it. We remind our clients
of it. We talk about it at 8:30 a.m.
We talk about it at 2:30 p.m. We talk
about it when the day drains down
in the elevator.

It's an obsession with us.

Maybe that's why our ads *touch*
so many people.
And why our clients' advertising
is so successful, too.

**Campbell-Ewald
Advertising**

Detroit • New York • Chicago • Hollywood
San Francisco • Washington • Atlanta
Dallas • Kansas City • Cincinnati



WE MAKE

fabricated metal assemblies, bumpers,
axles, transmissions, transfer cases,
springs (leaf, coil, mechanical),
brakes, forgings, universal joints,
wheel covers, special gear drives.

ROCKWELL- STANDARD DIVISIONS

North American Rockwell Corporation, Clifford at Bagley,
Detroit, Michigan
48231



TRW...that's a little sports car, isn't it?

No, TRW isn't a sports car. But it's part of a lot of cars. And trucks and tractors and buses.

The car you drive probably has about 185 TRW parts in it. Valves, bearings, steering linkages, moly-coated piston rings. Maybe even a turbocharger or impact-forged aluminum pistons.

We've been making such precision, high-performance, hard-to-make parts for over half a century. And today our five automotive divisions are applying TRW automotive technology to a constant stream of new and improved products.

We're in almost every U.S.-made vehicle that rolls. And many foreign

vehicles, too. But we see plenty of reason to keep right on growing.

TRW Automotive Group,
TRW INC., Cleveland, Ohio 44117.

TRW®

IMPERIAL

If you want more than luxury in your luxury car



Imperial Crown Four-Door Hardtop

In the new Imperial,
each trip is as impressive
as the first.

In the 1968 Imperial, you don't just see luxury. You *experience* it. You feel it in a seat padded with double layers of thick foam. You feel it in the response of a 440 cu. in. V8.

You feel it in the torsion-bar ride. A few miles of twisting road could change your whole idea of what a luxury car should be.

What you don't feel is boredom. You can order an AM/FM radio and a stereo tape system that play through 5 speakers. On long drives, set the optional Auto-Pilot, re-adjust the seat, assume a new position. Tensions of mind and muscle are forgotten.

If you want *more* than luxury in your luxury car, drive the one that has more. The 1968 Imperial—finest automobile built by Chrysler Corporation.

IMPERIAL





Sure way to improve your drive.

Take some advice from a real road expert. Don't handicap yourself when it comes to buying a new car. Go with Plymouth, Dodge, Chrysler or Imperial. Right away you'll see that here's a four-some that's famous for styling. But from your

first drive, you'll notice something else that's been par for the course with Chrysler Corporation for years—cars that are famous for engineering. Isn't it time you got out of the rough and onto the fairway?

Plymouth • Dodge • Chrysler • Imperial
Dodge Trucks • Simca • Sunbeam



Tune in the Bob Hope Show—NBC-TV



Now at Warren's, an exciting new collection of patterns, one after another, just waiting to be discovered. See Padua by Royal Worcester, elegant china that speaks for itself; 5-pc. place setting, 27.75. And Crystal Concerto by Val St. Lambert, classic beauty in stemware; priced at 6.50 each.



CHARLES W. WARREN

1520 WASHINGTON BOULEVARD, DETROIT

**Yes, there are some transportation systems
Kelsey-Hayes isn't involved in**



but, not many.

As a research supplier to the Transportation Industry, Kelsey-Hayes is interested in most everything that rolls, flies or floats.

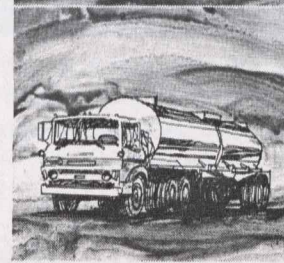
Many people think of Kelsey-Hayes as an important supplier to the automotive industry—and, this is certainly true. We're the world's largest producer of automotive wheels, hubs and drums. But, that's only the beginning. One of our major markets is the Trucking Industry, which rolls on Kelsey-Hayes heavy-duty wheels, hubs and drums. In Aerospace, we build key components or entire systems for jets, helicopters and hovercraft. We also supply the Agricultural Equipment Industry with complete wheel packages.

As the Transportation Industry grows, Kelsey-Hayes grows with it. New developments such as our highly-successful disc brake keep us moving ahead—seeking always, better and safer ways to conquer the problems of moving people and products—on land, sea and in the air.

Kelsey-Hayes Company, Romulus, Michigan.

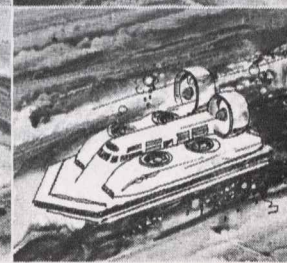
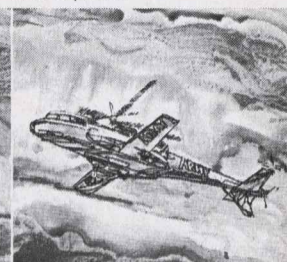


Wheels and disc brakes
for passenger cars.



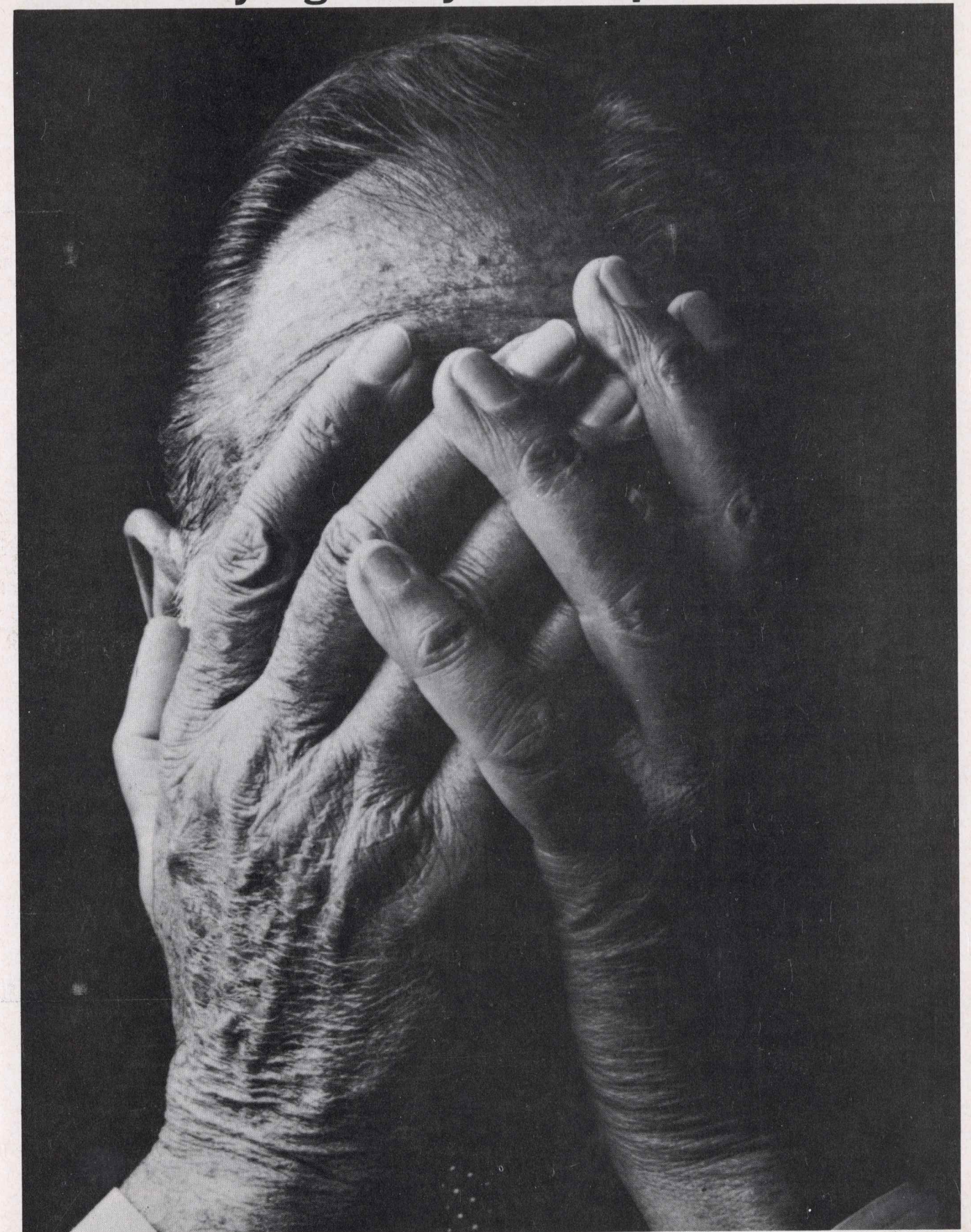
Heavy-duty truck wheels,
hubs and drums.

Transmissions for
helicopters.

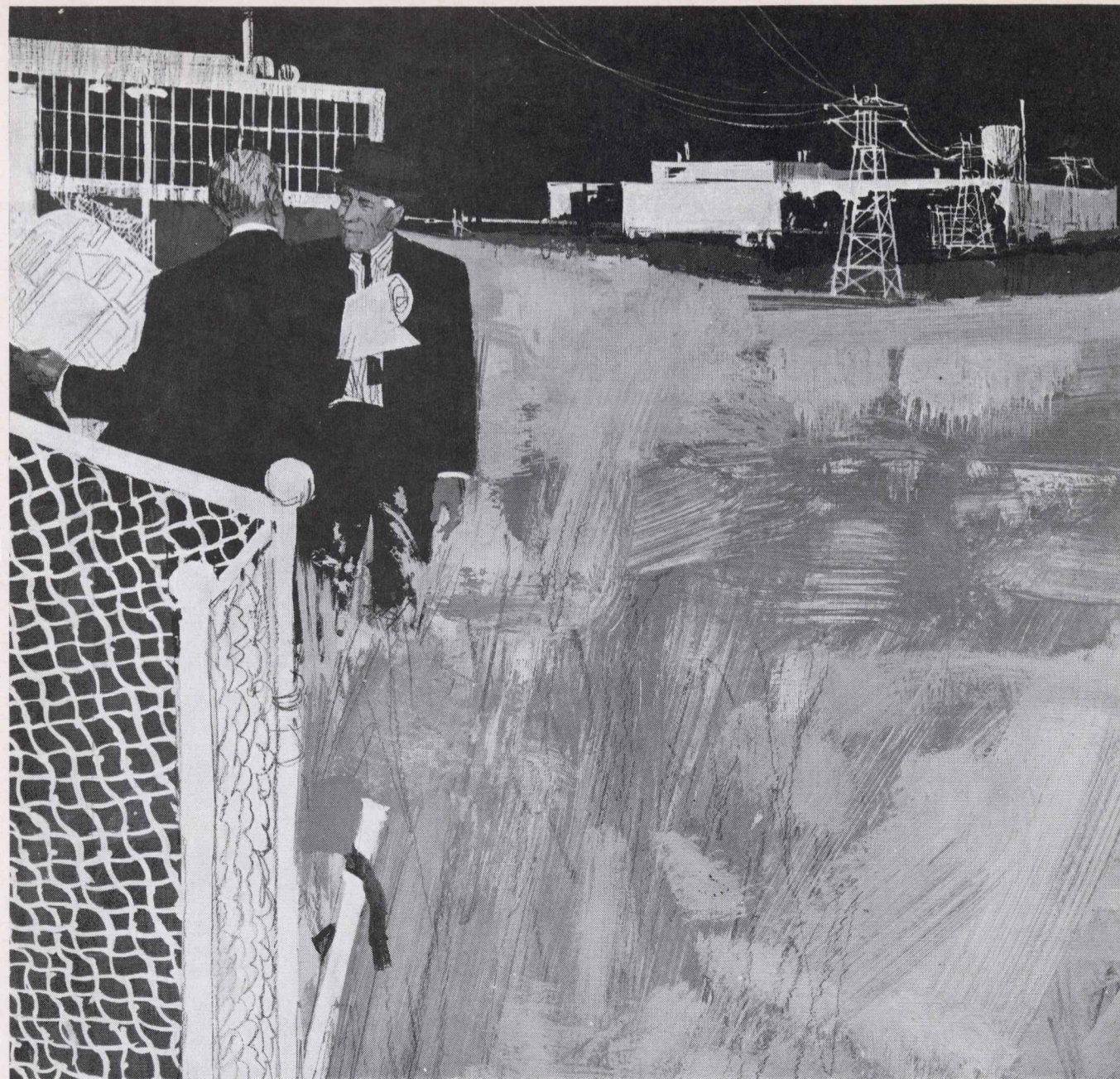


Shaft and gearing
systems for Bell Hydro-
skimmer and SK-15.

**You're entitled to only one face.
Try to get one you can be proud of.**



Every company has a face. It earns it by the things it does. If it is a good face, truthful advertising will propagate it. If it is not, false advertising cannot save it. **Young & Rubicam**



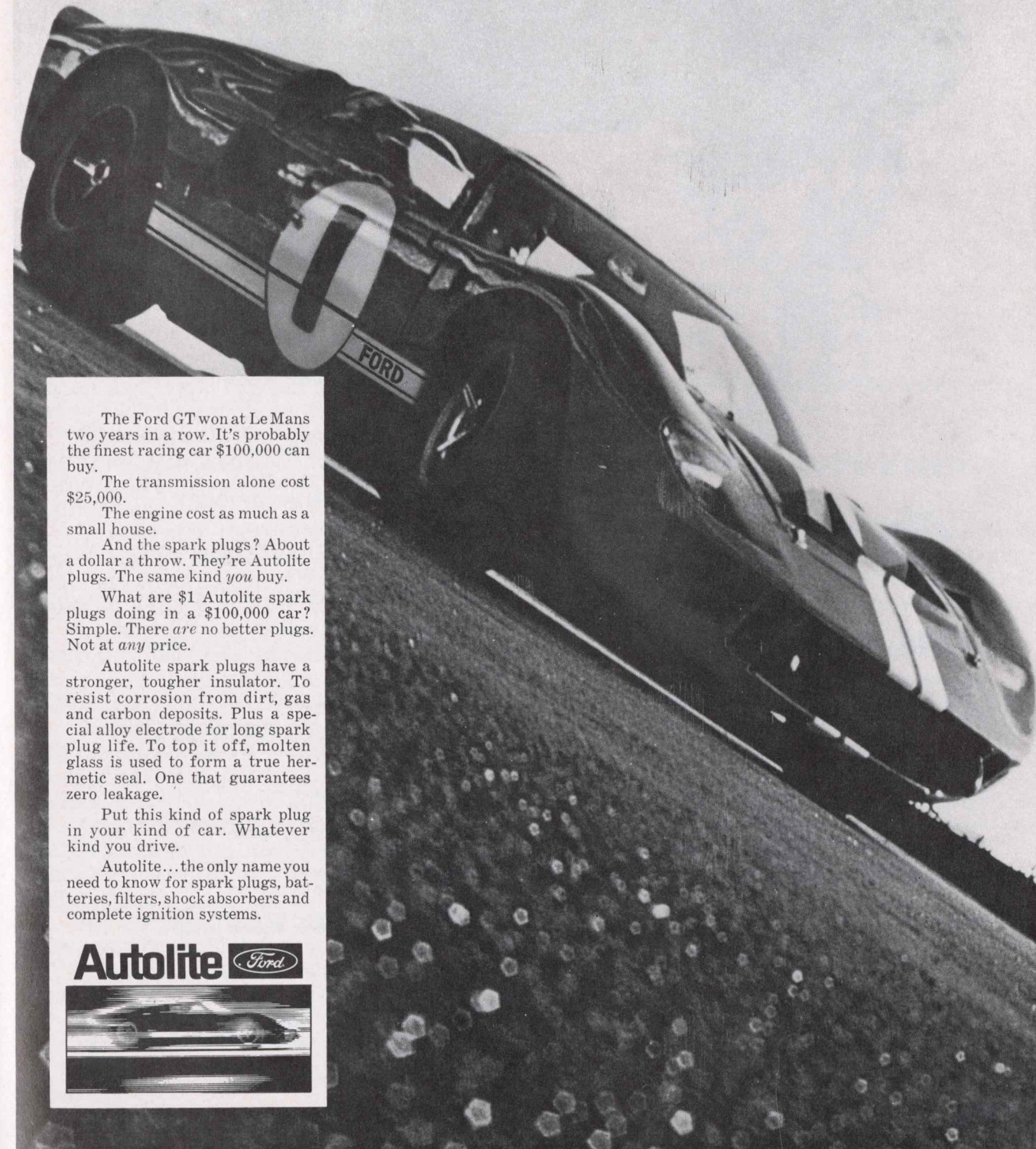
Every bank lends money to business. It's the way we do it that's different.

We don't just make commercial loans. We custom-make them. And you'll notice the difference the first time you talk to us. Our commercial loan department is one of the fastest growing in Michigan—but it's not huge and impersonal. And it never will be. Because for over fifty years we've been watching the difference that personal service

can make in loans. And it's our specialty: personal counsel and advice, pinpointed projections and ideas, individual thinking and working with your problems. It's all the big and little things we can—and will—do to fit a loan to your needs. If you're a growing business, talk to a growing bank. You'll like the different way we do things.

B The young-old bank
BANK OF THE COMMONWEALTH
Member Federal Deposit Insurance Corporation

When Ford built this \$100,000 GT, they weren't about to scrimp on spark plugs. So they got Autolite plugs. Like you buy. About \$1 each.



The Ford GT won at Le Mans two years in a row. It's probably the finest racing car \$100,000 can buy.

The transmission alone cost \$25,000.

The engine cost as much as a small house.

And the spark plugs? About a dollar a throw. They're Autolite plugs. The same kind *you* buy.

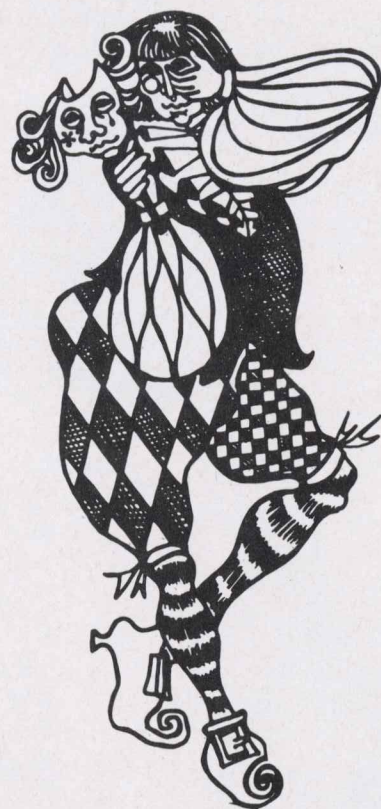
What are \$1 Autolite spark plugs doing in a \$100,000 car? Simple. There *are* no better plugs. Not at *any* price.

Autolite spark plugs have a stronger, tougher insulator. To resist corrosion from dirt, gas and carbon deposits. Plus a special alloy electrode for long spark plug life. To top it off, molten glass is used to form a true hermetic seal. One that guarantees zero leakage.

Put this kind of spark plug in your kind of car. Whatever kind you drive.

Autolite... the only name you need to know for spark plugs, batteries, filters, shock absorbers and complete ignition systems.





THIRTY-FIVE WEEKS

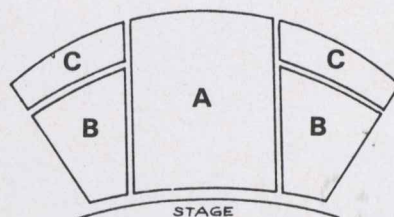


OCTOBER 24, 1968
to JUNE 22, 1969

ONE PLAY FREE!

You get seven plays for the price of six, one play free, when you become a season subscriber!

Season Tickets:	Full Price:
Sec. A. \$30.00	Sec. A. \$35.00
Sec. B. \$24.00	Sec. B. \$28.00
Sec. C. \$18.00	Sec. C. \$21.00
Mat. \$21.00 (all Sec. A.)	Mat. \$24.50 (all Sec. A.)



Meadow Brook Theatre

1968-'69 SEASON

THE APPLE CART

by George Bernard Shaw
October 24 through November 24
This Shavian extravaganza, full of wit and witchery, is the perfect antidote for election fever.

THE MAGISTRATE

by Arthur Wing Pinero
November 28 through December 29
Probably the funniest of all farces, not forgetting Charley's Aunt.

THE SECOND COMING OF BERT

by Ronald Chudley
January 2 through February 2
World premiere of a new black comedy which will create as many laughs as tears, and as much argument as both.

LONG DAY'S JOURNEY INTO NIGHT

by Eugene O'Neill
February 6 through March 9
O'Neill's late classic, with all the soul-searching vividness of its autobiographical truth.

AMPHITRYON 38

by Jean Giraudoux
March 13 through April 13
Alfred Lunt and Lynne Fontanne made this piquant comedy famous from the time they first played it on Broadway in 1938.

HAMLET

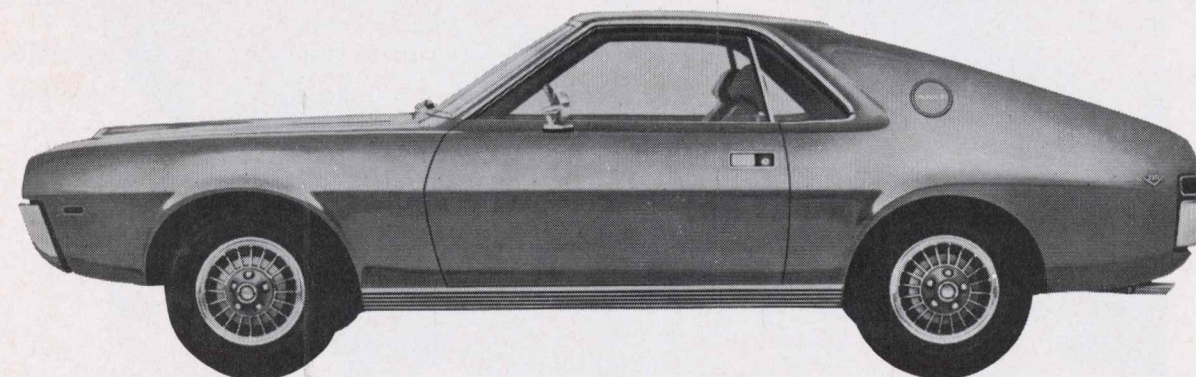
by William Shakespeare
April 17 through May 18
The biggest box office success in the history of the English-speaking theatre.

SAINT JOAN

by George Bernard Shaw
May 22 through June 22
The most famous and most moving of all Bernard Shaw's plays, made famous (in a John Fernald production) by Siobahn McKenna.

338-6239 Call in Detroit 962-0353

The AMX. It takes more than money to get one.



If you can find an AMX, we'll sell you one. But as this message goes to press, less than 2,000 AMX's have been produced.

And we, American Motors, will only make about 8,000 more this year.

You see the difficulty.

Even if you have the \$3,245¹ necessary to buy an AMX, you may get a lot of exercise before you ever get close enough to pay for one.

Ah, but the thrill of being the first man in your state to own one will surely be surpassed by the thrill of being the first man in your state to drive one.

A two-seater, the AMX gives you the ease of maintenance associated with a family sedan, combined with the sheer fun and maneuverability of a foreign sports car.

In fact, its incredibly *uncomplex* design means that, once the optional 390 engine is broken in, you could roll right onto a race track and be ready to do about 130 mph.

In pure stock form—without special engine modifications.

Specially equipped AMX's with modified engines broke 106 USAC speed records.

And while there are cars on the road that are faster than the AMX, we hasten to add that beating other drivers isn't the AMX's main appeal.

It's the way the car reacts to you *as you drive*, not the usual dull split second later. You get out of lane, pass the car in front and get back in lane in one sure motion.

Because the AMX offers one of the fastest steering wheel ratios of any U.S.-built car, it turns, corners, follows your direction *simultaneously*.

Being a sports car, the AMX is sports-car sized.

So, while the inside isn't much of a place to hold meetings, it will hold a lot of other

things.

The trunk is a lot bigger than you'd expect a sports car trunk to be. Because we didn't fill it with a big spare tire.

We gave you The Airless Spare.

When you need it, it "wwhhhhooosshh!" inflates.

The Airless Spare is nice because it doesn't fill up your trunk with air that you don't need.

It's something every car should have.

But then, every car should have a lot of things.

Things like a short throw, all-synchromesh 4-on-the-floor, fiberglass belted wide-profile tires, shoulder harness seat belts, tachometer, aircraft-type instrument panel, energy-absorbing steering column, heavy-duty springs and shocks.

To mention only a few of the AMX's standard features.

Another un-standard standard feature is the production number that will be set in the AMX dash when you (if you find one) buy it. AMX 00001 through AMX 10,000.

While this number may mean a lot to collectors in the years ahead, we do want to point out one thing.

All AMX's are made with the same attention and quality.

And while possessing a lower number may have a sentimental or prestige value, it does not in any way make one AMX better than another.

Just as possessing an AMX does not make one man better than another.

Just luckier.

American Motors

Ambassador • Rebel • Rambler American • Javelin • And the new AMX

1. Based upon manufacturer's suggested retail price, federal taxes included. State and local taxes, destination charges, options, excluded.



MATILDA R. WILSON

1883 - 1967

The Meadow Brook Festival Executive Committee dedicates this fifth anniversary season to the memory of Mrs. Alfred G. Wilson, first lady of Oakland University and Festival Honorary Chairman since its inception. Her warmth and wisdom were felt by everyone who knew her and her deeds live after her.

Chancellor and Mrs. D. B. Varner, Oakland University
Mr. James D. Hicks, Festival Manager

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A buffet supper will be served in Trumbull Terrace each concert evening beginning at 6:30 P.M. on Thursday, Friday, and Saturday — 5:30 on Sunday. Buffet luncheons honoring local artists, sculptors, and craftsmen will be served each Tuesday and Wednesday from noon until 1:30 during the season in the Terrace.

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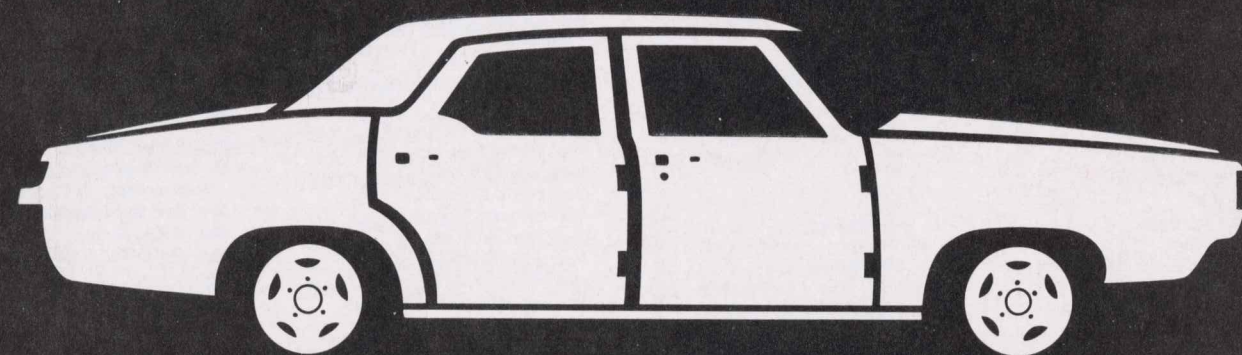
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Tuesday, July 23 Betty Conn, jewelry making	Tuesday, August 20 Susan Bolt. silk screening

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Jerome Rosen, Violin
Lynn Harrell, Violoncello
Tuesday nights at Wilson Theatre, 8:30 p.m.

July 2

IVES
Sonata No. 4 for Violin and Piano, "Children's Day at Camp Meeting"
SCHUBERT
Sonata in A major for Piano and Violoncello or Arpeggione
BRAHMS
Trio in C major

July 9

BEETHOVEN
Sonata in A major for Violoncello and Piano, Opus 69
SCHULLER
Fantasy for Solo Cello
WEBER
Variations for Piano, Opus 27
MENDELSSOHN
Sonata No. 1 in D major for Violoncello and Piano, Opus 58

July 23

SCHUMANN
Sonata No. 1 in A minor for Violin and Piano, Opus 105
BACH
Sonata No. 3 in C major for Solo Violin
SCHOENBERG
Fantasy for Violin and Piano
BRAHMS
Sonata in D minor for Violin and Piano

July 30

BACH
Trio Sonata in C minor from "The Musical Offering"
DVOŘAK
Quintet for Piano and Strings in A major
STRAVINSKY
Suite from "L'Histoire du Soldat"
Qualified students will be invited to perform the chamber works on the July 30 concert with Mr. Levine and Mr. Rosen

Meadow Brook Orchestra

James Levine—Conductor
Wednesday nights at Baldwin Pavilion, 8:30 p.m.

July 10

WAGNER
Overture to "Rienzi"
WEBER
Symphonie, Opus 21
SCHUBERT
Symphony No. 4 in C minor
BERLIOZ
Symphonie fantastique

July 17

BEETHOVEN
Symphony No. 3 in E flat, Opus 55 ("Eroica")
STRAVINSKY
Symphonies of Wind Instruments
DEBUSSY
Images pour orchestre
Gigues-Iberia-Rondes de printemps

July 24

MENDELSSOHN
Concerto for Violin and Orchestra in E minor
Jerome Rosen, violin
MAHLER
Symphony No. 2 in C minor ("Resurrection")
Jennie Tourel, Mezzo-soprano

July 31
(Wilson Theatre)

SCHUMANN
Overture to "Manfred"
SCHULLER
"Spectra"
STRAUSS
Don Quixote
Lynn Harrell, violoncello

Meadow Brook Chorus and Orchestra

Roger Wagner—Musical Director

Tuesday, July 16
Baldwin Pavilion, 8:30 p.m.

DURUFLÉ
Requiem
(soloists to be announced)
PINKHAM
Christmas Cantata (Sinfonia Sacra)
HONEGGER
La Danse des morts
Pierre Bernac, narrator
Carol Neblett, soprano
(other soloists to be announced)

Sunday, August 11

J. S. BACH
Passion According to St. Matthew
Blake Stern, tenor (Evangelist)
(other soloists to be announced)

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Extensive menu lists favorites from all over the world, with emphasis on Continental cuisine. A special feature is the Sunday brunch, English style, with a wide selection of foods lavishly displayed. Fotis N. Takis welcomes you to his lovely inn . . .

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If it takes more than a brand-new style
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Congratulations . . . you've got

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'68 Dodge Charger. What a great shape to be in.

Tired of all those look-alike shapes around you? The ones that surround you at every traffic light? Why not take a look at Dodge Charger for 1968? Then take a good look at all the goodies that meet you when you open Charger's door. This one's different, inside and out. Outside, you've already seen. Inside, all business. Foam-padded bucket seats to coddle you. Matt-finished

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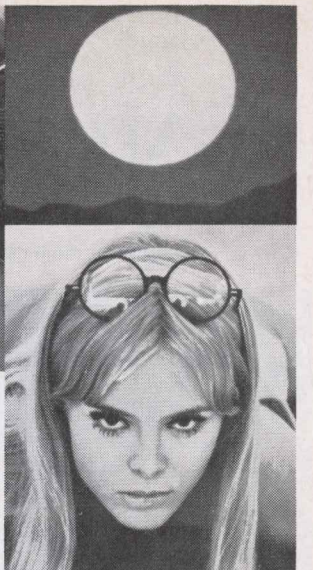
- 102 Luxury Guest Rooms
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Drive safely. It's also contagious.

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MEADOW BROOK SCHOOL OF MUSIC

A Partner in Professionalism



Meadow Brook School of Music, which runs concurrently with the Meadow Brook Festival, shares with the Festival a climate of discriminating professionalism. Students have free access to most rehearsals and concerts of the Detroit Symphony Orchestra in the Howard C. Baldwin Memorial Pavilion. The school's own Meadow Brook Orchestra, consisting of conductors, teachers and aspiring young instrumentalists from throughout the United States, presents its own series of public concerts in the Pavilion. Chamber groups and solo recitals may be heard in the handsome new Matilda R. Wilson Hall, home of the Meadow Brook Theatre and the University Art Gallery.

As the School approached its fourth annual six-week season (running this year from June 30 to August 11), it reiterated its commitment to the value of providing for purposive musicians an opportunity to refine their performers' art through living and studying in a truly professional environment of excellence. The School's three distinct study institutes—orchestral, choral and vocal—are planned to extend and deepen its contribution to Oakland University's dynamic and diversifying center for the performing arts.

Meadow Brook School of Music, like the Festival, has attracted from its beginning in 1965 the attention of the national and international music communities. Total enrollment in the first three seasons was close to 1,500 students drawn from 43 states and 13 foreign countries. Its curriculum emphasizes the study and performance of major choral, orchestral, vocal and chamber works.

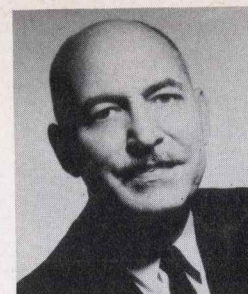
Walter S. Collins, Dean, and John A. Denny, Assistant Dean, design and direct the activities of the School. They are assisted by Harriette Koeneke, executive secretary, and Dianne Williamson, clerical assistant.

James Levine, assistant conductor of the Cleveland Orchestra, is director of orchestral activities and conductor of the Meadow Brook Orchestra this summer. He is being assisted by Jerome Rosen, concert violinist, and Lynn Harrell, principal cellist of the Cleveland Orchestra, who also are appearing as soloists with the orchestra. Other members of the faculty include artist-teacher musicians of the Detroit Symphony Orchestra.

Photo Courtesy American Youth Magazine



James Levine



William Vennard

The renowned Roger Wagner is director of choral activities. Critics all over the world have acclaimed the performances of the Roger Wagner Chorale, which he has conducted in every state of the nation, as well as in the Middle East, Eastern, and Western Europe, South America, Central America, Mexico, Canada and Japan. The Choral Institute staff also includes Julius Herford, professor of music at Indiana University; Howard Swan, professor of music at Occidental College; Daniel Pinkham, composer and organist who is on the faculty of the New England Conservatory; Harry Simeone, conductor of the Harry Simeone Chorale; Weston Noble, chairman of the music department of Luther College; Ronald Herder and Calvert Bean, noted editors of leading music publishing firms; and Senor Roberto Schnorrenberg, noted director of the Brazilian Curitiba Festival.

The Vocal Institute is under the direction of William Vennard, chairman of the vocal department at the University of Southern California, noted author, lecturer, teacher and singer. Among his faculty are three special guest artists, Jennie Tourel, international star of opera and the concert stage; Pierre Bernac, noted Parisian teacher, interpreter of French song, and former joint-recitalist with Frances Poulenc; and John Wustman, expert coach of German lieder and acclaimed accompanist for such artists as Schwarzkopf, Crespín, Siepi and Nilsson. Additional artist-teacher faculty includes Blake Stern, tenor, Yale University; Karl Trump, tenor, Wooster College; Marjorie Gordon, soprano, Detroit Piccolo Opera; Maurice Allard, baritone, University of California at Irvine; Trena Haan, soprano, Dordt College; and Carol Neblett, soprano, Sol Hurok artist and staff soloist of Roger Wagner Chorale.



Roger Wagner

Programs of the Meadow Brook Orchestra

James Levine, Conducting

July 10 (Baldwin Pavilion)

- | | |
|----------|---------------------------|
| Wagner | "Rienzi" Overture |
| Webern | Symphonie, opus 21 |
| Schubert | Symphony No. 4 in C minor |
| Berlioz | Symphonie Fantastique |

July 17 (Baldwin Pavilion)

- | | |
|------------|---|
| Beethoven | Symphony No. 3 in E flat ("Eroica") |
| Stravinsky | Symphonies of Wind Instruments |
| Debussy | Images pour orchestra
Gigues—Iberia—Rondes des printemps |

July 24 (Baldwin Pavilion)

- | | |
|-------------|---|
| Mendelssohn | Concerto for Violin and Orchestra in E minor
Jerome Rosen, violin |
| Mahler | Symphony No. 2 in C minor
("Resurrection")
Jennie Tourel, mezzo-soprano
(second soloist to be announced) |

July 31 (Wilson Hall Auditorium)

- | | |
|----------|--|
| Schumann | "Manfred" Overture |
| Schuller | Spectra |
| Strauss | Don Quixote
Lynn Harrell, violoncello |

August 7 (Baldwin Pavilion)

- | | |
|-------|--|
| Verdi | Rigoletto (complete concert performance, in Italian)
Roberta Peters, soprano
Cornell MacNeil,
Jan Pearce, tenor
Ezio Flagello, |
|-------|--|

Programs of the Meadow Brook Chorus

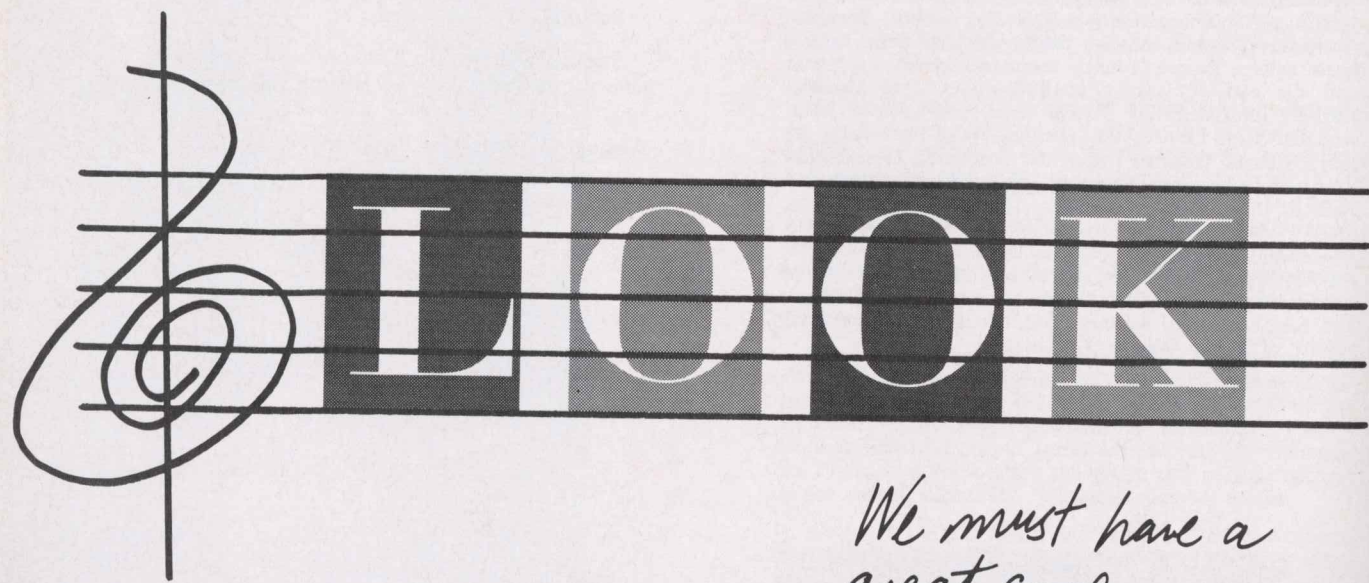
Roger Wagner, Conducting

July 16 (Baldwin Pavilion)

- | | |
|----------|---|
| Durufle | Requiem
soloists to be announced |
| Pinkham | Christmas Cantata (Sinfonia Sacra)
Meadow Brook Brass Ensembles |
| Honegger | La Danse des morts
Pierre Bernac, narrator
Carol Neblett, soprano
other soloists to be announced |

August 11

- | | |
|------------|---|
| J. S. Bach | Passion According to St. Matthew
Blake Stern, Evangelist
other soloists to be announced |
|------------|---|



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OAKLAND UNIVERSITY



The University's new \$5.3 million Dodge Hall of Engineering, located adjacent to the Science Building, will be dedicated this fall.

Oakland University, one of the nation's fastest growing and most innovative universities, was established in 1957 when Mr. and Mrs. Alfred G. Wilson gave their beautiful 1,400-acre Meadow Brook Farms estate and two million dollars for buildings to establish a new institution of higher learning. Following a period of planning for this new institution by a distinguished committee of local and national figures, the University admitted its first students in the fall of 1959.

The institution's growth and development have moved at a brisk pace. From the opening enrollment of 570, the student body will reach at least 4,700 this fall, and the projections call for a pattern of continued growth. From its three buildings in 1959, the University's physical plant has grown to 16 major buildings, with three more near completion, and two in the advanced planning stages. A capital outlay program of \$46 million, exclusive of dormitories, is planned for the next five years.

Oakland University could not have advanced as rapidly as it has in nine years without the autonomy extended to it by the Michigan State University Board of Trustees, which governs both institutions. From the beginning, Oakland has been encouraged by the Board in developing its own distinctive character and program.

James Hicks, left, manager of the acclaimed Meadow Brook Music Festival, is shown with Chancellor D. B. Varner, who has given dynamic leadership to the University since its founding.



... an exciting community of learning



A campus view from Oakland University's dormitory area, across the lake, to Matilda R. Wilson Hall.

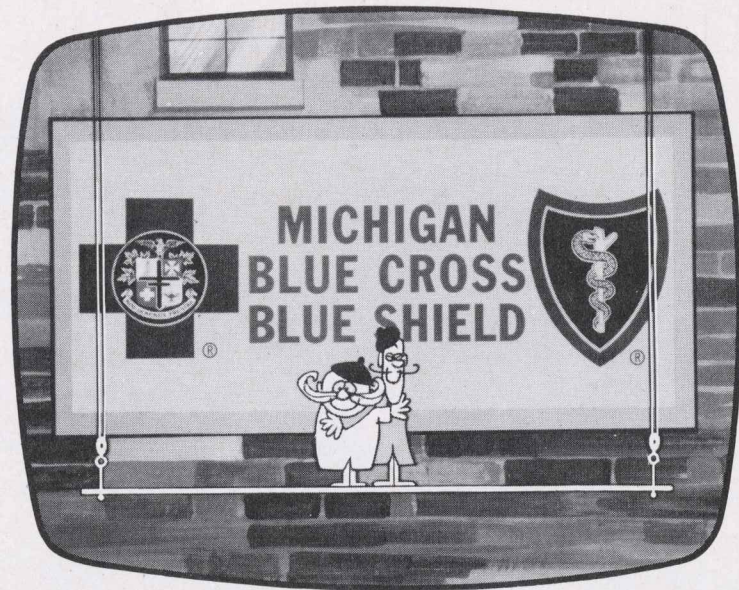
In its transition from a small institution to a middle-sized university, Oakland University has combined many of the concepts of its early planners with innovative approaches. Concerned with retaining the early strengths while "growing large gracefully," the University launched its first experimental college in 1965, and another in 1967. These little colleges within the University not only encourage experimentation, but provide a close student-faculty identity, which becomes increasingly important as the institution becomes larger. Another innovation, affecting all students, is the use of "freshman exploratories," small classes in which faculty are given complete freedom to explore ideas and subjects of pertinence to themselves and the class. Independent study for credit and semester abroad travel-study programs are further examples of the University's interest in experimentation.

Although its growth has been rapid, the University has maintained the quality of its liberal arts centered curriculum. Its students pursue studies in the various fields of arts and sciences, or professional education in engineering, teacher education or business-economics. Expanding its program to the graduate level, the University now offers work leading to the master's degree in ten fields.

The key to Oakland's growing reputation in graduate schools and the business world employing its graduates is the strength of its young faculty, 70 percent of whom have earned doctorates from the country's leading universities.

The University not only provides an outstanding educational opportunity to students in the area—two-thirds commute to classes—but its Continuing Education Division offers a variety of non-credit courses, institutes, and conferences that attract adults from throughout the metropolitan Detroit area. From its inception Oakland has been an influence on the community, and at the same time, has been assisted substantially in its development by citizens of the area. The Oakland University Foundation, Meadow Brook Music Festival Committee, Meadow Brook Theatre Committee, Chancellor's Club, Scholarship Committee, Friends of the Kresge Library, and the Friends of Oakland are examples.

The community not only turns to the University for a range of cultural offerings, but actively participates in promoting these kinds of programs. Such events as art exhibits, lectures, visiting artists, and ensemble performances have been broadened by the University's commitment to provide a major performing arts center for the community and Michigan. The magic of the Meadow Brook Music Festival, which led to the establishment of the Meadow Brook School of Music, brought great music to the area. Then, with the establishment of the Meadow Brook Theatre in 1967, exciting theatrical productions by the John Fernald Company were added. And last year, the Academy of Dramatic Art admitted its first students to move the University further along in its plans for the performing arts program.



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Olé!

In the color-splashed bullfight, survival has been raised to an art form.

The essence of the bullfight is to stand face to face with danger—alone. To dominate risk, to make it conform to precise command.

The way is marked with fear. But the successful matador conquers with courage, skill, creativity—he is dedicated to victory. There is no alternative. He is a true professional.

The closer to the bull the matador works, the more dangerous his position, the more the *aficionados* applaud his performance.

In the glossary of bullfighting, the CAMELO is the fake; a bullfighter who, by tricks, tries to appear to work close but who never ventures beyond a safe position.

He never earns the roaring approval of his audience. The beautiful women at ringside ignore him.

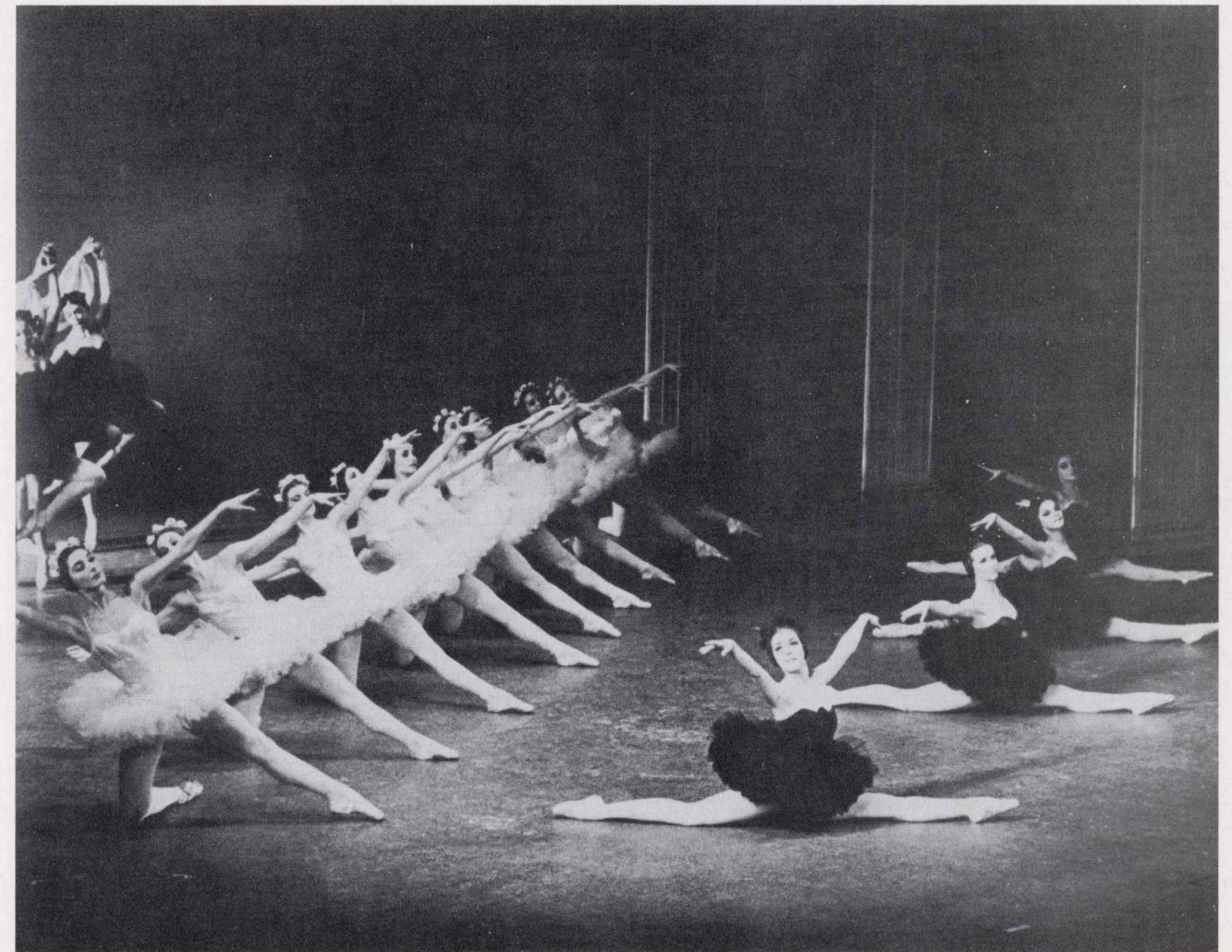
The brave matador fights close to the bull.

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The American Ballet Theatre

Lucia Chase and Oliver Smith, Directors



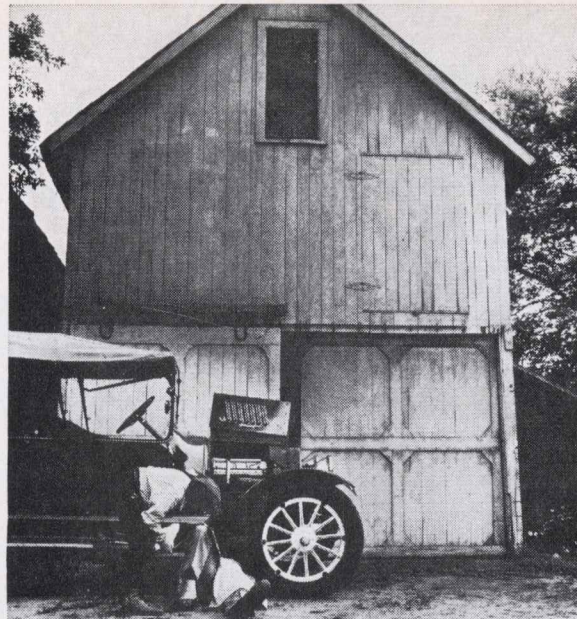
When the American Ballet Theatre was founded 29 years ago it was with fine purpose: to develop a repertoire of the best works of ballet, past and present, and to create a company of such quality and range that it could serve as a stimulus to choreographers and new talent. Over the years the purpose has been achieved. In so doing, the company has developed the most remarkable repertoire of any in the world, with a ballet corps and soloists trained in impeccable classic style under Fokine, Balanchine and Dolin, in the romantic-lyric style of Tudor, the jazz ballet of Jerome Robbins and the dramas and comedies of Agnes de Mille.

The American Ballet Theatre has discovered and fostered more major artists than any other lyric theatre in American history. It is rightfully termed the national ballet company of the United States. It has given more than 5,000 performances to live audiences estimated at more than 10,000,000. In fourteen international tours—six sponsored by our State Department—it has performed in 37 countries on five continents.

The company comes to Meadow Brook directly from a three-week dance festival in New York's Lincoln Center.

Appearing July 30-31, August 1-2-3-4, 1968.

Get the picture!



Sometimes it's from the past. Like this nostalgic photograph shot by our Art Department in August, 1967.
(For a Guardian Maintenance advertisement that dramatizes the complexities of today's cars and the need for trained mechanics.)



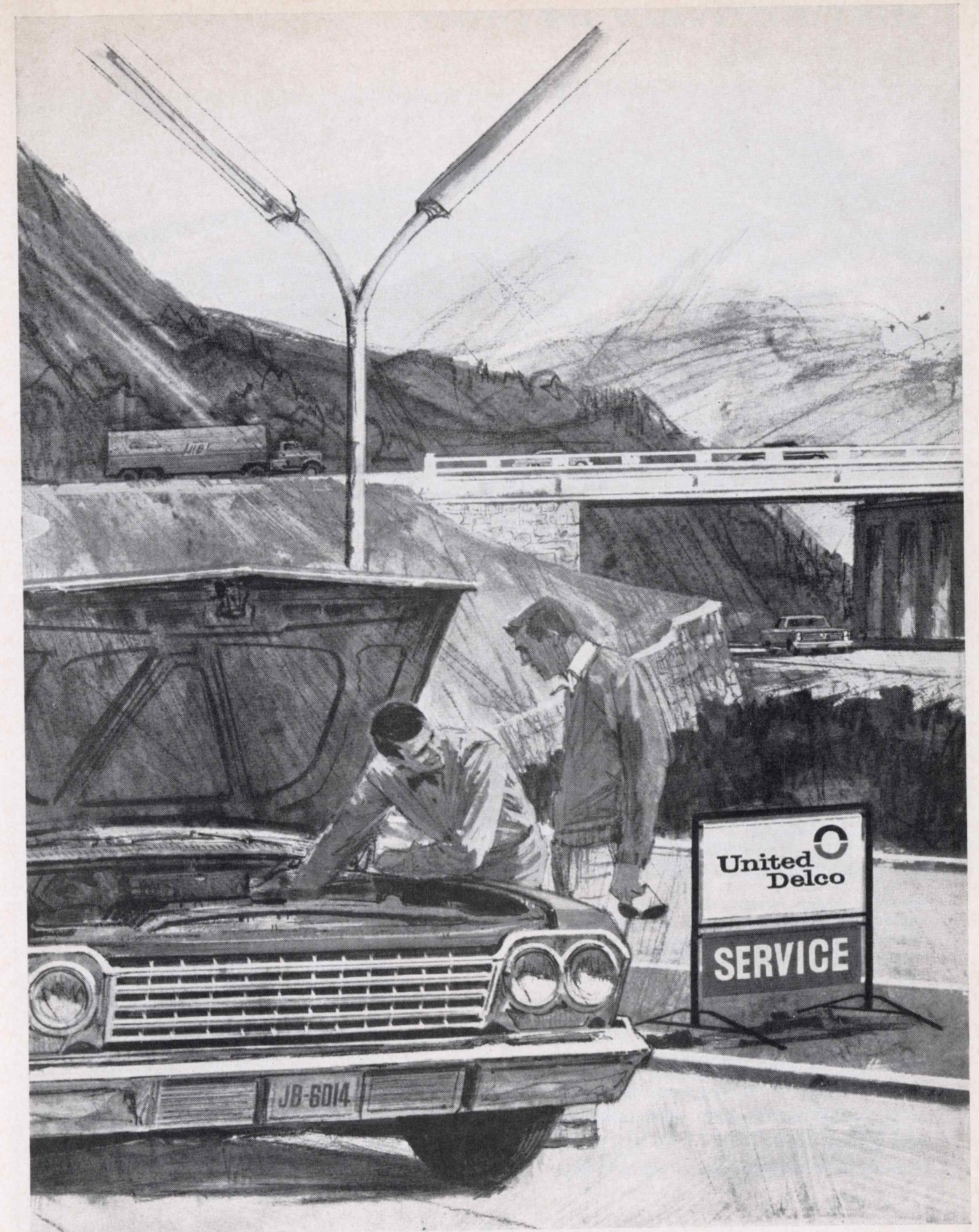
Sometimes it forecasts the year 2000.
(Like this spectacular close-up of the planet earth shot from a NASA satellite and used in an experimental ad for AC Electronics.)

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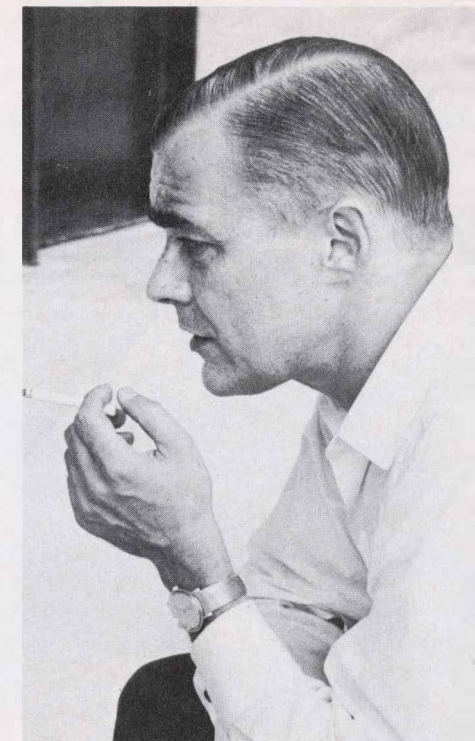
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Sixten Ehrling

Conductor

Sixten Ehrling was named music director and conductor of the Detroit Symphony Orchestra in 1963 and has been conducting at the Meadow Brook Music Festival since its inception in 1964. In addition to his musical triumphs with the Detroit Symphony at home, at Meadow Brook, and on tours across the nation, he is establishing a unique record as guest conductor with other orchestras both in this country and abroad. The Swedish-born maestro, within the period of a single year, is fulfilling guest engagements with five of America's principal orchestras: in Cleveland, Philadelphia, Boston, Chicago, and New York. It is doubtful that any other conductor has matched this feat. Moreover, Mr. Ehrling had previously conducted four of those five orchestras, and thus has been re-engaged on the strength of notable successes. This past spring, Mr. Ehrling appeared with several orchestras in Europe.



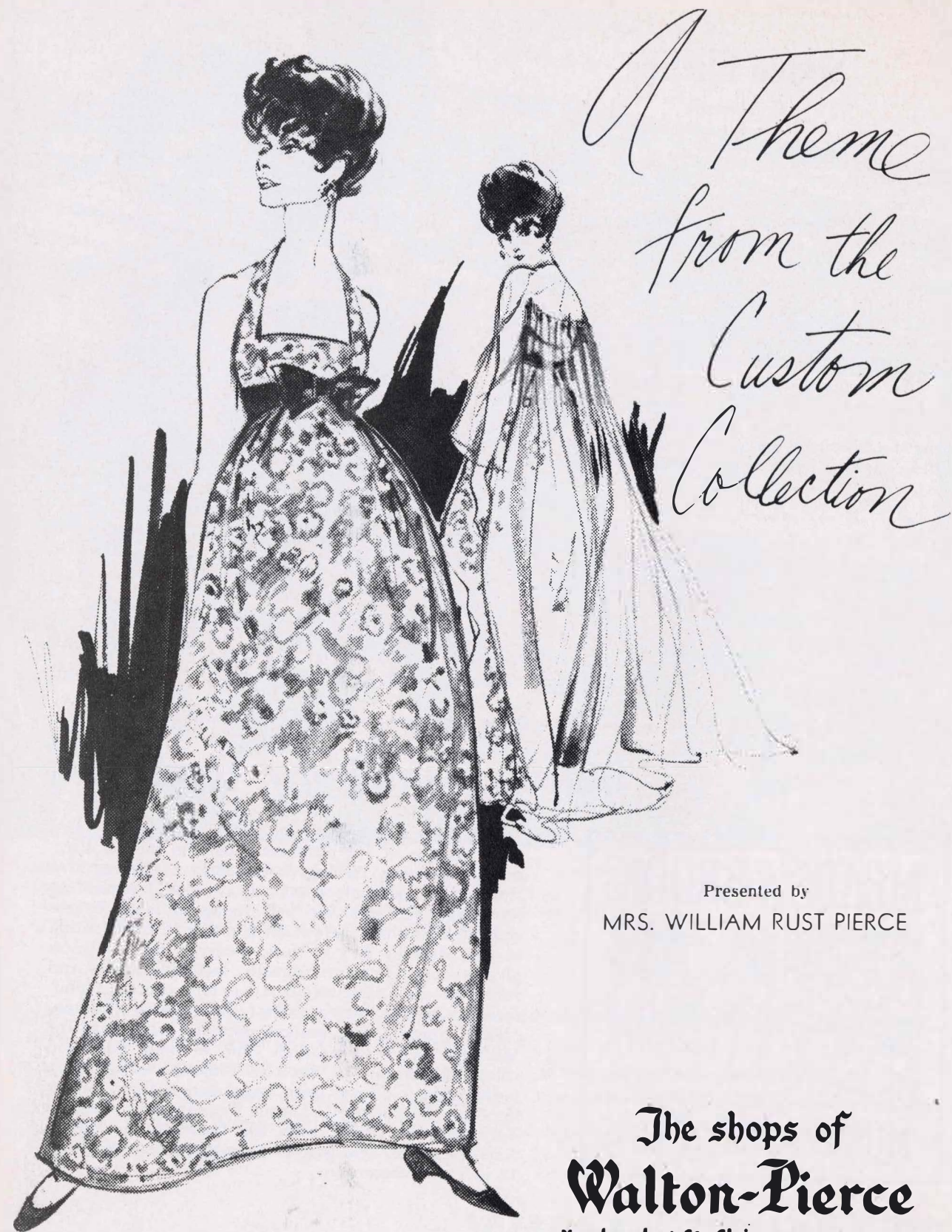
Detroit Symphony Orchestra

MEADOW BROOK



MUSIC & FESTIVAL

The Detroit Symphony Orchestra, founded in 1914, today consists of 108 members under the musical directorship of Sixten Ehrling. It is widely recognized as a front-rank symphonic ensemble, constantly expanding its concert activities and performing to more diverse audiences than ever before. In addition to participation in the Meadow Brook Music Festival, the Orchestra gives some 200 concerts annually, including adults' and young people's subscription series, tour concerts, sponsored concerts, various series for school children, "Pops" concerts, free outdoor summer concerts at the Michigan State Fairgrounds and at Belle Isle, and annual concerts at the Worcester (Mass.) Festival. Such outstanding soloists as Isaac Stern, Andre Watts, Arturo Beneditti Michelangeli, Eugene Istomin, and Maureen Forrester will appear with the Orchestra during its 1968-69 season. The grand opening will be September 12 in Ford Auditorium.



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James Bourbonnais
Nicholas Zonas
Gabriel Szitas
Beatriz Budinsky
Ralph Shiller
Richard Margitza
Joseph Gluck
Virginia Halfmann
Malvern J. Kaufman

SECOND VIOLINS

Edouard Kesner
Emilio Llinas
Felix Resnick
Alvin Score
James Waring
Harold Laudenslager
Ernest Cramer
Elias Friedenstohn
Walter Maddox
Lillian Downs
Roy Bengtsson
Joseph L. Fafard
Thomas Downs
Morris Edley
Dennis Malchan
Linda Smith

VIOLAS

Nathan Gordon
Guyton Amato
Meyer Shapiro

Eugenia Staszewski
David Ireland
Taras Hubicki
Walter Evich
Philip Porbe
Anton Patti
Gary Schnerer
LeRoy Fenstermacher
Anne Mischakoff

VIOLONCELLOS

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Thaddeus Markiewicz
Edward Korkigian
Mario DiFiore
Arthur Bachmann
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David Budson
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Julius Ilku
Charles Baer
Albert Steger
John Carbone

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Oliver Green

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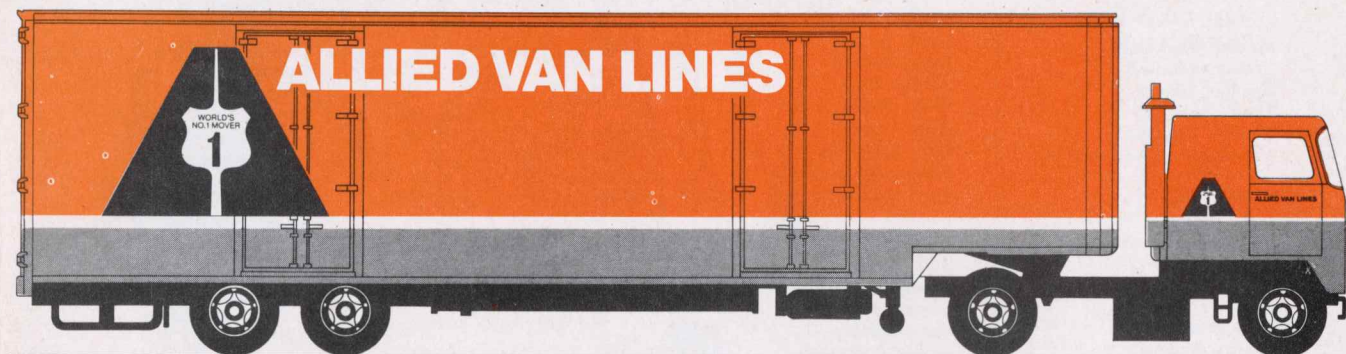
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MEADOWBROOK



MUSIC & FESTIVAL

1968 Detroit Symphony Orchestra

Sixten Ehrling, Conductor

PROGRAM NOTES[©]

by Paul Affelder

MEADOWBROOK



MUSIC FESTIVAL

93rd and 94th Performances

THURSDAY-FRIDAY, JUNE 27-28

SIXTEN EHRLING, conductor
CAMILLA WICKS, violinist

MAHLER, Symphony No. 1 in D Major

Introduction: Allegro.

Scherzo.

Andante.

Impetuoso.

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PROKOFIEV, Concerto for Violin and Orchestra

No. 2, in G minor, Op. 63

Allegro moderato.

Andante assai.

Allegro ben marcato.

PROGRAM NOTES® by Paul Affelder

SYMPHONY NO. 1 IN D MAJOR . . . GUSTAV MAHLER
(Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna)

Mahler composed his First Symphony between 1883 and 1888, while he was assistant conductor at the opera house in Cassel, Germany. This was the period when he was building his reputation as a symphonic and operatic conductor. Still a young man in his middle twenties, he moved from one conducting post to another, usually as the second conductor in an opera house. Since the second conductor was left with the second-rate operas to direct, Mahler, who was striving to learn from the great masters, was obliged to study and interpret works by lesser musical lights. Besides, the job of rehearsing and performing left him very little time for composing, a problem that was to plague him for his entire life. It is quite astonishing, therefore, that he was able to turn out a work of the magnitude of the First Symphony, though its dimensions are conservative when compared to those of some of his later symphonies.

Numerous controversies have arisen as to the inspiration for the First Symphony. Many find in it an expression of nature, while others think that much of the work was inspired by the writings of such romanticists as Jean Paul Richter and E. T. A. Hoffmann.

Mahler himself, it seems, could not make up his mind. At the world premiere of the symphony, which he conducted at a concert of the Budapest Philharmonic Orchestra on November 20, 1889, he called it a "Symphonic Poem in Two Parts." Later, when it was played at Hamburg and Weimar, he referred to it as *The Titan*, after the novel of that name by Jean Paul.

The descriptive programmatic outline which Mahler drew up for these early performances of the symphony was not of much help to those who attempted to interpret the work in words. It read as follows:

"Part I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn.
2. A Chapter of Flowers.
3. Full sail! (Scherzo).

Part II. *Commedia umana*.

4. Stranded. A funeral march à la Callot. The following remarks may serve as an explanation, if necessary. The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, *The Hunter's Funeral Procession*. The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece, the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by

5. *Dall' Inferno al Paradiso* (Allegro furioso), the sudden out-

break of a profoundly wounded heart."

In connection with the foregoing, it should be explained that in Hamburg the first movement was called *Winter Sleep*, and that Jacques Callot, referred to by the composer, was a famous French engraver of the early seventeenth century. It should be noted, too, that according to this outline, the symphony originally consisted of five movements, but that the second movement, an *Andante*, was dropped from the work before it was published. For years, it was assumed that this movement—which, when relating it to his *Titan* program, Mahler referred to by its German title, *Blumine*—had been lost. Then, in 1967, Mrs. James M. Osborn of New Haven, Connecticut, a collector of musical manuscripts, acquired the manuscript of the First Symphony at an auction at Sotheby's in London. There, in its proper place, was the missing movement, and it turned out to be a real charmer. Mrs. Osborn made the score available to Benjamin Britten for his Aldeburgh Festival, and the British composer conducted the first modern performance of the lost movement with the New Philharmonia Orchestra at Aldeburgh on June 18, 1967. What was probably the first performance of the full five-movement symphony since 1894 was given by the New Haven Symphony Orchestra, conducted by Frank Brieff, on April 9, 1968.

Concerning Mahler's programmatic outline, the whole thing becomes the more amazing when one considers that the composer was one of the most violent opponents of descriptive program notes. Because of this attitude, many people believe that the whole elaborate program of the First Symphony was a hoax. It is interesting to note, nevertheless, that a shortened version of this program appears on the title-page of the manuscript score, though it has been crossed out—whether by the composer or by another hand, it is not known.

Shortly before he began work on the First Symphony, Mahler composed a cycle of four songs with orchestra entitled *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer* or *Songs of a Wayfaring Journeyman*). The second and fourth of these songs later found their way into the First Symphony. *Ging heut' Morgen über's Feld* (*O'er the Fields I Went at Morn*) forms the principal theme of the opening movement, while *Die zwei blauen Augen von meinem Schatz* (*The Two Blue Eyes of My Beloved*) appears in the middle section of the *Funeral March* movement.

Concerning the latter movement, Mahler's close friend and disciple, the late Bruno Walter, once remarked to the composer about the sharp contrast in mood which occurs between the Scherzo and the *Funeral March*. According to Walter, Mahler replied that one must imagine between these two movements "a catastrophic happening which is the emotional source of the *Funeral March* and *Finale*." Nevertheless, though this is a *Funeral March*, it is a mock one, and its main theme is none other than the well-known French round, *Frère Jacques*, played very slowly and somberly in a minor key. The rather blatant martial music which intrudes in the middle of the movement was intended by Mahler as a parody on the sounds made by the little Austrian military bands.

Other high points worth noting in the symphony are the mysterious-sounding introduction to the first movement, with its interval of a falling fourth, which becomes almost a motto for the entire symphony, and which gradually evolves into the movement's principal

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theme; the contrast between the rough, rustic *Ländler*—or peasant waltz—of the Scherzo and its suave, lyrical middle section; and the strongly dramatic *Finale*, with a second subject—a theme forty-six measures long—that must be one of the most extensive continuous melodies in the entire literature of music.

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2 IN G MINOR, OP. 63 SERGEI PROKOFIEV
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

Prokofiev wrote his First Violin Concerto in D Major in 1913, but it was not performed until 1922. The Second Concerto dates from 1935, about the same time that the composer returned to his native Russia after many years' absence.

There is a big difference between the two violin concerti. The First is marked by that brittle, steely glint that characterized so much of Prokofiev's earlier work. There is also a good deal of opportunity, within the framework of the concerto, for the display of the soloist's virtuosity. The G Minor Concerto, on the other hand,

is decidedly romantic and lyrical in style and spirit. At the time, it marked a new departure for the composer.

The Second Violin Concerto was written at the request of a group of French musicians expressly for the Belgian violinist, Robert Soetens. It started out to be a sonata for violin and piano, but Prokofiev soon changed his mind and wrote instead this violin concerto. He began it in Paris and completed it in Russia, all during the year 1935. Soetens gave the G Minor Concerto its world premiere in Madrid with the Madrid Symphony Orchestra, under Enrique Fernández Arbós, on December 1, 1935.

This is one of the very few concerti where the solo violin begins all by itself. It continues to assume the lead throughout most of the opening movement, *Allegro moderato*, which is generally very lyrical. Lyricism prevails, too, in the *Andante assai*, where the violin sings a hauntingly beautiful melody over a serenade-like accompaniment of plucked strings. Only in the final *Allegro, ben marcato* is virtuosity brought to the fore. This is a movement with strong rhythms and dramatic tension that mounts until the very end of the work.

95th and 96th Performances

SATURDAY-SUNDAY, JUNE 29-30

SIXTEN EHRLING, conductor
CAMILLA WICKS, violinist

DVORÁK, "In Nature's Realm," Concert Overture, Op. 91

BEETHOVEN, Symphony No. 2, in D Major, Op. 36

Adagio molto; allegro con brio.

Larghetto.

Scherzo.

Allegro molto.

INTERMISSION

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

Allegro moderato.

Adagio.

Allegro energico.

LAUDENSLAGER, Overture "The Strait"

RAVEL, "Tzigane," for Violin and Orchestra

MEADOWBROOK



MUSIC FESTIVAL

PROGRAM NOTES® by Paul Affelder

IN NATURE'S REALM, CONCERT OVERTURE, OP. 91 ANTONIN DVORÁK

(Born September 8, 1841, in Mühllausen, Bohemia; died May 1, 1904, in Prague)

In 1891 and 1892, Dvořák composed a set of three "program" overtures, designed to be played together as a cycle under the title of *Nature, Life and Love*. The three overtures—*In Nature's Realm*, *Carnival* and *Othello*—were premiered under the composer's direction on April 28, 1892, at a farewell concert in Prague before he left to assume his new duties as director of the National Conservatory in New York. They also figured in the concert of welcome which the Conservatory sponsored at Carnegie Hall on October 21, 1892. Again, Dvořák was the conductor, this being his first public appearance in America. The orchestra on that occasion was from the Metropolitan Opera, which was closed that season because of the fire which had damaged the house two months earlier.

The three overtures are linked together by a motive for clarinet and tremolo strings which appears in all three works. In the Overture, *In Nature's Realm*, it serves as the principal theme, and is employed in many different guises. Later, it was found impractical to perform the three overtures as a unit, and they were published with separate opus numbers.

This refreshing overture, according to the composer's own testimony, was intended as an expression of his own fondness and reverence for nature, as well as "the emotions produced by a solitary walk through meadows and woods on a quiet summer afternoon, when the shadows grow long and longer till they lose themselves in the dusk, and gradually turn into the early dark of night." At the same time,

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he was careful to caution that "unlike Beethoven's *Pastoral* symphony the unconscious summer music of drowsy crickets and birds is not actually represented by instrumental equivalents."

SYMPHONY NO. 2 IN D MAJOR, OP. 36 LUDWIG VAN BEETHOVEN

(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

It has often been said that a piece of music—or any work of art, for that matter—is an outward manifestation and expression of its creator's innermost feelings. But it would be difficult indeed to apply this theory to Beethoven's Second Symphony.

The year 1802 could hardly have been a very happy one for Beethoven. He was ill with acute colic; he had been unsuccessful in a love affair with the seventeen-year-old Countess Giulietta Guicciardi, and he was losing his hearing, a faculty as precious to a musician as life itself. He must have pondered this last point quite seriously, for he even contemplated suicide. On October 6, 1802, he wrote the famous document known as the "Heiligenstadt Testament." It was Beethoven's will, and was addressed to his brothers, with instructions that it not be opened until after his death. In romantically dramatic language he bemoaned his sad fate. Referring to his deafness, he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and I heard nothing, or someone heard the shepherd singing and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life—only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

Yet it was during 1802 that Beethoven composed his joyous second Symphony. He began it during the summer at the little village of Heiligenstadt—now part of Vienna—and probably completed it in

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Vienna that winter. Though there is a marked advance over the almost Haydnian First Symphony, there remains a great deal of light-heartedness in the music; and there is not the slightest hint of the powerful *Eroica* Symphony which was begun that same year but not completed until two years later.

The first performance of the Second Symphony took place at the Theater an der Wien in Vienna on April 5, 1803. Since the concerts in Beethoven's day were considerably longer than they are today, the program also included the First Symphony, the Piano Concerto No. 3 in C Minor and the oratorio *Christ on the Mount of Olives*. With the exception of the First Symphony, all the works were heard for the first time on this occasion. According to Beethoven's pupil, Ferdinand Ries, there were some additional numbers scheduled, but they had to be deleted at the last moment because they made the program too long!

Not only at its premiere but on subsequent occasions as well, the Second Symphony was not cordially received. It is difficult for present-day music lovers to imagine that the work was considered by the critics of Beethoven's time to be too long, too harsh-sounding, and too abrupt in its harmonic modulations. One Leipzig critic, J. G. K. Spazier, recognized as a man of sound judgment, went so far as to compare the last movement to "a repulsive monster, a wounded serpent which was reluctant to die, and in dying still dealt vain but furious blows with its tail, stiffened by the last agony."

The symphony opens with a long, slow introduction, *Adagio molto*, followed by a vigorous *Allegro con brio*. The second movement is a beautifully songful *Larghetto*. The third movement is a playful scherzo, marked *Allegro*, the trio—or middle section—of which has a theme constructed on only five tones. Abrupt, unexpected accents are found throughout this movement, as well as in the boisterous finale, *Allegro molto*, which almost amounts to another scherzo.

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1 IN G MINOR, OP. 26 MAX BRUCH
(Born January 6, 1838, in Cologne; died October 2, 1920, in Berlin)

At least two of the best and most popular concerti for violin and orchestra—the Bruch G Minor and the Brahms D Major—owe their existence in their present form to the famed Hungarian violinist Joseph Joachim. It was he who acted as collaborator and adviser to the composers when they were working on the solo parts. Bruch did not consult Joachim until after his concerto had had its initial performance; he was dissatisfied with it and sought the violinist's advice when revising it. Brahms, on the other hand, perhaps profiting from Bruch's experience, went to Joachim at the very outset when, more than a decade later, he wrote his only violin concerto.

It took Bruch more than ten years to complete his G Minor Concerto. He began sketching it in 1857, but did no serious work on it until 1865, completing it early the following year. The first performance took place at the Music Institute in Coblenz on April 24, 1866, with the composer conducting. The soloist was to have been Johan Naret-Koning, concertmaster of the Mannheim Orchestra, but his illness had caused the premiere to be twice postponed. Finally, a substitute in the person of Otto von Königslöw, concertmaster of the Gürzenich Orchestra and instructor of violin at the Cologne Conservatory, was called in to play the work.

During the summer of 1866, Bruch completely revised the concerto. It was then that he sent it to Joachim for his opinion. After further revising the concerto according to Joachim's and his own ideas, Bruch conducted an informal second premiere at a rehearsal in the Royal Theatre at Hanover in October, 1867. Joachim was the soloist, as he was also on the occasion of the formal premiere of the new version. This took place in Bremen on January 7, 1868, with Karl Reinthaler conducting. As a gesture of gratitude to Joachim, Bruch dedicated both this and his Third Violin Concerto to him.

The Concerto No. 1 in G Minor is in the customary three movements, all of them richly melodic. The opening movement, marked *Prelude: Allegro moderato*, is considered by some musical analysts as an extended introduction to the slow movement, *Adagio*, with which it is connected. Though the final *Allegro energico* is somewhat more exuberant, it also allows the soloist ample opportunity to sing. The concerto is unique in being without any cadenzas.

OVERTURE, THE STRAIT . . HAROLD LAUDENSLAGER
(Born in 1920 in New Haven, Mich.)

Harold Laudenslager graduated from Olivet College in 1941, then served as director of music in the schools of Vermontville, Michigan. He saw military service during World War II, after which he attended Yale University, where he studied composition with Quincy Porter, Richard Donovan and Paul Hindemith and earned both a Mus.B. and an M.M. degree. At the Juilliard School of Music in New York, he studied conducting with Fritz Mahler, then went to the École Normale de Musique in Paris for further work in conducting with Jean Fournet and in composition with Arthur Honegger. Upon his return to the United States, he studied musicology

at the University of Michigan. Since 1951, Laudenslager has been a violinist in the Detroit Symphony Orchestra.

His rather extensive list of compositions includes a concerto for kettledrums and orchestra, a quantity of chamber and keyboard music, works for solo violin and solo flute, songs and choral music.

Laudenslager's Overture, *The Strait*, was composed in May 1963, and received its first performance on October 6, 1966, by the Detroit Symphony Orchestra under Sixten Ehrling. At that time, the composer furnished the following explanatory notes for the orchestra's program book:

"My music is fundamentally harmonic—that is to say, the vertical aspect of musical construction predominates. This is in contradistinction to the well-known twelve-tone tone-row series technique, which is a basically linear or horizontal procedure. My music is twelve-tone in the sense that it is not confined to a diatonic scale or the concept of key deriving from such a scale. On the contrary, it takes advantage of the twentieth century explosion out of the confined tonal and harmonic practice of the previous three centuries and employs the new harmonic sonorities thus allowed as a basic element of style.

"Then, too, the new sounds are organized into musical structure which moves only casually from tonal level to tonal level without enslavement by the old concept of key and, on the other extreme, without self-conscious denial of all tonal implications.

"This harmonic style allows the structuring of all types of melody—stepwise, chromatic, leaping, disjointed, traditionally contoured or imbalanced, treated homophonically or contrapuntally. It also allows great rhythmic freedom. And wide rhythmic variety is employed in this music, yet always within the domain of rhythm, which aims toward the communicated response of the listener, as distinct from an over-emphasis upon metrics, which is merely a mechanism for structuring the sequence of time.

"Thus, my music is traditional in the sense that it seeks to combine the familiar basic elements of music—harmony, melody, and rhythm, yet it seeks to do so in a balanced manner by creating new and interesting combinations appropriate to the musical conception.

"This composition is a concert overture with no more programmatic intention than to portray the vitality and exuberance—and, if you will, the charm—of the city of Detroit, after which the work is titled (*d'étrouit*—strait, channel, narrow firth).

"Stylistically, the work is based on the harmonic, melodic, and rhythmic principles stated above. It is structured on traditional principles of contrasting thematic sections, developmental use of thematic material, and re-statement of previous material. The musical initiate will immediately recognize the sonata-allegro matrix. Yet the *sine qua non* of sonata form, establishing, contrasting, and manipulation of keys, enters not at all in building the structure here. Rather, traditional structural principles are employed for their musical and psychological impact apart from the source—key relationships—from which they developed."

TZIGANE FOR VIOLIN AND ORCHESTRA MAURICE RAVEL
(Born March 7, 1875, in Ciboure, Basses-Pyrénées; died December 28, 1937, in Paris)

Ravel wrote the *Tzigane*, *Rapsodie de Concert* for Violin and Piano, in 1924 especially for the Hungarian violinist Yelley d'Aranyi, a grandniece of the great Joseph Joachim and a pupil of Jenő Hubay. The work is Ravel's impression of Hungarian gypsy music. A London critic once declared that it was a deliberate parody on the type of gypsy music written and played by such men as Liszt, Brahms, Hubay and Joachim, just as Ravel had satirized the music of old Vienna in his choreographic poem *La Valse*. Actually, however, both the *Tzigane* and *La Valse* go far beyond the realm of mere satire, and are far greater works than that.

In writing the *Tzigane*, Ravel utilized every known technical device of the violin; then, it is said, he invented a few new ones. He completed the piece only a few days before its London premiere at an all-Ravel concert on April 26, 1924, and Miss d'Aranyi was obliged to learn the tremendously difficult solo part in only two or three days. After the concert, Ravel paid her a great compliment. "If I had known, I should have made the music still more difficult," he declared. "I thought I had written something very difficult, but you have proved the contrary."

The composer originally planned the accompaniment to the *Tzigane* to be played on the *luthéal*, a device attached inside a piano which could be controlled by four stops and which produced harp, celesta and certain overtone effects. Ultimately, however, he abandoned the idea and wrote the accompaniment for piano. Some time later, he transcribed the accompaniment for small orchestra, in which form it was first played by the violinist Samuel Dushkin with the Concertgebouw Orchestra of Amsterdam.

The *Tzigane* opens with a long unaccompanied solo for the violin, playing a cadenza-like introduction. Gradually, the orchestra sneaks in behind the soloist, and the work builds in excitement until it becomes a brilliant virtuoso showpiece.

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97th and 98th Performances THURSDAY-FRIDAY, July 4-5

SIXTEN EHRLING, conductor
VLADIMIR ASHKENAZY, pianist

BACH, Brandenburg Concerto No. 3, in G Major
Allegro. Andante. Allegro.

MOZART, Concerto for Piano and Orchestra No. 20,
in D minor (K. 466)

Allegro.

Romanze.

Allegro assai.

INTERMISSION

COPLAND, Third Symphony

Molto moderato.

Allegro molto.

Andantino quasi allegretto.

Molto deliberato; Allegro risoluto.

Program Notes© by Paul Affelder

BRANDENBURG CONCERTO NO. 3 IN G MAJOR JOHANN SEBASTIAN BACH
(Born March 21, 1685, in Eisenach; died July 28, 1750, in Leipzig)

Between 1717 and 1723, Bach served Prince Leopold of Anhalt-Cöthen as director of chamber music and court conductor. It was during this period, just prior to his long sojourn in Leipzig, that he composed a large quantity of his secular instrumental music. On two occasions—in 1718 and 1720—Prince Leopold journeyed to Carlsbad to take the waters, and on both trips he brought Bach along, together with several other musicians from his court. It was probably on one of those visits to Carlsbad that Bach met Christian Ludwig, Margrave of Brandenburg, a devoted amateur musician and collector of concerti, perhaps as one might collect antique snuffboxes today. The Margrave commissioned Bach to write a set of concerti for his collection.

Bach responded with his six Brandenburg Concerti, each written for a different combination of instruments. The works were composed with great care, and were probably tried out in Cöthen before they were sent to the Margrave on March 24, 1721, accompanied by an elaborately obsequious letter written in French. Once he had them in his possession, it is doubtful if the Margrave even bothered to have the Brandenburg Concerti performed, for the parts show no signs of use. Evidently, he placed far less value on these remarkable works than on the currently more popular concerti by such now-forgotten composers as Venturini, Valentini and Brescianello. When the Margrave died in 1734, the concerti in his estate were divided into two lots; in the second lot of seventy-seven lesser concerti were the six masterpieces by Bach, each concerto valued at four groschen—about eight cents. Little did the Margrave or his heirs realize that forty-eight cents worth of music would prove the means by which he would achieve immortality.

The Brandenburg Concerto No. 3 in G Major is unique among the six. Bach scored it for three violins, three violas and three cellos with a *continuo*—or foundation—played by the double-bass and harpsichord. He uses this combination in different ways: sometimes the violins, violas and cellos are each treated as homogeneous groups; sometimes they all play independently, and sometimes they are grouped into three trios, each composed of a violin, a viola and a cello.

This concerto has another unusual feature: it consists of only two movements, both marked *Allegro*, and separated by only two chords, *Adagio*. "It is as certain as any human inference can be," wrote the eminent musical analyst, the late Sir Donald Francis Tovey, "that Bach here extemporized a slow movement or instrumental recitative on the harpsichord, and that these two chords represent its close, as joined in by the orchestra." In some performances, the conductor will simply have the two chords played as they stand; in others, he will interpolate at this point one of Bach's other slow movements.

CONCERTO FOR PIANO AND ORCHESTRA NO. 20 IN D MINOR (K. 466) WOLFGANG AMADEUS MOZART
(Born Jan. 27, 1756, in Salzburg; died Dec. 5, 1791, in Vienna)

Please, no photographic flashes during performance.

When Mozart wanted to be serious, despairing or strongly dramatic in his music, he very often chose to cast it in a minor key. Only two of his concerti are in the minor mode, and both of them are for piano. They are the Concerto No. 20 in D Minor (K. 466) and the Concerto No. 24 in C Minor (K. 491), which followed it by a little over a year. Both concerti plumb emotional depths never approached by any other of Mozart's works in this form.

The D Minor Piano Concerto ushers in Mozart's last and by far greatest group of keyboard concerti—ushers them in with almost startling dramatic tension. Here, as much as anywhere in his music, Mozart was looking ahead to the romantic era. As a matter of fact, this is one of the only Mozart concerti that was known and understood during the nineteenth century, the century of romanticism. Listeners of that day—as, in fact, they do now—were able to relate this concerto to the works of the mature Beethoven. As for Beethoven, he was among the many admirers and performers of this concerto. When he was a young man, he wrote cadenzas for the first and third movements, since Mozart had never taken the trouble to write any down. While some soloists prefer to use their own cadenzas, and while other composers have also provided them, those by Beethoven are perhaps the most appropriate and the most frequently played.

Mozart composed the D Minor Concerto in February 1785 especially for the series of Lenten concerts he was giving in Vienna that season. These concerts were held in a hall known as the *Mehlgrube* which, literally translated, means "flour pit." The place was so named because flour was stored in the basement. For Mozart, the series was both an artistic and financial success, the composer clearing the equivalent of \$275 on the project.

Despite the rather radical new musical language in this concerto, it was written in considerable haste. Mozart finished it on February 10, 1785, barely in time for its premiere the following day. Then he was so busy overseeing the work of the copyists that he had no time to rehearse the final Rondo with the orchestra; as a result, he was obliged to play it cold—and from memory! Nevertheless, the new concerto came off successfully, and was repeated a few days later. From the very outset, it was one of Mozart's most popular piano concerti, even though it offered its hearers, accustomed to light entertainment, music of great drama and passion.

The late Alfred Einstein pointed out the sharp contrast that is maintained between the soloist and the orchestra in this concerto. Here the orchestra provides no mere accompaniment; it does violent battle with the piano. According to Einstein, "the orchestra represents an anonymous threatening power, and the solo instrument voices an eloquent lament." In the first movement, this dualism is never resolved. Though its ending dies away, it is, said Einstein, "as if the furies had simply become tired out and had lain down to rest, still grumbling, and ready at any instant to take up the fight again."

The second movement begins tranquilly and beautifully, as if all strife had been forgotten. But the storm breaks out again in the middle of the movement, then gives way to the tranquil theme, which returns at the end. The finale is one of Mozart's very few rondos in a minor key. Here there is more battling that culminates in a cadenza for the piano. Surprisingly, at its conclusion, the mode changes to

major and the mood becomes bright and serene. Einstein called this ending "the courtly gesture of a grand seigneur who wishes to leave his guests with a friendly impression."

THIRD SYMPHONY AARON COPLAND (Born November 14, 1900, in Brooklyn, N.Y.)

Aaron Copland composed his Third Symphony on a commission from the Koussevitzky Music Foundation. He planned the work in 1943, but did not begin its composition until August 1944, while he was in Mexico. He completed it on September 29, 1946, barely in time for Serge Koussevitzky to rehearse it with the Boston Symphony Orchestra for its premiere on October 18.

For that first Boston performance, Copland contributed the following comments for the orchestra's program book:

"Inevitably the writing of a symphony brings with it the question of what it is meant to express. I suppose if I forced myself I could invent an ideological basis for my symphony. But if I did, I'd be bluffing—or, at any rate, adding something *ex post facto*, something that might or might not be true, but which played no role at the moment of creation. . . . In other words—to use a well worn phrase—I prefer to let the music 'speak for itself.'

"One aspect of the Symphony ought to be pointed out: it contains no folk or popular material. During the late twenties it was customary to pigeon-hole me as a composer of symphonic jazz, with emphasis on the jazz. More recently I have been catalogued as a folk-lorist and purveyor of Americana. Any reference to jazz or folk material in this work is purely unconscious."

Despite the composer's insistence that the symphony contains no conscious references to jazz or folk material, it is full of unconscious references, not so much to these but more to that characteristic of Copland's music which predominates in his ballet and film scores, and

which we like to think of as typically American—even quasi-folk.

Copland's notes for the premiere included a fairly detailed analysis of the symphony, which may be summarized as follows:

I. *Molto moderato*. The opening movement, which is broad and expressive, takes the form of an arch, in which the central portion is more animated. It is concerned with three themes: the first, heard in the strings at the very outset; the second, in a related mood, played by violas and oboes, and the third, of a bolder nature, in the trombones and horns. Both the first and third themes are referred to later in the symphony.

II. *Allegro molto*. This is the symphony's scherzo. Its more lyrical trio—or contrasting middle section—returns at the end in more forceful fashion.

III. *Andantino quasi allegretto*. Fairly free in form, this movement consists of an introduction derived from the third theme of the first movement, followed by a new theme, announced by the flute, which is treated in a set of continuous variations, each variation growing out of its predecessor.

IV. *Molto deliberato* (Fanfare)—*Allegro risoluto*. This movement, the longest one in the symphony, follows the third without pause. The Fanfare, which serves as preparation for the main body of the movement but which also figures in the thematic development, is based on Copland's *Fanfare for the Common Man*, which he wrote in 1942 as one of a series of wartime fanfares by different composers for Eugene Goossens and the Cincinnati Symphony Orchestra. In the principal section of the movement, a new theme is stated and developed along with the fanfare theme. In addition, another new theme is found to be embedded in the development section. In the recapitulation, these three themes are heard in conjunction with the opening theme of the first movement, and it is the latter, in a massive restatement, which brings the work to a close.

99th and 100th Performances

SATURDAY-SUNDAY, July 6-7

SIXTEN EHRLING, conductor
VLADIMIR ASHKENAZY, pianist

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

Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionato.

INTERMISSION

PROKOFIEV, Concerto for Piano and Orchestra No. 2,
in G minor, Op. 16

Andantino.
Scherzo: Vivace.
Intermezzo: Allegro moderato.
Finale: Allegro tempestoso.

RESPIGHI, Symphonic Poem "The Pines of Rome"

The Pines of the Villa Borghese.
The Pines Near a Catacomb.
The Pines of the Janiculum.
The Pines of the Appian Way.

MEADOWBROOK



MUSIC & FESTIVAL

Program Notes© by Paul Affelder

SYMPHONY NO. 4 IN E MINOR, OP. 98

JOHANNES BRAHMS

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

During the summers of 1884 and 1885, Brahms, summering at Mürrzuschlag, in the Styrian Alps of Austria, wrote his Fourth Symphony. The first two movements were completed during the first summer, the last two during the second summer. The symphony was almost lost, however, as it neared completion. Returning from a walk one day, Brahms found his lodgings in flames. Fortunately, his friends were able to carry most of his books and music out of the burning house, and the manuscript of the symphony was among those effects which were saved.

Brahms entrusted the first performance of his Fourth Symphony to Hans von Bülow's ducal orchestra at Meiningen. Von Bülow prepared the work for performance, and the composer arrived in time to conduct the premiere on October 25, 1885. The work was warmly received, and there were unsuccessful demands by the audience for a repetition

of the Scherzo.

The tone of the entire Fourth Symphony is one of seriousness, and the work reflects the earnestness and introspection of Brahms' later years. The opening movement, *Allegro non troppo*, is alternately contemplative and dramatic. There is a certain austerity about the principal theme of the second movement, *Andante moderato*, which is in the old ecclesiastical Phrygian mode (corresponding to the scale of E played only on the white keys of the piano); but the second subject is beautifully lyrical. In fitting contrast is the robust third movement, really the symphony's scherzo, which is marked *Allegro giocoso*. Brahms broke all tradition by casting the finale, *Allegro energico e passionato*, in the form of a chaconne. (The terms *chaconne* and *passacaglia* are, for all practical purposes, interchangeable; they refer to an old Spanish dance form, usually in $\frac{3}{4}$ or $\frac{3}{8}$ meter, which comprises a set of variations on a theme that is usually eight measures long and usually in the bass, though in the variations it does not necessarily remain there.) In this symphony the theme is in the top voice and is eight notes long, one note to a measure. Upon this theme, which he took from the chaconne in Bach's Cantata No. 150, *Nach dir, Herr, verlangst mich*, Brahms constructed a monumental and powerful series of thirty-one

Please, no photographic flashes during performance.



Camilla Wicks

Violinist

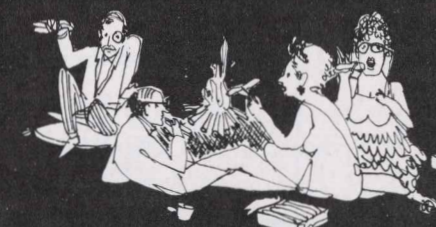


Camilla Wicks, one of the outstanding women violinists of the day, began her career as a child prodigy, publicly performing a Vivaldi concerto from memory at the age of four. In her teens she appeared with the major orchestras of the United States, following her New York debut recital in Town Hall when she was thirteen.

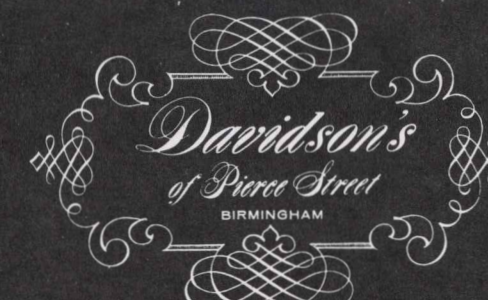
At seventeen she embarked on her first major tour, 90 engagements in eleven European countries which met with unprecedented acclaim. This was the first of eight such triumphant tours. She also gave hundreds of recitals in this country and Canada during this period and continued to solo with such orchestras as the New York Philharmonic, and the orchestras of Philadelphia, Chicago, Los Angeles, Mexico City, and San Francisco.

In 1958 Miss Wicks elected to retire from active concert life, limiting her musical career for the benefit of her children during their younger years, and emerging again year before last. She made her first appearance with the Detroit Symphony Orchestra last fall in Ford Auditorium.

Soloist June 27, 28, 29, 30, 1968



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variations that, singularly enough, never depart from the key of E minor. This movement is acknowledged to be one of the most magnificent symphonic finales ever written.

CONCERTO FOR PIANO AND ORCHESTRA NO. 2 IN G MINOR, OP. 16 SERGEI PROKOFIEV
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

Prokofiev wrote the second of his five piano concerti in 1912 and 1913, when he was still a student at the St. Petersburg Conservatory. His First Concerto had been widely criticized for the wild, flashy, "football" touch it required of the soloist. Consequently, in the Second Concerto, he attempted to put greater depth and less superficiality into the music.

On September 5, 1913, Prokofiev was the soloist in the world premiere of his Second Piano Concerto at Pavlovsk, near St. Petersburg. The conductor was A. P. Aslanov. Concerning the work, one critic spoke of the composer sitting at the piano, dusting off the keys or "trying out the notes with a sharp, dry touch," and ending the concerto "with a relentlessly discordant combination of brasses." Another wrote that the work was like "a babel of insane sounds" which could be outdone by "the cats on our roofs."

In its present form, the Second Concerto is quite different from the work heard by its early audiences. When Prokofiev left Russia in 1918 for his first visit to the United States, he left the score of the concerto, together with a lot of other music, in his apartment in St. Petersburg. The Soviet authorities raided his home and confiscated all the music. But the composer's mother was able to rescue the sketches for the piano part. Five years later, relying on these sketches and his memory, the composer made a new version of the concerto, the one now in use. It had its initial hearing in Paris on May 8, 1924, with Prokofiev as soloist and Serge Koussevitzky conducting.

In rewriting the concerto, Prokofiev tried to retain the original themes and general construction of the work. At the same time, he put into it certain technical and musical improvements he had learned from experience during the ten years that had elapsed since he first wrote the concerto.

The Piano Concerto No. 2 is in four movements. The first movement opens *Andantino* with a broad, flowing first theme and a mysterious second subject. The development of this material takes the form of a solo cadenza, *Allegretto*, after which the quieter *Andantino* returns to close the movement. The second movement is a strongly rhythmic Scherzo, *Vivace*, which some have likened to a perpetual motion. The third movement, an Intermezzo marked *Allegro moderato*, has a certain

sinister character, even a barbaric quality. This mood is continued in the Finale, *Allegro tempestoso*, though it is relieved by a more lyrical middle section.

SYMPHONIC POEM THE PINES OF ROME
OTTORINO RESPIGHI
(Born July 9, 1879, in Bologna; died April 18, 1936, in Rome)

Respighi will probably be remembered chiefly for his three symphonic poems about the Eternal City: *The Fountains of Rome*, *The Pines of Rome* and *Roman Festivals*. The second of these, *The Pines of Rome*, was composed in 1924, and was first heard in the city that inspired its creation. The date was December 14, 1924, the performers Bernardino Molinari and the Augusteo Orchestra.

The Pines of Rome is in four connected sections, described as follows in the preface to the score:

"1. *The Pines of the Villa Borghese* (*Allegretto vivace*, 2/8 time). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of *Ring Around A-Rosy*, mimicking marching soldiers and battles, twittering and shrieking like swallows at evening, and they disappear. Suddenly the scene changes to

"2. *The Pines Near a Catacomb* (*Lento*, 4/4 time, beginning with muted and divided strings and muted horns, *p*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. *The Pines of the Janiculum* (*Lento*, 4/4 time, piano cadenza, clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song, heard from the orchestra).

"4. *The Pines of the Appian Way* (*Tempo di marcia*). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories: trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."

The introduction of a phonograph record of a nightingale's song—marked in the score as "No. R. 1605 of the 'Concert Record Gramophone'"—caused considerable comment, both favorable and unfavorable, in an era long before we had such things as concerti for tape recorder and orchestra.

101st and 102nd Performances

THURSDAY-FRIDAY, JULY 11-12

ANDRÉ KOSTELANETZ, guest conductor
EUGENE LIST, pianist

MOZART, Overture to "The Abduction from the Seraglio"

HAYDN, Symphony No. 88, in G Major

Adagio; Allegro.

Largo.

Menuetto; Trio.

Finale: Allegro con spirito.

INTERMISSION

POULENC, Concerto for Piano and Orchestra

Allegretto.

Andante con moto.

Presto giocoso.

TURINA, La oración del torero

MILHAUD, Le Boeuf sur le toit (The Bull on the Roof)

BERLIOZ, Overture, "The Roman Carnival," Op. 9

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MUSIC FESTIVAL

PROGRAM NOTES[®] by Paul Affelder

OVERTURE TO THE ABDUCTION FROM THE SERAGLIO . . .

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

Please, no photographic flashes during performance.

Die Entführung aus dem Serail (*The Abduction from the Seraglio*) was Mozart's first full-length German opera. In following the style of the day, it took the form of a *Singspiel*—literally a "song-play"—in which there is spoken dialogue as well as singing. The opera was written at the request of the Austrian Emperor Joseph II. When it was given its premiere in Vienna on July 16, 1782, it was a tremendous success, despite some organized opposition on the part of a rival composer. The Emperor told Mozart that he enjoyed the

music, that he found it novel and daring. He had one complaint, however; the music, he said, was too good for Viennese ears, and besides, there were too many notes. The composer assured him that he had put in exactly as many notes as he felt the music required.

Since the opera deals with what was a popular subject of the day—the capture of a beautiful girl and her maid by pirates, who sell them to a Turkish harem, and the attempt by their lovers to rescue them from their fate—it contains a certain amount of what was known as “Turkish music.” This was the term used in Mozart’s and Beethoven’s day to describe rather noisy orchestral passages employing bass drum, cymbals, triangle, and sometimes a piccolo. There is a good deal of this “Turkish music” in the Overture to *The Abduction from the Seraglio*.

The overture begins in lively fashion with plenty of “Turkish music.” There is a brief middle section, in slow tempo, which hints at the music of the opera’s opening aria, “Hier soll ich dich denn sehen, Constanze,” sung by the hero, Belmonte, after which the lively section returns. When the overture is played in conjunction with the opera, it leads directly into that opening aria. For concert purposes, therefore, it has to be provided with a special ending. The one customarily used was arranged by the Italian composer, Ferruccio Busoni.

SYMPHONY NO. 88 IN G MAJOR . . . JOSEPH HAYDN
(Born March 31, 1732, in Rohrau, Lower Austria; died May 31, 1809, in Vienna)

Seven different numbers in as many different catalogues have been assigned to this symphony, which is now generally known as No. 88, the number given it by Eusebius Mandyczewski in his chronological listing of 1907 for the publishers Breitkopf & Härtel. According to the noted Haydn authority H. C. Robbins Landon, it is the first of two symphonies composed at Esterháza, probably in 1787, for Johann Peter Tost. Tost, who had been a violinist in the orchestra of Haydn’s employer, Prince Nicholas Esterházy, and for whom Haydn had written three fine sets of string quartets, was about to leave for Paris, and wisely thought that a pair of new Haydn symphonies might prove an excellent *entrée* into the musical life of the French capital. Though Parisian audiences favored operatic and other vocal music over purely instrumental music, a notable exception to the rule were the symphonies of Haydn, which were widely performed and published there. Only the year before, he had completed a set of six symphonies for the exclusive Concerts de la Loge Olympique, and the new symphonies—Nos. 88 and 89—were also first heard and printed in Paris.

The G Major Symphony opens with a heraldic introduction, *Adagio*, which leads into a cheerful *Allegro*. The second movement, *Largo*, consists of a set of variations on a simple yet noble melody, first played as a duet for solo oboe and solo cello. Though the third movement is marked *Menuetto: Allegretto*, it is more in the style of an Austrian peasant dance than a stately ballroom minuet. Its trio—or contrasting middle section—has a rustic character, emphasized by a drone-like accompaniment. The finale is a rollicking rondo, marked *Allegro con spirito*, which brings the symphony to a jolly conclusion.

CONCERTO FOR PIANO AND ORCHESTRA . . . FRANCIS POULENC
(Born January 7, 1899, in Paris; died there January 30, 1963)

Francis Poulenc certainly belongs at or near the top of the list of twentieth century French composers. As a creative musician, he displayed something of a dual personality. In the early days, he joined his fellow members of the famous *Groupe des Six*—Arthur Honegger, Darius Milhaud, Georges Auric, Germaine Tailleferre and Louis Durey—in rebelling against the romanticism of Franck and the impressionism of Debussy by writing music of a light, saucy, “music-hall” character. Though some of these traits are also to be found in some of his later music, he gradually turned to more serious fare, including works of deeply expressive religiosity.

When it came to writing concerti, Poulenc was a one-of-a-kind composer; in other words, he has to his credit a *Concert Champêtre* for harpsichord (or piano), a concerto for piano, a concerto for two pianos, and a concerto for organ, strings and kettledrums. There is, in addition, an *Aubade*, described as a “choreographic concerto” for piano and eighteen instruments. Of these, the Concerto for Piano and Orchestra was the last. It was composed in 1949 on a commission from the Boston Symphony Orchestra, with which organization, under the direction of Charles Munch, Poulenc himself appeared as soloist in the premiere, which took place in January 1950.

The concerto is in the customary three movements, yet it is anything but an orthodox work. The opening *Allegretto* begins and ends in a rather light, graceful, sometimes jaunty fashion, but the middle part, in a slower tempo, is decidedly more serious in nature. The second movement, *Andante con moto*, reverses the pattern of its predecessor; here, the opening and closing sections are romantically lyrical, while the middle part is lighter and livelier. The real surprise, however, comes in the final movement, called *Rondeau à la française* and marked *Presto giocoso*. This is the saucy Poulenc,

expressing himself with what he admitted was “deliberate impertinence” in a “musical picture of Paris, the Paris of La Bastille rather than of Passy.” One hears a rapid succession of music-hall tunes and folk songs; and, remembering that he was writing it for an initial presentation before an American audience, he even includes a quotation from *Old Folks at Home*! The composer’s biographer, Henri Hell, aptly terms it “a tongue-in-cheek skit.”

LA ORACIÓN DEL TORERO, OP. 34 . . . JOAQUIN TURINA
(Born December 9, 1882, in Seville; died January 14, 1949, in Madrid)

Along with his contemporary, Manuel de Falla, Joaquín Turina dominated the Spanish musical scene during the second quarter of the twentieth century. Like de Falla, he studied piano at the Madrid Conservatory with José Trago; like de Falla, too, he spent some years in Paris, though the French influence is more apparent in Turina’s music. Perhaps this is because he studied composition with Vincent d’Indy (he also furthered his piano studies with Moszkowski) and received encouragement from Debussy, Ravel and Florent Schmitt.

Returning to Madrid in 1913 after eight years in Paris, Turina quickly established himself as an important pianist, composer, teacher and critic. Though his international renown rests principally on three orchestral works, *La procesión del rocío*, *Danzas fantásticas* and *Sinfonía sevillana*, he composed mostly for the piano; but he also wrote two operas, as well as some chamber music and songs. Most of his music has a strong Hispanic flavor, yet there is no mistaking the influence of French Impressionism and of d’Indy who, it should be remembered, was one of the principal disciples of César Franck.

One of Turina’s most exquisite creations is the little tone poem *La oración del torero* (*The Bullfighter’s Prayer*). Composed in 1925 for a quartet of lutes and dedicated to the members of the Aguilar Lute Quartet, it was published the following year in a version for string quartet and later expanded for string orchestra. This is a delicate, extremely sensitive piece whose melodies and rhythms may be thoroughly Spanish but whose harmonies and general atmosphere are often much more French. Aside from the title, Turina never gave any sort of programmatic description to the work; the listener is left to his own imagination. Discussing the piece in his book *Twentieth Century Music in Western Europe*, Arthur Cohn says, quite aptly, that “Turina’s toreador speaks of the Spanish night more than of his afternoon’s work.”

LE BOEUF SUR LE TOIT (THE BULL ON THE ROOF) . . . DARIUS MILHAUD
(Born September 4, 1892, in Aix-en-Provence)

Probably the most prolific of modern French composers, Darius Milhaud is also one of the most distinguished. He has written in many different musical forms, and has even invented a few himself. He was also a pioneer in the use of polytonality—music which employs more than one key at the same time—and he has been strongly influenced by the folk music of his native Provence; by that of Brazil where, toward the end of World War I, he spent a year as secretary to the French Ambassador, Paul Claudel, and by American jazz, which he employed in concert music even before George Gershwin wrote his *Rhapsody in Blue*. Besides composing and conducting his own works, Milhaud has devoted a great deal of time to teaching at the Paris Conservatory and at Mills College in Oakland, California.

Milhaud’s stay in Brazil left him with many lasting musical impressions which had a strong effect on the compositions he was to write for the next few years. In 1919, not long after his return to Paris, he assembled a group of popular Brazilian melodies—tangos, maxixes, sambas, even a Portuguese *fado*—and used them in a colorful orchestral rondo, the principal theme of which *Le Boeuf sur le toit* (*The Bull on the Roof*), was a popular Brazilian tune of the day. His original idea was that this work would be used to accompany one of the many short film comedies that Charlie Chaplin was making during that heyday of the silent movies.

But the composer’s friend, Jean Cocteau, had another idea. He proposed that the music should be used to accompany a fantastic acrobatic ballet, the scenario of which he would write.

“Cocteau produced a pantomime scenario that could be adapted to my music,” wrote Milhaud in his autobiography, *Notes Without Music*. “He imagined a scene in a bar in America during Prohibition. The various characters were highly typical: a Boxer, a Negro Dwarf, a Lady of Fashion, a Redheaded Woman dressed as a man, a Book-maker, a Gentleman in evening clothes. The Barman, with a face like that of Antinous, offers everyone cocktails. After a few incidents and various dances, a Policeman enters, whereupon the scene is immediately transformed into a milk-bar. The clients play a rustic scene and dance a pastorale as they sip glasses of milk. The Barman switches on a big fan, which decapitates the Policeman. The Red-headed Woman executes a dance with the Policeman’s head, ending by standing on her hands like the Salome in Rouen Cathedral. One by one the customers drift away, and the Barman presents an enormous bill to the resuscitated Policeman.”

“Jean had engaged the clowns from Cirque Médrano and the Fratellinis to play the various parts. They followed implicitly all the extremely precise orders he gave them as producer. Albert Fratellini,

Please, no photographic flashes during performance.

Vladimir Ashkenazy

Pianist



Meadow Brook Festival audiences of last summer would seem to second Harold Schonberg’s New York TIMES endorsement that Mr. Ashkenazy is “The greatest living pianist of his generation.” It is a pleasure to have him once again with us.

The noted Soviet pianist was born in Gorky in 1937. In 1943 he began his formal musical studies and two years later made his first public appearance in a performance of the Haydn D Major Piano Concerto. He entered the Central Music School in Moscow at this time and for the next ten years studied with the noted teacher, Anaida Sumbatian. At seventeen, and before entering the Moscow State Conservatory, the pianist won second prize at the fifth international Chopin Competition in Warsaw.

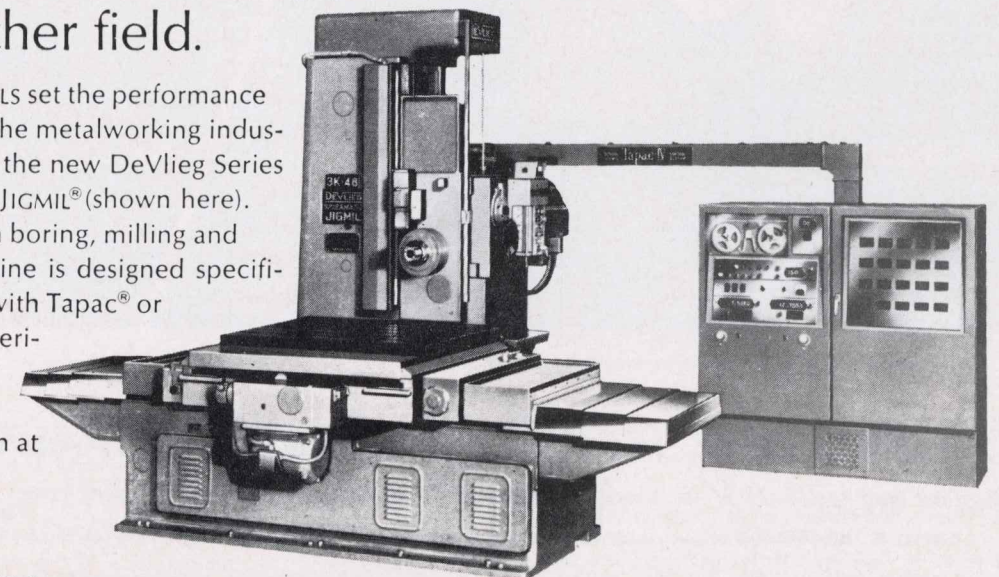
In 1956, Ashkenazy came suddenly into international prominence with an electrifying victory, winning first prize in the Queen Elizabeth Competition in Brussels. Tours of Europe followed immediately, and in 1958 impresario S. Hurok presented the pianist on his first tour of North America. His success was unprecedented.

Following his first North American tour, the First Tchaikovsky Competition (the one in which Van Cliburn won world fame) took place in Moscow. Although Ashkenazy was not a contestant (he became joint first prize winner four years later in 1962) he met the youngest foreign pianist there, a beautiful blond girl from Iceland who soon became his wife. The pair have two children and reside for the most part in London.

Soloist July 4, 5, 6, 7, 1968

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being an acrobat, could even dance on his hands around the Policeman's head. In contrast with the lively tempo of the music, Jean made all the movements slow, as in a slow-motion film. This conferred an unreal, almost dreamlike atmosphere on the show."

The first performance of *Le Boeuf sur le toit*, with costumes and masks by Guy-Pierre Fauconnet and scenery by Raoul Dufy, was given before a capacity audience at the Comédie des Champs-Élysées in Paris on February 21, 1920. Vladimir Golschmann conducted the twenty-five-piece orchestra. The work created such a sensation that not long afterward a Parisian cabaret changed its name to *Le Boeuf sur le toit*. "Forgetting that I had written *Les Choéphores*," recalls Milhaud, "both public and critics agreed that I was a clown and a strolling musician—I, who hated comedy and in composing *Le Boeuf sur le toit* only aspired to create a merry, unpretentious divertimento in memory of the Brazilian rhythms that had so captured my imagination and never—no, never!—made me laugh."

Though it is seldom, if ever, seen as a ballet, this witty work, which combines so effectively Brazilian melodies and rhythms with piquant, often polytonal harmonies and bright-hued instrumental coloring, is frequently performed as a purely orchestral composition.

OVERTURE, THE ROMAN CARNIVAL, OP. 9 HECTOR BERLIOZ

(Born December 11, 1803, in La Côte-Saint-André; died March 8, 1869, in Paris)

Berlioz composed the *Roman Carnival Overture* as an introduction to the second act of his opera *Benvenuto Cellini*. The opera, first performed in Paris in 1838, was such a dismal failure that it was nick-

named *Malvenuto Cellini*. On the other hand the *Roman Carnival Overture*, written in 1843 and premiered under the composer's direction on February 3, 1844, was received with such enthusiasm that it had to be repeated on the spot.

This was a great personal triumph for Berlioz. During rehearsals for the opera's first performance some six years earlier, he had nearly come to blows with the incompetent and unsympathetic conductor Francois Antoine Habeneck, who was unable to take the *saltarello* in the second act at the proper tempo. (The *saltarello* is an extremely lively Italian leaping dance, usually in 6/8 or 6/4 time, which reached the height of its popularity around Rome in the fifteenth and sixteenth centuries. In *Benvenuto Cellini* it is danced during the scene of the Roman Carnival in the Piazza Colonna. It is said that it was the *saltarello* danced at the Carnival of 1831 which inspired the last movement of Mendelssohn's *Italian Symphony*.) Habeneck attended the concert at which the *Roman Carnival Overture* was first played, expecting—even hoping—for another Berlioz fiasco. When the overture—which is chiefly concerned with this same *saltarello*—came off so well, Habeneck was disappointed. As Berlioz passed him in the foyer after the concert, he taunted Habeneck with the remark, "Now you can see how it ought to go!"

The overture opens with a brief quotation from the *saltarello*. Then is heard a beautiful slow section based on an aria sung by Cellini in the first act. It is played first by the English horn, later by strings and woodwinds, in the form of a canon. The remainder of the work is taken up with the wildly whirling *saltarello*, with snatches of Cellini's aria occasionally injecting themselves. The entire score is marked by dash and the brilliant orchestral colors so typical of Berlioz.

103rd and 104th Performances

SATURDAY-SUNDAY, JULY 13-14

ANDRE KOSTELANETZ, guest conductor
JUDITH RASKIN, soprano



BRITTEN, *Soirées Musicales: Suite of Five Movements from Rossini*, Op. 9

March.
Canzonetta.
Tirolese.
Bolero.
Tarantella.

BRITTEN, "Les Illuminations," Song Cycle for High Voice and String Orchestra, Op. 18

Fanfare.
Towns.
Phrase.
Antique.
Royalty.
Marine.
Interlude.
Being Beauteous.
Parade.
Departure.

INTERMISSION

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

Andante: Allegro con anima.
Andante cantabile, con alcuna licenza.
Valse: Allegro moderato.
Finale: Andante maestoso; Allegro vivace.

PROGRAM NOTES® by Paul Affelder

SOIRÉES MUSICALES: SUITE OF FIVE MOVEMENTS FROM ROSSINI, OP. 9 BENJAMIN BRITTEN
(Born November 22, 1913, in Lowestoft, Suffolk, England)

As the full title of the *Soirées Musicales* indicates, this is not an original composition by Britten but rather an arrangement for or-

Please, no photographic flashes during performance.

chestra of five pieces by the nineteenth century Italian master of operatic comedy, Gioacchino Rossini.

After the appearance of *William Tell* in 1829, Rossini wrote no more operas. In fact, with the exception of the *Stabat Mater* and the *Petite Messe Solennelle*, he produced no more large-scale works during the nearly four decades that remained in his life. In 1857, after years of enjoying the good things of life, followed by several years of illness, Rossini began again to compose. This time, instead of operas, he turned out little miniatures—songs, vocal ensembles,

piano pieces and chamber music—nearly two hundred pieces in all, which he grouped under the title *Sins of My Old Age*. A large number of these are satirical in character and bear such whimsically humorous titles as *Hors-d'oeuvre*; *Ugh*, *Peas*! *Castor Oil*, and *Capriccio Offenbachesque*.

These little trifles, which so delighted Rossini's friends during his lifetime, have proved fertile ground for compilers of ballet music in our own time. In 1919, Ottorino Respighi arranged a group of these pieces for orchestra to accompany the ballet *La Boutique fantasque* (*The Fantastic Toyshop*), which was produced by Diaghilev. Some of this same music, together with other selections from *Sins of My Old Age*, was used by Benjamin Britten in 1936, when he arranged the five-movement *Soirées Musicales*. Published in 1938, *Soirées Musicales* was one of the earliest of Britten's works to attract wide attention. It has been used as the accompaniment to several ballets, in one of which a second set of five Rossini pieces orchestrated by Britten and called *Matinées Musicales* was also employed.

The five movements which comprise *Soirées Musicales* are: 1, *March*; 2, *Canzonetta*, literally a "little song;" 3, *Tirolese*, a Tyrolean dance in the manner of the Austrian *Ländler*, the immediate forerunner of the Viennese waltz; 4, *Bolero*, a spirited Spanish dance, and 5, *Tarantella*, a wild dance from southern Italy in 6/8 time, which may have gotten its name from the tarantula, the poisonous spider whose bite this dance was supposed to counteract.

LES ILLUMINATIONS, SONG CYCLE FOR HIGH VOICE AND STRING ORCHESTRA, OP. 18 . . . BENJAMIN BRITTEN
(Born November 22, 1913, in Lowestoft, Suffolk, England)

Les Illuminations is one of the very few of the many vocal works by one of England's foremost contemporary composers, Benjamin Britten, that does not employ an English text. It is a setting of nine prose-poems by the French symbolist poet, Arthur Rimbaud (1854-1891), published after his death by his friend and colleague, Paul Verlaine, who also gave the work its title. Between the sixth and seventh poems Britten has inserted an instrumental interlude.

Despite the fact that this is a British composer's setting of French poetry, *Les Illuminations* has had close ties to the United States. Britten completed the work on October 25, 1939, in Amityville, Long Island, N. Y., during the three years he spent in this country. It was given its premiere, however, in London on January 30, 1940. Ten years later, at the suggestion of George Balanchine, the British choreographer Frederick Ashton transformed it into a ballet, in which form it was first danced by the New York City Ballet at the New York City Center on March 2, 1950.

Max de Schauensee, a long-time keen observer of the international vocal scene, provided the following sensitive analysis of *Les Illuminations* for a performance several years ago by the Philadelphia Orchestra:

"The composer's choice of Rimbaud's poems and the sequence in which they have been placed, would suggest his complete awareness of the poet's interpretation of life as a varied parade.

"The score of *Les Illuminations* reflects Rimbaud's 'motto' phrase—a transition from one phase of life to another—as it summons a restless and elegant pageantry, completely Gallic in its decorative symbolism, music that traverses ten varied sections with astounding smoothness of effect.

"A brilliant opening *Fanfare* prepares us for the busy, highly descriptive *Villes*, which follows. The atmosphere then subtly changes with the eight expressive bars of *Phrase*, this magically conceived passage leading us into the nostalgic and insinuating *Antique*, which in graceful manner fulfills the preceding phrase, 'et je danse.' Voice and solo violin intertwine, until the violin dies away as though lost in space. *Royauté* and *Marine* offer us excellent examples of Rimbaud's wild, unrestrained imagery, and Britten here rises to the challenge, as he sustains this 'backward glance' into a lost era. In *Royauté* we find a blend of pathos and comedy, offered with jaunty formality and sly pompousness, while *Marine* with its alternating syncopated staccato passages and picturesque coloratura displays, brings Rimbaud's flamboyance within the borders of musical sound in one of the work's most fascinating moments.

"Interlude opens with a subtly conceived orchestra passage, slowly unwinding itself, until the voice restates the 'motto' phrase. This sets the stage for the next consideration, *Being Beauteous*, a philosophical meditation of considerable length, treated in a properly sophisticated manner. *Parade* is dramatic in character, triplet figures leading into a march of grotesque tread, which seems to disintegrate, as we once more hear the 'motto,' for the third and last time.

"Départ comes almost like a sad and resigned afterthought. It appears to sum up all the many farewells man knows as he treads life's highway. 'Assez vue . . . assez eu . . . assez connu,' and the music dies away into a soft, ever deepening twilight."

The following English translations for the poems in the cycle are by Helen Rootham, and are reprinted from "Prose Poems from *Les Illuminations* of Arthur Rimbaud" by permission of Faber & Faber, Ltd., London, and by courtesy of Boosey & Hawkes:

1. *Fanfare*

I alone hold the key to this savage parade.

2. *Towns*

These are towns! It is for the inhabitants of towns that these dream Allaghanies and Lebanons have been raised. Castles of crystal and wood move on rails and invisible pulleys. Old craters, encircled with colossal statues and palms of copper, roar melodiously in their fires . . . Corteges of Queen Mabs in robes red and opaline, climb the ravines. Up there, their hoofs in the cascades and the briars, the stags give Diana suck. Bacchantes of the suburbs weep, and the moon burns and howls. Venus enters the caves of the blacksmiths and hermits. Groups of bell-towers sing aloud the ideas of the people. From castles built of bones proceeds unknown music. . . . The paradise of the thunders bursts and falls. Savages dance unceasingly the Festival of the Night.

What kindly arms, what good hour, will restore to me those regions from which come my slumbers and the least of my movements?

3a. *Phrase*

I have hung ropes from bell-tower to bell-tower; garlands from window to window; golden chains from star to star—and I dance.

3b. *Antique*

Oh, gracious son of Pan! Thine eyes—those precious globes—glance slowly; thy brow is crowned with little flowers and berries. Thy hollow cheeks are spotted with brown lees; thy tusks shine. Thy breast resembles a cithara; tinkling sounds run through thy blond arms. Thy heart beats in that womb where sleeps Hermaphrodite. Walk at night, softly moving this thigh, this other thigh, this left leg.

4. *Royalty*

On a beautiful morning, in a country inhabited by a mild and gentle people, a man and woman of proud presence stood in the public square and cried aloud: "My friends, it is my wish that she should be queen." She laughed and trembled. To his friends he spoke of a revelation, of a test concluded. Swooningly they leaned one against the other.

And during one whole morning, whilst the crimson hangings were displayed on the houses, and during the whole afternoon, while they advanced towards the palm gardens, they were indeed kings.

5. *Marine*

Chariots of silver and of copper
Prows of steel and of silver
Beat the foam,
Lift the stems of the brambles.
The streams of the barren parts
And the immense tracks of the ebb
Flow circularly towards the east,
Towards the pillars of the forest,
Towards the piles of the jetty,
Against whose angles are hurled whirlpools of light.

6. *Interlude*

I alone hold the key to this savage parade.

7. *Being Beauteous*

Against a background of snow is a beautiful Being of majestic stature. Death is all around her, and whistling, dying breaths, and circles of hollow music, cause this adored body to rise, to swell, and to tremble like a spectre. Scarlet and black wounds break out on the superb flesh. Colours which belong to life deepen, dance, and separate themselves around the vision, upon the path. Shudders rise and mutter; and the mad savour of all these things, heavy with dying groans and raucous music, is hurled at our Mother of Beauty by the world far behind us. She recoils, she stands erect. Oh rapture! Our bones are covered anew with a body of love.

Ah! The pale ashen face, the mane-like hair, the arms of crystal. And there is the cannon upon which I must cast myself through the noise of trees and light winds.

8. *Parade*

These are very sturdy rogues. Many of them have made use of you and your like. Without wants, they are in no hurry to put into action their brilliant faculties and their experience of your consciences. What mature men! Here are sottish eyes out of a midsummer night's dream—red, black tricoloured; eyes of steel spotted with golden stars; deformed faces, leaden-hued, livid, enflamed; wanton hoarsenesses. They have the ungainly bearing of rag dolls. There are youths among them—

It is a violent Paradise of mad grimaces . . . Chinese, Hottentots, gypsies, simpletons, hyaenas, Molochs, old insanities, sinister demons, they alternate popular or maternal tricks with 'bestial' poses and caresses. They can interpret modern plays or songs of a simple naivety at will. Master jugglers, they transform places and people, and make use of magnetic comedy.

I alone hold the key to this savage parade.

9. *Departure*

Sufficiently seen.—The vision had been met in all guises.

Sufficiently heard.—Rumours of the town at night, in the sunlight, at all times.

Sufficiently known.—Life's decrees.

Oh Rumours! Oh Vision!

Departure in the midst of love and new rumours.



Andre Kostelanetz

Conductor



The real Kostelanetz is the man who personally commissioned Aaron Copland to compose "A Lincoln Portrait", a man who has encouraged American composers to create a whole new body of music delving into this country's history and geography from Mayor LaGuardia back to the early frontier. He is guest conductor at

the New York Philharmonic and with other orchestras from Stockholm to Tokyo. To one colleague, he is "a paragon of perfectionism, a Toscanini with the common touch." This Russian-American was born in St. Petersburg in 1901 and studied at the St. Petersburg Conservatory. He came to America in 1922 where he was employed as accompanist at the Metropolitan Opera and in 1930 he became conductor with the Columbia Broadcasting System.

In 1938 he married the famous soprano Lily Pons and with her he gave concerts for the armed forces during World War II. He has made numerous arrangements of light music and his techniques have greatly influenced the writing of music for films and the arranging of popular concerts. His record albums are best sellers, but the real measure of the man is his creative encouragement of contemporary composers such as Virgil Thomson and William Schuman and his serious preoccupation with the Americana of Mark Twain, Emily Dickinson and even the Hudson River set to music.

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SYMPHONY NO. 5 IN E MINOR, OP. 64
PIOTR ILYITCH TCHAIKOVSKY
 (Born May 7, 1840, in Votkinsk; died November 6, 1893,
 in St. Petersburg)

In May 1888 Tchaikovsky established himself in his newly-acquired country homes at Frolovskoe, on the road between Klin and Moscow. There he spent long hours tending his garden and taking walks in the nearby forest. Amid the peace and seclusion that his new surroundings afforded him, he hoped to write a new symphony to follow his Fourth, which had appeared ten years earlier. But ideas came slowly, and at the end of May he wrote his brother Modeste that he felt no impulse for creative work, and wondered if he had written himself out. Shortly thereafter, he was able to report to his benefactress, Mme. von Meck, that inspiration was beginning to come and that he had started work on the new symphony.

For all practical purposes, the Fifth Symphony was completed toward the end of August, but further revisions occupied Tchaikovsky until November. On November 17 he conducted the symphony's premiere in St. Petersburg. As far as the public was concerned, the new work was a huge success, but Tchaikovsky and the critics felt otherwise. The following month the composer wrote to Mme. von Meck that he was convinced the Fifth Symphony was a failure, far inferior to the Fourth. It was not long, however, before he changed his opinion of his newest composition and was able to look upon it with more favor.

The late Ernest Newman, distinguished English critic, made the following interesting observations about the Fifth Symphony: "It is a curious fact that whereas the Sixth Symphony, admittedly based on a program, leaves us here and there with a sense that we are missing the connecting thread, the Fifth Symphony, though to the casual eye not at all programmatic, bears the strongest internal evidences of having been written to a program. The feeling that this is so is mainly due to the recurrence, in each movement, of the

theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following *Andante*, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the *Andante*—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the *Allegro* of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the *Allegro*. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a symphony in four movements. Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain."

Mr. Newman then went on to suggest how this is another symphony dealing with the subject of Fate, a thesis borne out by the recent discovery of the composer's notebooks in the Tchaikovsky Museum at Klin. In one of these he gives the outline of a program for the symphony's first movement, where the introduction is described as "complete resignation before Fate." In a corner of the same page, however, Tchaikovsky wrote, "A wonderful program, if I could only carry it out." As matters now stand, the symphony has managed to enjoy a highly successful career without the aid of a program.

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SIXTEN EHRLING, conductor
ANNA MOFFO, soprano

LISZT, "Les Préludes," Symphonic Poem No. 3 (after Lamartine)
 CANTELOUBE, Four Songs of the Auvergne
 Pastourelle.
 Passo pel prat.
 Bailèro.
 L'Aïo dè rotso.

INTERMISSION

DEBUSSY, Two Nocturnes, "Nuages" ("Clouds"), and "Fêtes"
 ("Festivals")
 PUCCINI, Chi il bel sogno di Doretta, from "La Rondine"
 VERDI, Ah, fors' è lui, from "La Traviata"

LES PRÉLUDES — SYMPHONIC POEM NO. 3
FRANZ LISZT
 (Born October 22, 1811, in Raiding, Hungary; died July 31, 1886,
 in Bayreuth)

Les Préludes is the third and certainly the most popular of Liszt's symphonic poems. It was he who originated this interesting and often provocative form of composition which associates a piece of music with a literary work, a picture or an event. Of course, the way was paved for him by such compositions as Beethoven's *Pastoral* Symphony and Berlioz's *Symphonie Fantastique*.

Authorities disagree on the dates when *Les Préludes* was written. In all probability, it was composed at Weimar in 1849 and 1850 from sketches made some years earlier, then revised in 1853 or 1854. Liszt conducted its initial performance at a concert of the Grand Ducal Court Orchestra in Weimar on February 23, 1854. The concert was a pension fund benefit for widows and orphans of deceased

members of the orchestra.

Liszt got the extra-musical idea for *Les Préludes* from a passage in Lamartine's *Nouvelles Méditations Poétiques*, which has been translated as follows: "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when the trumpet's loud clangor has called him to arms, he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

Please, no photographic flashes during performance.

FOUR SONGS OF THE AUVERGNE
ARR. JOSEPH CANTELOUBE
(Born October 21, 1879, in Annonay; died November 4, 1957,
in Paris)

Marie-Joseph Canteloube de Malaret, to give the man his full name, was a French pianist, composer, writer on musical subjects, and avid collector of French folk songs, many of which he arranged for voice with keyboard or orchestral accompaniment. In fact, his greatest fame rests on his *Chants d'Auvergne*, four sets of *Songs of the Auvergne*, which appeared between 1923 and 1955. It is largely thanks to him that these altogether charming songs from a rugged territory in south-central France have been preserved with their original words—in the *langue d'oc*, the ancient Latin-influenced tongue of that section of France—and characteristic musical accompaniments, which he has imitated so effectively in his orchestrations.

There are many enchanting songs in this collection, four of which are included on the present program.

1. *Pastourelle*. A young man calls across a river, asking his sweet-heart to join him on the other side so they may talk of love. When she replies that she cannot because she has no boat, he tells her that she can get anything because she is so beautiful.

2. *Passo pel prat*. This is a *grande*, the name given in the Auvergne to a slow, simple song, most of whose words are "lo lo lo." They are often sung by farm workers, because the movement of the music synchronizes with the heavy tread of the oxen pulling the plough. In this particular song a young man tells his girl: "Come through the meadow, my beautiful one; I shall come through the wood. When you are there, wait for me if you wish. We will talk together; it is your love, little one, which will make me happy."

3. *Bailèro*. This is a dialogue between a shepherd and shepherdess, each trying to get the other to bring his flocks across the river, where the grazing is better—and where the two young people can be together!

4. *L'Aio dè rotso*. A *bouïrée*, the typical dance tune from the Auvergne. "Spring water will kill you, little girl. You shouldn't drink water, but you should take a glass of wine! When a maiden wants to marry, she shouldn't be given spring water, she'll much prefer wine!"

TWO NOCTURNES, NUAGES (CLOUDS) AND FETES
(FESTIVALS) CLAUDE ACHILLE DEBUSSY
(Born August 22, 1862, in St. Germain-en-Laye;
died March 25, 1918, in Paris)

Debussy composed his three *Nocturnes for Orchestra* between 1897 and the end of 1899. The first two *Nuages (Clouds)* and *Fêtes (Festivals)*, were first performed by the Lamoureux Orchestra in Paris, Camille Chevillard conducting, on December 9, 1900. The three *Nocturnes*, including *Sirènes (Sirens)*—which is scored for orchestra with women's voices, singing without words—were first heard in their entirety under the same auspices on October 27, 1901.

Though Debussy was openly averse to written explanations of his music, and though the score contains no program, he did write this description of the *Nocturnes*:

"The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into the poignant gray softly touched with white. *Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm."

CHI IL BEL SOGNO DI DORETTA FROM LA RONDINE . . .
GIACOMO PUCCINI

(Born December 22, 1858, in Lucca; died November 29, 1924,
in Brussels)

One of the less familiar of Puccini's operas, *La Rondine (The Swallow)* had its premiere at Monte Carlo on March 27, 1917. In many ways, its story parallels that of Verdi's *La Traviata*. The scene is Paris during the Second Empire. Like Violetta, the dissolute heroine Magda holds sway over a fashionable Parisian coterie. Prunier, a decadent poet, declares that sentimental love is all the rage in Paris. Everyone scoffs at him except Magda, who tells of a true love she once had. Reading her fortune, Prunier says that, like a swallow, she will leave her home, only to return in the future. True to his prophecy, Magda leaves her frivolous friends and the wealthy man with whom she has been living, and goes off to the Riviera with Ruggero, a youth from the provinces, with whom she falls in love. But when he reads her a letter from his mother in which she offers her blessing for his marriage to an innocent young girl, Magda is convinced that she will only ruin his life. She tells him of her past, and leaves him forever to return to her former life in Paris.

The aria known as Doretta's Song, *Chi il bel sogno di Doretta (Who can guess Doretta's dream?)*, is sung by Magda in the first act. Prunier has read to the assembled guests at Magda's salon his latest poem about Doretta, a maiden who refused the advances of a king. The poem, however, is unfinished; and it is Magda who finishes it by singing of Doretta's dream of how she found love's sadness and joy when she was kissed by a poor student.

AH, FORS' E LUI FROM LA TRAVIATA
GIUSEPPE VERDI

(Born October 10, 1813, in Le Roncole; died January 27, 1901,
in Milan)

One of the favorite showpieces for sopranos, *Ah, fors'è lui*, and its accompanying aria, the brilliant *Sempre libera*, conclude the first act of *La Traviata*. At a party she has given in Paris, Violetta has met and fallen in love with Alfredo Germont, a young man from the south of France. After her guests have departed, she muses on this new, pure love. Perhaps it is he who will stir her soul and make her lead a new life. But no, she says, this is folly; she is destined only for a gay, empty, shallow life, finding no real peace until she dies.



Please, no photographic flashes during performance.



Eugene List

Pianist



Eugene List. The name is familiar the world over. Since the beginnings of his career in Philadelphia with the Philadelphia Orchestra, he has played more than 2,000 concerts to audiences in excess of 1,000,000 people on four continents. He has travelled more than 850,000 miles to make this possible and appeared repeatedly with 150 plus different symphony orchestras.

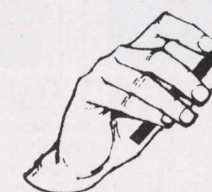
Mr. List has performed at The White House during three administrations dating back to Franklin Roosevelt and at the United Nations. In May, 1962, he was the first American to judge at the noted Tchaikovsky Piano Competition in Moscow. A year later he was a judge in Prague for the Smetana Competition, and in 1965, for the Chopin Competition in Warsaw.

The distinguished artist has also toured India and Indonesia for ANTA and the State Department and in the Spring of 1964, made a triumphant tour of the Soviet Union. His recent tour of Europe included guest appearances with the orchestras of Berlin, Paris, Vienna, Hamburg, Warsaw, Bucharest and Brussels, and, in 1967, visited New Zealand and Ethiopia.

Mr. List is a prolific recording artist. As a sergeant during World War II, he became known to the man on the street when he played for the Big Three in Potsdam. He appears as much as time will allow with his wife, the noted violinist Carroll Glenn.

Soloist July 11, 12, 1968

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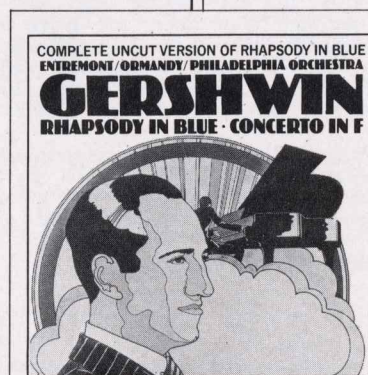


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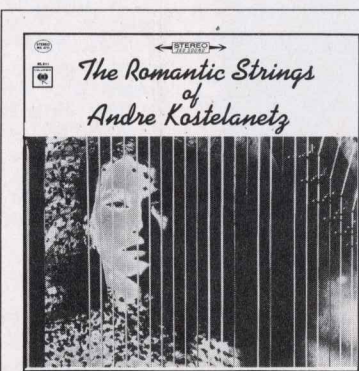
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PHILIPPE ENTREMONT, pianist

HANDEL, Suite from the "Music for the Royal Fireworks"
(arr. by Sir Hamilton Harty)

Overture.
Bourrée.
Largo alla siciliana.
Minuet.

STRAVINSKY, Symphony in Three Movements
(played without pause)

INTERMISSION

WAGNER, Prelude to Act III, "Lohengrin"

WAGNER, Dawn and Siegfried's Rhine Journey, from
"Götterdämmerung"

SAINT-SAENS, Concerto for Piano and Orchestra No. 2, in G minor,
Op. 22

Andante sostenuto.
Allegro scherzando.
Presto.



PROGRAM NOTES[®] by Paul Affelder

SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS
GEORGE FRIDERIC HANDEL
(Born February 23, 1685, in Halle; died April 14, 1759, in London)

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

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

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

On the day of the celebration, most of London turned out, crowding around the wooden temple in Green Park to see the fireworks—a novelty in those days—and hear the music, played by an orchestra of over a hundred musicians under Handel's direction.

The proceedings began with a royal salute of 101 brass cannon, followed by the ascension of a brilliant skyrocket and the playing by the orchestra of the Overture. From that point on, each of the ensuing five numbers of the suite was interspersed with a deafening cannonade or what was supposed to have been a gigantic display of fireworks. Unfortunately, however, most of the fireworks failed to go off as scheduled, and some men with torches clambered over the temple to ignite them. Instead, the temple itself caught fire, causing a huge and unexpected conflagration and throwing the crowd into a serious panic. People were trampled right and left, and at least two were killed in the stampede which followed.

Thus, the peace celebration was a catastrophic failure. But Handel's suite—referred to at that time as a "Concerto"—survived the conflagration, and remains today as one of his more popular instrumental works.

Please, no photographic flashes during performance.

In its original form, the *Royal Fireworks Music* was scored for forty trumpets, twenty horns, sixteen oboes, sixteen bassoons, eight pairs of kettledrums, twelve side drums, an assortment of flutes and fifes, and a serpent. The last-named was a deep-toned woodwind instrument, once described by the late Cecil Forsyth as resembling in appearance "a disheveled drainpipe which was suffering internally." "What the devil be that?" asked Handel when he first encountered the strange contraption. When he was informed that it was a serpent, he exclaimed, "A serpent! But not de one dat seduced Eve!" Later, when the composer rearranged the suite for concert performance, he substituted the contra-bassoon for the serpent, reduced the other wind and percussion parts and added strings.

With characteristic musical frugality, Handel constructed the Overture to the *Royal Fireworks Music* from two earlier concerti for orchestra. In its original form, the remainder of the suite consisted of a Bourrée; a *Largo alla siciliana*, entitled *La Paix*; an *Allegro*, called *Le Rejouissance*, and two Minuets. In his transcription for modern orchestra, the late Irish composer and conductor, Sir Hamilton Harty, omitted the *Allegro* and combined the two Minuets into one, utilizing the first of the two dances as the trio—or contrasting middle section—of the second.

Harty made his arrangement in 1923, and conducted it that same year with the Halle Orchestra in Manchester. His scoring is for two oboes, two bassoons, four horns, three trumpets, kettledrums, snare drum and strings.

SYMPHONY IN THREE MOVEMENTS
IGOR STRAVINSKY
(Born June 17, 1882, in Oranienbaum, near St. Petersburg)

Looking through the large and varied catalogue of Stravinsky's works, one may find five "symphonies." The Symphony in E flat (1905-07) was written while he was studying with Rimsky-Korsakov, and is dedicated to him. The *Symphonies of Wind Instruments* (1920), written in memory of Debussy, and the *Symphony of Psalms* (1930), composed for the fiftieth anniversary of the Boston Symphony Orchestra, are not symphonies in the true sense. The Symphony in C (1938-40), written for the fiftieth anniversary of the Chicago Symphony, does, however, belong in the symphonic category. As for the Symphony in Three Movements, some question has arisen as to whether or not it merits that title.

The Symphony in Three Movements was composed in Hollywood, California, in 1945 and, in the composer's words, "is dedicated to the Philharmonic-Symphony Society of New York as an homage and appreciation of my twenty years' association with that eminent musical institution." He himself conducted the world premiere with the Philharmonic on January 24, 1946.

On that occasion, at Stravinsky's request, his friend and associate, the composer Ingolf Dahl, wrote an analysis of the Symphony in Three Movements for the Philharmonic program book, which begins as follows:

"The musical world, which has hardly taken cognizance of the

fact that in Stravinsky's Symphony in C (1940) it was given a masterful example of classical symphonic procedure, already will have to take notice that with his new Symphony (1945) Stravinsky has moved on to the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosed, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

Eric Walter White, in his admirably comprehensive study of Stravinsky's music, notes that ideas for the Symphony in Three Movements were put down as early as 1942, when the composer conceived the work as more of a concerto—or, at least, a composition in concertante style—the two principal protagonists being the piano and harp. To a large extent, this idea has been retained in the final form of the symphony.

In *Dialogues and a Diary*, the fourth volume in the series of conversations with Robert Craft, Stravinsky says: "The formal substance of the Symphony—perhaps Three Symphonic Movements would be a more exact title—exploits the idea of counterplay among several types of contrasting elements. One such contrast, the most obvious, is that of harp and piano, the principal instrumental protagonists. Each has a large *obbligato* role and a whole movement to itself and only at the turning-point fugue [in the final movement] . . . are the two heard together and alone."

But there is far more to the Symphony in Three Movements than mere formalism. For the premiere, Stravinsky wrote: "This Symphony has no program, nor is it a specific expression of any great occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

In the course of his analysis, however, Dahl did take it upon himself to assert: "One day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.'"

Finally, in *Dialogues*, the composer admitted that "each episode in the Symphony is linked in my imagination with a concrete impression, very often cinematographic in origin, of the war."

"The third movement actually contains the genesis of a war plot, though I recognized it as such only after completing the composition. The beginning of that movement is partly, and in some—to me wholly inexplicable—way, a musical reaction to the newsreels and documentaries that I had seen of goose-stepping soldiers. The square march-beat, the brass-band instrumentation, the grotesque *crescendo* in the tuba—these are all related to those repellent pictures. . . .

" . . . The march music is predominant until the fugue, which is the stasis and the turning point. The immobility at the beginning of the fugue is comic, I think—and so, to me, was the overturned arrogance of the Germans when their machine failed. The exposition of the fugue and the end of the Symphony are associated in my plot with the rise of the Allies, and perhaps the final, albeit rather too commercial, D-flat sixth chord—instead of the expected C—tokens my extra exuberance in the Allied triumph. . . .

"The first movement was likewise inspired by a war film, this time a documentary of scorched-earth tactics in China. The middle part of the movement . . . was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields."

Between the two war-inspired movements is a much more peaceful relaxed intermezzo. White points out that in 1943 Stravinsky was encouraged by Franz Werfel to attempt some music for the film version of the latter's *The Song of Bernadette*. As with other projects for the film scores, however, this latest one of Stravinsky's proved abortive. But he did complete the music for the "Apparition of the Virgin" scene, and this ultimately became the second movement of the Symphony in Three Movements.

The movements of the symphony are played without pause. There is no tempo marking for the first movement, only the metronomic speed of 160 to the quarter-note. The second is an *Andante*, while the third is marked *Con moto*.

PRELUDE TO ACT III, LOHENGRIN . . . RICHARD WAGNER
(Born May 22, 1813, in Leipzig; died February 13, 1883, in Venice)

Lohengrin, the first of two operas dealing with the Knights of the Holy Grail, was composed in a topsy-turvy fashion. Wagner planned the opera at Marienbad in the summer of 1845 and spent the following winter on the libretto. When it came to the actual composition of the work, he commenced with Lohengrin's Narrative in the third act and completed Act III on March 5, 1847. Act I followed on June 8, Act II on August 2, and the Prelude to the opera on August 28. Much of the next winter and spring were consumed with the orchestration of the score. Franz Liszt conducted the initial performance of the opera at Weimar on August 28, 1850.

The joyous Prelude to Act III introduces the festivities attending the wedding of Lohengrin and Elsa. When presented in conjunction with the opera it leads directly into the famous Bridal Chorus. The opening section of the Prelude is very much like a giant fanfare. The quieter middle section, played principally by the woodwinds, is slightly reminiscent of the scene between Elsa and the treacherous Ortrud in the preceding act. The jubilant fanfare theme of the opening section then returns in the full orchestra to bring this brief excerpt to a brilliant conclusion.

DAWN AND SIEGFRIED'S RHINE JOURNEY, FROM
GÖTTERDÄMMERUNG . . . RICHARD WAGNER
(Born May 22, 1813, in Leipzig; died February 13, 1883, in Venice)

Wagner was the foremost exponent of the *Leitmotif*—a theme or thematic fragment used as a musical symbol to denote a specific character, place, incident or emotion. In the four music-dramas that comprise *The Ring of the Nibelungs* he employed nearly one hundred of these "leading motives." By weaving these themes together into a symphonic pattern, he was able to tell an entire story without the aid of words.

An eminent example of Wagner's use of the *Leitmotif* is to be found in the excerpt known as *Dawn and Siegfried's Rhine Journey*, which serves as an orchestral interlude between the Prologue and Act I of *Götterdämmerung* (*The Twilight of the Gods*), the concluding work in the *Ring* tetralogy.

The music opens with a passage depicting the dawn. Siegfried and Brünnhilde emerge from a cave. Giving Siegfried her horse, Crane, Brünnhilde bids him go forth to perform new deeds of heroism. As he departs, the sound of his hunting horn is heard echoing in the Rhine Valley. The entire orchestra takes up this call and mingles it with the theme of the Rhine Maidens, still calling for the return of their stolen gold.

"There are few things more wonderful in all Wagner than this brief passage," declared the late Lawrence Gilman, in describing the opening of *Siegfried's Rhine Journey*. "The conciseness of it is extraordinary: in fifty measures the music lifts the sun above the mountain mists, paints in a few swift strokes two of the greatest figures in the world's mythology, and, in the course of achieving this feat, weaves for us a tonal pattern of overmastering beauty."

CONCERTO FOR PIANO AND ORCHESTRA NO. 2 in G
MINOR, OP. 22 CAMILLE SAINT-SAËNS
(Born October 9, 1835, in Paris; died December 16, 1921, in Algiers)

It was Anton Rubinstein, the eminent Russian pianist, conductor and composer, who was responsible for the creation of this, the second of the five piano concerti by his French pianist-composer colleague. Rubinstein, who was in Paris in April 1868, was planning to conduct a concert at the Salle Pleyel three weeks later. He asked Saint-Saëns if he could possibly have a new concerto ready by that time. Saint-Saëns answered in the affirmative, then proceeded to turn out the G Minor Concerto in seventeen days. It was given its first performance on May 13, 1868, with Rubinstein conducting and Saint-Saëns as the piano soloist.

Saint-Saëns was an excellent craftsman, but he knew how to use his musical tools in unorthodox ways. A prime example is this concerto. It begins not with an orchestral introduction but with an extended cadenza-like unaccompanied solo for the piano. Besides, this first movement, *Andante sostenuto*, turns out to be the slow movement of the concerto. The second movement is a light, diverting *Allegro scherzando* which, though a scherzo, is cast in first-movement sonata form, while the final *Presto* is a lively *saltarello* (a spirited old Italian dance which also inspired the last movement of Mendelssohn's *Italian* Symphony), with a stately chorale incorporated into it toward the end. Though some of these changes in form bothered the hidebound critics, they didn't seem to disturb the music-loving public, which took this melodious concerto to its heart from the very outset and has kept it there ever since. The work has also been a favorite of most of the world's leading pianists.



Judith Raskin

Soprano



"A great American beauty blessed with a great American voice" is the tribute paid to this lyric soprano of the Metropolitan Opera. Critics have proclaimed her one of a handful of great lieder singers of our time. A native New Yorker, Miss Raskin's father is a pianist. Her ambition to become a singer appeared at the age of 10, and, after being sidetracked into piano and violin studies, she finally entered her chosen field while at Smith College. Her professional career was launched in 1957 when the N.B.C. Opera Company invited her to join a special program they were initiating for young singers. Her Metropolitan Opera debut came in 1962 in the role of Susanna in "The Marriage of Figaro." Sought after as a soloist with the New York Philharmonic, the Cleveland, Philadelphia, Boston and Chicago orchestras, she is particularly noted for her interpretation of Mozart, Verdi and Strauss heroines. She has recorded an absorbing repertoire of works ranging from Bach's "Easter Oratorio" to Stavinsky's "The Rake's Progress."

Soloist July 13, 14, 1968

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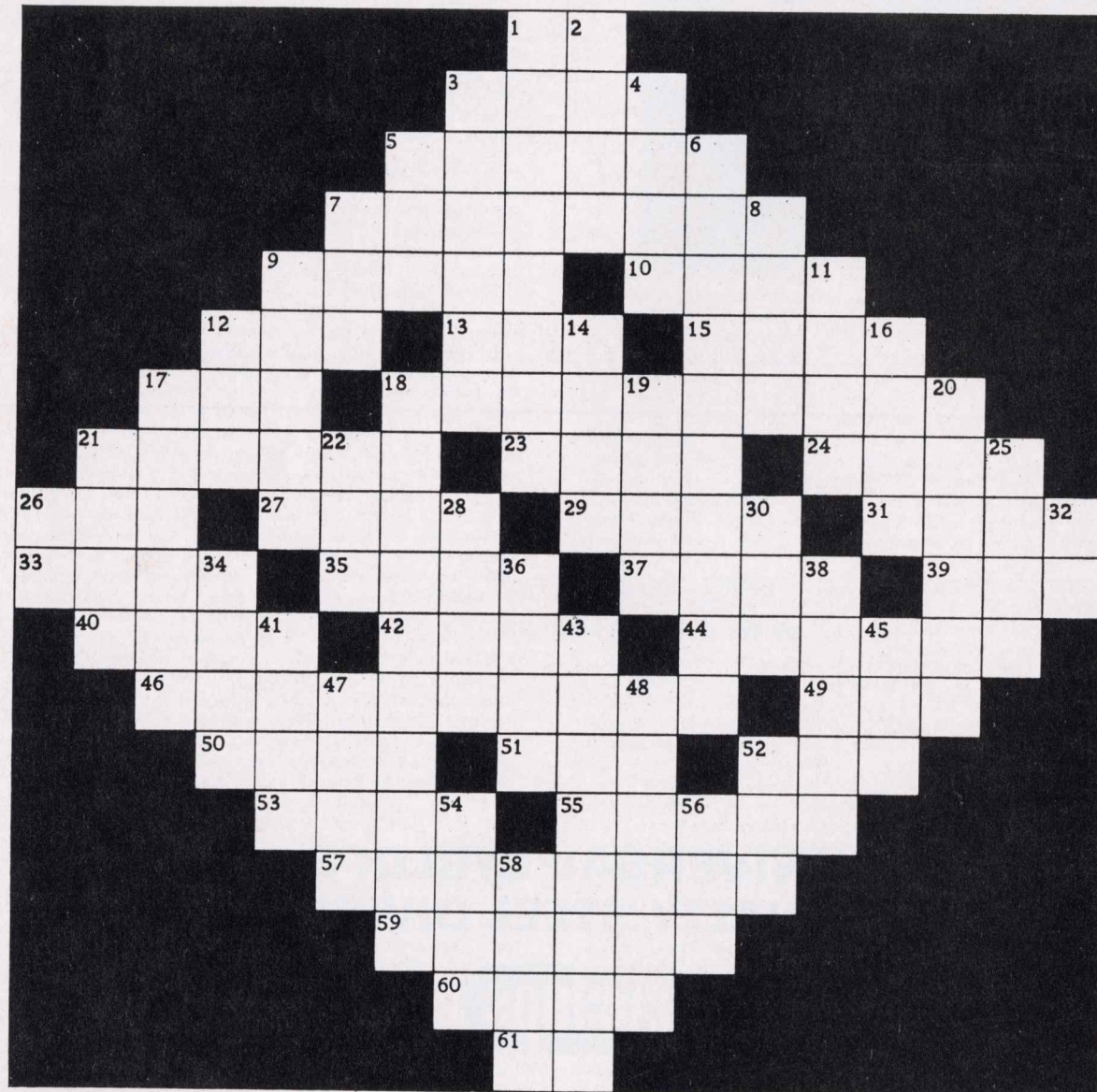
ACROSS

- 1 Chromatic note of the scale
3 Ponselle's birthplace (Abbr.)
5 17th century composer
7 Singer
9 Entangle again
10 Lop (Scot.)
12 --- brio (Mus.)
13 Bite
15 Musical symbols
17 Weapon
18 20th century composer
21 Russian composer
23 Two piano pieces
24 Russian cathedral city
26 Song of the dove
27 River between Manchuria and Korea
29 Speech defect
31 How "The Flying Dutchman" flew
33 Old English type of composition
35 Brazilian diva Sayao
37 Spanish for God
39 Succulent indehiscent fruit
40 Tunes
42 Not the lost one, another kind
44 Gilbert and Sullivan opera
46 Very slowly (Ital.)
48 Here (Fr.)
50 Comb. form pertaining to the tip

DOWN

- 1 A variety of 7 Across
2 Making --- meet
3 They are singing (Lat.)
4 Snares
5 Indian greeting
6 Very very slowly (Ital.)
7 Japanese coin
8 To hold in check
9 Boy's or girl's nickname
11 Bernstein uses one
12 Another Russian composer
14 Composer Dukas; 1803-1935
16 Method of snow transportation
17 Part of a Mass
18 One of the common organ stops
19 Empty
20 First name of present-day violinist
21 Spanish painter
22 Hebrew measure
25 Lively in Italian
26 Coll' arco meaning "with the bow" (Ital. Abbr.)
28 Japanese herbs
30 Hawaiian food
32 Ormandy's orchestra's state (Abbr.)
34 Goddess of the earth in "Siegfried"
36 --- Major (Astron.)
38 A screech of a bagpipe
41 Pouches
43 In music, to get softer
45 Division of an opera
47 Valise
48 Dressmaker (Anglicized spelling)
52 Arabian Nights character
54 First name of 18 Across
56 Prefix seldom used
58 Conductor Mischa ---

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LEONARD ROSE, cellist

CARTER, Holiday Overture
BEETHOVEN, Symphony No. 5, in C minor, Op. 67
Allegro con brio.
Andante con moto.
Allegro.
Finale: Allegro.

INTERMISSION

SCHUMANN, Concerto for Cello and Orchestra, in A minor, Op. 129
Nicht zu schnell (Not too fast).
Langsam (Slowly).
Sehr lebhaft (Very lively).
(Played without pause)
GOULD, Latin-American Symphonette
Rhumba.
Tango.
Guaracha.
Conga.



PROGRAM NOTES®
by Paul Affelder

HOLIDAY OVERTURE ELLIOTT CARTER
(Born December 11, 1908, in New York City)

Elliott Carter took up the serious study of music relatively late in life. Though he was encouraged to follow a musical career during his high school years by no less a luminary than Charles Ives, he entered Harvard in 1926 to major in English literature. Not until his senior year did he enroll in the harmony and counterpoint classes of Walter Piston, at the same time studying composition with the late Gustav Holst, the English composer who was then a visiting professor at Harvard. In 1932, after taking a master's degree at Harvard, Carter went to Paris, where he spent three years under the tutelage of Nadia Boulanger, who taught so many of our present-day American composers.

Returning to the United States in 1935, he held a variety of positions. He was a music critic for the magazine *Modern Music*, then taught at St. John's College in Annapolis, Maryland. During the war, he served as a music consultant to the Office of War Information, after which he joined the faculty of the Peabody Conservatory of Music in Baltimore. Later, he taught at Columbia University, the Salzburg Seminars in Austria, Yale University, and the American Academy in Rome.

But composition has been Carter's principal concern and occupation. He has enriched the literature with works for orchestra, chorus, chamber ensembles and the ballet stage. These have brought him numerous grants and awards, including the Prix de Rome, two Guggenheim Fellowships and membership in the National Institute of Arts and Letters. His First String Quartet won a prize in Liège, Belgium, while his Second String Quartet won both the Pulitzer Prize and a citation from the New York Music Critics Circle.

Writing in *The Musical Quarterly* in April 1957, Richard Franko Goldman said of Carter: "He is one of the few musicians, indeed one of the few persons of our time, who may still, in Jacques Barzun's sense of the phrase, be called an educated man. Carter's mind is neat, precise, and well-stocked; his interests cover a wide range, and his curiosity is restless."

During a winter visit to Santa Fe in 1942, Carter composed his First Symphony. After hearing it performed for the first time by Howard Hanson and the Eastman-Rochester Symphony Orchestra in 1944, he was impelled to enlarge on the mood evoked by the symphony's final movement, and from this grew the *Holiday Overture*. Appropriately named, it not only conveys the holiday mood but was composed during a holiday from war work spent on Fire Island in the summer of 1944. The following year, it won a five hundred dollar award from the Independent Music Publishers; and in 1946, it was given its world premiere in Frankfurt, Germany, under the direction of Hans Blumer. The composer had the opportunity of

hearing it for the first time when Reginald Stewart conducted its initial American performance with the Baltimore Symphony Orchestra in 1948.

SYMPHONY NO. 5 IN C MINOR, OP. 67
LUDWIG VAN BEETHOVEN
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven's Fifth Symphony is so well known to audiences everywhere that it seems almost superfluous to comment upon it. Perhaps it is because of this very popularity that people have been attempting to attach programmatic ideas to it practically from the time of its inception. Beethoven's friend Anton Schindler started the ball rolling by quoting the composer as saying that the opening four-note motto represented Fate knocking on the door. This was all that was needed to start a ceaseless stream of interpretations from those who insist upon attaching a story to every piece of music.

But Beethoven, like many another composer, was usually averse to any programmatic connotations of his works. His comment to Schindler was probably one of his typical off-hand remarks. Beethoven's pupil Ferdinand Ries declared that the motto was an imitation of the call of the yellow-hammer, which Beethoven heard during his long walks in the country.

Whatever its programmatic significance, this motto certainly had musical importance for the composer. Not only did he use it as the principal theme of the opening movement of the Fifth Symphony but he also employed the rhythmic outline for the second theme in the Scherzo. Then, in an early example of "cyclical form"—a form in which the same theme or themes are heard in more than one movement—he repeated the theme of the Scherzo in the Finale.

The composition of the Fifth Symphony occupied Beethoven, off and on, from the end of 1804 until 1808. He interrupted work on it in 1806 to write his Fourth Symphony but, having completed that, returned to the Fifth, which he finished at Heiligenstadt, one of his favorite retreats near Vienna, in 1808.

The first performance of the C Minor Symphony took place in Vienna at the Theater an der Wien on December 22, 1808. The program was devoted entirely to first performances of Beethoven's works. It included, besides the Fifth Symphony, the Sixth Symphony; the concert aria *Ab! Perfido*; a Latin hymn in church style for solo voice and chorus; the *Sanctus* from the Mass in C Major; a fantasia for piano solo; the Choral Fantasia for piano, chorus and orchestra, and the Fourth Piano Concerto. The composer conducted and played all the solo piano parts. The concert lasted from seven until eleven in the evening, and the small audience that endured this musical marathon was obliged to sit huddled in overcoats, for the weather was cold and the hall unheated. Besides, the orchestra broke down several times, and the soprano who sang *Ab! Perfido* became so nervous she had to be given a stimulant. Small wonder

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the evening, and with it the Fifth Symphony; was not a success. Performances since that time have been more competent and the programs have been shorter, with the result that the Fifth Symphony has long established itself as one of the truly important cornerstones of the symphonic repertoire.

CONCERTO FOR CELLO AND ORCHESTRA IN A MINOR,
OP. 129 ROBERT SCHUMANN
(Born June 8, 1810, in Zwickau, Saxony; died July 29, 1856,
in Endenich, near Bonn)

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

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

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

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

Like his Fourth Symphony, Schumann's Cello Concerto is in one continuous movement—or, perhaps more accurately, it is in three closely related movements which are bound together into a single unit. Like the Fourth Symphony, too, it is cyclical—that is, there is a motto theme, heard here at the very outset, which appears

at various points and in various guises throughout the entire work. This condensation and unification of multi-movement compositions was a development of the romantic era. It was used with telling effect not only by Schumann but also by Beethoven, Mendelssohn, Liszt and Glazunov.

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

LATIN-AMERICAN SYMPHONETTE . . MORTON GOULD
(Born December 10, 1913, in Richmond Hill, Long Island, N. Y.)

Morton Gould has won international renown not only as a composer but also as a pianist, conductor and arranger for radio, television, the theatre, records and the concert stage. With such a wide background, it is not surprising that he has written music in many forms, much of it with a markedly American flavor.

The Latin-American Symphonette is the fourth of a group of miniature symphonies that Gould wrote for use on a series of weekly network radio programs he was conducting during the late 1930s and early 1940s. Each of these works sought to give symphonic treatment to melodies and rhythms of a popular nature. Gould completed the Latin-American Symphonette during the winter of 1940, and conducted it for the first time on April 8, 1941, during a special network broadcast to Central and South America. Later, it was given its concert premiere in Brooklyn under the direction of Fritz Mahler.

There are four movements to the present work, corresponding to the movements of a conventional symphony, only here the material is all based on music in the Latin-American idiom. The first movement, *Rumba*, gives full sonata-form treatment to that popular Cuban dance. What corresponds to the usual slow movement is a lyrical, languorous Argentine *Tango*. Most popular of the four movements is the symphonette's "scherzo," a combination dance and drinking song, *Guaracha*, again of Cuban origin. The finale is an orgiastic Cuban *Conga*, which brings the work to a close in a brilliant carnival spirit.



Anna Moffo

Soprano

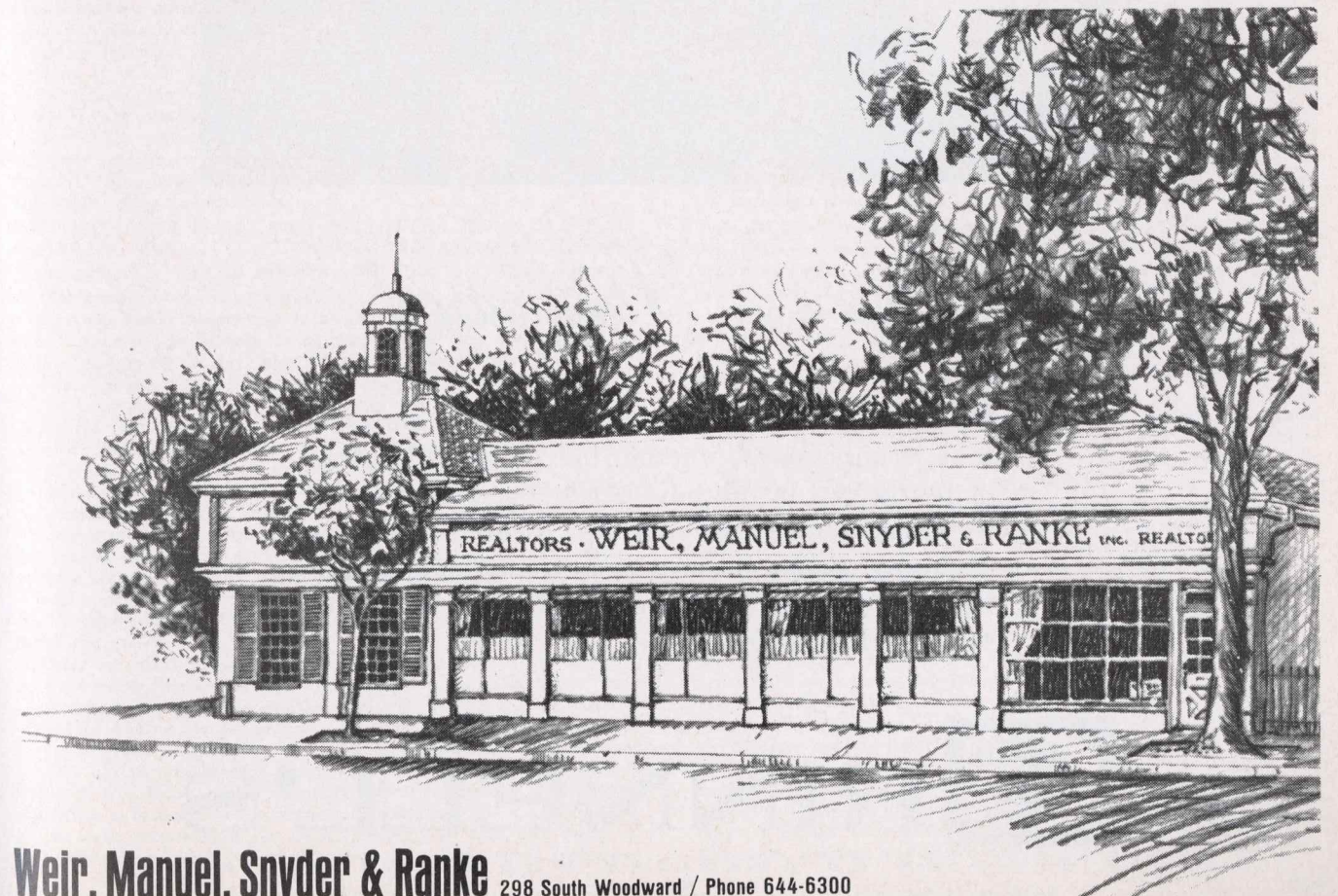


Acclaimed as the "most beautiful woman in music," soprano Anna Moffo's fame came overnight. This 20th Century Cinderella was catapulted to fame when as a Fulbright scholar she appeared as Madame Butterfly on the Italian television network. Offers from a dozen leading European opera houses followed her performance, climaxed with the Pennsylvania-born singer's Metropolitan Opera debut in 1959. Outstanding among the 83 major roles she has performed are her brilliant portrayals in "La Traviata," "Rigoletto," "Faust" and "Lucia di Lammermoor." She is the only international singing star who is equally at home in opera, recital, concert, radio, television and motion pictures. She maintains three homes—an apartment in New York City, a villa in Parma, Italy and a 10-room house in Rome overlooking the Forum. Within one week in 1964 she received five major awards for her incredible achievements in music and recently she won the coveted *Grand Prix du Disque* for her recording of Canteloube's "Songs of the Auvergne." She was also awarded the *Orfee d'Or* by the city of Paris for her album entitled "Verdi Heroines."

Soloist July 18, 19 and August 10, 11, 1968



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Program Notes©
by Paul Affelder

SYMPHONY NO. 36 IN C MAJOR (K. 425) ("LINZ")
WOLFGANG AMADEUS MOZART

(Born Jan. 27, 1756, in Salzburg; died Dec. 5, 1791, in Vienna)

On October 30, 1783, Mozart and his new bride, Constanze, stopped in the Austrian city of Linz on their way back to Vienna from Salzburg. They had gone to Salzburg in an unsuccessful attempt to reconcile the composer's father and sister to his marriage. In Linz they were the guests of Count Thun, the father-in-law of one of Mozart's Viennese pupils. On the day after their arrival, the Count asked Mozart for a new symphony to be performed at a private concert on November 4. Since he had no symphonies with him, he was obliged to compose one. From any other composer, this would probably have been impossible; but Mozart, who usually was storing and digesting ideas for new music in his head, had the new symphony ready a day before the concert. If this in itself was a remarkable feat, consider, too, that in the day remaining, parts had to be copied and the orchestra rehearsed in the newly completed work.

One might expect a symphony composed in such haste to be a relatively inferior, or at least unimportant piece of music. Such is far from the case, however; the *Linz* Symphony belongs among Mozart's ten finest works in this form.

CONCERTO FOR PIANO AND ORCHESTRA NO. 9 IN E FLAT MAJOR (K. 271) WOLFGANG AMADEUS MOZART

(Born Jan. 27, 1756, in Salzburg; died Dec. 5, 1791, in Vienna)

This concerto was composed at Salzburg in January, 1777, when Mozart was barely twenty-one. It was written for a Mlle. Jeunehomme—or "Jenomy," as Mozart called her—one of the most celebrated woman pianists of the day, who was staying briefly in Salzburg.

There is also a note of authority and sobriety about the E flat Major Concerto that was evidently one of the results of Mozart's first period of self-examination and serious reflection. The late Alfred Einstein called this concerto "one of Mozart's monumental works, those works in which he is entirely himself, seeking not to ingratiate himself with his public but rather to win them through originality and boldness. He never surpassed it. . . . It embodies not only a profound contrast, and accordingly a higher unity, among its three movements, but also the most intimate relation of soloist and orchestra; and the orchestra itself is treated with greater vitality and more finely wrought detail than before, in truly symphonic style." The treatment may be symphonic but the scoring is relatively sparse: two oboes, two horns and strings.

There are many surprises and novel features about this concerto, which is the earliest of Mozart's works for piano and orchestra to retain a permanent niche in the active repertoire. In the opening *Allegro*, instead of waiting for the orchestra to state the principal themes, the soloist interrupts twice at the very outset to complete the announcement of two phrases of the first theme. This was the only time Mozart employed this device, which was quite radical for its day. The ensuing *Andantino* is Mozart's first concerto movement in a minor key. In place of the light *galanterie* of his earlier concerti, we find here music of meditation tinged with a note of sober pathos. The typical Mozartean

111th and 112th Performances
SATURDAY-SUNDAY, July 27-28

SIXTEN EHRLING, conductor
ALEXIS WEISSENBERG, pianist

MOZART, Symphony No. 36, in C Major (K. 425) ("Linz")

Adagio: Allegro spiritoso.

Poco adagio.

Menuetto.

Presto.

MOZART, Concerto for Piano and Orchestra No. 9, in E flat Major (K. 271)

Allegro.

Andantino.

Rondo: Presto; Menuetto: Cantabile;

Presto.

INTERMISSION

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

Moderato.

Adagio sostenuto.

Allegro scherzando.

wit and joviality are once again in evidence in the final Rondo, which is marked *Presto*. But there is still one more surprise in store for the listener: in the middle of the movement, Mozart inserts a stately Menuetto, *Cantabile*, with four variations, after which the Rondo returns to bring the concerto to its expected virtuosic conclusion.

CONCERTO FOR PIANO AND ORCHESTRA NO. 2 IN C MINOR, OP. 18 SERGEI RACHMANINOFF

(Born April 1, 1873, in Oleg, Novgorod, Russia; died March 28, 1943, in Beverly Hills, Calif.)

Rachmaninoff's Second Piano Concerto has become so popular in recent years that it is one of the most-played works of its kind. Yet the circumstances surrounding the composition of the concerto are among the most unusual in the entire annals of music.

In 1895, Rachmaninoff composed his First Symphony. It had a single—and very unsuccessful—performance in St. Petersburg two years later, and was not heard again until its revival in 1948, five years after the composer's death. It brought rebuke from critics and friends alike; even Rachmaninoff was dissatisfied and discouraged. Though he had won some renown as a pianist, and though his earlier works had been highly praised, he resolved to abandon composition altogether. He feared he would have to spend the rest of his life as a piano teacher, for concert engagements were still few and far between. Feeling that his career had already ended, he fell into a state of apathy and despair.

Finally, in 1900, his family and some friends, the Satins (with whom he was living and a member of whose family he married in 1902), sent Rachmaninoff to a Dr. Dahl, a specialist in the new science of auto-suggestion. In his memoirs the composer relates what transpired:

"My relations had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your concerto. . . . You will work with great facility. . . . The concerto will be of excellent quality. . . . It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me—far more than I needed for my concerto. By the autumn I had finished two movements of the concerto—the *Andante* and the *Finale*—and a sketch for a suite for two pianofortes. . . . The two movements of the concerto I played during the same autumn at a charity concert directed by Siloti. The two movements of my concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the concerto and the suite for two pianofortes.

"I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second concerto to him. As the piece had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins, and myself."

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Philippe Entremont

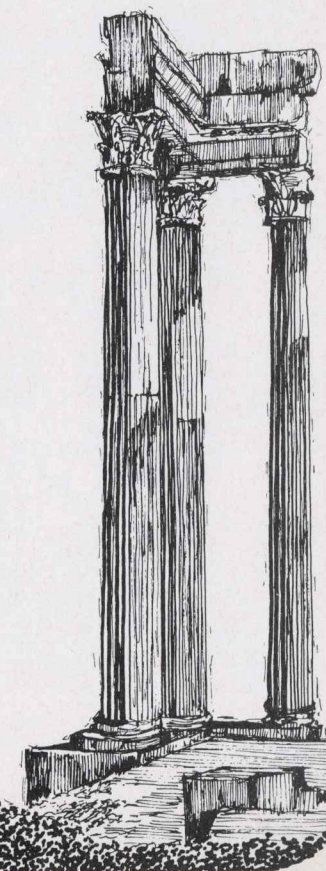
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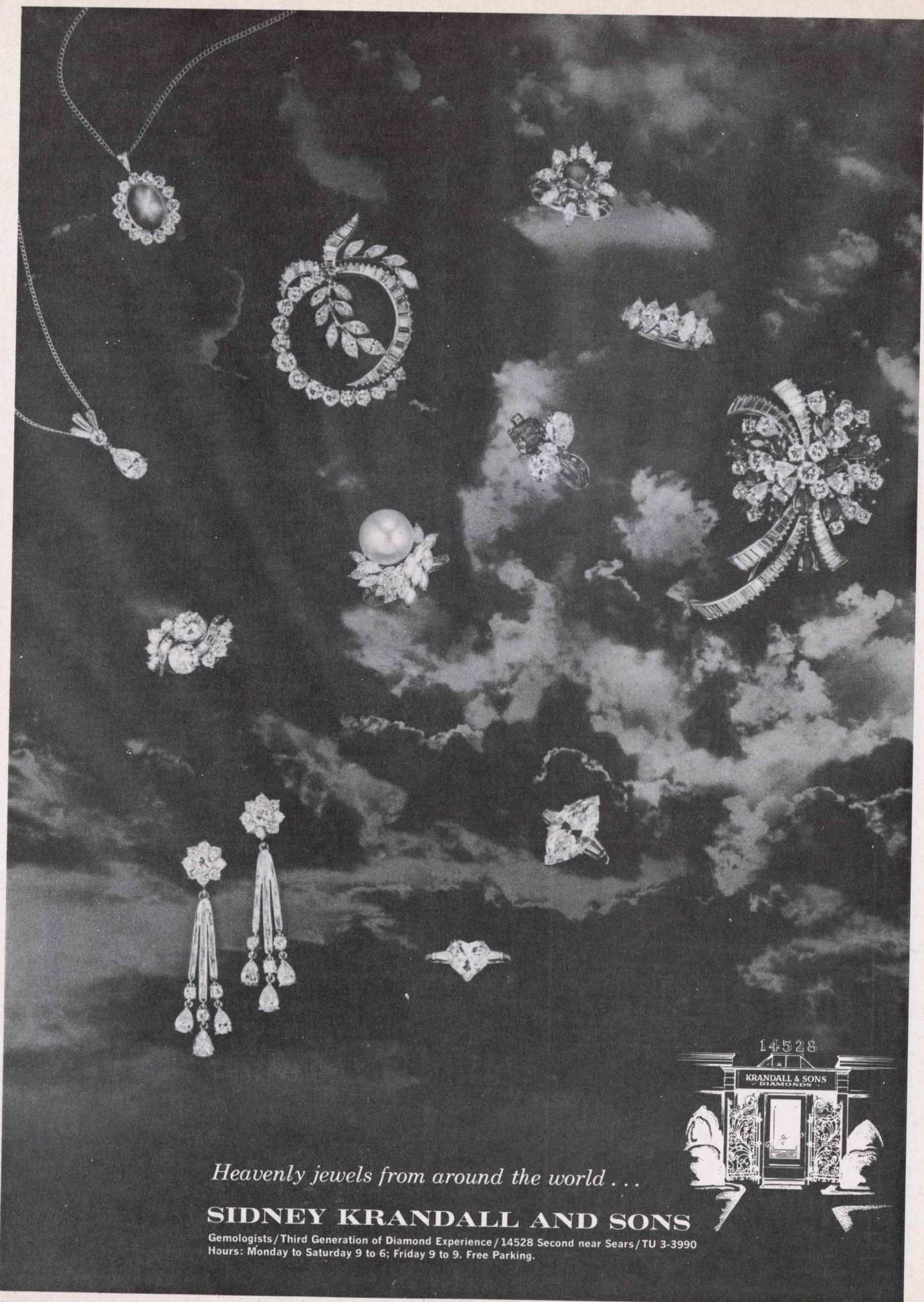


A brilliant French artist, Philippe Entremont has been hailed on six continents as one of the major pianists of our age. He was born in Rheims to a musical family (his father is a conductor.) His mother, a Grand Prix finalist, gave him his first piano lessons at six and he completed his studies under the tutelage of the eminent teacher Marguerite Long. At 17, after winning the Harriet Cohen Piano Medal and becoming First Laureate and Grand Prix winner of the Marguerite Long-Jacques Thibaud International Concours, he made his professional debut at Barcelona, Spain. His American debut was a resounding success when he appeared first in a recital at the National Gallery in Washington, D. C. on January 4, 1953, and performed the following day in Carnegie Hall. His appearances with the New York Philharmonic and the Philadelphia Orchestra have been described as brilliant, elegant and passionate. In addition to his annual concert appearances in the United States, Mr. Entremont tours France, Germany, Great Britain, Spain and Italy almost constantly. He has made two grand tours of the Australian continent and the Soviet Union in addition to performances in Japan, South Africa and South America. The recordings of this extraordinary 34-year-old artist are best sellers in the world of classical music.

Soloist July 20, 21 and August 8, 9, 1968

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113th and 118th Performances
TUES., JULY 30 and SUN., AUG. 4

AMERICAN BALLET THEATRE
 DETROIT SYMPHONY ORCHESTRA

CONCERTO
 — Intermission —
 GISELLE
 Act I
 — Intermission —
 Act II

Program Notes© by Paul Affelder

CONCERTO
 Choreography by Kenneth MacMillan
 Staged by Ray Barra
 Music by Dmitri Shostakovich (Piano Concerto No. 2, Op. 102)
 Costumes after original designs by Jurgen Rose
 Lighting by Jean Rosenthal

This is a new abstract ballet in classical style. It was first performed on November 30, 1966, by the Deutsche Opera in West Berlin. Shostakovich, who first gained renown with his Symphony No. 1 completed before he was nineteen and submitted as his graduation thesis at the Leningrad Conservatory, composed his Piano Con-

Please, no photographic flashes during performance.

certo No. 2 in 1957 for his son Maxim, who was then nineteen and a student at the Moscow Conservatory. Maxim was the soloist in the work's premiere on May 10, 1957, the accompaniment on that occasion having been played by the Conservatory's orchestra, conducted by Nicolai Anosov.

The Concerto No. 2 is in the customary three movements: a light, perky, though sometimes quasi-martial opening *Allegro*; a lyrical *Andante*, and a high-spirited, rhythmically interesting final *Allegro*. Possibly because it was intended for a young student pianist, the concerto's solo part is uncomplicated. There are even passages in the finale where the soloist is called upon to execute imitations of rapid, old-fashioned five-finger exercises; this, it has been suggested, may have been a private joke between the composer and his piano-playing son.

GISELLE

A romantic ballet in two acts by Théophile Gautier
on a theme by Heinrich Heine
Choreography by Jean Coralli
Staged by David Blair
Music by Adolphe Adam
Scenery by Oliver Smith
Costumes by Freddy Wittop
Lighting by Jean Rosenthal

Giselle is the oldest ballet with an unbroken tradition of performances since its premiere. This took place at the Paris Opéra on June 28, 1841, with the fabled Carlotta Grisi dancing the title role. The idea for the ballet had occurred to Théophile Gautier after he had read Heinrich Heine's retelling of the legend of the Wilis, affianced maidens who have died before their wedding day, now doomed to dance nightly from midnight to dawn, enticing young men whom they encounter to dance themselves to death. Gautier had difficulty working out the plan for the first act. Shortly afterward, however, he spent an evening at the Opéra. "There," wrote the noted ballet authority Cyril W. Beaumont, "he encountered Vernoy de Saint-Georges, the celebrated librettist, to whom he imparted the tradition of the Wilis, which Heine had recorded. Three days later the ballet, *Giselle ou les Wilis*, was written and accepted. By the end of the week the composer, Adolphe Adam, had improvised the music; the scenery was almost ready; and Coralli had the ballet in rehearsal. Even in these days of speed things do not move so quickly." Yet, even today, the ballet shows no signs of having been put together in haste. Much of the original choreography remains virtually intact; it was the work of Jean Coralli, who also collaborated with Gautier and Saint-Georges on the book and mimed the role of Hilarion, while Grisi's solos were specially devised for her by her husband, Jules Perrot. As for the music, Adam must, in the end, have done far more than merely "improvise" the score, for it shows a remarkable integration with both the story and the choreography, even making pioneer use of special motives associated with certain characters, moods or events. *Giselle* has served as a starring vehicle for most of the prima ballerinas of the past and present, and has remained a hardy perennial in the repertoire.

ACT I. The scene is a little village in the Rhineland at vintage time. Two modest cottages stand at opposite sides of a clearing. One is occupied by a peasant woman, Berthe, and her daughter, Giselle, the other by Albrecht, Duke of Silesia, disguised as a peasant named Loys, who has come to live in the village so he can be near Giselle, whom he loves dearly. But he has a rival in the person of the gamekeeper, Hilarion, who loves Giselle, though his love is not returned. The jealous Hilarion's suspicions are aroused when he sees Albrecht talking to his richly attired squire, Wilfrid. Handing the latter his telltale cloak and sword with instructions to conceal them in the

cottage, Albrecht dismisses his attendant, then knocks on Giselle's door. Though she greets him rapturously, she tells him of a dream she has had, in which he appeared as a prince about to marry a noble lady. Albrecht quickly calms her fears about the fidelity of his love; but when Hilarion returns and finds them in each other's arms, he threatens revenge. A group of young villagers enters; they are in their way to harvest the grapes, but Giselle invites them to stop long enough for a dance. Her joyful peasant dance is interrupted by the appearance of her mother, who calls attention to Giselle's frail health and warns her that should she die before her wedding day, she will become a Wilis. When a hunting horn is sounded, Albrecht, fearing detection, goes off with the villagers. A hunting party comprising the Prince of Courland, his daughter Bathilde—who is engaged to Albrecht—and some friends and retainers stops at Berthe's cottage in search of rest and refreshments. While Giselle is serving them she charms Bathilde by her beauty and innocence. After the party has gone into the cottage to rest, Albrecht and the villagers return from the fields and crown Giselle queen of the harvest. At the height of the celebration, Hilarion, who has found Albrecht's cloak and sword, exposes him as an imposter. Now Giselle suddenly realizes her fearful dream has come true. Her mind snaps under the strain, and in one of the great mad scenes of ballet she re-enacts—this time with pathetic half-gestures—the happy events that had taken place earlier in the act. Suddenly, she seizes Albrecht's sword and tries to kill herself with it. Apparently, however, this is unnecessary; the strain on her mind and body has been too great, and she falls dead, while the distraught Albrecht drags Hilarion over to witness what his treachery has wrought.

ACT II. In the eerie, misty depths of the forest, near the banks of a pool, is Giselle's grave, marked by a cross. It is midnight. Myrtha, Queen of the Wilis, summons her ghostly subjects, for they are about to initiate a new member. Using a sprig of rosemary as a sceptre, she waves it over Giselle's grave and commands her to arise. The veiled figure of Giselle appears. Another wave of the sceptre and the veil vanishes as Giselle, now a full-fledged Wilis, is seized with the madness of the dance that afflicts all the members of this unearthly sorority. The remorseful Hilarion approaches the grave but is snared by the Wilis, who spin him dizzily from one to the other, until he falls into the pool and is drowned. Now the grieving Albrecht, bearing flowers for the grave, comes into the glen. Though Giselle is moved by his repentant mood, the Queen orders her to lure him into the dance. In an attempt to save him, Giselle tells Albrecht to cling to the cross above her grave; but the dance becomes more frenzied and seductive, and he is drawn into it again, seized by its fatal madness. Already exhausted, he would surely dance himself to death. He is saved, however, when the clock in the village nearby strikes five. It is time for the Wilis—and with them Giselle—to disappear. Vainly he stretches out his arms to her as she sinks into her grave, and he falls prostrate on the ground.



114th and 115th Performances
WED.-THURS., JULY 31-AUG. 1

AMERICAN BALLET THEATRE
DETROIT SYMPHONY ORCHESTRA

LES SYLPHIDES
— Intermission —
PAS DE DEUX
— Intermission —
BILLY THE KID
— Intermission —
THEME AND VARIATIONS

Program Notes©
by Paul Affelder

LES SYLPHIDES

Choreography by Michel Fokine
Music by Frederic Chopin Orchestrated by Benjamin Britten
Scenery by Eugene Dunkel after Jean Corot

Michel Fokine first conceived the idea of using a group of Chopin piano pieces as the musical foundation for a ballet while he was leaving through some music in a shop in St. Petersburg. There he came across a suite of four Chopin works — a polonaise, nocturne, mazurka and tarantella — which had been orchestrated by Alexander Glazunov and

given the title *Chopiniana*. He induced Glazunov also to arrange a waltz for his ballet. In its original form, Fokine's *Chopiniana*, first danced by members of the Imperial Ballet in St. Petersburg in March 1908, consisted of a series of dramatic vignettes, only two of which were plotless. The following month, however, at the annual pupils' performance of the Imperial Ballet School, Fokine offered a drastically revised version of *Chopiniana*; with some different music, choreography conceived along classical lines, and with the dancers clad in long white ballet dresses, the work emerged essentially as we know it today. When Fokine came to Western Europe with Sergei Diaghilev, and his troupe, he brought *Chopiniana* with him, only Diaghilev, noting the similarity of the costumes to that worn by the great Marie Taglioni in the ballet *La Sylphide* in the 1830s, renamed it *Les Sylphides*. It was first danced outside Russia at the Théâtre du Châtelet in Paris on

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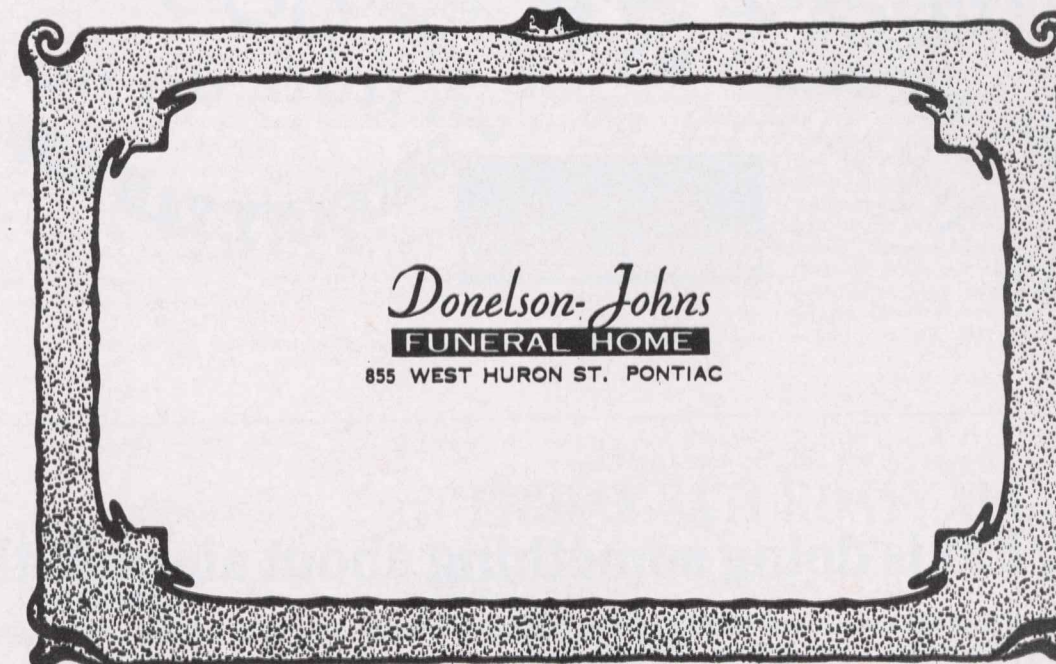
Leonard Rose

Cellist

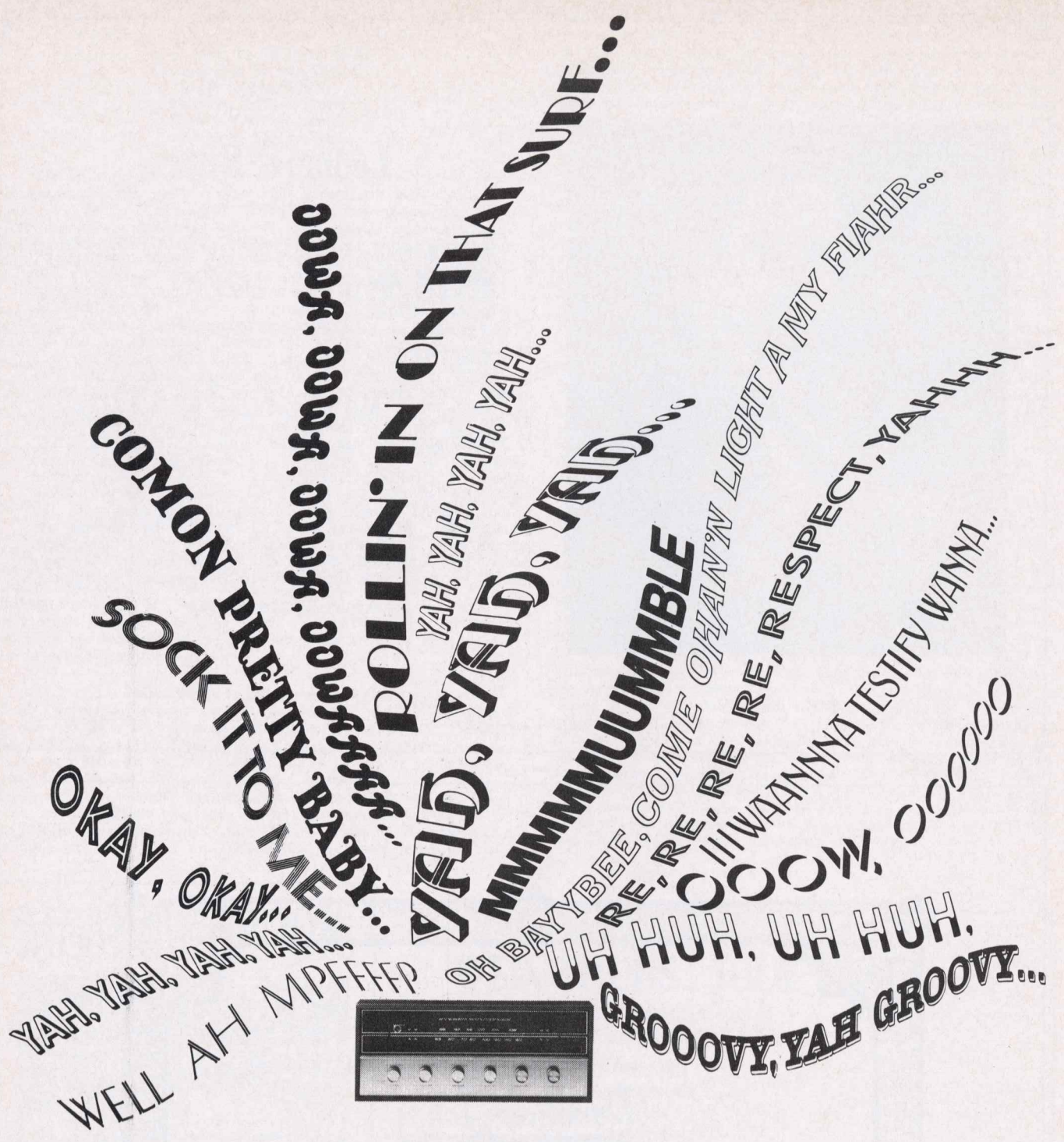


The genius of Leonard Rose is evident not only on the concert stage. Every major American orchestra has Rose pupils in their cello sections. In recognition of his superb achievements as artist-teacher, Hartford University recently conferred on him an honorary Ph.D. degree. With Isaac Stern and Eugene Istomin, Mr. Rose taught master classes in the Meadow Brook School of Music two seasons ago. Born in Washington, D.C. and brought up in Florida, Mr. Rose studied at the Curtis Institute of Music in Philadelphia. He was engaged to play in Toscanini's N.B.C. Symphony in 1938. Within three weeks he was appointed assistant first cellist by the Maestro. In 1944, Mr. Rose became first cellist of the New York Philharmonic. The 1951 Edinburgh Festival marked the end of his association with the Philharmonic and in the years following he has become one of the most sought-after virtuosos of the world. Mr. Rose plays a rare Amati cello dated 1662. He has recorded a veritable library of great cello literature with his exquisite instrument.

Soloist July 25, 26, 1968



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June 2, 1909, by Diaghilev's Ballet Russe, with Anna Pavlova, Tamara Karsavina and Vaslav Nijinsky as the chief soloists, and it has been a staple "white" ballet with practically every company since that time. Ballet Theatre's production was the last to be personally supervised by Michel Fokine and stands as the definitive version of the work.

The music for *Les Sylphides* begins with the Prelude in A Major, Op. 28, No. 7, which serves as an instrumental introduction. Next comes an ensemble number, danced to the Nocturne in A flat Major, Op. 32, No. 2. The ensuing four solo variations are performed, respectively, to the Waltz in G flat Major, Op. 70, No. 1; Mazurka in D Major, Op. 33, No. 2; Mazurka in C Major, Op. 67, No. 3, and a recapitulation of the Prelude in A Major, with which the work began. Now there is a *pas de deux* to the Waltz in C sharp Minor, Op. 64, No. 2, and the ballet concludes with the Waltz in E flat Major, Op. 18, for the entire ensemble.

The number of people who have made orchestral transcriptions of Chopin's music for *Les Sylphides* almost equals the number of leading dancers who have appeared in it. The noted British composer, Benjamin Britten, made the present version for Ballet Theatre in 1940.

PAS DE DEUX

From *Flower Festival at Genzano*
Choreography by August Bournonville
Adapted by Harald Lander
Music by Edvard Helsted

This *pas de deux* is the most celebrated portion of the one-act ballet, *Flower Festival at Genzano*. This work, with choreography by the great Danish dancer, choreographer and teacher, August Bournonville, and music by Edvard Helsted and Holger Simon Paulli, was first presented by the Royal Danish Ballet in Copenhagen in 1858. The action, based on an actual event which occurred in Denmark at the beginning of the nineteenth century, concerns the romance and trial of Rosa and the man she loves, the sharpshooter Paolo. Incidentally, a flower festival is still held every June at Genzano.

BILLY THE KID

Choreography by Eugene Loring
Music by Aaron Copland

Specially orchestrated for American Ballet Theatre by Aaron Copland
Scenery and costumes by Jared French
Lighting by Jean Rosenthal

Billy the Kid, which has been called "the first great all-American ballet," was composed on commission from Lincoln Kirstein, director of the American Ballet Caravan, which gave the work its world premiere at the Chicago Civic Opera House on October 16, 1938. Kirstein, who had done an exhaustive amount of research on the subject, wrote the scenario. The choreography by Eugene Loring, who also danced the title role, established a whole new style of dancing and movement in the Western fashion that has been emulated many times. The music by Aaron Copland was one of his earliest efforts along folk lines, and has remained one of his most popular works. Since the forces of the American Ballet Caravan were modest, the troupe presented *Billy the Kid* with an accompaniment by two pianos. It was danced for the first time with orchestra when the same company introduced it to New York at the Martin Beck Theatre on May 24, 1939. The work entered the repertoire of the American Ballet Theatre on December 8, 1940, also at the Chicago Civic Opera House, and has been a favorite staple ever since. For many years, the chief interpreter of the title role has been John Kriza.

In order to impart the proper color to this ballet dealing with a notorious Western outlaw, Copland knew he would have to make use of some real cowboy tunes, the kind of music he admittedly disliked. As he worked, however, he began to grow attached to these melodies. The attentive listener will find in *Billy the Kid* literal or slightly disguised references to these familiar songs of the West: *Great Granddad*, *Git Along Little Dogies*, *The Old Chisholm Trail*, *Goodbye Old Paint*, and *The Dying Cowboy*.

The following synopsis of the ballet was specially prepared for

the American Ballet Theatre:

"In eleven episodes, the ballet depicts the pioneering of the West as illustrated by incidents in the life of Billy the Kid, the famous outlaw who was born William Bonney in New York City at the close of the Civil War.

"The first episode shows the pioneers pushing westward; faltering, delayed, and occasionally turning back, but inevitably moving forward.

"In the second episode, we are introduced to the three leading protagonists of the ballet: Billy, Pat Garrett (his best friend), and Alias who, as Billy's nemesis, provokes him into one killing after another. During the scene, which occurs in a border town, Alias, as a Mexican, fights with a cowboy over a dance-hall girl's attentions, and Billy's mother is accidentally shot. Billy, then only a boy, kills Alias and thus embarks on a career of lawlessness during which he is to have killed one man for each year of his life by the time he is twenty-one.

"In the next episode, titled *Billy's Soliloquy*, Billy reveals his resentment, cold-bloodedness, lonesomeness, brutality, and fear.

"Next we witness his shooting of Alias, as the Land Agent.

"In the fifth episode, Billy is caught cheating at cards by Pat Garrett. They argue, and Garrett rides off to join the side of law and order by becoming sheriff.

"There follows a three-cornered battle between Billy's gang and posses led by Garrett and Alias, as the Deputy. Billy falls into a trap and is led off at gunpoint by Garrett, but not before he has killed the Deputy. This episode is concluded by a *danse macabre* by the surviving posses, who celebrate their successful man hunt with a traditional feast.

"The next episode finds Billy in jail, playing cards with Alias, as the Jailer. Billy tosses a card in the air, and when Alias incautiously retrieves it, Billy snatches his gun and mercilessly kills him.

"After many escapes from the law, during which he has often been hidden by ranchers' daughters and Mexican lovers, Billy is finally led into ambush by Alias, as the Indian Guide. He falls asleep and dreams of his Mexican sweetheart, balletically expressed in a tender *pas de deux*. Meanwhile Alias leads Garrett to Billy's hideout. Billy awakes, hears a sound, and shouts 'Quien es?' ('Who's there?'). When there is no answer, he laughs at his nervousness and lights a cigarette. The lighted match makes him an easy target, and Garrett kills him.

"There follows an episode titled *Pieta* which represents Mexican woman admirers mourning the death of a glamorous though evil hero.

"The final episode continues the progress to the West, uninterrupted by the lawlessness and rebellion of embittered individualists like Billy the Kid."

THEME AND VARIATIONS

Choreography by George Balanchine
Music by Piotr Ilyitch Tchaikovsky
(Theme and Variations from Suite No. 3 in G Major, Op. 55)
Costumes by Andre Levasseur
Lighting by Nananne Porcher

When Tchaikovsky composed his Suite No. 3 in G Major, Op. 55, in 1884, he probably had no idea that its fourth and final movement, the Theme and Variations, would some day be used as the accompaniment to a ballet. Still, this engaging work comes midway between two of his great ballet scores, *Swan Lake* and *The Sleeping Beauty*, and many of its pages fairly cry out to be choreographed. George Balanchine did that for Ballet Theatre, which danced *Theme and Variations* for the first time at the New York City Center on November 26, 1947. It is an abstract ballet in which Balanchine has treated the theme and each of the twelve variations separately, except that he has linked Variations Ten and Eleven—also naturally linked musically—into a *pas de deux*. From the musical standpoint, attention should be called to Variation Four, where Tchaikovsky inexplicably quotes briefly from the *Dies irae*, the traditional Latin chant for the dead, and to the final variation, which is a brilliant polonaise.



116th and 117th Performances

FRIDAY-SATURDAY, AUG. 2-3

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DANSES CONCERTANTES

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— Intermission —

ETUDES

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DANCES CONCERTANTES
Choreography by Kenneth MacMillan
Music by Igor Stravinsky
(Used by permission of Associated Music Publishers, Inc., New York, sole U. S. agent for B. Schoot's Söhne, Mainz)
Scenery and costumes by Nicholas Georgiadis
Lighting by Jean Rosenthal

Stravinsky composed *Dances Concertantes* in Hollywood in 1941, completing it in January 1942. It was commissioned by the Werner Janssen Orchestra in Los Angeles, which gave the work its initial performance under the composer's direction on February 8, 1942. Though he wrote it as a concert work for chamber orchestra, Stravinsky thought of it as the basis for an abstract ballet, which is implied by its title, *Concert Dances*. Its plan even includes an introductory and closing march enclosing four variations and a *pas de deux*. George Balanchine was the first to choreograph *Dances Concertantes*; his version was presented by the Ballet Russe de Monte Carlo in 1944. In 1955, Kenneth MacMillan made the present choreographic version for the Sadler's Wells—now the Royal—Ballet in London.

FANCY FREE

Choreography by Jerome Robbins
Music by Leonard Bernstein
Scenery by Oliver Smith
Costumes by Kermit Love
Lighting by Nananne Porcher

Fancy Free, an exuberant milestone in the annals of American dance, first burst upon the public in Ballet Theatre's production at the Metropolitan Opera House in New York on April 18, 1944.

Jerome Robbins who was the choreographer, danced the part of one of the three sailors—the others were Harold Lang and John Kriza—and Leonard Bernstein, who composed the buoyant score, presided over the orchestra in the pit. It was such a hit that Robbins and Bernstein, joined by Betty Comden and Adolph Green, expanded its basic idea into another hit, the Broadway musical *On The Town*. The ballet concerns three sailors on shore leave. Time: the present, a hot summer night. Place: New York City, a side street.

ETUDES

Ballet and choreography by Harald Lander
Music by Knudage Riisager (after Carl Czerny)
(By arrangement with Boosey & Hawkes, Inc., sole agent)
Scenery and costumes by Rolf Gerard
Costumes executed by Karinska
Lighting by Nananne Porcher

This unique and altogether brilliant ballet offers a veritable visual encyclopedia of the work a dancer must accomplish during the long and difficult climb to the top. It illustrates the complete development of the classical ballet, from the basic five positions, through exercises at the *barre*, to the most complicated and virtuosic solos and ensemble patterns. It is altogether appropriate that a group of Etudes by Carl Czerny should be used to accompany the movements onstage, for they are to the aspiring pianist what the various dance disciplines are to the aspiring ballerina. These Etudes have been given colorful modern orchestral dress by the Danish composer, Knudage Riisager.

Originally titled simply *Etude*, this work was choreographed by Harald Lander for the Royal Danish Ballet, which performed it for the first time in Copenhagen on January 15, 1948. Four years later, Lander revised it for the Paris Opéra Ballet, which offered it under the present title of *Etudes*, and very much in its present form, on November 19, 1952.



Alexis Weissenberg

Pianist



Few of today's pianists are generating as much excitement as Alexis Weissenberg. Born in Sofia, Bulgaria, he began his career after making his professional debut at the age of 14 in Israel. He attended the Juilliard School of Music in New York City, then toured Israel, Egypt, Turkey and South America. His first American performance was with the New York Philharmonic under the direction of George Szell. After winning the International Leventritt Competition, he performed throughout the United States. After several years of concert tours in America, Europe, South America and the Near East, he took a sabbatical in Spain and then spent three years in the French army. Mr. Weissenberg returned to the concert stage in 1966 in Paris, again winning the thunderous acclaim of critics and audiences and has since appeared with the Philadelphia, Chicago and Montreal orchestras. Called the "Paganini of the Piano", he recently signed long term contracts with two major recording companies.

Soloist July 27, 28, 1968

MEADOWBROOK



MUSIC FESTIVAL

119th and 120th Performances

THURSDAY-FRIDAY, AUGUST 8-9

SIXTEN EHRLING, conductor
PHILIPPE ENTREMONT, pianist

MENDELSSOHN, Overture "Ruy Blas"
REGER, Variations and Fugue on a Theme by Mozart, Op. 132
INTERMISSION

BRAHMS, Concerto for Piano and Orchestra No. 1, in D minor, Op. 15
Maestoso.
Adagio.
Rondo: Allegro non troppo.

PROGRAM NOTES©
by Paul Affelder

OVERTURE RUY BLAS, OP. 95
FELIX MENDELSSOHN-BARTHOLDY
(Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig)

In February 1839 the directors of the Theatrical Pension Fund in Leipzig asked the city's foremost musician, Felix Mendelssohn, to compose an overture and romance for a charity performance of Victor Hugo's new play *Ruy Blas*, which was to be given the following month. When Mendelssohn read through the play he disliked it so much that all he felt able to write was the romance for chorus. The directors thanked him for his efforts, and apologized for not having given him enough time to compose the overture. This put him on the spot.

It was Tuesday, and the performance of the play was scheduled for the following Monday. Despite the fact that he had to conduct the Leipzig Gewandhaus Orchestra in a half day of rehearsals on Wednesday and a concert on Thursday, Mendelssohn had the finished score of the overture in the copyist's hands early on Friday. After running through the overture three times at the Gewandhaus and once at the Town Theatre on Monday, March 11, Mendelssohn conducted it at the theatre that evening as the curtain-raiser to what he described as "the odious play."

"Few of my works have caused me more amusing excitement," he wrote to his mother a week later. But possibly because of its associa-

tion with the play, he never cared for the overture. Nevertheless, after the *Midsummer Night's Dream* and *Fingal's Cave* Overtures, it has remained one of his most popular works in this form.

VARIATIONS AND FUGUE ON A THEME BY MOZART, OP. 132
MAX REGER
(Born March 19, 1873, in Brand, Bavaria; died May 11, 1916, in Leipzig)

What a remarkable man Max Reger must have been! He was active as organist, pianist, teacher, theoretician, conductor and composer. He wrote in all the recognized forms except opera and symphony; the opus numbers of his published works reached to 147, but there were often several pieces or groups of songs under a single opus number, some music published without opus numbers, and numerous arrangements of the works of other composers. And all this was accomplished in the reduced life-span of forty-three years!

Today, we look back upon Reger as a master of contrapuntal logic, one who preferred such old forms as the chorale, fugue, passacaglia and theme with variations, yet who could be startlingly daring with his harmonic progressions. As a champion of classical forms and absolute music in an era when the heroes were such romanticists and advocates of program music as Liszt, Wagner and Richard Strauss, Reger was, in his day, something of a storm center of controversy.

Included in the vast catalogue of Reger's works are three sets of variations for orchestra: Variations and Fugue on a Theme by Beethoven, Op. 86; Variations and Fugue on a Merry Theme by J. A. Hiller, Op. 100; and Variations and Fugue on a Theme by Mozart, Op. 132. The last-named work dates from the year 1914. Three

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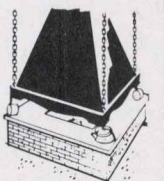
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years earlier, he had been appointed conductor of the orchestra of the Duke of Meiningen, an organization made famous under the leadership of Hans von Bülow, and it was to the ducal orchestra that Reger dedicated the Mozart Variations. Unfortunately, however, he was unable to perform the work with that group, for in 1914 the old Duke died, and the orchestra was disbanded. Reger moved to Jena, where he concentrated on composing; but each weekend he traveled to Leipzig to teach at the Conservatory, where he had been professor of composition since 1907. He himself conducted the premiere of the Mozart Variations, along with that of his *Vaterländische Ouverture*, at the Royal Opera House in Berlin on February 5, 1915. Oddly enough, the remainder of the program was under the direction of a man whose music he had so strongly opposed—Richard Strauss—though the compositions he presented were non-controversial symphonies by Schumann and Beethoven.

Reger based his Variations on the theme from the first movement, *Andante grazioso*, of Mozart's Piano Sonata in A Major (K. 331). Mozart himself wrote this movement in the form of a theme with six variations. The Sonata, composed in Paris during the summer of 1778, has been made extremely popular through its last movement, the famous *Alla Turca*—or *Turkish March*, as it is often called.

After stating the Mozart theme in its original form, Reger develops it in a series of eight variations, all but the fourth and fifth of which remain in a slow tempo. For the most part, it is easy to follow the theme through its metamorphoses, even though some of them are rather complex. It might be pointed out, however, that in Variation II the theme is turned upside down, while in Variation VIII it is so broadly sustained as to become almost unrecognizable—here the style is more like Elgar than Reger. Following this last variation is a long and intricate fugue, whose stately and delicate yet somehow dance-like subject, announced by the first violins, is only remotely related to the original theme. After an extended working-out, however, during which the music builds to a big climax, the Mozart theme returns, loudly proclaimed by the horns and trumpets, in competition with the fugue subject, to bring the work to a triumphant conclusion.

CONCERTO FOR PIANO AND ORCHESTRA NO. 1 IN D MINOR, OP. 15 JOHANNES BRAHMS
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

In 1853, the twenty-year-old Johannes Brahms brought some of his piano pieces and chamber music works to Robert Schumann. Schumann was much impressed with the young man's output, and predicted big things for him. He even wrote a now-famous article on Brahms in his musical paper *Neue Zeitschrift für Musik*, in which he said: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, offers him its power, yet more wondrous glimpses into the mysteries of the spirit world await us."

With the almost fantastic praise of Schumann ringing in his ears, Brahms felt a great responsibility toward the world of music. He moved very cautiously, lest he make a musical misstep, and he certainly did not rush right home and write a symphony (it was,

in fact, to be another twenty-three years before the world would hear his first symphony).

In January 1854, however, Schumann received a letter from Brahms which stated: "I have been trying my hand at a symphony during the past summer; have even orchestrated the first movement, and have composed the second and third." But Brahms was not at all satisfied with the new creation. He had been receiving counsel in matters of orchestral writing from Julius Otto Grimm, but felt that he was not yet ready to attempt the symphonic form. Consequently, he reduced the embryo symphony to a sonata for two pianos. Clara Schumann recorded in her diary that "I tried over with Brahms at Klems three movements of his sonata for two pianos. They appeared to me to be quite powerful, quite original, noble and clearer than anything before. We played them twice, and on Sunday I shall play them with Dietrich, so that he may hear them from a distance and be able to obtain an idea of the sound of the instruments."

When Brahms heard the work from a distance he was still dissatisfied. Grimm then tried the sonata with Mme. Schumann, and came up with the suggestion that Brahms combine his symphonic and pianistic ideas in a concerto for piano and orchestra. Thus was born the Piano Concerto in D Minor. Brahms utilized only the first two movements of the sonata, composing a new third movement for the concerto. He saved the third movement from the sonata, however, and it finally made its appearance as the chorus "Behold all flesh" in the *German Requiem*.

It was not until the spring of 1858 that the concerto was sufficiently refined and polished to satisfy its fastidious composer. The work was tried out at a rehearsal of the orchestra at Hanover, of which Brahms' friend, the noted violinist Joseph Joachim, was the conductor, on March 30 of that year. The composer was at the piano for this first reading, which created a favorable impression on the players. The same artists were involved in the first public performance of the concerto, which took place at the Royal Theatre in Hanover on January 22, 1859. It was not particularly well received by the general public, though it earned the respect of the musically informed.

It is hardly surprising that early audiences found the D Minor Concerto difficult and strange. In sharp contrast to the smooth-flowing, melodic works in this form by Mozart—and even Beethoven—Brahms' First Concerto must have fallen on their ears with arresting starkness. For the first time, too, the soloist did not stand out above the orchestra but was united with it, almost as if he were another member of the ensemble. The concerto offers little opportunity for virtuoso display but much opportunity for purely musical expression.

The first movement of the D Minor Concerto is a dramatic and powerful *Maestoso*, which begins with a long orchestral introduction. The first theme is sombre in character; the second, announced by the piano alone, is considerably brighter. The second movement, *Adagio*, is placid and songful, with just a touch of dreaminess and mystery about it. The final *Allegro non troppo* is a vigorous rondo, which includes a fugato for the orchestra and a short cadenza—the only one in the concerto—for the solo piano.

MEADOWBROOK



MUSIC & FESTIVAL

121st and 122nd Performances
SATURDAY-SUNDAY, AUG. 10-11

SIXTEN EHRLING, conductor
ANNA MOFFO, soprano

SMETANA, Overture to "The Bartered Bride"

*TRIMBLE, Duo Concertante for Orchestra and Two Violins ("To a Great American")

Violinists: MISCHA MISCHAKOFF, GORDON STAPLES
(Played without pause)

DONIZETTI, Mad Scene, from "Lucia di Lammermoor"
INTERMISSION

VERDI, Overture to "I Vespri Siciliani"

VERDI, Merce, dillete amiche, from "I Vespri Siciliani"

VERDI, Caro nome, from Rigoletto

WEINBERGER, Polka and Fugue, from "Schwanda"

*WORLD PREMIERE. Commissioned by The Meadow Brook Festival.

PROGRAM NOTES® by Paul Affelder

OVERTURE TO THE BARTERED BRIDE BEDRICH SMETANA (Born March 2, 1824, in Leitomischl, Bohemia; died May 12, 1884, in Prague)

Smetana began work on *The Bartered Bride*, his second opera, in May 1863, and completed it in March 1866. It was written, according to the composer, "not . . . from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style."

But there was an even greater driving force behind Smetana's artistic creations. He had heard the Czechs accused of being only reproductive in their musical utterances, with no truly nationalistic music of their own. He set about to remedy this unfortunate situation, and the principal result of his efforts was *Prodaná nevěsta*—literally translated as *The Sold Bride*.

The opera was a success from the time of its first performance, which took place at the Provisional National Theatre in Prague on May 30, 1866, and the Czechs soon adopted it as their "national" opera.

The rollicking Overture to *The Bartered Bride* is based on five themes which appear in the same sequence in the finale of the second act. Several of these themes, as well as many of the others in the opera, have a remarkably fresh, folklike quality, highly appropriate to the character of this peasant comedy about the efforts of a young suitor to outwit a wily village marriage broker, who is trying to negotiate a wedding contract between the girl he loves and the suitor's half-witted half-brother.

DUO CONCERTANTE FOR ORCHESTRA ("TO A GREAT AMERICAN") LESTER TRIMBLE (Born August 29, 1923, in Bangor, Wisconsin)

When a music critic is called upon to review a new composition by another music critic, he often finds himself in an embarrassing predicament, especially if the new piece happens not to be very good. Apparently, those critics who have listened to and written about the music of Lester Trimble have been faced with no such dilemma, for they have had nothing but the highest praise for his work.

Yes, the man whose *Duo Concertante for Orchestra*, specially commissioned by the Meadow Brook Music Festival, is having its world premiere performance at these concerts is both a composer and a critic, though his original intention was to be a violinist.

Educated in his native Wisconsin, as well as in Indiana, Michigan and Pennsylvania, Trimble received the major part of his musical training at the Carnegie Institute of Technology—now Carnegie-Mellon University—in Pittsburgh, where he studied composition with Nikolai Lopatnikoff. He served in the Army during World War II, but was hospitalized for a year in Tucson, Arizona. From there he sent some of his early compositions for appraisal to Arnold Schoenberg, who was sufficiently impressed that he invited Trimble to study with him in California after the war. Instead, he spent a summer at the Berkshire Music Center at Tanglewood working with Darius Milhaud, taught for two years at Chatham College in Pittsburgh, then went to Paris for further study with Milhaud at the Paris Conservatory, at the same time working with Arthur Honegger at the École Normale de Musique. Later, he had conferences in orchestration with Virgil Thomson.

Since completing his formal studies, Trimble has had a busy career. Besides composing a good deal of music, he has served as critic for the *New York Herald-Tribune* and *The Nation*, and spent four and a half years as a member of the faculty at the University of Maryland. He has just completed a season as composer-in-residence of the New York Philharmonic.

Chief among Trimble's compositions are an opera entitled *Boccaccio's "Nightingale"*; a cantata, *Four Fragments from the Canterbury Tales*; two string quartets; two symphonies (the second recently completed on a commission from the Koussevitzky Music Foundation); a concerto for winds and strings; *Five Episodes for Orchestra* (performed this past season by Sixten Ehrling and the Detroit Symphony Orchestra), and *Sonic Landscape* (which received its premiere in June by the National Symphony Orchestra under Walter Hendl at the Inter-American Festival in Washington, D. C.).

The composer, who completed his new work late this past spring, has this to say about it: "The *Duo Concertante for Orchestra* is subtitled 'To a Great American.' It is, in a very broad sense, a programmatic work. But the program is an internal one, dealing in psychological states of mind and philosophical attitudes rather than with any kind of external description or 'tone painting.' The prevailing coloration of the work is dark, for it is my conviction that the internal life of the great is not usually bright or blithe. I cannot say for certain why I decided to use two solo violins in this piece. But my subjective feeling about it is that I wanted to evoke some kind of multi-dimensional effect in terms of my secret protagonist, showing a multi-faceted character of personality and mind. The violins are in a way shadowy reflections of each other. When they

imitate each other, the intent is often not so much one of an 'imitation' in contrapuntal terms as of the presentation of the same idea in two different dimensions. The final portion of the *Duo Concertante for Orchestra* makes use of the ancient Irish tune, *Hail to the Chief*. The melody first appears in distorted, fragmentary form, and finally rises to a full, undistorted statement, with the solo violins weaving their separate melodies against it. This quotation, as with those used by Charles Ives, is intended to convey both a specific and a psychological connotation."

MAD SCENE FROM LUCIA DI LAMMERMOOR GAETANO DONIZETTI (Born November 29, 1797, in Bergamo; died there April 8, 1848)

Of the more than threescore operas by Donizetti, the most popular is *Lucia di Lammermoor*. Based rather roughly on Sir Walter Scott's novel *The Bride of Lammermoor*, it is the story of two lovers destroyed through the treachery born of long-standing enmity between two Scottish clans. During the absence from the country of Edgardo, the man to whom she is secretly engaged, Lucia is tricked and all but forced by her brother into a marriage of convenience with another man. In the midst of the wedding ceremony, Edgardo returns and denounces Lucia, whereupon occurs the famous Sextet. That night, Lucia goes mad, murders her husband, then comes downstairs to sing the most celebrated of all mad scenes. In what amounts almost to a multi-sectional concerto for coloratura soprano and orchestra with flute obbligato, the demented Lucia relives all the events that have taken place—her secret rendezvous with Edgardo, their betrothal and her unwitting betrayal of the man she loves. In the final, most brilliant part of the scene, *Spargi d'amaro pianto*, she begs Edgardo to weep bitter tears over her grave as she prays for him in heaven and awaits the day when he will join her there.

OVERTURE TO I VESPRI SICILIANI (THE SICILIAN VESPER) GIUSEPPE VERDI (Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

In February 1852, Verdi signed a contract to write an opera to be presented during the Great Exposition in Paris in 1855. The libretto, written by Scribe and Duveyrier, caused the composer a great deal of trouble, not only because there were certain scenes which did not suit him but mainly because the subject they ultimately chose was *The Sicilian Vespers*, the story of the French occupation of Sicily in the thirteenth century and the ultimate liberation of the island through the massacre of the invaders. This could scarcely be called an appropriate subject for an Italian composer who was writing his first opera for French consumption.

Nevertheless, after many difficulties and delays, *Les Vêpres Siciliennes*—it was originally presented in French—was completed in the fall of 1854, and had its premiere at the Paris Opéra on June 13, 1855. Despite its controversial libretto, the opera achieved an immediate success, and, enjoyed a run of fifty consecutive performances.

I Vespri Siciliani is heard infrequently today, but its strongly dramatic overture, which ranks among Verdi's finest curtain-raisers, still holds its place on concert programs.

MERCE, DILETTE AMICHE FROM I VESPRI SICILIANI (THE SICILIAN VESPER) GIUSEPPE VERDI (Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

Along with the Overture, the most popular excerpt from *I Vespri Siciliani* is the brilliant Bolero, *Merce, dilette amiche* (Thanks, dear friends), which the heroine, Elena, sings in gratitude to a chorus of girls who have come to greet her on her wedding day. A favorite display piece for sopranos, this aria contains no foreboding of what is shortly to transpire at the climax of the wedding festivities: the prearranged massacre of the French by the Sicilian patriots.

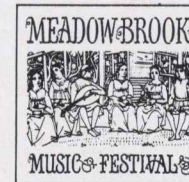
CARO NOME FROM RIGOLETTO GIUSEPPE VERDI (Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

Verdi's opera *Rigoletto* probably contains more passages that have become famous than any other work he ever wrote. Of it, one might say, like the lady who had just seen her first *Hamlet*, "It's so full of quoting!" As examples, there are the Duke's *Questa o quella* and *La donna è mobile*, the Quartet and, of course, Gilda's brilliant but affecting *Caro nome* (Dearest name). The last-named, one of the opera's high spots, occurs in the second act. Posing as a poor student, Walter Maldè, the profligate Duke of Mantua has stolen into the house of his hunchbacked jester, Rigoletto, to woo the latter's daughter, Gilda, but is frightened away by a noise outside. Gilda is much taken with this handsome young man, and in this aria she muses on the sweet sound of his name and the love she will hold for him even after death.



Edith Peinemann

Violinist



Yehudi Menuhin's admiration after hearing this young German artist when she was 19 has been more than justified. "She is beginning a brilliant and successful career," he predicted, and it is true that rarely in concert history has a young artist so quickly and firmly established herself. Her 1962 American debut with the Cincinnati Symphony Orchestra was sensational and was followed with triumphs in Pittsburgh and Cleveland, then New York. She has appeared many times with the New York Philharmonic and in Cleveland, Cincinnati, Pittsburgh, Houston, Minneapolis and Chicago. Her European tours have included engagements with the Berlin Philharmonic, the Vienna Symphony, the Concertgebouw Orchestra and the Czech Philharmonic. Born in Mainz, Germany, Miss Peinemann's father was concertmaster of the Mainz Symphony Orchestra. He gave his daughter her first violin at the age of four. At 12 she was determined to become a concert artist and won a scholarship to continue her studies after winning the Cultural Circle of German Industry contest in 1954. Her career began in 1956 when she won first prize in the international competition sponsored by German radio and played the Sibelius concerto with the Bavarian Radio Symphony Orchestra.

Soloist August 15, 16, 1968



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POLKA AND FUGUE FROM SCHWANDA, THE BAGPIPE-PLAYER JAROMIR WEINBERGER

(Born January 8, 1896, in Prague)

When it was first produced at the Czech National Theatre in Prague on April 27, 1927, *Švanda dudák* (*Schwanda, the Bagpipe-Player*) was not too cordially received. But when the delightful Bohemian folk opera was translated into German as *Schwanda, der Dudelsackpfeifer* and presented a year and a half later in Breslau, it was an immediate success. Within the next three years, some two thousand performances were given in Central Europe alone, and in 1931 the work found its way into the repertoire of the Metropolitan

Opera. More recently, however, two lively instrumental excerpts which Weinberger arranged from the opera—the Polka and Fugue—have been heard far more frequently than the opera as a whole.

The opera's story, based on an old Bohemian legend, deals with Schwanda, a sort of pied piper, and the magical effect his bagpipe playing has on various people. He has adventures with a bandit who seeks to steal his wife; with a sorcerer who tries to destroy him, and with the Devil himself. He might even be considered a sort of Bohemian Orpheus, except that, instead of saving his wife from Hell, he himself is rescued from below by the bandit, who accomplishes the feat by beating the Devil at a game of cards.

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MUSIC & FESTIVAL

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THURSDAY-FRIDAY, AUG. 15-16

SIXTEN EHRLING, conductor
EDITH PEINEMANN, violinist

SCHUBERT, Overture to "Rosamunde"
DVOŘÁK, Symphony No. 7 (Old No. 2), in D minor, Op. 70
Allegro maestoso.
Poco adagio.
Scherzo: Vivace; Poco meno mosso.
Finale: Allegro.

INTERMISSION

KHACHATURIAN, Concerto for Violin and Orchestra
Allegro con fermezza.
Andante sostenuto.
Finale: Allegro vivace.

PROGRAM NOTES®

by Paul Affelder

OVERTURE TO ROSAMUNDE FRANZ SCHUBERT

(Born January 31, 1797, in Lichtenthal; died November 19, 1828, in Vienna)

To unravel the history of the so-called Overture to *Rosamunde* requires a bit of musical sleuthing.

First of all, literally speaking, there is no such thing as an Overture to *Rosamunde*. In the fall of 1823, Schubert composed eleven pieces of incidental music to *Rosamunde, Princess of Cyprus*, a romantic play by Countess Helmina von Chézy, which was produced at the Theater an der Wien in Vienna on December 20, 1823, and closed after only two performances. Apparently, though Schubert's music was well received, the play was pretty bad. It was this same Countess von Chézy who had provided the equally poor text for Weber's ill-starred opera *Euryanthe*, which had its premiere in Vienna only two months earlier.

The incidental music for *Rosamunde* was bundled together, put away and forgotten. It was rediscovered in 1867, along with a quantity of other Schubert manuscripts, in a cupboard in the house of a Dr. Schreimer in Vienna by Sir George Grove, founder of the dictionary of music and musicians that bears his name, and Sir Arthur Sullivan, composer of the music in the Gilbert and Sullivan operas. The music was revived at a concert of the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna on December 1, 1867. At this same concert, conducted by Johann Herbeck, portions of Brahms' *A German Requiem* received their first hearing.

The eleven numbers for *Rosamunde* did not include an overture. As a curtain-raiser for the production of the play, Schubert used an overture he had composed the previous year for an unperformed opera entitled *Alfonso and Estrella*. Even before *Alfonso and Estrella*, however—in 1819, to be exact—Schubert had written incidental music to another play, *Die Zauberharfe* (*The Magic Harp*), by George von Hofmann. This play, produced in Vienna on August 19, 1820, had a success only slightly greater than that of *Rosamunde*; it ran for eight performances. In this instance, Schubert did provide an overture; but for some reason still unexplained, when this overture was published separately several years later, it was given the title Overture to *Rosamunde*, even though it was never used for that purpose.

This Overture to *Die Zauberharfe*/*Rosamunde* had its origin in an earlier work. In the fall of 1817, Schubert and some friends attended a performance in Vienna of Rossini's opera *Tancredi*. On the way home, they got into a discussion on the work. When his friends

praised the overture, Schubert argued that such a piece could be turned out at a moment's notice. Thereupon, with the promise of a glass of wine for his efforts, the twenty-year-old composer sat down and dashed off the complete score of his *Overture in the Italian Style* in D Major. Later, he used again the introduction and ending of this *Overture in the Italian Style* as the introduction and ending of the Overture to *The Magic Harp*—now known as the Overture to *Rosamunde*.

In conclusion, one is tempted to quote Little Buttercup's song in *H. M. S. Pinafore*, one of the operas by the aforementioned Gilbert and Sullivan: "Things are seldom what they seem."

SYMPHONY NO. 7 (OLD NO. 2) IN D MINOR, OP. 70

ANTONIN DVOŘÁK

(Born September 8, 1841, in Mühldorf, Bohemia; died May 1, 1904, in Prague)

In June 1884 the London Philharmonic Society conferred an honorary degree on Dvořák and, at the same time, commissioned him to write a new symphony. This work, the Symphony No. 7 in D Minor, was begun in the middle of December of that same year and was finished at the end of March 1885. Writing to his publisher, Simrock, on March 25, Dvořák said: "Whatever may happen to the symphony, it is, thank God, completed. It will be played in London for the first time on April 22, and I am curious as to the result."

The composer conducted the premiere of his new symphony, and it was most enthusiastically received. It is interesting to note that the remainder of the concert was conducted by Sir Arthur Sullivan.

When it came time to publish the D Minor Symphony, Simrock offered Dvořák three thousand marks—about \$750—for it, at the same time complaining about the poor sale of the Symphony in D Major, the *Husitzka* Overture and the Violin Concerto, and pleading for some more highly marketable Slavonic Dances. To this Dvořák replied with a letter in which he outlined the following four points:

"(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks, because other firms offer me double that amount. I should very much regret it if you were, so to say, to force me into that position.

"(2) Although such works do not immediately achieve the material success that one could desire, the time, nevertheless, may arrive that will make up for it.

"(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated.

"(4) If one regards this from a common-sense viewpoint, reconsidering all that you have indicated in your last letter, it leads to

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the evident conclusion: that I should compose no symphonies, no large vocal works, and no instrumental music; only now and again perhaps a couple of 'Songs without Words,' pieces for piano and dances, and goodness knows what other 'publishable' pieces. Well, as an artist who desires to amount to something, I simply am unable to do it! So, my dear friend, that is how I look at it from my standpoint as an artist. Kindly remember that I am a poor artist and the father of a family."

Dvořák's arguments were evidently convincing, for Simrock finally agreed to pay him the requested six thousand marks for the symphony, and the composer, in turn, promised to deliver some more Slavonic Dances the following year, provided the spirit moved him.

Compared to Dvořák's other symphonies, the Seventh is a rather serious work. The opening *Allegro maestoso* is often quite somber, though with a brighter, dance-like second subject. The ensuing movement, *Poco adagio*, has a certain religious character. The Scherzo, marked *Vivace*, is similar in mood and style to a Slavonic Dance, and has a particularly catchy rhythmic pattern, but the final *Allegro* brings a return of the serious mood.

CONCERTO FOR VIOLIN AND ORCHESTRA ARAM KHACHATURIAN

(Born June 6, 1903, in Tiflis, Armenia)

Western audiences are deeply indebted to Aram Khachaturian for helping to make them aware of the colorful folk music of the Caucasus. Though he does not employ actual folk melodies in his music, the Armenian-born composer writes, for the most part, in the semi-oriental manner that characterizes the folk songs and dances of that area.

Khachaturian did not begin to study music until he was nineteen. He went to Moscow to live with his brother, and enrolled in the music school operated by the composer Mikhail Gnessin, studying cello and theory and, ultimately, composition with Gnessin himself. From 1929 to 1934 he attended the Moscow Conservatory, where his teachers were Miaskovsky for composition and Vassilenko for orchestration. Since that time, Khachaturian has been very active as a composer, a conductor of his own works and as a guiding force in the Committee of Organization of Soviet Composers. He is best

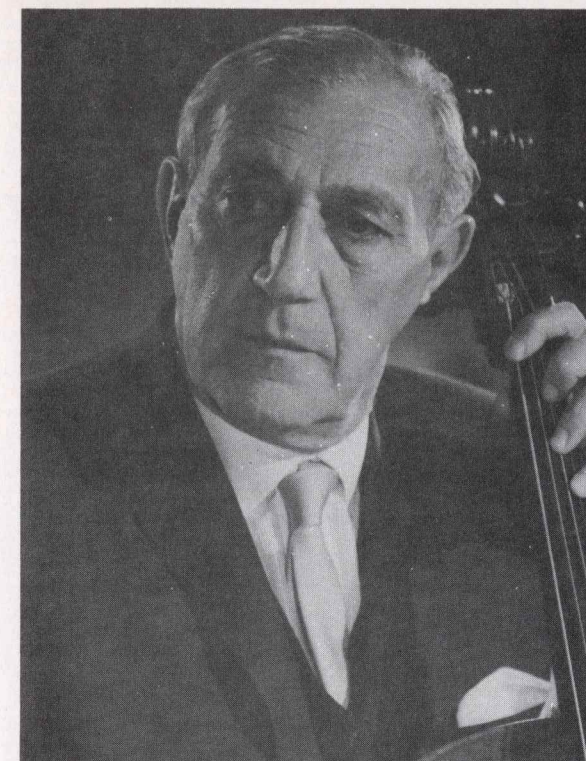
known outside the Soviet Union for his Piano Concerto, Violin Concerto, Cello Concerto, Symphony No. 2, his incidental music to Ler-montov's play *Masquerade* and the ballets *Gayne* and *Spartacus*.

In 1939 the Committee of Organization of Soviet Composers, of which Khachaturian was deputy president, established the Ruza Composers' Home, a center for creative work located on the bank of the Moskava River not far from Moscow. Khachaturian and his family spent the summer of 1940 there, and during the two and a half month period he composed his Violin Concerto. He had gone there with the basic plan of the concerto already established in his mind. "I worked without an effort, sometimes my thoughts and imagination outraced the hand that was covering the staves with notes," he recalled to his biographer, Grigory Shneerson. "The themes came to me in such abundance that I had a hard time of it putting them in some sort of order."

"While composing the concerto," he said, "I had for my models such unattainable masterpieces of world violin literature as the concertos by Mendelssohn, Brahms, Tchaikovsky and Glazunov. I wanted to create a virtuoso piece employing the symphonic principle of development and yet understandable to the general public."

Khachaturian consulted David Oistrakh about many technical details in the solo part of the Violin Concerto. In this respect, he was also following Mendelssohn, Brahms and Tchaikovsky, who worked with the leading violinists of their day while composing their violin concerti. Khachaturian dedicated the concerto to Oistrakh, who presented the world premiere of the work in Moscow on November 16, 1940, during a festival of Soviet music.

The Violin Concerto is in the customary three movements. The first, *Allegro con fermezza* (rapidly with firmness), has a vigorous first subject contrasting with a poetic, tender and lyrical second subject. Toward the end there is a cadenza for the soloist. The second movement, *Andante sostenuto*, combines elements of the recitative-like improvisations of the *ashugs*—the bards of the Caucasus—and a waltz theme. The finale, *Allegro vivace*, is full of brilliant, festive virtuosity with a theme said to be of folk dance origin. At one point the head-long forward motion is interrupted by another recitative similar to that in the slow movement. But the dance soon resumes, and the concerto ends in a blaze of color after a reminder of the opening theme of the first movement.



Gregor Piatigorsky

Cellist



The famous cellist was born in Russia in 1903 and began his musical studies with his father, playing the violin before turning to the cello. After playing in several orchestras in Moscow, he escaped to Warsaw in 1921 with his friend Mischa Mischa-koff. He won a competition for first cello position with the Berlin Philharmonic, a post he held until 1928 when he began his career as virtuoso. He played the solo part of *Don Quixote* by Strauss under Strauss' direction and then came to America where he made his debut with the New York Philharmonic in 1929 playing the Dvorak concerto. He has appeared with virtually every important orchestra in the United States, in Europe and in South America, and has given world premieres of many cello concertos commissioned by him from such composers as Hindemith, Dukelsky and Castelnuovo-Tedesco. From 1924 to 1957 he taught advanced classes at the Curtis Institute of Music in Philadelphia, and since 1957 has been teaching master classes at Boston University and on the west coast.

Soloist August 17, 18, 1968

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MUSIC FESTIVAL

125th Performance SATURDAY, AUGUST 17

SIXTEN EHRLING, conductor
GREGOR PIATIGORSKY, cellist
NATHAN GORDON, violist

STRAUSS, Serenade for Thirteen Wind Instruments, in E flat Major, Op. 7

HAYDN, Concerto for Cello and Orchestra, in D Major
Allegro moderato.
Adagio.
Allegro.

INTERMISSION

STRAUSS, "Don Quixote" (Introduction, Theme with Variations, and Finale), Fantastic Variations on a Theme of Knightly Character, Op. 35

PROGRAM NOTES® by Paul Affelder

SERENADE FOR THIRTEEN WIND INSTRUMENTS IN E FLAT MAJOR, OP. 7 RICHARD STRAUSS
(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

Anyone listening to this simple, charming, melodic Serenade for the first time without knowing the identity of its composer would certainly call it the work of a late romantic. That, of course, is exactly what it is, for Strauss wrote it in Munich in 1881 or early 1882, when he was only seventeen, and therefore had not yet developed his own unique musical personality. Still, it was this Serenade which first helped to call public attention to his music.

The work was given its initial performance in the Three Ravens Hotel in Dresden on November 27, 1882, by an ensemble from the

Dresden Tonkünstlerverein under the direction of Franz Wüller, who was later to introduce such major Strauss masterpieces as *Till Eulenspiegel* and *Don Quixote*. More important for the young composer's future, however, is the fact that the Serenade attracted the notice of Hans von Bülow, who was so impressed with it that he not only performed it on tour with his ducal orchestra from Meiningen but invited Strauss to compose a suite for this same combination of instruments. Not long after that, he made the young man his assistant—and ultimately, his successor—at Meiningen.

The Serenade is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon and four horns. It is in a single movement in a fairly simplified sonata form, and is marked *Andante*. Only here and there is there the barest hint of the Strauss music that was to come in a few years; but already his expert, idiomatic handling of the wind instruments reveals his background as the son of a noted horn player.

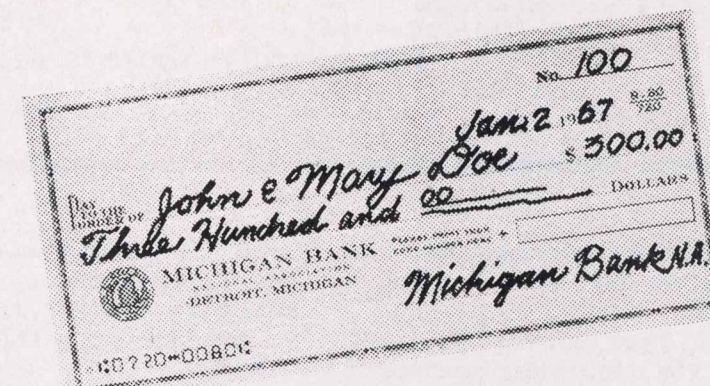
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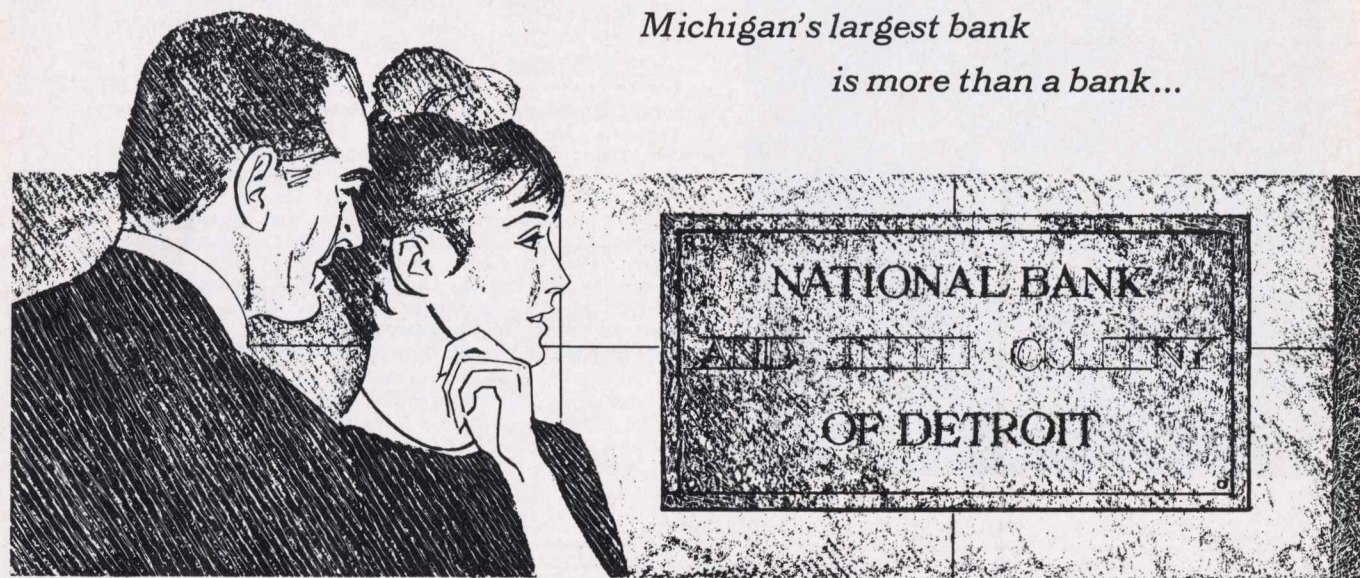
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CONCERTO FOR CELLO AND ORCHESTRA IN D MAJOR JOSEPH HAYDN

(Born March 31, 1732, in Rohrau, Lower Austria;
died May 31, 1809, in Vienna)

Something of a Shakespeare-Bacon controversy raged around this concerto for many years. One of six known works in this form by Haydn, it was composed in 1783 for the noted Bohemian cellist Anton Kraft who, from 1778 until its disbandment in 1790, was first cellist in Prince Nicholas Esterházy's orchestra under Haydn's direction at Esterháza. Later, he played in the orchestra of Beethoven's patron, Prince Lobkowitz, in Vienna, and it was for him that Beethoven wrote the cello part in his Triple Concerto. During one period, Kraft took composition lessons from Haydn, but the latter discontinued them when he found that his pupil was giving too much attention to writing music and too little to playing the cello. Evidently, Kraft was sufficiently active as a composer to lead some people, including his son, to claim that it was he who had written the D Major Cello Concerto, which was first published by Andre in 1810 as being by Haydn. A cloud surrounded the authorship of the work until the early 1950s, when Haydn's autograph score, which had reposed in a private collection, was turned over to the Austrian National Library in Vienna, and its authenticity was established once and for all.

The concerto, which makes great technical demands on the soloist, begins with an *Allegro moderato* whose first subject strongly resembles the slow section of Leporello's Catalogue Aria in Mozart's *Don Giovanni*, which was not written until four years later. The middle movement is a lyrical *Adagio*, and the finale is a light-hearted *Allegro* in rondo form. There is a cadenza for the solo cello in each of the three movements.

DON QUIXOTE (INTRODUCTION, THEME WITH VARIATIONS, AND FINALE) FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY CHARACTER, OP. 35

RICHARD STRAUSS

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

Strauss completed *Don Quixote* in Munich on December 29, 1897, and it was first performed in Cologne on March 8, 1898, by Franz Wüllner and the Gürzenich Orchestra with Friedrich Grützmacher as cello soloist.

The eminent English critic Ernest Newman once referred to *Don Quixote* in these words: "For wit, humor, pathos and humanism there is nothing like it in the whole library of music. Certainly to anyone who knows Strauss' music, the story of Cervantes is henceforth inconceivable without it. The story itself, indeed, has not half the humor and the profound sadness which is infused into it by Strauss."

It was Strauss' custom to omit any written program for his works. When someone once requested a programmatic outline for *Don Quixote* he is said to have remarked, "Get out! You don't need any." Nevertheless, he eventually did write some notes on the work and its relation to Cervantes' novel. These were included in the program books at early performances of *Don Quixote*, and excerpts were printed in the piano reduction of the score. In the orchestral score,

however, only the two principal themes are identified.

Based on the composer's notes, here is a brief summary of what transpires:

Don Quixote is in the form of an introduction, a theme with ten rather free variations, and a finale, played without pause.

The Introduction sets the stage for the story, giving us a vague and confused picture of the equally vague and confused mind of Don Quixote. The announcement of the Theme introduces us to the two principal characters—the Don, portrayed by the solo cello, and his faithful squire Sancho Panza, first heard in the bass clarinet and tenor tuba but thenceforth in the solo viola.

Variation I brings us the encounter with the windmills, in which the unfortunate Knight is knocked down by one of the revolving sails.

Variation II is *The Victorious Battle Against the Host of the Great Emperor Alifanfaron*. Seeing a huge cloud of dust in the road, the crazed Don thinks it is a hostile army. The bleating in the muted brasses tells us saner mortals that it is nothing more nor less than a flock of frightened sheep, which our gallant hero promptly puts to rout.

Variation III is a discussion on chivalry between the high-minded Knight and his less educated, if more realistic, squire.

Variation IV brings the Don into violent contact with a group of pilgrims, who interrupt their religious chant long enough to knock him senseless after his attack on them.

In Variation V Don Quixote keeps a night-long vigil, and is rewarded by a vision of his beloved "maiden in distress," the lovely Dulcinea.

Variation VI brings onto the scene a homely country wench, whom the jesting Sancho Panza insists is Dulcinea. Finally convinced, the Don believes she has been thus transformed by black magic, and swears vengeance.

Variation VII is the famous ride through the air. The Knight and his squire are blindfolded and placed astride a wooden horse which, they are told, will take them on a Pegasus-like ride through the air. The high woodwinds and the whirring of the wind machine give the aural impression of flight; but this is accompanied by a low tremolo, indicating that the riders have never left terra firma.

In Variation VIII the Don discovers a leaky old boat which has drifted ashore. Seeking to use it to carry them across the stream, where they will find new adventure, our hero and his friend are nearly drowned when the boat capsizes. Barely reaching the shore, they offer up a prayer of thanks.

Variation IX begins with an ecclesiastical duet for two bassoons, representing two unfortunate monks, who are soon put to flight by the charging Knight, attacking under the delusion that they are evil magicians.

The Don's wild adventures come to an abrupt halt in Variation X, when he is finally vanquished by a friend, posing as the Knight of the White Moon. By the conditions of the encounter, the Don must cease his chivalric exploits for a year.

The Finale is an eloquent and deeply moving musical picture of the dying Don Quixote. Having once again regained his senses, he atones for his apparent misdeeds, dictates his will, and quietly expires on the soft descending glissando of the solo cello.



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MUSIC FESTIVAL

126th Performance
SUNDAY, AUGUST 18

SIXTEN EHRLING, conductor
MISCHA MISCHAKOFF, violinist
GREGOR PIATIGORSKY, cellist

WEBER, Overture to "The Ruler of the Spirits," Op. 27
SHOSTAKOVICH, Symphony No. 5, Op. 47

Moderato.
Allegretto.
Largo.
Allegro non troppo.

INTERMISSION

BRAHMS, Double Concerto for Violin, Cello and Orchestra, in A minor

Allegro.
Andante.
Vivace non troppo.

PROGRAM NOTES®

by Paul Affelder

OVERTURE TO THE RULER OF THE SPIRITS, OP. 27 . . .
CARL MARIA VON WEBER
(Born December 18, 1786, in Eutin, Grand Duchy of Oldenburg;
died June 5, 1826, in London)

Before Weber had reached his eighteenth birthday, he became conductor of the Opera at Breslau. In addition to performing his conducting duties, he managed to sow quite a few wild oats, though he did find time to compose some music for a supernatural folk opera, called *The Ruler of the Spirits*.

Spirits of a different kind almost cost Weber his life. One evening, when a friend of his arrived to hear him play over the music for his new opera, he found the young composer lying unconscious on the floor of his room. By mistake, he had drunk a large quantity of nitric acid which his father, who used it to make etchings, had poured into a wine bottle.

The story of *The Ruler of the Spirits* deals with the abduction of a mortal princess by Rübezahl, the Spirit of the Mountain, and her ultimate escape by various magical means. One of its most amusing aspects is a scene in which Rübezahl seeks to cure the princess' loneliness by having her plant three turnips, then call them by the names of three of her companions, whereupon he touches them with his wand and they turn into her three friends.

The original Overture to *The Ruler of the Spirits*, which was written in 1804, has not survived. Weber revised it, however, in 1811, and it is this version that is heard today. Though it makes only infrequent appearances on contemporary concert programs, Weber considered this to be among his best works.

SYMPHONY NO. 5, OP. 47 . . . DMITRI SHOSTAKOVICH
(Born September 25, 1906, in St. Petersburg (Leningrad))

The fate of Dmitri Shostakovich has been constantly changing. One day he is the fair-haired boy of the Soviet authorities; the next day he is officially denounced for composing music that does not hew to the party line. Nevertheless, over a period of some four decades, ever since the appearance of his remarkable First Symphony in 1926, he has managed to hold his position as the most popular of contemporary Russian composers, since when he is officially chastised, so are most of his colleagues. What is more, unlike most symphonists before him, whatever their nationality, he has long since passed the once fateful number of nine, having turned out more than a dozen works in symphonic form.

Shostakovich's Fifth Symphony was the means by which he returned to grace after he had been attacked by *Pravda* for the "decadent" music of the West and the "Petty-bourgeois sensationalism" in his opera *Lady Macbeth of Mzensk*. When the new symphony was first performed by the Leningrad Philharmonic Orchestra on November 21, 1937, the public, the musical press, several of Russia's literary notables, even the aviator Gromoff, hero of the Russian transpolar flight to America, were loud in their praise of the new work, which had been written to commemorate the twentieth anniversary of the Revolution.

The Fifth Symphony is regarded by many as Shostakovich's finest

composition in this form. It is a clear, vigorous and forthright expression by a creative artist who has never been more sure of himself musically and ideologically than here. The orchestration is often novel, allotting important passages to instruments usually neglected as soloists.

The opening movement, *Moderato*, is full of dramatic contrasts. The second movement, *Allegretto*, is a satirical, waltz-like scherzo with a trio—or contrasting middle section—featuring a violin solo. The symphony reaches its musical and emotional climax in the third movement, *Largo*, which constitutes one of the composer's most inspired utterances. The finale, *Allegro non troppo*, is militant and march-like, but the mood softens for a slower middle section, only to return to the spirit of the main section for a triumphant conclusion. Throughout its four movements, the symphony abounds in easily recognizable themes and sustained passages of lyrical beauty.

DOUBLE 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)

This concerto, the first of its kind ever written and still a form rarely attempted, was Brahms' last orchestral work. It was composed during the summer of 1887 while Brahms was vacationing in Thun, Switzerland. The new work was tried out at an informal rehearsal of the Kurhaus orchestra in Baden-Baden in September, and on October 18 received its premiere in Cologne. On both occasions Brahms conducted, and the soloists were his friends the violinist Joseph Joachim and the cellist Robert Hausmann. Both had offered Brahms advice on various technical matters regarding their instruments while he was working on the concerto, a service which Joachim had performed nine years earlier, when Brahms was composing his Violin Concerto.

One of Brahms' biographers, Walter Niemann, declared that, in order to be properly interpreted, the Double Concerto should be performed by two artists who are so accustomed to playing together that they must practically be members of the same family. Joachim and Hausmann were not related, but were very closely associated as first violinist and cellist, respectively, of the Joachim Quartet.

In composing the Double Concerto, Brahms was following to some extent the pattern of the baroque concerto grosso, where a small group of solo instruments—most often two violins and a cello—engaged in a sort of musical tournament with the rest of the orchestra. He had as models such works as the concerti grossi of Vivaldi and Handel, the six Brandenburg Concerti of Bach, Mozart's Sinfonia Concertante for Violin, Viola and Orchestra, and Beethoven's Triple Concerto for Violin, Cello, Piano and Orchestra.

But Brahms' handling of the form was along more individual lines. He succeeded in fusing soloists and orchestra in a manner that makes this almost an integrated symphony with featured parts for violin and cello. There are elements of chamber music here, too. And he has so blended the passages for the two soloists, who often overlap one another, that, without watching either the players or the score, it is often impossible to tell which instrument is playing which part.

The first movement of the Double Concerto is a powerful *Allegro*; the second is a simple, tender and eloquent *Andante*, and the finale, *Vivace non troppo*, is a free and spirited rondo with numerous Hungarian overtones.

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Mischa Mischakoff

Violinist



A beloved figure in Detroit musical circles since 1952, Mischa Mischakoff makes his final appearance as concertmaster of the Detroit Symphony Orchestra at Meadow Brook this summer. This final year marks Mr. Mischakoff's 55th anniversary as a concertmaster to the greats of the world. He is unique as the musician with the longest continuous span of activity in an orchestral first-string chair in history. A longtime violin virtuoso, he was the leading solo violinist in Russia while still in his twenties. Greatly in demand as a soloist and also for chamber music sessions (which he enjoys greatly), he is also a gifted teacher. After a dramatic escape from the Soviet Union with his friend, cellist Gregor Piatigorsky, he became a member of the Warsaw Philharmonic, then followed his father and five brothers in emigrating to America. His career began when he was selected out of 500 applicants for the New York Philharmonic. Associated with Leopold Stokowski and Walter Damrosch, he was known as "Toscanini's third hand" during his years with the great Maestro. At 16, he was the youngest student to graduate from the Imperial Conservatory in St. Petersburg (now Leningrad) with highest honors, winning both the Gold Medal as violinist and the Anton Rubinstein prize as the outstanding student in any field.

Final Solo performance August 18, 1968
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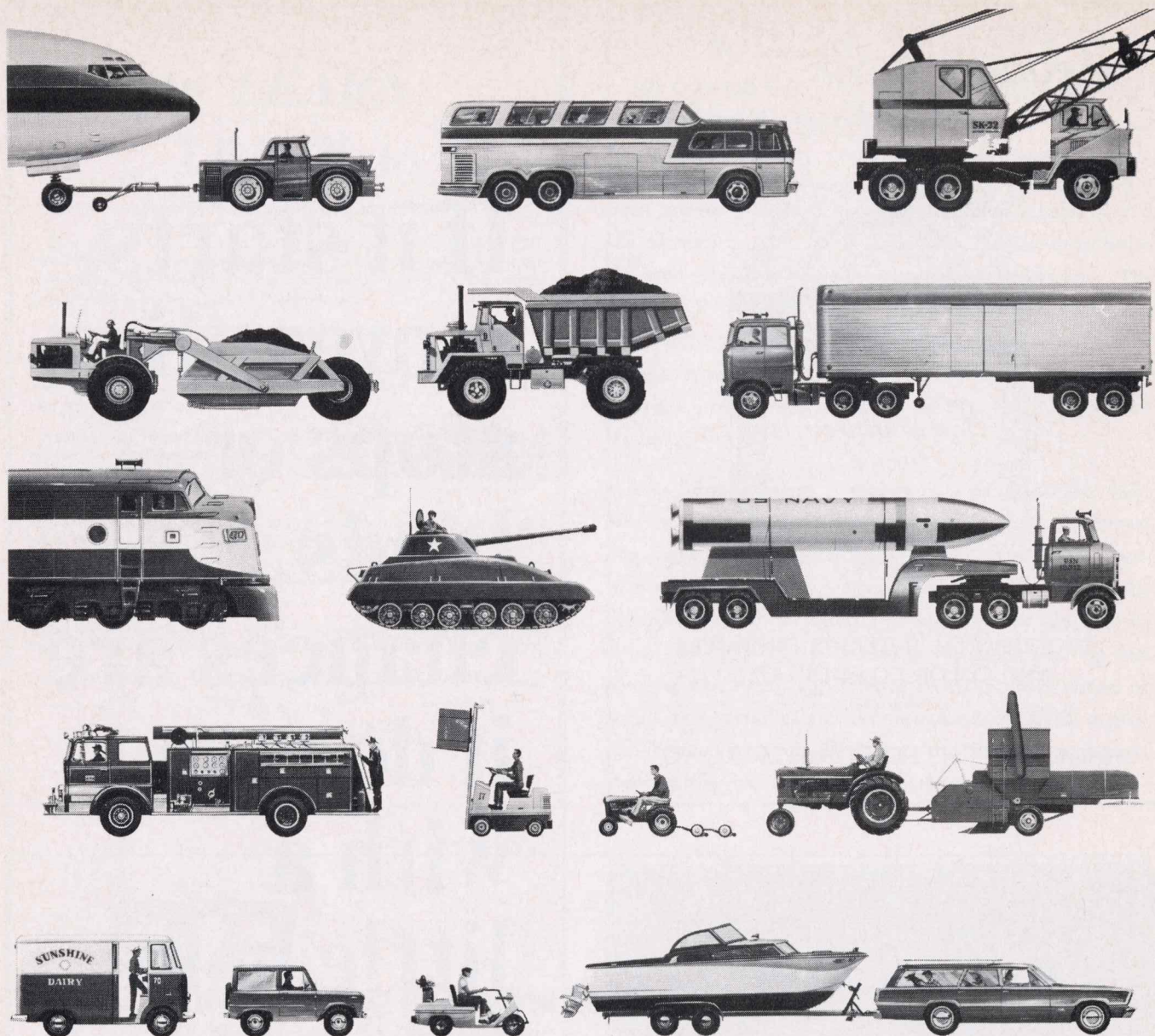
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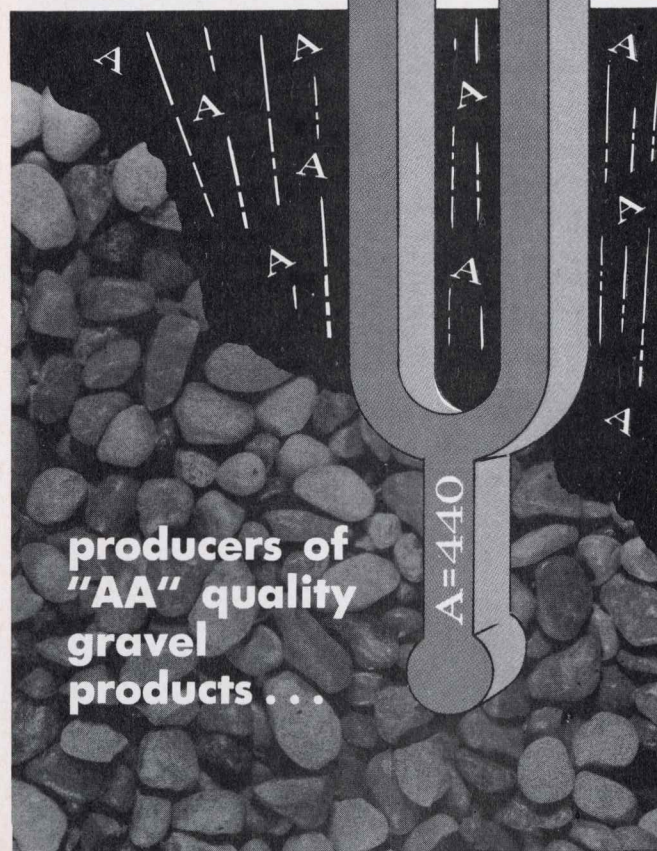
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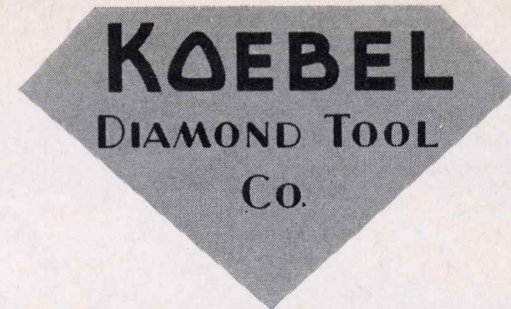
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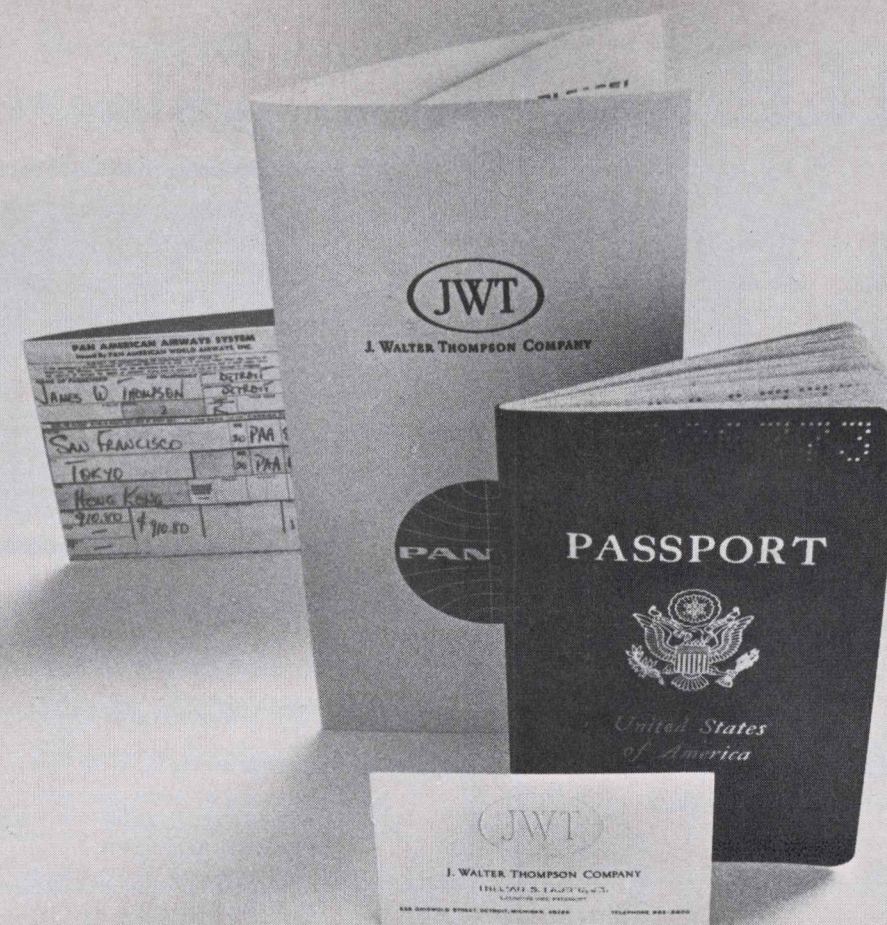
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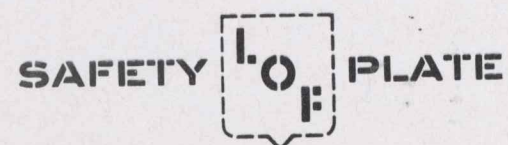
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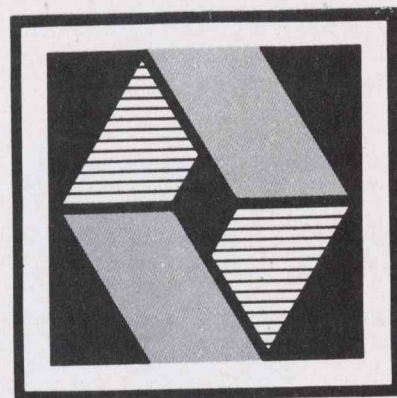
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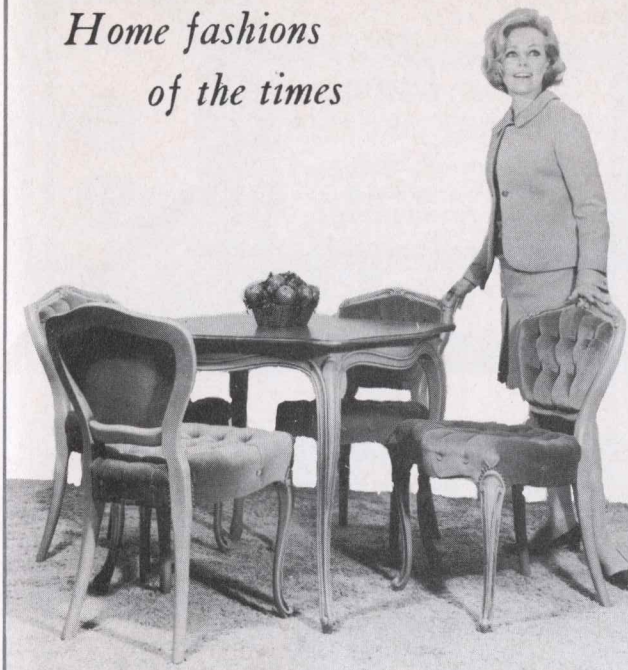
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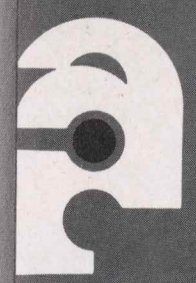
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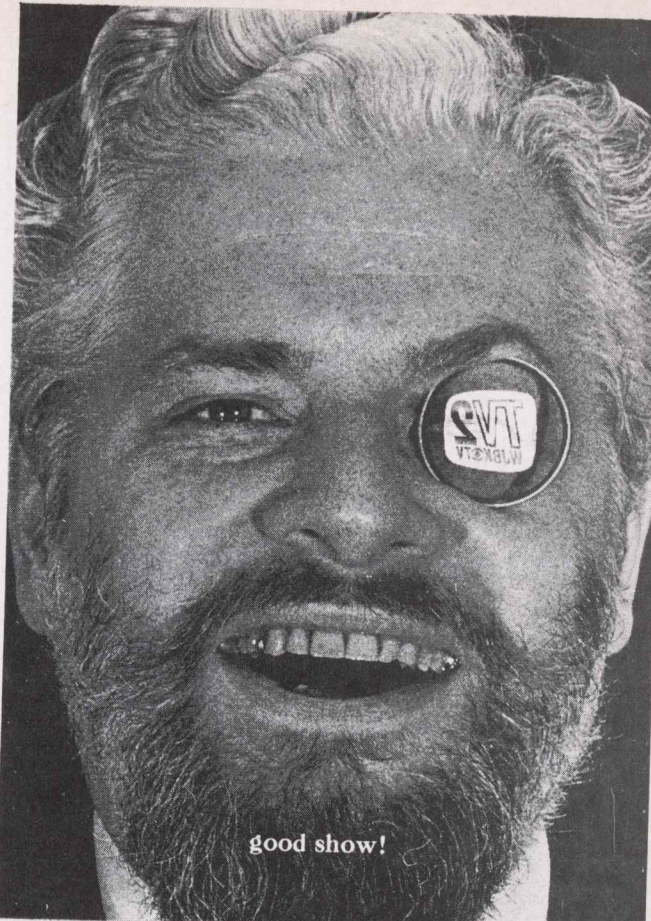
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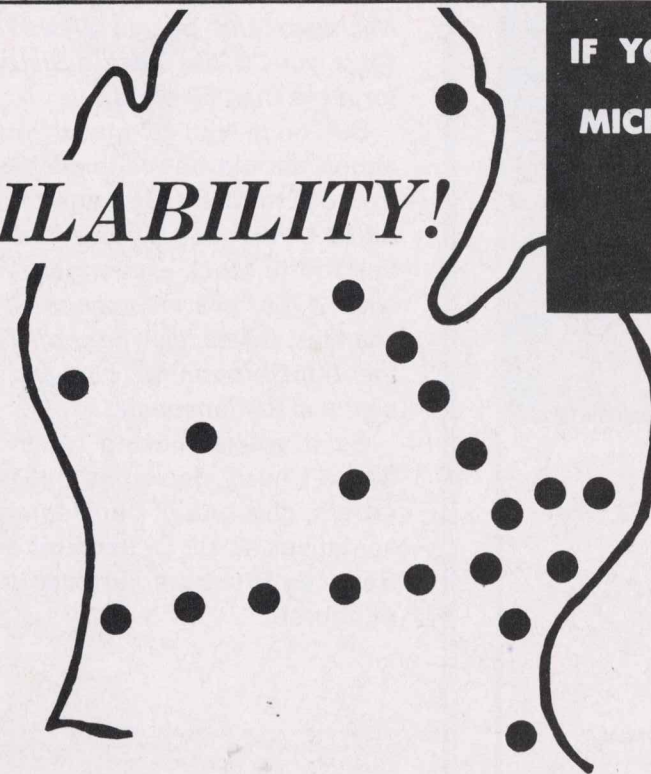
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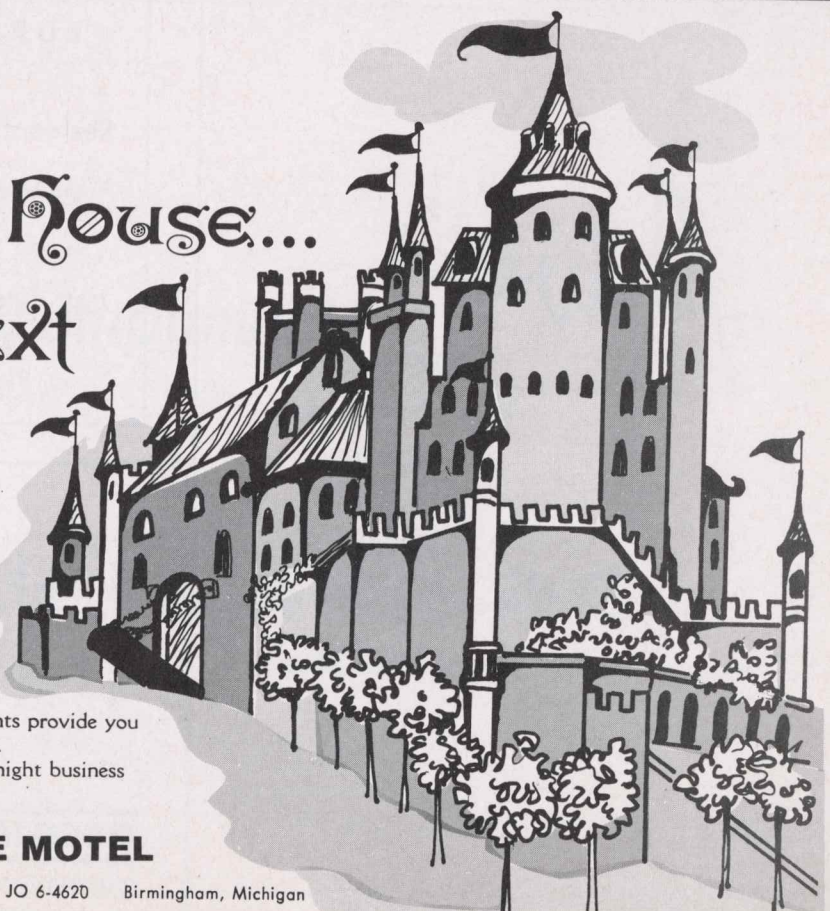
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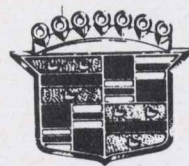
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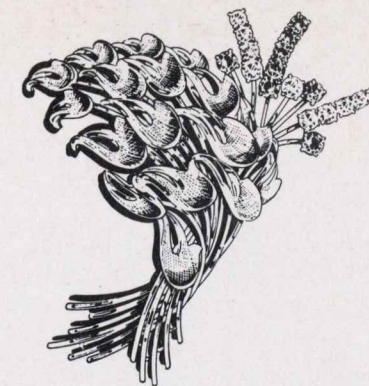
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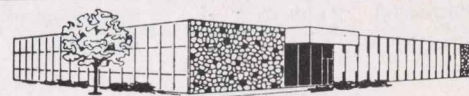
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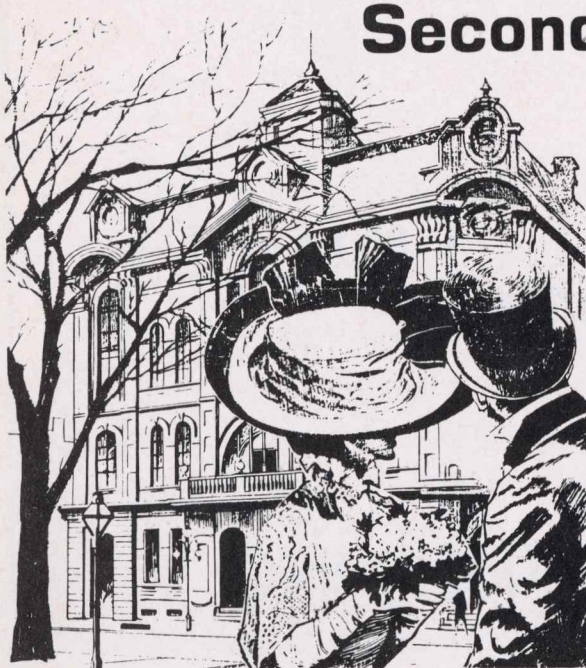
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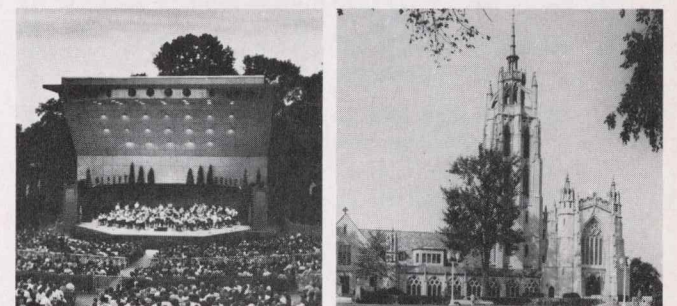
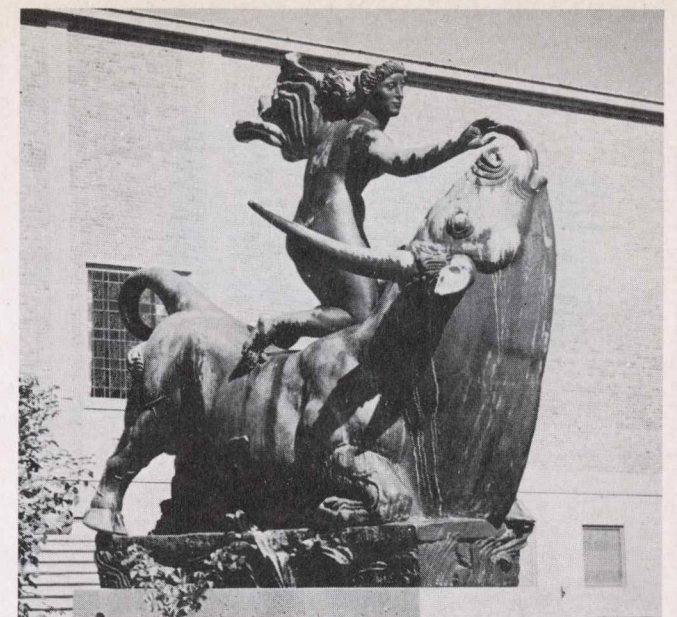
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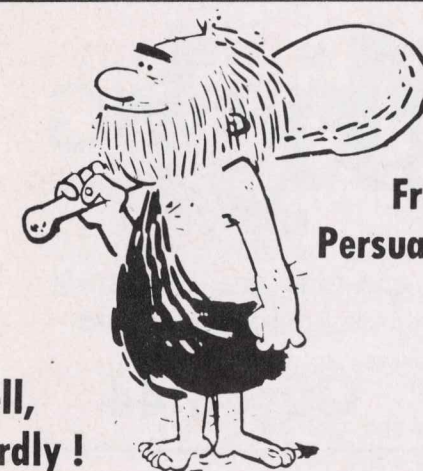
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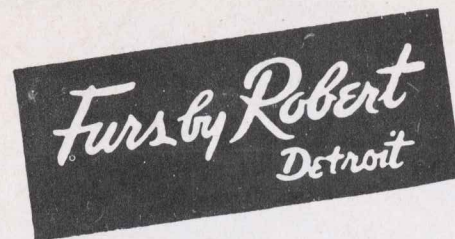
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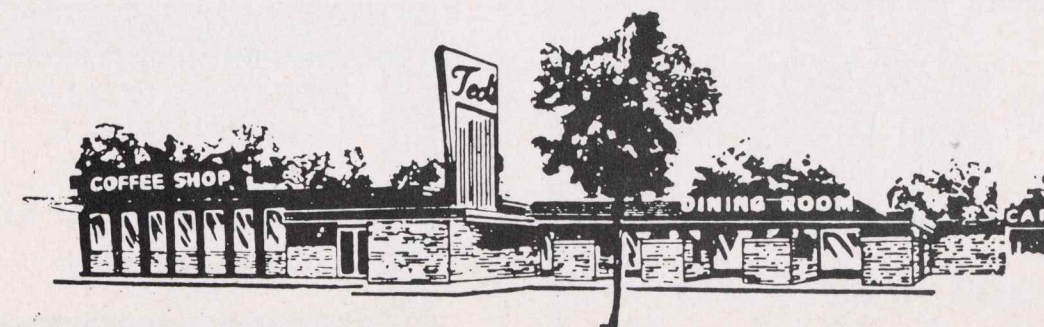
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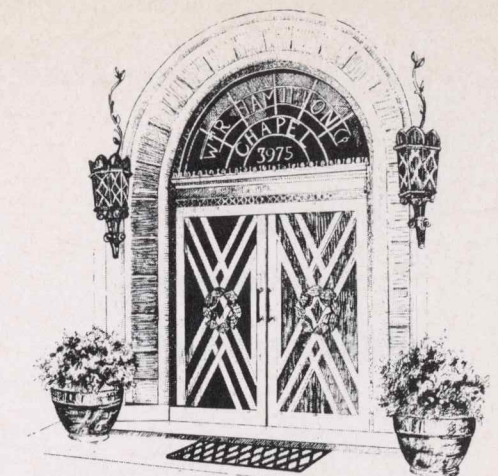
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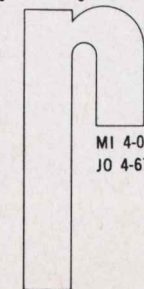
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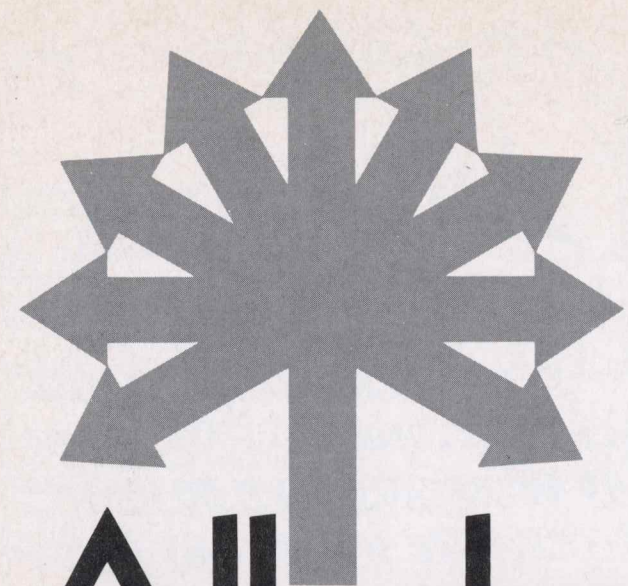
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