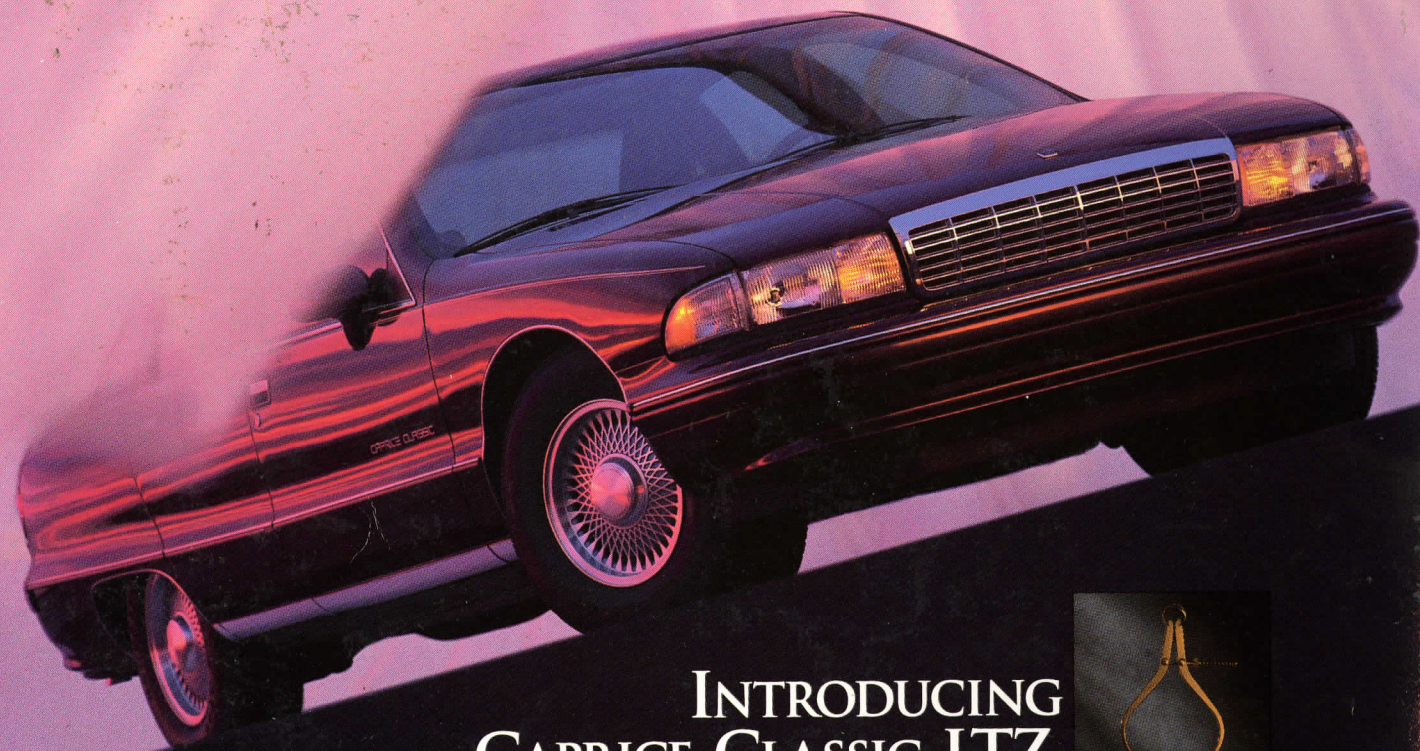


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1991 MEADOW BROOK MUSIC FESTIVAL ■ OAKLAND UNIVERSITY

Oakland University's

Meadow Brook
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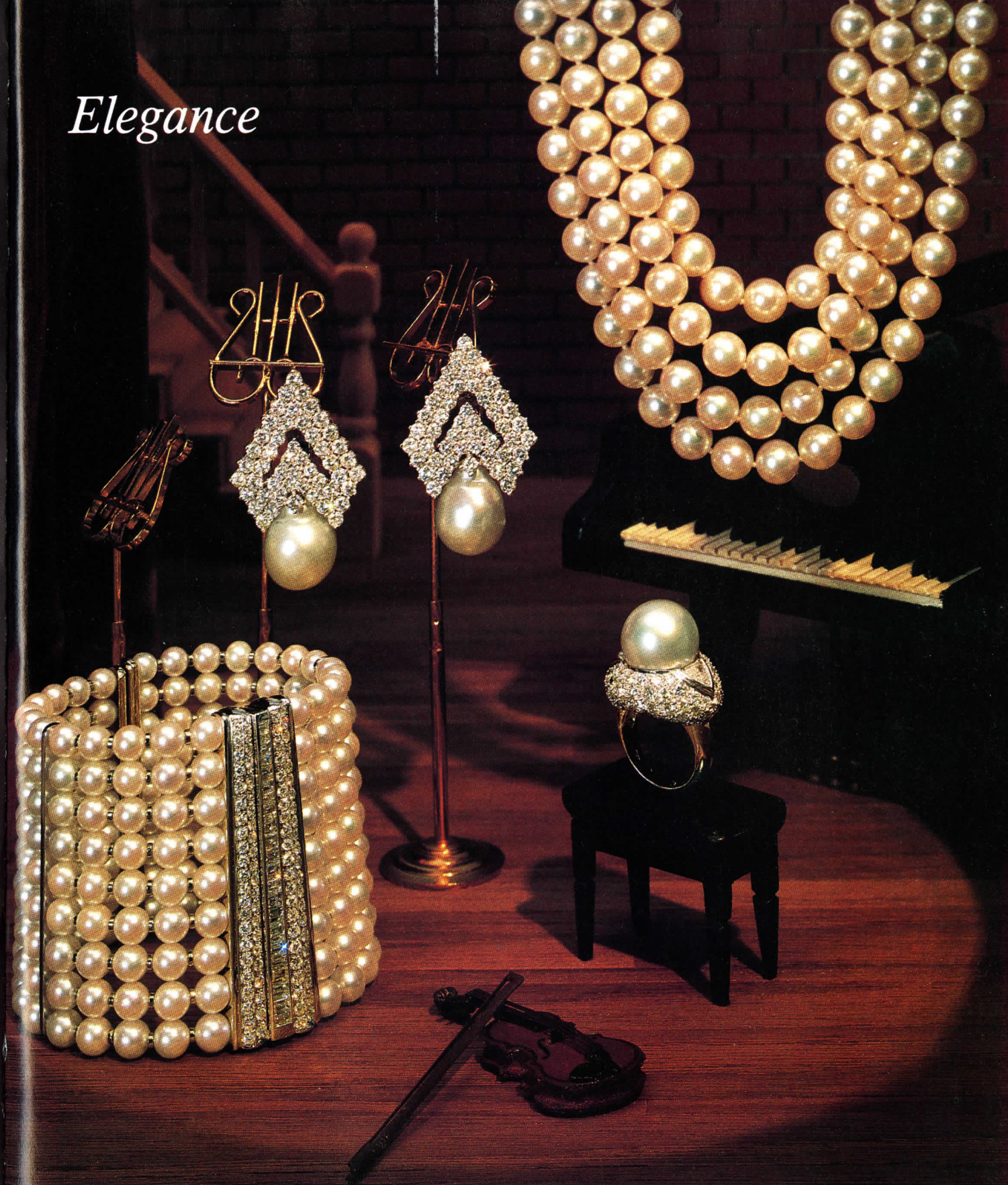
This is based on an average of consumer-reported problems in a series of surveys of all Ford and competitive '81-'90 models designed and built in North America. At Ford, "Quality is Job 1."

New Crown Victoria

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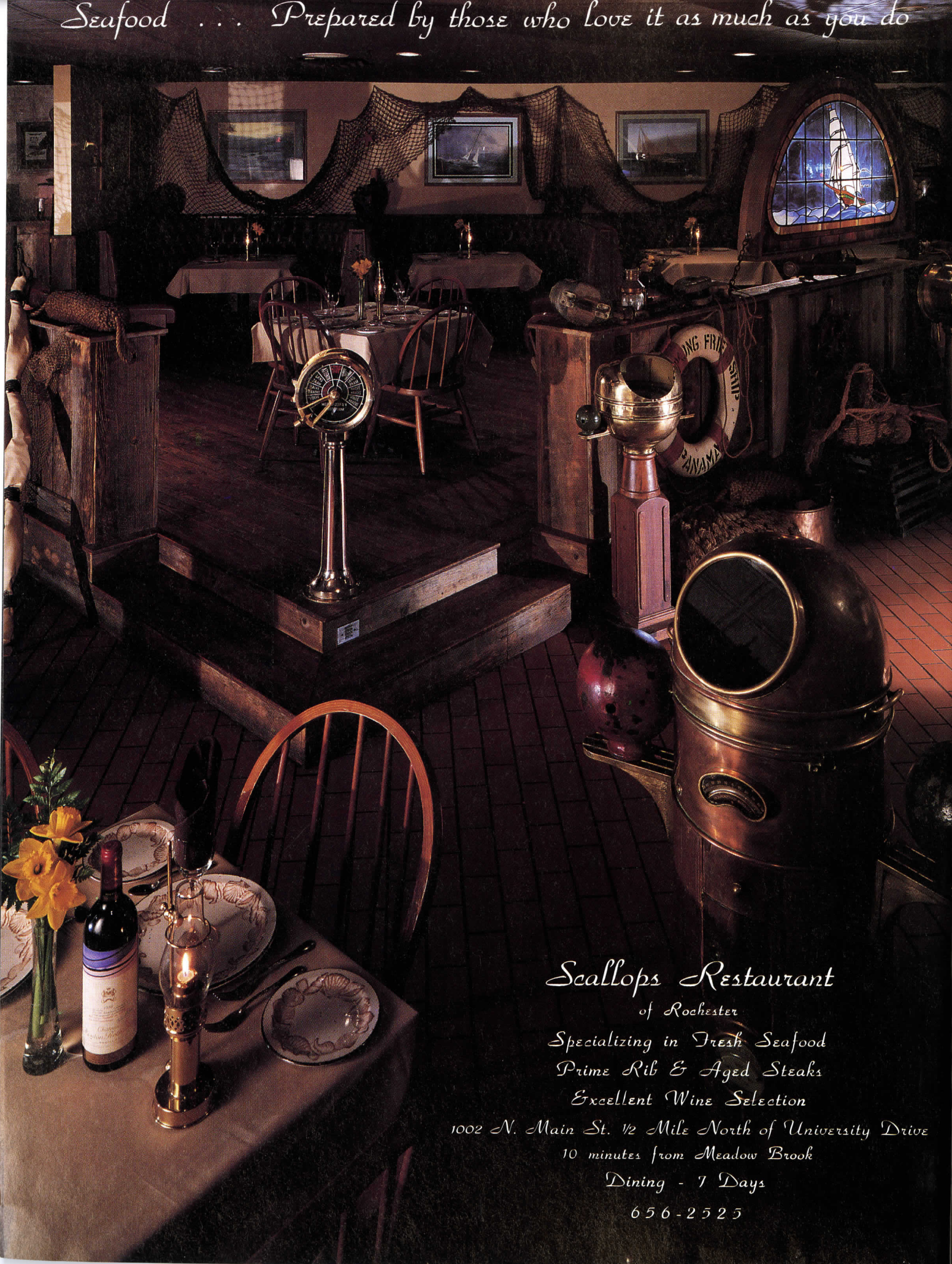


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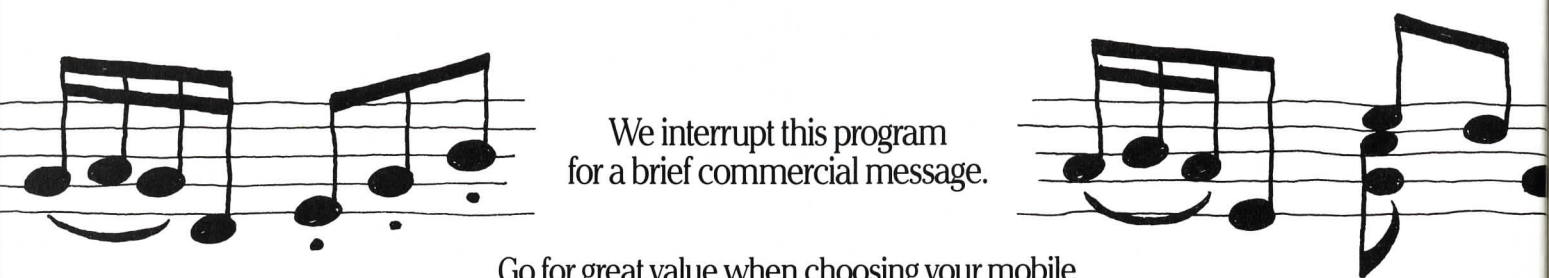
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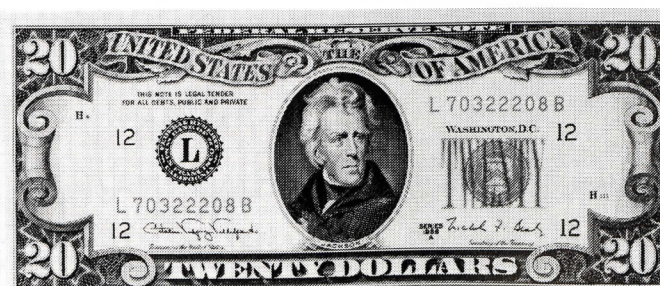
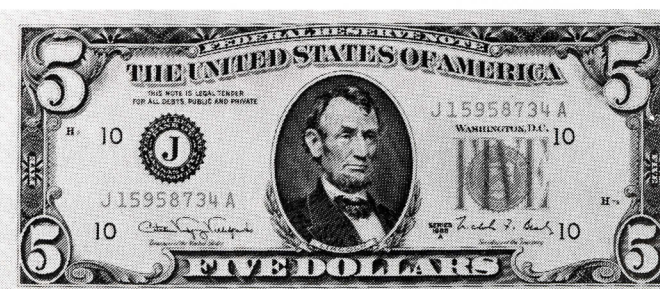
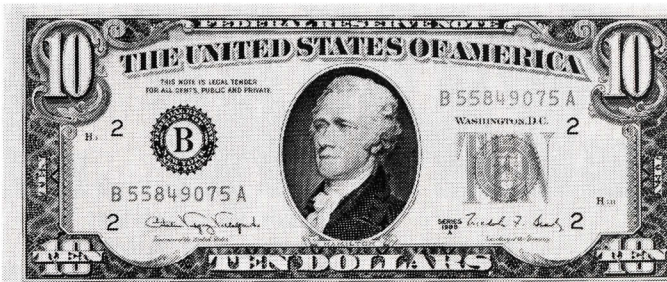
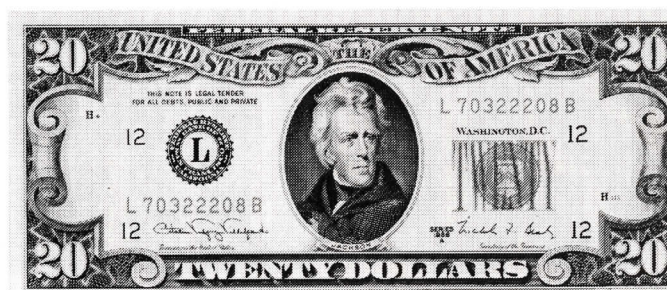
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Plymouth Laser RS Turbo

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Monday	Tuesday	Wednesday	Thursday
All concerts begin at 8 p.m. unless otherwise noted.	June 4 Paul Anka with special guest		
			June 20 Detroit Symphony Orchestra Neemi Jarvi, conductor Emmanuelle Boisvert, violin
			June 27 Detroit Symphony Orchestra James DePreist, conductor James Tocco, piano
		July 3 Peter Noone The Coasters The Shangri-Las The Crystals FIREWORKS	July 4 Detroit Symphony Orchestra Mitch Miller, conductor FIREWORKS
			July 11 Davy Jones with special guest
		July 17 Bruce Hornsby & The Range with special guest Rosanne Cash	July 18 Detroit Symphony Orchestra Bobby McFerrin, conductor & vocalist
July 22 Ram Slam Dub Jam featuring Steel Pulse Special Beat, Dread Zeppelin			July 25 The Righteous Brothers Gary Puckett
	July 30 George T. Trumbull Memorial Concert Boston Pops on Tour Harry Rabinowitz, conductor	July 31 Festival Women's Fashion Show (call 370-3316)	
August 5 Bugs Bunny on Broadway with Warner Brothers Symphony Orchestra			
		August 14 Mel Torme Cleo Laine with John Dankworth	
		August 28 Dion Bobby Vee Tommy Roe Johnny Tillotson	

Friday	Saturday	Sunday
June 14 Detroit Symphony Neeme Jarvi, conductor Shelby Foote, narrator	June 15 Gemini 11:00 a.m. Indigo Girls with special guest Ellen James Society	June 16 Detroit Symphony Orchestra Neeme Jarvi, conductor Shelby Foote, narrator
June 21 Smokey Robinson with special guest	June 22 Detroit Symphony Orchestra Neeme Jarvi, conductor Louis Lortie, piano	
June 28 Great American Concert Band Leonard B. Smith, conductor FIREWORKS	June 29 Mr. Dressup 11:00 Detroit Symphony Orchestra James DePreist, conductor Florence Quivar, mezzo-soprano	June 30 Victor Borge "Comedy in Music"
July 5 Emmylou Harris Nitty Gritty Dirt Band	July 6 Detroit Symphony Orchestra Yuri Temirkanov, conductor Nikolai Petrov, piano	July 7 1991 V. Everett Kinsey Memorial Concert Detroit Symphony Orchestra Yuri Temirkanov, conductor Viktor Tretyakov, violin
July 12 Bob James with special guest	July 13 Chenille Sisters 11:00 a.m. "Some Enchanted Evening" Skitch Henderson, conductor	
July 19 Pat Boone Patti Page with full orchestra	July 20 Eric Nagler 11:00 a.m. Detroit Symphony Orchestra Bobby McFerrin, conductor and vocalist	July 21 Johnny Gill with special guest Michel'le
July 26 Detroit Symphony Orchestra Jahja Ling, conductor Leila Josefowicz, violin	July 27 Shari Lewis 11:00 a.m. "Broadway Busters" Charles Greenwell, conductor	July 28 Detroit Symphony Orchestra Jahja Ling, conductor Ivan Moravec, piano
August 2 "Swinging with the Stars" The Woody Herman Orchestra Kay Starr, Buddy DeFranco The Ink Spots	August 3 Fats Domino Chubby Checker	
August 9 1991 Louis C. Goad Memorial Concert Detroit Symphony Orchestra Leslie B. Dunner, conductor Stars of the New York City and San Francisco Ballets	August 10 Peter, Paul & Mary	August 11 Detroit Symphony Orchestra Leslie B. Dunner, conductor Stars of the New York City and San Francisco Ballets
August 16 The Original 5th Dimension The Original Ramsey Lewis Trio		August 18 Dionne Warwick with special guest
August 23 1991 John S. Judd Memorial Concert Laser Light Spectacular "Amadeus' Greatest Hits"	August 24 1991 Nancy Schucart Molasky Memorial Concert Laser Light Spectacular "Amadeus' Greatest Hits"	

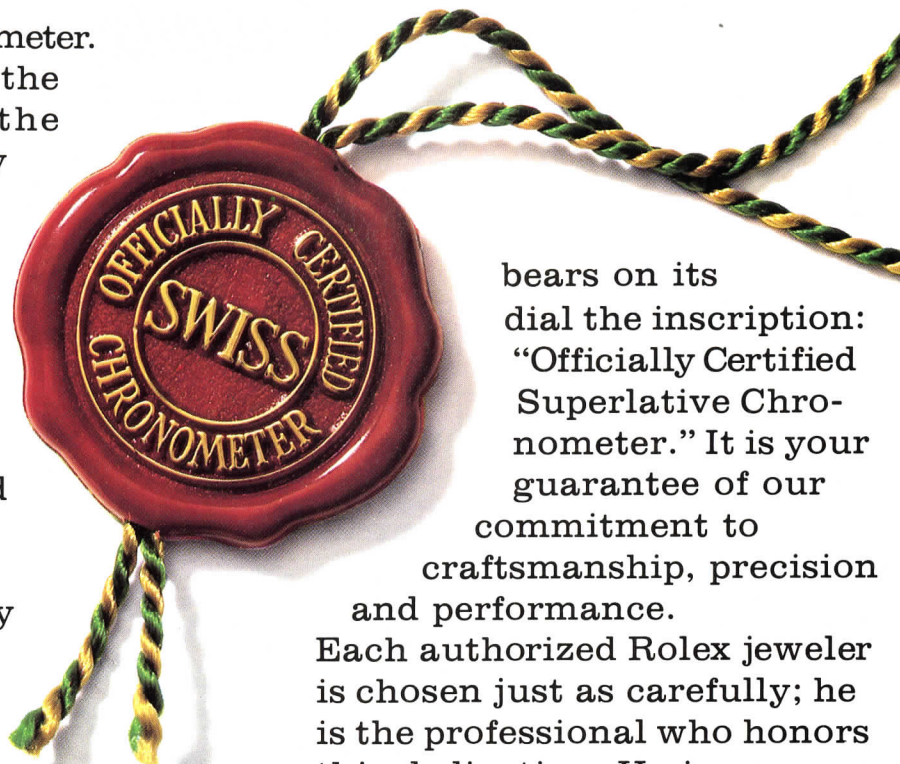
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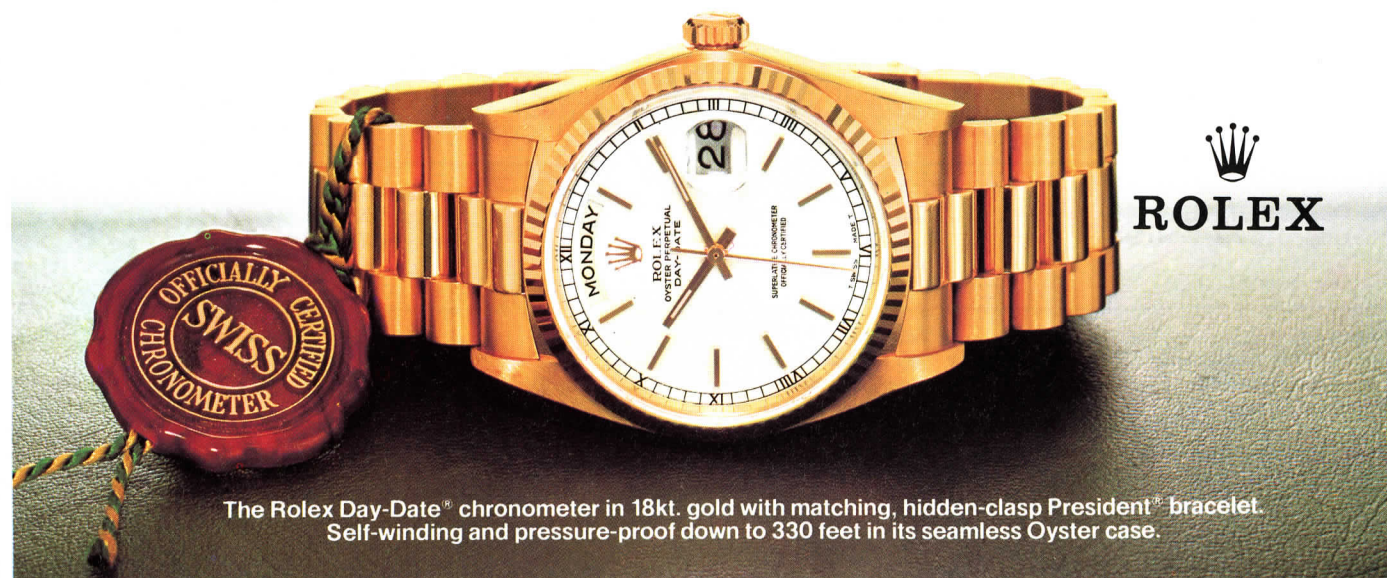


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Welcome



Welcome to the 28th season of the Meadow Brook Music Festival. We are pleased to present a variety of talented artists and entertainers in a picturesque setting for your summer enjoyment.

Our heartfelt thanks to the landscape artists who have contributed to the enhancement of the Music Festival grounds this year. With the backdrop of Oakland University and the beautiful new gardens, Meadow Brook creates an ambient setting that is unsurpassed.

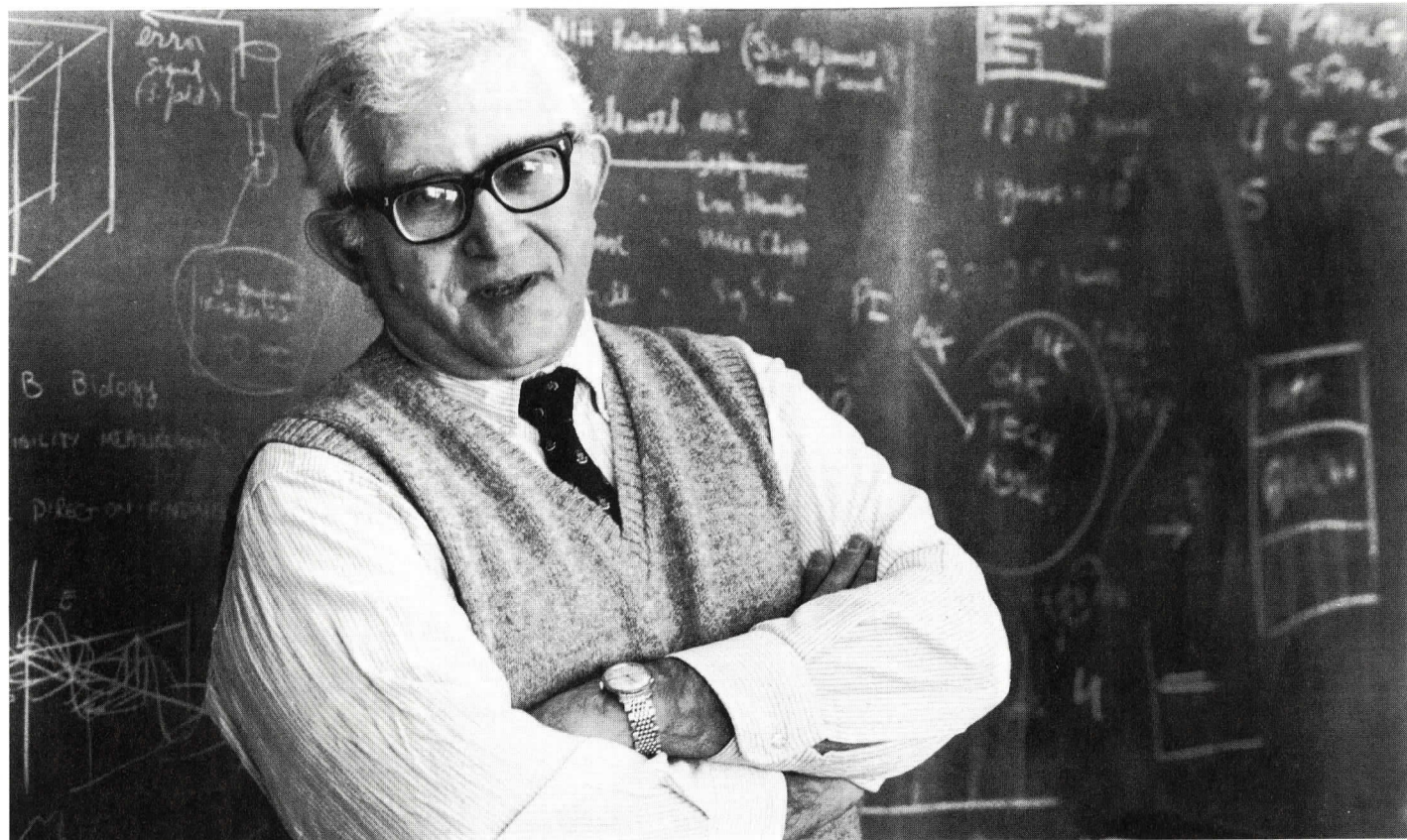
On behalf of Emilie and myself, the staff and the hundreds of tireless volunteers, we wish you beautiful summer days and warm summer nights filled with music.

Sincerely,

J. Champagne

President
Oakland University

Oakland University: *Collaboration Spells Success*



Researchers like Abraham R. Liboff, professor of physics, are pursuing discoveries that may change the way we live.

Oakland University — like its cultural offerings through the Meadow Brooks — is refining its role to face the promise and challenges of the 21st Century.

Just as the Meadow Brooks secure their niche in the cultural life of the community, Oakland University works to continue and strengthen its service to the academic, social and economic publics within southeastern Michigan.

The most recent initiative taken during the 10-year tenure of President Joseph E. Champagne builds on earlier studies he ordered to look at the academic mission and campus programs.

Now, the OU Senate under Champagne's direction has prepared strategic guidelines to strengthen the university. Those guidelines have been accepted by the Board of Trustees and that body prepares a final report on university planning and program priorities.

President Champagne says the Senate report calls for focusing efforts and resources on three areas: academic excellence, including faculty, students, staff and facilities; cultural diversity, including creating programs and an environment to encourage and aid students in living and working in a multicultural environment; and collaboration, through continuing and expanding its efforts with area businesses, government agencies, hospitals, schools, and civic, professional and labor organizations.

The guidelines also cite OU's strengths in faculty accomplishments in teaching, research, and community service, a quality staff, and special initiatives like the Honors College and King/Parks/Chavez programs for minorities.

In accepting the OU Senate document, President Champagne also strongly encourages the role of

research at the university. He supports the critical need to allocate resources properly to maintain quality in whatever the university attempts and supports efforts to increase all possible mutual sensitivity to and respect for members of all cultures.

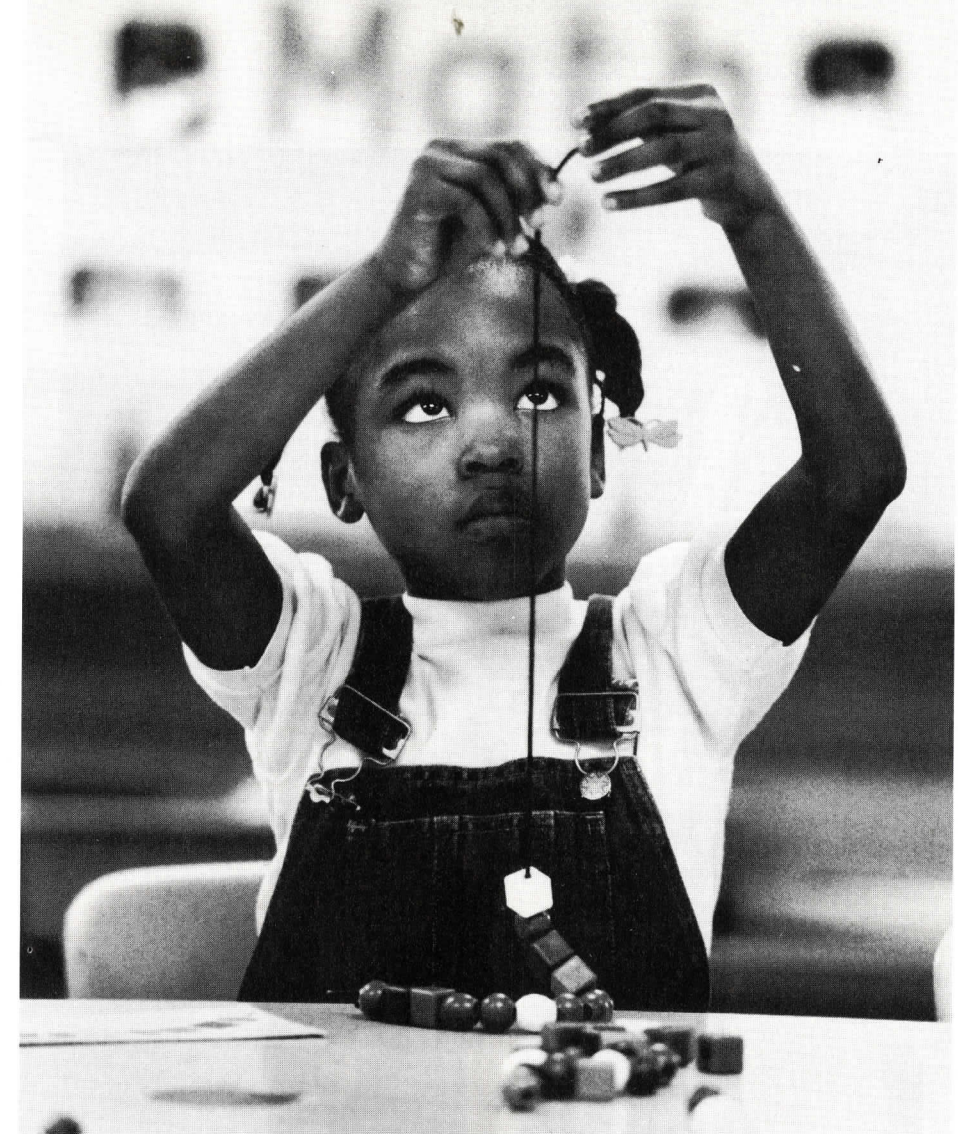
And it is in collaboration that OU can make another distinctive contribution to the community, the president feels, as OU uses its knowledge base and students to work mutually with segments of the business and general community.

Just as the Meadow Brooks provide a vital service to improve the quality of life in the community, the university's academic and continuing education programs offer equally vital services, the president maintains.

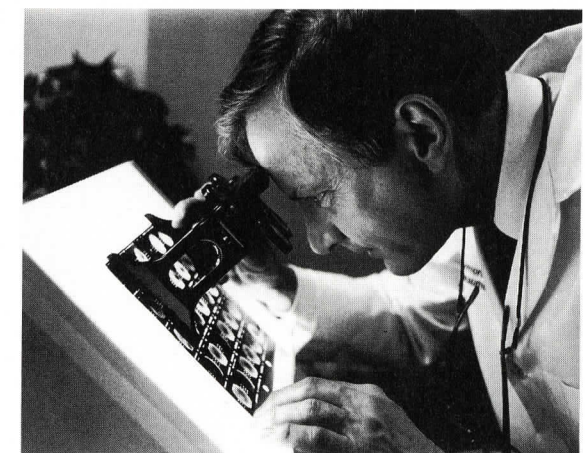
Examples of the university's numerous collaborative efforts undertaken by schools and colleges, centers

and institutes and so valued by President Champagne, are listed below:

- More than a dozen programs link OU and area schools and school districts in projects including a beginning school mathematics program pioneered in New Zealand, efforts to encourage teachers and K-12 students to understand and take advantage of the cultural diversity in the classrooms, the first five-year certification program in Michigan for secondary school teachers, and a special math/science/technology high school project.
- Research in cooperating with Henry Ford Hospital to determine body composition data and weight-gain information on heart transplant patients.
- Work on stress management in cooperation with the Michigan Department of Public Health.
- Arts for Youth Camps operated in conjunction with the Oakland Schools.
- A survey of the judicial system in Oakland County and sentencing practices to help the county develop new guidelines for certain classes of offenders, as mandated by the State of Michigan.
- Work with the Industrial Technology Institute of the State of Michigan to refine computer-assisted simulations devices for efficient development of manufacturing plants and processes.
- Collaboration between OU faculty and students and the Ford Motor Company in statistical quality control.
- Joint research between OU and William Beaumont Hospital as part of a national study of age-related eye diseases (cataract and macular degeneration) to be financed over a decade through the National Eye Institute.
- A cooperative program between OU and neurologists at Henry Ford Hospital providing unequaled experiences for doctoral students in addition to major advances in understanding the underlying causes of migraine headaches.



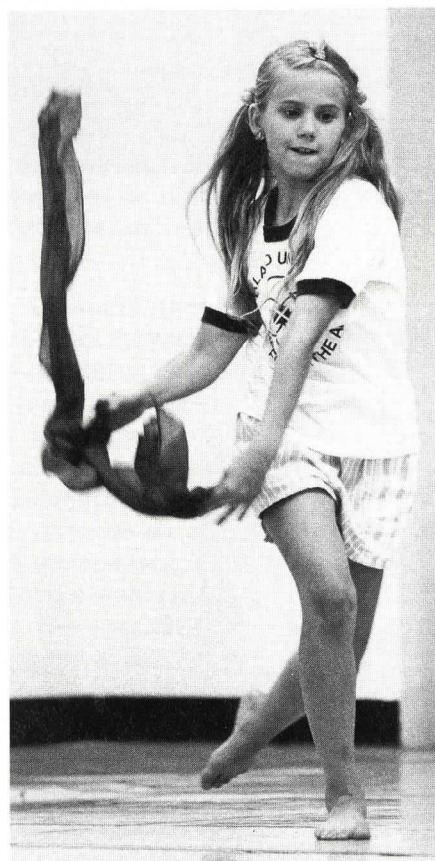
An Oakland University/New Zealand teaching project is changing student attitudes toward the complexities of mathematics.



Dr. Raymond Margherio looks for signs of age-related disease.



Off-site degree completion programs provide easy access for Oakland University students.



Oakland's Arts for Youth Camps are bringing cultural activities to hundreds of southeastern Michigan children each summer.



Many of Oakland's professors, like Karl D. Gregory, professor of economics and management, are internationally and nationally known experts in their fields.

- A critical RN/BDN completion program between OU and area hospitals enabling working nurses to complete their BSN degrees on-site.
- OU faculty assisting the Arab Community Center for Economic and Social Services in assessment of cardiovascular risk factors, AIDS and teen health planning.
- Area physical therapists who are minorities assisting OU as role models and tutors in a program to encourage more minorities to enter the physical therapy profession.
- Industries and individuals benefiting from OUs wellness, lifestyle and cardiac rehabilitation programs.
- Special workshops providing enhancement for women and union minorities.
- Free adult career counseling helping the unemployed of Oakland County and those considering a career change.
- Business and organizations benefiting from hundreds of students who alternate work and study in co-op experiences during their junior and senior years.
- OU interns playing a part in an award-winning program for high-risk youth offered through the county's Department of Corrections.

The examples above are only a few of the university's many outreach programs, explains President Champagne. He says this combination of scholarship, relevance and continued collaboration with the public sector are keys to the university's success.

On U.S.News' June 4 cover story on the threat of Saddam Hussein, ten weeks before the Kuwait invasion:

"Remarkable prescience.... Such editorial decisions are not flukes, but evidence of thinking ahead of the curve."
The Washington Post
August 28, 1990

On U.S.News' Gulf War coverage:

"The very best I've found."
Major General Perry Smith
CNN Military Analyst
February 9, 1991

"A journalistic coup....Just as CNN left the networks running to catch up in TV coverage, U.S.News pulled off a similar feat over its newsweekly rivals."
Forbes
March 4, 1991

On U.S.News' unique editorial formula of hard news, business and News You Can Use:

"U.S.News has been gaining readers, advertisers and respect because it has something different to offer."
Mirabella
July 1990

"Ironically, U.S.News & World Report, the smallest book in the field, may be the safest because it's followed a separate editorial path.... U.S.News adds a forward spin that's rarely event-oriented."
Advertising Age
December 11, 1989

"The magazine today is the most useful, readable newsweekly."
Forbes
July 23, 1990

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U.S.News
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Educating Students for the 21st Century: *Pursuing the Future—Building on the Past*

(Highlights of the Oakland University Senate Report on Strategic Guidelines)

Excellence — OU's tradition of academic excellence must be maintained and not be sacrificed in a premature effort to achieve other goals without adequate resources. To maintain that thrust, the university must:

- Maintain the quality, integrity and strength of academic programs.
- Continue to recruit faculty and staff of the quality which has characterized the university from its inception.

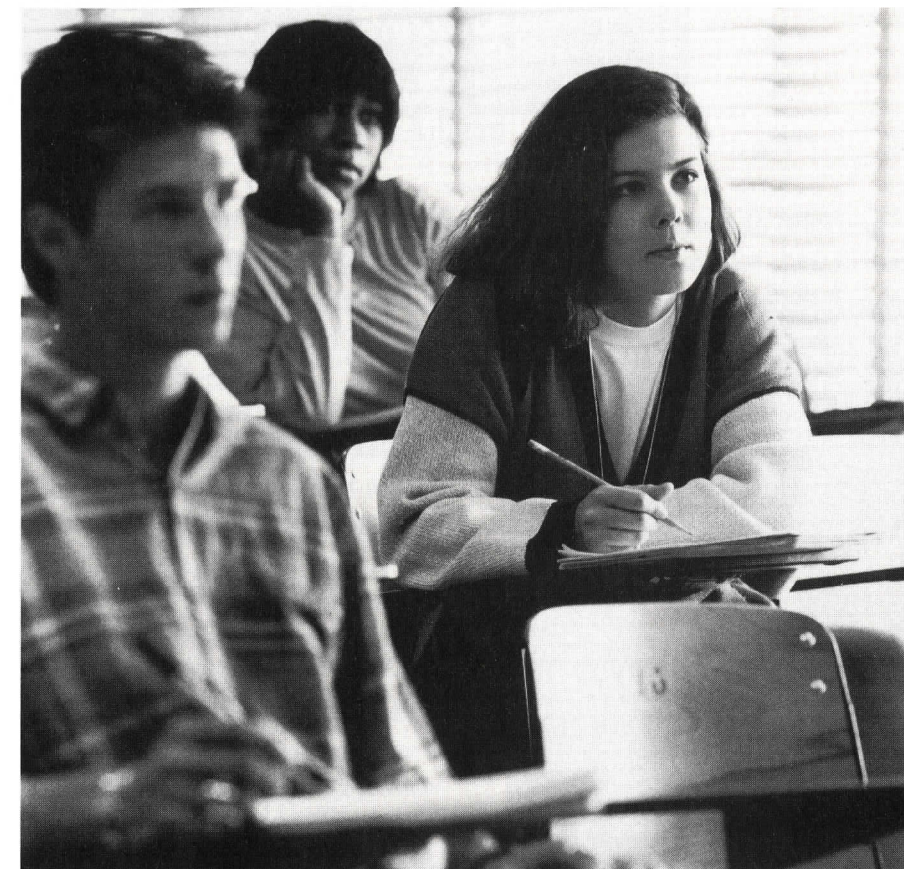
- Acquire and maintain library, computing, laboratory and instructional resources that keep pace with the needs of all academic programs as well as the level of scholarship expected of its faculty.

- Maintain the level of enrollment required to ensure the continued strength, breadth and depth of university programs through appropriate admission and retention efforts and the restructuring of scholarship and fellowship policies.

- Initiate programs distinctly responsive to documented needs and consistent with university goals, including expanding master's degree offerings, adding a few carefully selected doctoral programs and developing programs that allow students to earn within five years both baccalaureate and either master's degrees or professional certification.

- Increase the proportion of students enrolled in graduate and post-baccalaureate certification.

- Develop an assessment process which facilitates the improvement of academic and cocurricular programs.



- Strive to enhance the traditional teaching-learning process by taking advantage of new instructional methodologies and technologies. Students should be educated to use these technologies and understand the human implications of technological change.

- **Cultural Diversity** — In order to be successful in a changing environment, OU students must learn to live and work effectively among people with cultural backgrounds different from their own. To achieve the objectives, the university must:

- Increase its emphasis on recruiting and retaining students, faculty and staff representing these diverse cultural groups. Foster an academic environment which encourages mutual sensitivity to and respect for members of all cultural groups.

- Develop an international focus that includes and transcends required course work.

- **Collaboration** — Oakland must take advantage of its location by continuing and expanding its collaboration with area businesses,

government agencies, hospitals, schools and civic, labor and professional organizations. To do this, OU must:

- Explore and nurture relationships with these agencies that will enable students to gain experience through co-op programs and internships, and that will enable faculty to become involved in the community through consulting, research and teaching opportunities.

- Offer credit and noncredit courses at the Oakland Technology Park as well as at other off-campus sites.

- Continue to encourage faculty to collaborate with other researchers both inside and outside academe.

The report also identifies OU's strengths and opportunities, notably the quality and dedication of the faculty as evidenced by its record in teaching, research and other scholarly accomplishments; the quality of the university staff members; special programs like the Honors College; the Meadow Brooks (hall, theatre, festival and gallery); and the King/Parks/Chavez initiatives.

MEADOW · BROOK T H E A T R E

1991/92 Season

INHERIT THE WIND

by Jerome Lawrence &
Robert E. Lee
October 3-27

TEN LITTLE INDIANS

by Agatha Christie
October 31-November 24

A CHRISTMAS CAROL

by Charles Dickens
Adapted by Charles Nolte
November 29-December 29

THE GIN GAME

by D.L. Coburn
January 9-February 2

COBB

by Lee Blessing
February 13-March 8

PRIVATE LIVES

by Noel Coward
March 19-April 12

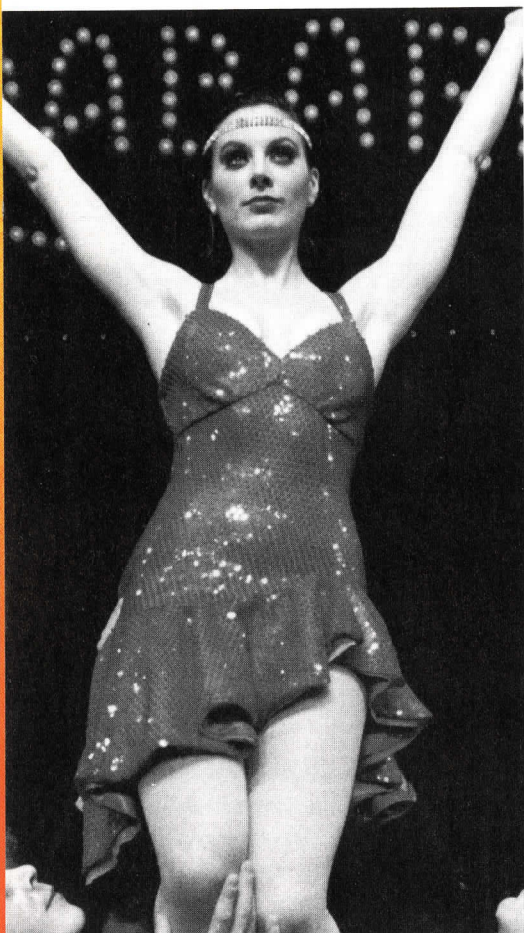
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Program subject to change



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innovative and exciting ways to do just that."

— Terrence Kilburn

Meadow Brook Theatre, Michigan's largest not-for-profit professional theatre company, was founded on the Oakland University campus in 1967 and since then has made theatre going a part of the lives of thousands of people throughout Michigan.

From the start Meadow Brook has been one of the most successful regional theatres in the country, deriving approximately 80 percent of its operating budget from ticket sales.

Now, with the area's population increase and the development of the Oakland Technology Park next door to Oakland University, Meadow Brook faces new challenges. According to Artistic Director Terrence Kilburn, "There's a changing audience out there for us to reach and we're looking at innovative and exciting ways to do just that."

The 1991-92 season will open Oct. 3 with the Jerome Lawrence-Robert E. Lee courtroom drama

INHERIT THE WIND, based on the Scopes Monkey Trial of 1925; to be followed Oct. 31 by the Agatha Christie mystery TEN LITTLE INDIANS.

Charles Dickens' A CHRISTMAS CAROL goes into its 10th year at Meadow Brook with a five-week run starting Nov. 29. A CHRISTMAS CAROL has become a holiday tradition for many families and many performances are often sold out months in advance.

THE GIN GAME, the Pulitzer Prize-winning D.L. Coburn play that starred Hume Cronyn and Jessica Tandy on Broadway, opens January 9. Lee Blessing's new play COBB, about Detroit Tiger Ty Cobb, will be presented beginning February 13. PRIVATE LIVES, the sophisticated Noel Coward comedy, opens March 19 and the new Fats Waller musical AIN'T MISBEHAVIN', conceived by Richard Maltby, Jr., will close the season.

In September Meadow Brook hosts a season preview night to

assist area teachers in selecting appropriate plays for their classes.

Young people get their first look at live, professional theatre through specially priced student tickets, plus backstage tours and the "Costumes in the Classrooms" program.

Mr. Kilburn casts the plays with actors from all over North America, including New York, Chicago, Los Angeles and Detroit. Theatregoers will recognize some of the actors from commercials, television and movies.

Meadow Brook actors Anita Barone and Linda Gehringer are featured in new television shows. Miss Barone is in the CAROL & CO. cast. Miss Gehringer plays Fontana Beausoleil in EVENING SHADE and has also appeared on L. A. Law.

Other stars who had their beginnings at Meadow Brook Theatre are Academy Award winner William Hurt, MOONLIGHTING star Curtis Armstrong of Detroit and the fearsome Freddie of NIGHTMARE ON ELM STREET Robert Englund.

Director's Circle

MEADOW BROOK THEATRE

*Join the new Director's Circle
and play a featured role
in Meadow Brook Theatre's
future.*

Call (313) 370-3316 for details.

SPECIAL EVENTS

Picnic on the Grass XIX "Functional Art Work for the Home" July 20, 1991

The Meadow Brook Gallery Associates present "Picnic on the Grass XIX" and Functional Art Auction on Saturday, July 20, 1991.

The event will be held in a tent adjacent to Wilson Hall with a silent and live auction, dinner and dancing. For information please call (313) 370-3005.

The Festival Women's Committee Annual Fashion Show "Our Oscar Affair" July 31, 1991

The ninth annual Meadow Brook Women's Committee fashion show will be held in Shotwell-Gustafson Pavilion at 1:30 p.m. This year Saks Fifth Avenue will present selections from the Oscar de la Renta Autumn '91 Collection in the premiere showing in the Detroit area. For further information please call (313) 370-3316.

Gala Opening of the Meadow Brook Theatre October 2, 1991

The Meadow Brook Theatre will celebrate the opening of the 26th season at a gala event on Wednesday, October 2, 1991. Patrons will enjoy a preview performance of "Inherit the Wind" preceded by a buffet reception. For further information please call (313) 370-3316.

Holiday Benefit November 12, 1991

The Meadow Brook Theatre Guild will host its Fall Benefit at the Jacobson's Store at the Great Oaks Mall. This will be a delightful evening of private shopping with entertainment, hors d'oeuvres and beverages. Call (313) 370-3316.

The Theatre Guild presented its Spring Benefit "Luncheon on the Aisle XIV" on April 26, 1991. Patrons were served a box luncheon and treated to scenes and special effects from "Pump Boys and Dinettes."

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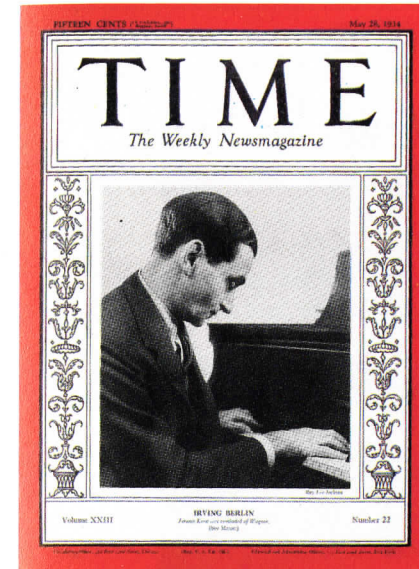
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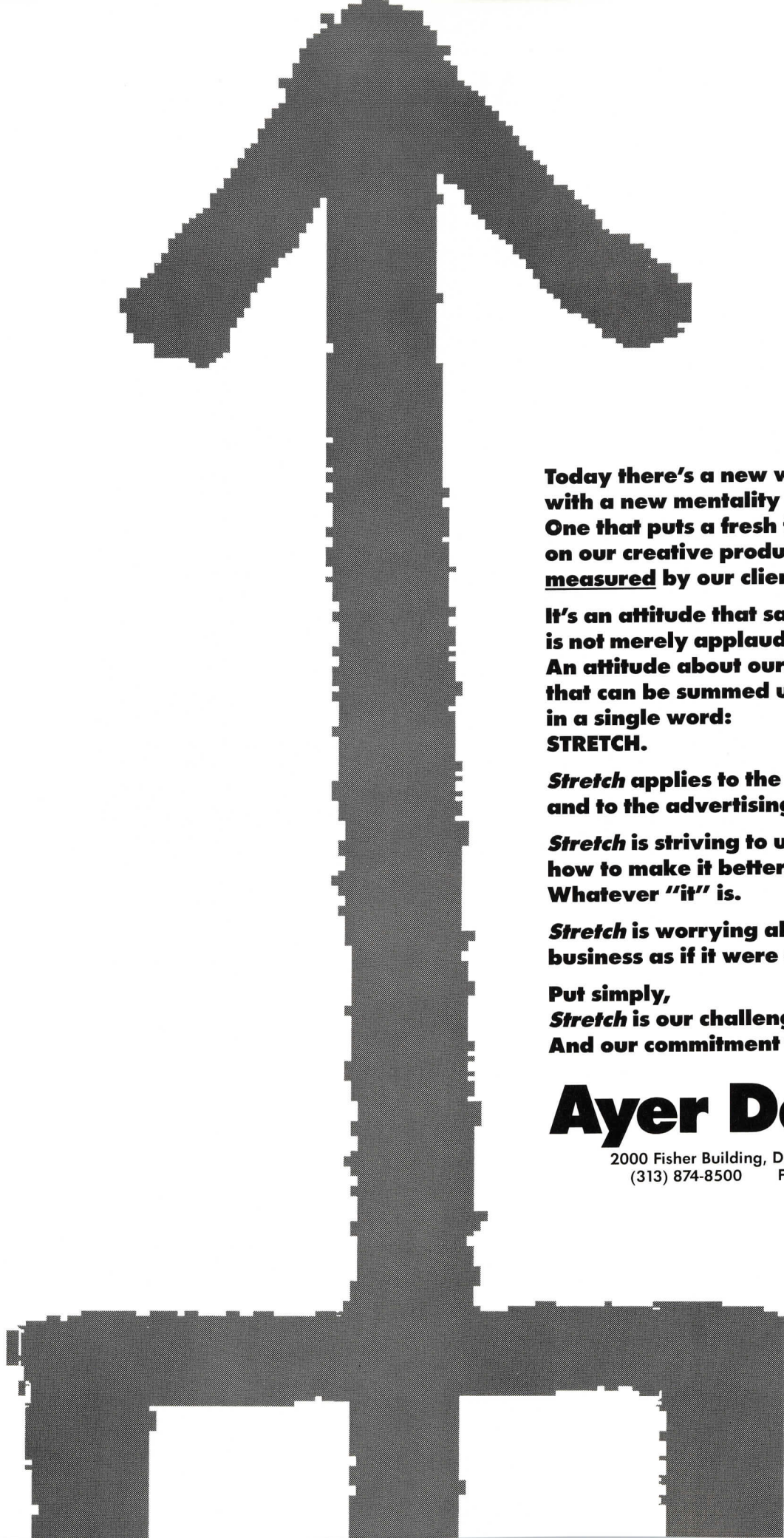
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1991 MEADOW BROOK
EXECUTIVE COMMITTEE CHAIRPERSONS
Mr. and Mrs. Stanley A. Seneker



We are grateful to Mr. and Mrs. Seneker for undertaking the leadership of the Meadow Brook Music Festival and Theatre Executive Committee.

Their interest and willingness, in this critical year for the arts in Michigan, to give the time and thought needed to assist with the planning and support of a successful summer festival is truly appreciated.

On behalf of the University and the hundreds of volunteers who *care*, we thank you.

Joseph E. Champagne
President
Oakland University

PAST CHAIRPERSONS

The best in classical and popular music performances is the standard to which the Music Festival has aspired since its inception in 1963. Much of the success of the Music Festival is attributed to the achievements of the Chairpersons of the Meadow Brook Executive Committee. Some highlights of this leadership during the past 27 seasons is portrayed in the following pages.



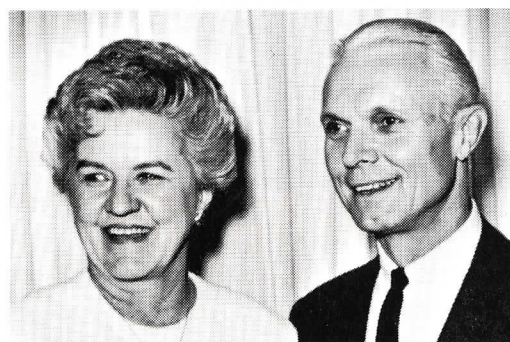
Mr. and Mrs. Semon Knudsen
Chairpersons 1964

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



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965

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



Mr. and Mrs. Ben D. Mills
Chairpersons 1966

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



Mr. and Mrs. James O. Wright
Chairpersons 1967

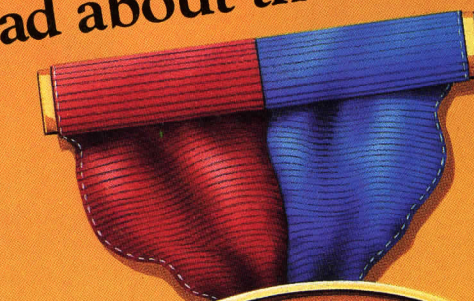
Expansion of Pavilion stage house and Trumbull Terrace . . . permanent box office built . . . Summer Music School continues its third season under the direction of Robert Shaw.

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PAST CHAIRPERSONS



Mr. and Mrs. Virgil E. Boyd
Chairpersons 1968

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



Mr. and Mrs. Marvin L. Katke
Chairpersons 1969

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



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

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



Mr. and Mrs. John J. Riccardo
Chairpersons 1971

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

PAST CHAIRPERSONS



Mr. and Mrs. William P. Benton
Chairpersons 1972

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



Mr. and Mrs. Robert D. Lund
Chairpersons 1973

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



Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974

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

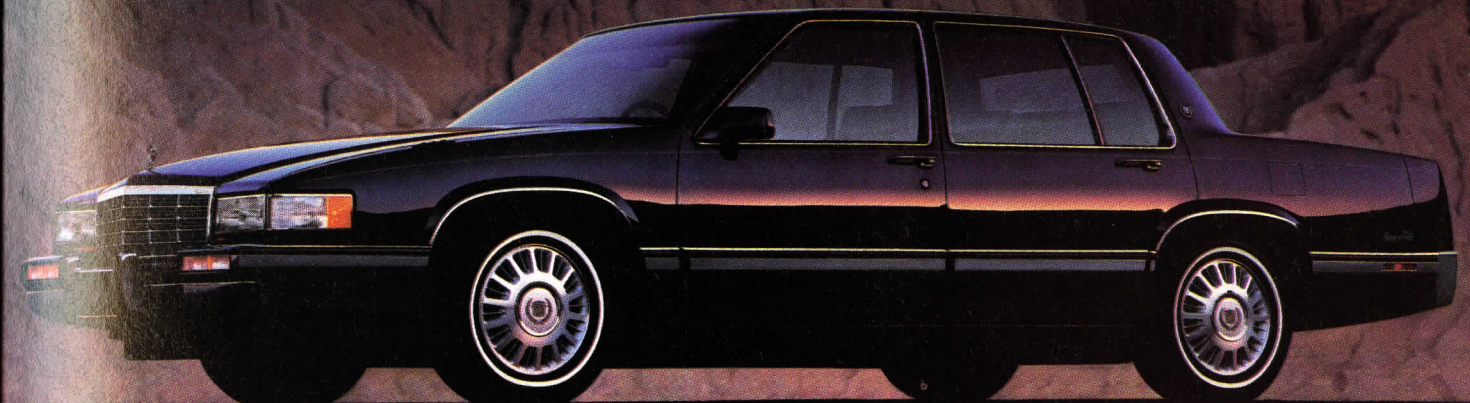


Mr. and Mrs. Donald E. Petersen
Chairpersons 1975

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

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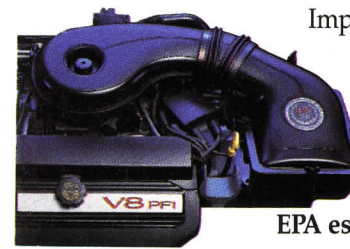
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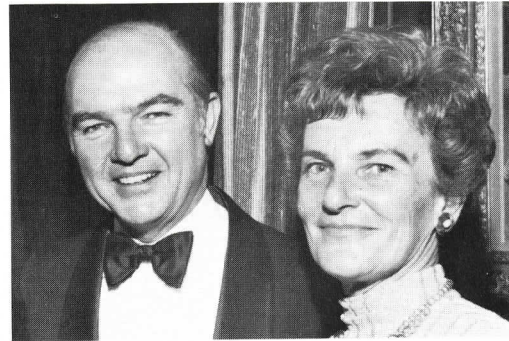
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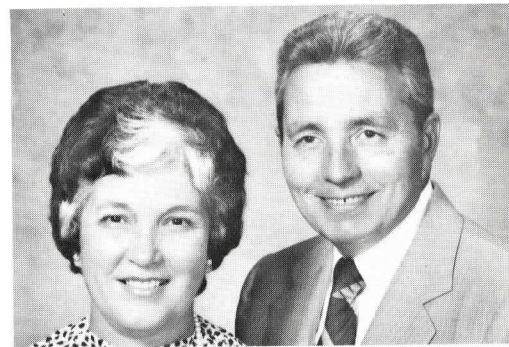
Mr. and Mrs. James McDonald
Chairpersons 1976

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



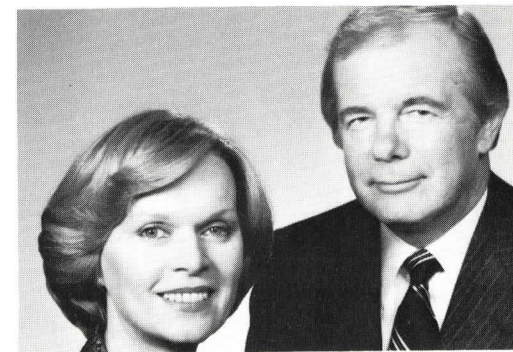
Mr. and Mrs. John C. Secrest
Chairpersons 1977

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



Mr. and Mrs. Richard A. Vining
Chairpersons 1978

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



Mr. and Mrs. Bennett Bidwell
Chairpersons 1979

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

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PAST CHAIRPERSONS



Mr. and Mrs. Roger Smith
Chairpersons 1980

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



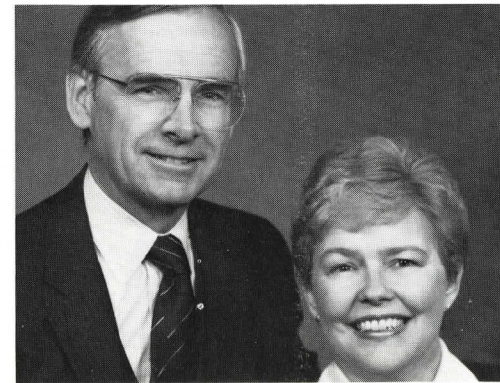
Mr. and Mrs. Gerald Greenwald
Chairpersons 1981

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



Mr. and Mrs. Harold A. Poling
Chairpersons 1982

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



Mr. and Mrs. F. Alan Smith
Chairpersons 1983

20th Season of concerts . . . Ehrling, Babini and Staples repeat opening performance of 1964 . . . Neville Marriner's final season as Artistic Director . . . First Festival Women's Fashion Show Benefit.

PAST CHAIRPERSONS



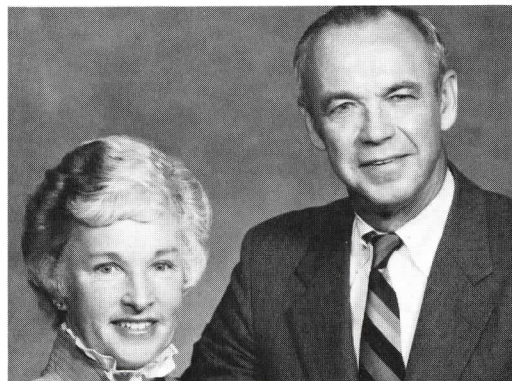
Mr. and Mrs. Stephan Sharf
Chairpersons 1984

The very first musical at Meadow Brook-7 performances of "Oklahoma" . . . Blue Grass Marathon . . . U.S. Marine Band . . . Cleveland Orchestra . . . more picnic tables . . . walky-talkys for staff . . . change Sunday DSO concerts to 6:00 p.m.



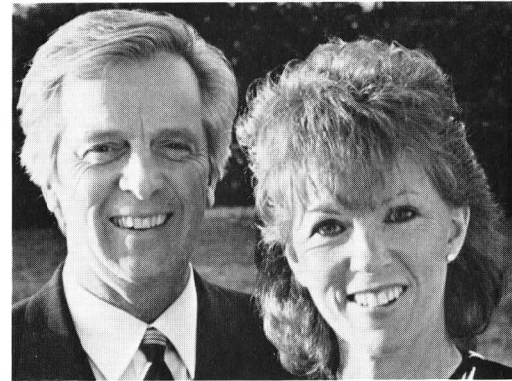
Mr. and Mrs. Louis Ross
Chairpersons 1985

Another musical, "Chorus Line" is a great success . . . San Francisco Ballet returns . . . Canadian Brass makes debut appearance . . . Neville Marriner returns with London Symphony . . . improvements in sound and light panel . . . new asphalt path to pavilion . . . DSO conductors include Berglund, Semkow and Skrowaczewski.



Mr. and Mrs. John R. Edman
Chairpersons 1986

Zubin Mehta conducts the Israel Philharmonic during the 50th Anniversary U.S. Tour . . . one of Liberace's last performances . . . New York Philharmonic with Leonard Bernstein . . . renovation of Trumbull Terrace, expanded rest room facilities . . . handrails for the handicapped.



Mr. and Mrs. Harold Sperlich
Chairpersons 1987

London Symphony . . . 2 performances of Academy of St. Martin in the Fields with Neville Marriner . . . Boston Pops Esplanade Orchestra . . . No fireworks . . . upgraded sound and light panels . . . new patio furniture on Trumbull Terrace . . . resurfaced black tops paths.

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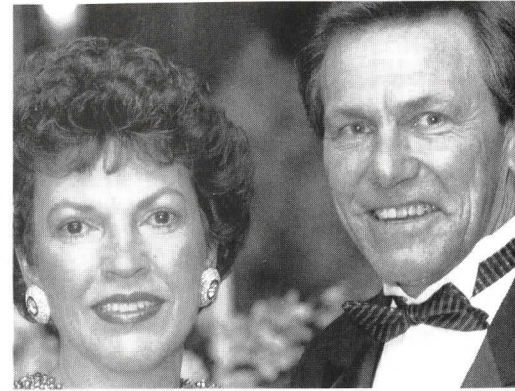
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PAST CHAIRPERSONS



Mr. and Mrs. Philip E. Benton Jr.
Chairpersons 1988

Highlights of the 25th Season included 3 visiting orchestras . . . the opening of the new Treble Clef Gift Shop . . . a week of "Carousel" and the largest number of concerts in Meadow Brook history.



Mr. and Mrs. Lloyd Reuss
Chairpersons 1989

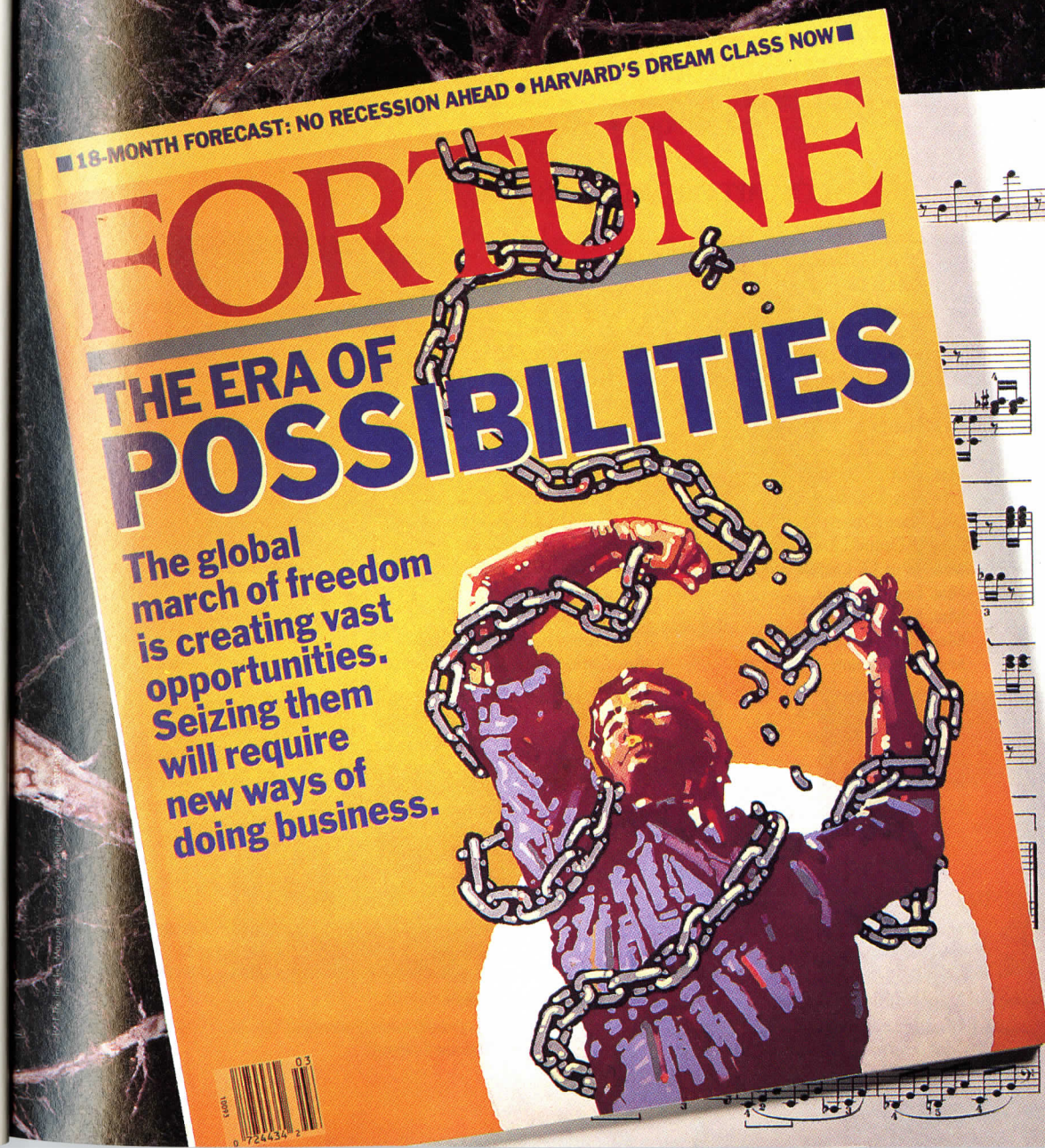
Five performances of "Annie" starring JoAnne Worley . . . Royal Danish Ballet appeared in June . . . expanded Children's Concert series . . . and Maestro Herbig's last summer as Music Director of the Detroit Symphony Orchestra.



Mr. and Mrs. Richard E. Dauch
Chairpersons 1990

Highlights of the 27th season included the introduction of "Family Nights"—"Bye Bye Birdie" and 3 nights of Laser Lights.

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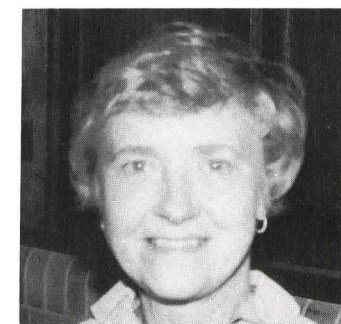
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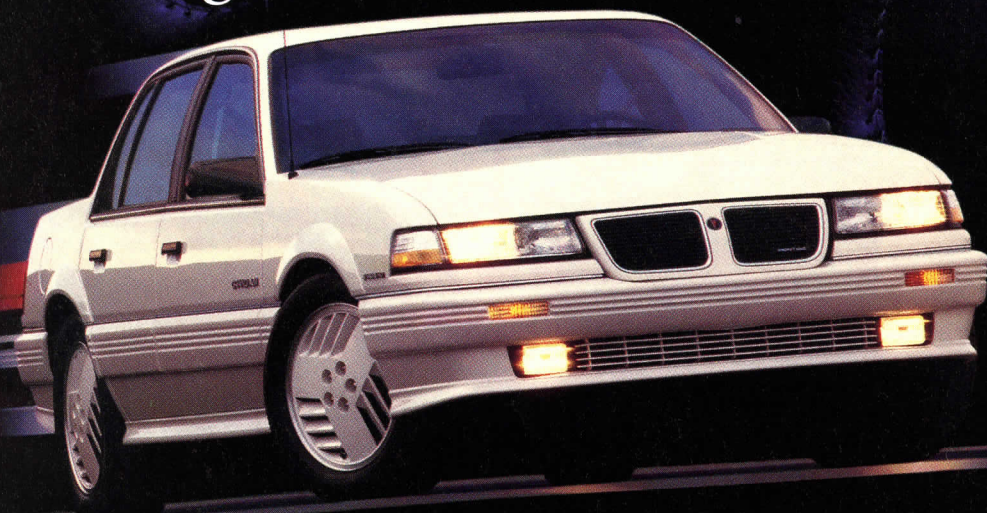


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In 1964 when the Festival was a dream, the Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and foundation trustee, Howard C. Baldwin, for whom the pavilion is named. A second gift, a year later, of \$50,000 made possible the permanent seating in the pavilion. Subsequently, the Foundation provided an additional capital grant of \$33,000 which provided additional dressing rooms below stage, new electrical circuits, a sound reinforcement system and new restroom facilities. A grant of \$145,000 provided for repair work in the pavilion and a box office addition in 1977. Most recently, a grant of \$100,000 has been used to upgrade the lighting system, structural improvements in and around the stage area, paving the service road and loading dock area, painting of the seats and girders, and general repair.

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The original gifts of the Lula C. Wilson Trust provided the concert shell for the stage house of the Music Festival. The Meadow Brook acoustics distinguish the Music Festival as one of the front-ranked concert and amphitheatres in North America.

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

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1991

(Left to right) John and Kathy Dziurman, Betty and John Edman,
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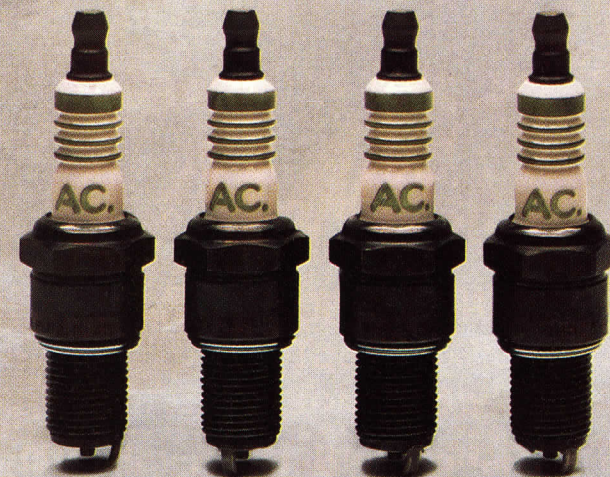
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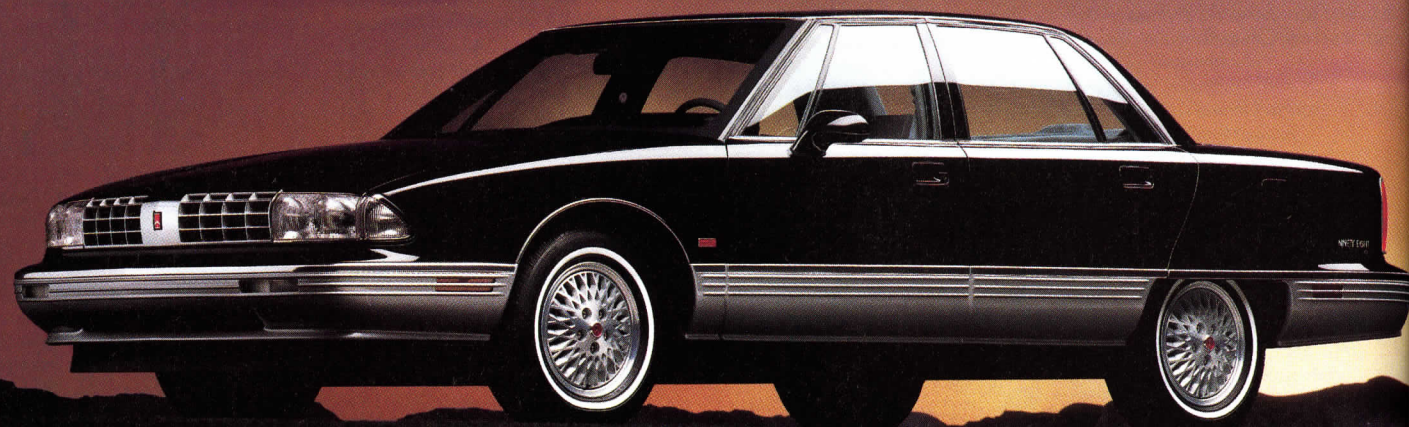
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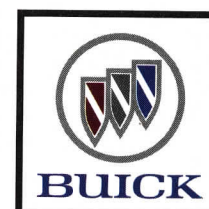
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DETROIT SYMPHONY Orchestra



NEEME JÄRVI
Music Director

Neeme Järvi began his post as 11th music director of the Detroit Symphony Orchestra on September 1, 1990, his first such position with an American symphony orchestra. Internationally acclaimed for his performances with orchestras and opera houses throughout the world, Mr. Järvi is also one of today's most recorded conductors.

Born in Tallinn, Estonia, in 1937, he graduated from the Tallinn Music School with degrees in percussion and choral conducting, and later completed his studies in opera and symphonic conducting at the Leningrad State Conservatory. He made his conducting debut at the age of 18 with a concert performance of Strauss' *Night in Venice* and his operatic debut with *Carmen* at the Kirov Theater. In 1963 he became director of the Estonian Radio and Television Orchestra, and began a 13-year tenure as chief conductor at the Tallinn Opera.

International acclaim came in 1971, when Mr. Järvi won first prize in the Conductors Competition at the Accademia Nazionale di Santa Cecilia in Rome. This triumph led to invitations to conduct major orchestras throughout Eastern Europe, Great Britain, Germany, Sweden, Japan, Mexico, and Canada. In the Soviet Union he became chief conductor and artistic director of the Estonian State Symphony and also conducted the Soviet premiere performances of *Der Rosenkavalier*, *Porgy and Bess*, and *Il turco in Italia*.

In January 1980, Mr. Järvi immigrated to the United States, and in the following month made his American debut with the New York Philharmonic. Since then he has conducted the major orchestras in North America and Europe, and has served as principal guest conductor with the City of Birmingham (England) Symphony (1981-83). He has served as music director of the Scottish National Orchestra (1981-88), of which he presently serves as conductor laureate, and he holds the post of principal conductor of the Gothenburg Orchestra of Sweden.

Standing in at the last minute for an ailing Seiji Ozawa, Mr. Järvi recently led the Boston Symphony Orchestra in performances at Sym-

phony Hall in Boston, as well as an exciting concert in New York's Carnegie Hall. Equally renowned for his opera conducting, Mr. Järvi made his Metropolitan Opera debut with *Eugene Onegin* during the 1978-79 season and returned during 1985-86 to conduct a new production of *Khovanshchina*. His first performances in Detroit were on tour with the Metropolitan Opera, conducting performances of *Samson et Dalila*.

Mr. Järvi has recorded many award winning discs for Chandos, BIS, Orfeo, and Deutsche Grammophon, including releases with the Chicago Symphony, Scottish National Orchestra, London Symphony, London Philharmonic, Bamberg Symphony, Gothenburg Symphony, and Bavarian Radio Symphony Orchestra. With the Detroit Symphony, Mr. Järvi is in the process of recording five discs for Chandos over the next two seasons, the first released in May is now available.

Awards received by Mr. Järvi include honorary doctorates from the University of Aberdeen in Scotland and the Music Conservatory of Tallinn, Estonia. An honorary member of the Swedish Academy of Music, Neeme Järvi was dubbed a Knight Commander of the North Star Order by the King of Sweden in September 1990.

Anyone wishing a complete list of recordings conducted by Neeme Järvi, please call Orchestra Hall at (313) 833-3362, weekdays from 9-5.

Detroit Symphony Orchestra History

The Detroit Symphony Orchestra began a new era in the 1990-91 season with its new music director, Neeme Järvi; the completion of the final phase of Orchestra Hall's restoration; and the signing of a two-year five-disc recording contract with Chandos Records, the first disc released in May 1991. Last season, the Orchestra celebrated its 76th season with a move back to its original home, Orchestra Hall. The recent merger of two of Detroit's most prestigious musical institutions, the Detroit Symphony Orchestra and Orchestra Hall, enables the resulting Detroit Symphony Orchestra Hall to offer a wider diversity of activities as it strives to be a source of enjoyment, enrichment, education, and pride to citizens throughout the state of Michigan and beyond.

The 101 members of the Detroit Symphony Orchestra are heard live by over 350,000 people annually, performing year-round concerts that include 24 weeks of classical subscription concerts, a Weekender Pops series, an annual Christmas Festival featuring the *Nutcracker* ballet, *The Detroit News* Young People's Concerts, a seven-week summer season at the Meadow Brook Musical Festival, and annual tours throughout the state of Michigan. Among the educational and community concerts the Orchestra presents are free summer concerts in Detroit metropolitan parks, a free Educational Concert Series, free Detroit Symphony Civic Orchestra concerts, two Classical Roots concerts, as well as the annual Unisys African-American Composers Forum.

The Detroit Symphony Orchestra continues its long history of national radio broadcasts that includes participation in the first complete symphonic radio broadcast (1922). That same year it became the first official radio broadcast orchestra in the nation. As a recording ensemble, the Detroit Symphony Orchestra has a distinguished history that includes award-winning discs on the Chandos, London, RCA, and Mercury Records labels.



Michigan Council for the Arts



CITY OF DETROIT COUNCIL OF THE ARTS

DETROIT SYMPHONY ORCHESTRA

NEEME JÄRVI

Music Director

Music directorship endowed by the Kresge Foundation

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Associate Conductor

Erich Kunzel

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John Hughes

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This lushly orchestrated and mystical opera is full of pagentry, dance and singing of the highest calibre. Heralded as the greatest Polish composer since Chopin, Szymanowski's opera **King Roger** is one of the most important operatic works ever to emerge from Poland.

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Camille Saint-Saens
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Sung in French with Projected English Titles
Thrill to the spectacle, the ravishing music and the riveting drama of passion, treachery and tragedy. This monumental opera, with opulent sets and costumes designed by BENI MONTRESOR, cannot fail to inspire and excite.

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Gaetano Donizetti
May 30-June 6, 1992

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The season will close with the most celebrated of all 19th-century Italian operas. Singing the title role and returning to the stage after her tumultuous success as Juliette in MOT's production of **Romeo et Juliette** is the extraordinarily gifted soprano RUTH ANN SWENSON, with internationally renowned tenor VINSON COLE as her lover.

TO PURCHASE YOUR SEASON TICKETS and PAVAROTTI IN CONCERT tickets, call the MOT ticket office with your VISA, MasterCard or American Express number at 874-7464; or visit 6512 Second Ave. between Milwaukee and West Grand Blvd. in Detroit's New Center area. Monday-Friday 10 a.m. to 5:30 p.m.

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M I C H I G A N O P E R A T H E A T R E

FRIDAY, JUNE 14

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Friday, June 14

Neeme Järvi, conductor

Shelby Foote, narrator

Ives/Schuman Variations on "America"

Ives Country Band March

Copland Lincoln Portrait
Shelby Foote

Intermission

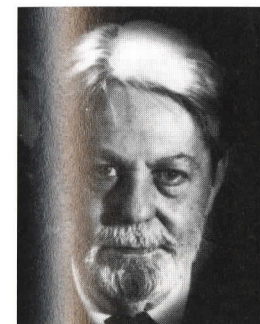
Dvorak Symphony No. 9 in E minor, Op. 95
("From the New World")
Adagio; Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

Chandos, London, RCA, Mercury Records

The Chrysler Concert Series is made possible by a generous grant from the Chrysler Corporation Fund.

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

Neeme Järvi, conductor. See biography on page 64.



Shelby Foote, narrator

Shelby Foote, principal on-camera commentator for PBS's *The Civil War* series, was described by producer Ken Burns as the single greatest factor in helping the war to come alive in the documentary film.

A Southern novelist, Mr. Foote interrupted his career to write the critically acclaimed, definitive history of the war, *The Civil War: A Narrative*. This landmark, three-volume work is the result of 20 years' research and writing. George Garrett, poet and novelist, called the three-volume history, "the largest and most ambitious single piece of work attempted and completed by any American novelist in this century."

In addition to *The Civil War: A Narrative*, Shelby Foote has written six novels: "Tournament," "Follow Me Down," "Love in a Dry Season," "Shiloh," "Jordan County," and "September, September." He is also a successful playwright and lecturer—his play, *Jordan County: A Landscape in the Round*, was produced in Washington, D.C., in 1964.

Mr. Foote has served as novelist-in-residence at the University of Virginia, Charlottesville; playwright-in-residence at Arena Stage, Washington, D.C.; writer-in-residence at Hollins College (VA); and a former judge for the National Book Award in History.

A veteran of both the United States Army and the United States Marines, Mr. Foote's awards and fellowships include Guggenheim Fellowships in 1958, 1959, and 1960; a Ford Foundation Grant in 1963; and the Fletcher Pratt Award in 1964. For *The Civil War: A Narrative*, he was named distinguished alumnus

of the University of North Carolina, and in recognition of his many literary contributions, Mr. Foote is listed in *Who's Who in America*.

Program notes by Michael Fleming

Variations on "America" (arr. William Schuman)

Country Band March

Charles Edward Ives (1874-1954)

Nothing Charles Ives ever heard went to waste. "Dance tunes, sentimental songs, darnfool ditties, revival hymns, and patriotic marches"—this is the tally of some of Ives' sources of musical inspiration by an American composer and critic of a later generation, Virgil Thomson. Like most of his contemporaries who lived entirely in the twentieth century, Thomson had the advantage of a proper musical schooling, and of the camaraderie of a group of distinctively American composers. Ives had neither, and if he was sometimes as boastful as Walt Whitman and as much a devotee of tall tales as Mark Twain, he had his reasons, having been forced to go it alone musically.

His father, George E. Ives, had presided over the best regimental band in the Union army, according to General Ulysses S. Grant. After the war, he settled in Danbury, Connecticut, where he continued to ply the trade of bandmaster, but also showed a keen head for business, as his son would in turn. The fashionable, genteel music of late nineteenth-century America was not for George Ives. He brought up young Charlie on the rigors of J.S. Bach, and taught him to stretch his ears by forcing him to play a tune in one key, the accompaniment in another.

Four years at Yale, where Charles Ives studied with Horatio Parker, did little to dampen his high spirits, though they did provide him with the technique that would enable him to write real symphonies, sonatas, and string quartets, however far he stretched the limits of these traditional genres. For a while after graduation, Ives pursued a career as a money-making composer, ending up with a quite respectable post as organist of Central Presbyterian Church in New York. But his musical individualism would not be quieted, and rather than subject his congregation to his tonal experiments, he resigned his church job in 1902, thereafter supporting himself as an insurance agent. On evenings and weekends, he pursued his underground vocation as a composer, for a time without any hope of performance. His Second Piano Sonata (*Concord*), and his 114 Songs were published at his own expense. But only after 1926, when he had ceased to compose and when a heart ailment had forced his premature retirement from business, did his reputation begin to grow. One by one, musicians began to discover him as an American original, John Kirkpatrick introducing the piano sonatas, Nicholas Slonimsky and Leopold Stokowski, the orchestral works. By the time of his death in 1954, Ives was enshrined as an American pioneer. A decade later, Wilfrid Mellers, the British musicologist, published his *Music in a New Found Land*, in which he devoted an entire chapter to Ives.

Both of the pieces performed here date from Ives' days as a professional composer. The Variations, which he composed in 1894, are both a celebration of his own joy in organ playing and of his father's work in stretching people's ears. Between the second and third variation and the fourth and fifth are brief interludes, one hand in the keyboard version playing in one key, the other in another. Only those with "sissy ears," as Ives liked to say, could fail to appreciate such pungent combinations.

In the midst of all this, he used—parodies in fact—some of the conventional devices beloved of the traveling virtuosos of his time. Variation IV, a Polonaise, is almost entirely tongue-in-cheek. And in the first two variations, one quick, one slow, we hear the art of the keyboard improviser, stretching back to Mozart, back even further to the English virginal composers of the sixteenth century. Organists cherish this piece; not to be left out of the fun, orchestras include it in their repertoire in the orchestration by American composer William Schuman.

The Country Band March is a different sort of tribute to Ives' father, written for a big-city theater orchestra in nostalgia for the simpler music of Ives' youth. Not that this is a sentimental look at the past: it is full of "mistakes" written-out on purpose, making it "an American equivalent of Mozart's *Musical Joke*," as H. Wiley Hitchcock wrote in

Ives: A Survey of His Music. The March may have begun as a trifle, but Ives thought enough of it to use its music again and again, incorporating it into the "Putnam's Camp" movement of his First Orchestral Set, and into the Fourth Symphony; and also into the "Hawthorne" movement of his *Concord Sonata* for piano.

Lincoln Portrait

Aaron Copland (1900-1990)

Even before the outbreak of the Second World War gave American composers an incentive to write accessible, patriotic, or celebratory music, Aaron Copland was moving away from the spiky style of his youth. After his studies with Nadia Boulanger in Paris in the 1920s, he had been a young man ready to "commit murder," as the conductor Serge Koussevitzky said. His own music from the 1920s and early 1930s was lean and laconic—still tough listening even for an audience today. And in tandem with Roger Sessions, he produced a series of concerts in New York that featured the most daring music of the time.

By the mid-1930s, however, "the old 'special' public of the modern music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics," Copland wrote. "It seemed to me that composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and to continue writing as though they did not exist. I felt it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms."

Copland's demotic style was clearly on view in *El salon Mexico*, composed between 1933 and 1936. *Billy the Kid*, which had its first performance in 1938, established him in the public mind as a purveyor of honest-to-goodness Americana. His series of pioneer-days ballets continued with *Rodeo* and *Appalachian Spring*. Meanwhile, he turned in earnest to composing for the movies, writing scores for *Of Mice and Men* and *Our Town* that are as fine and sturdy as anything he produced for the concert hall.

His experience in composing for films stood him in good stead when a commission came from the conductor Andre Kostelanetz for a "musical portrait" of a statesman for the 1942-43 season of the Cincinnati Symphony Orchestra.

Lincoln, Copland later recalled, was at the height of his popularity during the war years, and the fact that Copland's old composition teacher, Ruben Goldmark, had composed an orchestral threnody on the Gettysburg Address provided an additional incentive for a musical sketch of Lincoln.

Copland, who always had a keen ear for words, read through Lincoln's letters and speeches, choosing passages for narration that seemed appropriate to the dark days of 1942, and avoiding the best-known phrases, except for the final quotation from the Gettysburg Address. He worked quickly, beginning to sketch the music in February 1942, finishing it in piano score by April, and completing the orchestration a few weeks later.

As he had done with *Billy the Kid*, Copland made only passing use of real folk songs, preferring to rustle up his own. The two identifiable hand-me-down tunes are Stephen Foster's "Camptown Races," which provides a kick for the second portion of the *Portrait*, and an anonymous ballad first published in 1840 as "The Pesky Serpent," later and better known as "Springfield Mountain." The latter, first lined out by the solo clarinet (an instrument that would have a similarly crucial role in *Appalachian Spring*), serves, the composer remarked, to portray "something of [Lincoln's] gentleness and simplicity of spirit." It returns by way of accompaniment to Lincoln's own words, with the more emphatic music of the *Portrait's* opening measures reserved to give a final punch to the peroration of the Gettysburg Address.

"*Lincoln Portrait* was not intended as a strictly musical work," the composer told his biographer Vivian Perlis. "It is for a large audience and special occasions. *Lincoln* was a piece 'made for use'—in this case, Kostelanetz' wartime programs. I never expected it to be performed frequently but my publisher tells me *Lincoln Portrait* is played even more often than *Appalachian Spring*."

Symphony No. 9 in E Minor, Op. 95 (From the New World)

Antonin Dvorak (1841-1904)

In nineteenth-century America, anything could be had for the right price, including a prize composer. It was the prospect of a salary of \$15,000—a princely sum in those days—that drew Antonin Dvorak to New York in 1892, despite his qualms about leaving his native Bohemia. Mrs. Jeanette M. Thurber had conceived the grandiose scheme of establishing a National Conservatory of Music, and she needed a figure of international stature to lead it. More than one composer was considered, including the young Sibelius, but the choice fell on Dvorak. In September 1892, more than a year after Mrs. Thurber made her initial offer, the composer, his wife, two of his children, and the young Czech violinist Josef Jan Kovarik, who would serve as a secretary and companion during the Dvoraks' American stay, arrived in New York.

Finding their hotel too busy for their tastes, the family settled in a house on East 17th Street, a few blocks from the conservatory. The first few months were hectic, with a welcoming banquet by the New York Czech Circle in October, a performance of Dvorak's *Te Deum* in New York a few weeks later, and the *Requiem* in Boston the following month. By the end of the year, the composer had settled into a routine of teaching and composing, and by May 1893, he had finished work on his Ninth Symphony.

Since Dvorak had been in the United States only four months when he began sketching the symphony, it is doubtful that he could have heard much native music. Thus, the debate over the ancestry of the *New World* Symphony began when it was fresh from the composer's pen and has not subsided since.

The confusion was compounded by the subscript on the title page, "Z Noveho sveta" ("From the New World"), added by the composer shortly before the premiere in November 1893. "There were and are many people who thought and think that the title is to be understood as meaning an 'American' symphony, i.e., a symphony with American music," wrote Kovarik. "Quite a wrong idea! This title means nothing more than 'Impressions and greetings from the New World,' as the Master himself more than once explained." Nevertheless, Dvorak said that he would never have written the symphony "just so" if he had not seen America, and in spirit, if not in detail, it bears the imprint of the young and enthusiastic land where he spent three of his most creative years.

In the first movement, it is apparent that the composer is dealing with materials unlike those that form the basis of his other symphonies. Whatever their origins, the three principal themes all have an exotic feel, due largely to the fact that they imply scales other than the conventional major and minor.

Even the *cognoscenti* were unable to resist the appeal of the *Largo* or the Scherzo. The slow movement, with its familiar English-horn theme, was the first Dvorak sketched. In his sketchbooks it is possible to observe how he subtly altered the theme to make it more "American," changing even notes to dotted ones and changing the melody to give it a more pentatonic flavor. Its introduction, which returns in altered form at the end, is one of the symphony's most poignant moments, bridging the gap from the E minor of the first movement to the distant D-flat major of the second. The main body of the movement is said to have been inspired by the funeral of Minnehaha in Longfellow's *Song of Hiawatha*, which Dvorak had read many years before in Czech translation.

The third movement likewise is based on Longfellow, this time on Hiawatha's wedding feast: "Whirling, spinning round in circles, Leaping o'er the guests assembled, Eddying round and round the wigwam, Till the leaves went whirling with him . . ." The materials are simple but the shape of the movement is intricate, though easily grasped. The conventional scherzo and trio scheme is elaborated by placing a contrasting section within the Scherzo itself; and the thrusting theme of the first movement makes a brief, but not unwelcome appearance.

The finale is the most straightforward movement, based on a theme that has no pretensions to a "native" heritage. The recall of themes from previous movements may seem more contrived here than it did in the Scherzo, but a hint of the introduction to the *Adagio*, here solemnly intoned by the brasses, is a touch worthy of Brahms.

SUNDAY, JUNE 16

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Sunday, June 16

Neeme Järvi, conductor

Shelby Foote, narrator

Schuman American Festival Overture

Copland Lincoln Portrait
Shelby Foote

Intermission

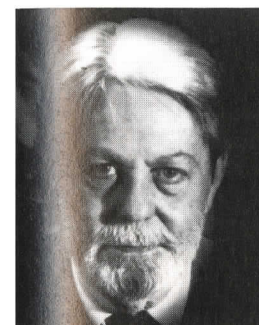
Sibelius Symphony No. 2 in D major, Op. 43
Allegretto
Tempo andante, ma rubato
Vivacissimo
Finale: Allegro moderato

Chandos, London, RCA, Mercury Records

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Shelby Foote, principal on-camera commentator for PBS's *The Civil War* series, was described by producer Ken Burns as the single greatest factor in helping the war to come alive in the documentary film.

A Southern novelist, Mr. Foote interrupted his career to write the critically acclaimed, definitive history of the war, *The Civil War: A Narrative*. This landmark, three-volume work is the result of 20 years' research and writing. George Garrett, poet and novelist, called the three-volume history, "the largest and most ambitious single piece of work attempted and completed by any American novelist in this century."

In addition to *The Civil War: A Narrative*, Shelby Foote has written six novels: "Tournament," "Follow Me Down," "Love in a Dry Season," "Shiloh," "Jordan County," and "September, September." He is also a successful playwright and lecturer—his play, *Jordan County: A Landscape in the Round*, was produced in Washington, D.C., in 1964.

Mr. Foote has served as novelist-in-residence at the University of Virginia, Charlottesville; playwright-in-residence at Arena Stage, Washington, D.C.; writer-in-residence at Hollins College (VA); and a former judge for the National Book Award in History.

A veteran of both the United States Army and the United States Marines, Mr. Foote's awards and fellowships include Guggenheim Fellowships in 1958, 1959, and 1960; a Ford Foundation Grant in 1963; and the Fletcher Pratt Award in 1964. For *The Civil War: A Narrative*, he was named distinguished alumnus of the University of North Carolina, and in recognition of his many literary contributions, Mr. Foote is listed in *Who's Who in America*.

American Festival Overture

William Schuman (1913 -)

The life of William Schuman is the stuff of which movies have been made, and it seems only coincidence that his tale has never been brought to the silver screen. Born into a middle-class family in New York on the eve of the First World War, Schuman heard the usual parlor music of his day at home: operetta airs, marches, dances. But as a boy, he took little notice of this: his passion was baseball. Or rather, as he later recalled, "[baseball] was my youth."

There was always something of an artistic streak in him, however, for he read poetry (the more emotionally charged the better), studied the violin, and even tried his hand at composition. But all of his early musical experience lay outside the concert hall, and when he graduated from high school in 1928, he enrolled in the School of Commerce at New York University, with the intention of pursuing a business career. Meanwhile, he continued to dabble in popular song-writing, even getting one song, "Lovesick," published.

Schuman might have remained a musical putterer, had his sister Audrey not dragged him along one evening in 1930 to hear Toscanini conduct at Carnegie Hall. On the program were the Funeral Music from Wagner's *Götterdämmerung*, Kodaly's *Summer Evening*, and the Third Symphony by Robert Schumann (no relation, though his family had spelt its name that way in the old country). The young business student-songwriter was transfixed. The next morning, he withdrew from his business courses at NYU and set about becoming a real composer. After walking more than a hundred blocks uptown, he stumbled in the front door of the Malkin Conservatory of Music, inquiring how he might receive some proper musical training. He was sent off to study harmony with Max Persin, an eccentric but imaginative teacher, and the course of his life was set.

Roy Harris, then one of the leading American symphonists, recognized Schuman's gift, and took him on as a student, never mind that he was already at an age when most aspiring symphonic composers had mastered their craft. A read-through of Schuman's First Symphony confirmed Harris' belief that Schuman still had much to learn, but undaunted, he began a Second Symphony, which he submitted in 1938 for a competition held by the Musicians' Committee to Aid Spanish Democracy. No prize was forthcoming, but Aaron Copland was one of the judges, and with characteristic foresight and generosity, he wrote an article about Schuman in the May-June 1938 issue of *Modern Music*, proclaiming him "the musical find of the year."

With this boost, and with some personal urging from Copland, Serge Koussevitzky took up the Second Symphony at a Boston Symphony concert. Some of the audience stormed out, and most of the conservative Boston critics hated the piece. But Koussevitzky proclaimed Schuman's Second Symphony to be "with me a success," and requested from him a new work for a Festival of American Music scheduled for the following season.

Thus was born the *American Festival Overture*, the first work by Schuman for orchestra that he allowed to stand in his catalogue—the two earlier symphonies were withdrawn. At the first performance, both conductor and composer agreed that the ending was not quite right. No problem: there would be time to revise it before the New York premiere. Even the critics found kind words this time, and Koussevitzky told the young composer, still under the sway of his teacher: "Now you must begin to hate Roy Harris." He never did, but with the Third Symphony, Schuman did find his own symphonic voice, and over the next five decades, he became one of the most-commissioned and most-played American symphonists, reaching his Tenth Symphony in 1976, a piece commissioned for the U.S. Bicentennial.

The Overture requires little explanation; the beginning of Schuman's own program note for the Boston Symphony premiere tells the listeners most of what they need to know:

"The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables 'Wee-Awk-Eee' to get the gang together for a game or festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines."

Almost at once, Schuman begins to vary his theme, and it takes a bit of stretch of the ears to pull the original kernel—the interval of a minor third—out of some of the succeeding material. A punchy fugue takes up most of the middle section of the Overture, and as the brasses turn the original motif into a chorale, we are coming near the end. In years to come, Schuman would compose at greater length than this, but never more lucidly or honestly. An American composer had found his song, and the whoops of joy here are not just boyhood memories but a greeting to the future.

Lincoln portrait

Aaron Copland (1900-1990)

See program notes on p. 68.

Symphony No. 2 in D major, Op. 43

Jean Sibelius (1865-1957)

Sibelius' first two symphonies are seen to stand in the shadow of the nineteenth century, at least in their structural outlines. But even at this point, when Sibelius' syntax was explicable along traditional lines, his grammar and vocabulary were beginning to work according to new rules. For just this reason, it is easy to trace the broad sections of a Sibelius symphonic movement, but difficult to account, in traditional terms, for the way in which phrase grows out of phrase, for the intimate relation between orchestral color and musical meaning, for the way in which the simplest chords sound strange and rare in a Sibelian context.

One must approach the music directly, ideally with a previous knowledge of his symphonic poems, but without falling back on verbal props that support only the observer's preconceived notions. Because Sibelius composed the Second Symphony at a time when Finns were growing increasingly restive under Russian rule, some distinguished commentators have been misled into providing the Second Symphony with a quasi-cinematic program. Sibelius had long ago worked his feelings about his homeland into the very roots of his musical language; to scan his symphonies for scenes from Finnish life is to skate over the surface, ignoring the deep waters below.

At first glance, the opening movement of the symphony sounds like a simple pastorella, a rustic dance in the winds with a droning string accompaniment. But in Sibelius, the very meaning of melody and accompaniment have been fused: a seemingly meaningless vamp, even a steady trill, may turn out to have thematic meaning; contrariwise, a melodic phrase may be reabsorbed into the general texture. It is a purely orchestral type of writing in which the traditional hierarchy of melody and accompaniment has been abolished, creating a sort of musical democracy.

Equally characteristic is the way in which Sibelius forms his second theme—forms, not simply presents. Bit by bit, the material he will use is assembled: a sustained note, an ornamental excursion to the note below, finally a dramatic plunge downward. In this process, the instruments not actively involved offer their encouragement, and when the act of creation is complete, it is foreshadowed with a great upward scoop in the strings, then undergirded by the same throbbing accompaniment with which the symphony opened. Again, "accompaniment" is a term dragged in from conventional music theory, applied here with reservations.

The slow movement is entirely unconventional, and it is no wonder that fancifully minded analysts have heard in it the struggle between Finns and Russians, and that those more bound by tradition have fallen back on such a term as "rhapsody."

In essence, the movement portrays not a personal conflict but a musical one, between the solemn processional theme that opens the movement, and the more strenuous material that gradually takes shape, culminating in a series of stern proclamations from the full brass choir. If any proof is needed of the intimate connection between instrumental color and musical substance, here it is. It is impossible to imagine such imperious statements being assigned to any instruments other than the brasses; the strings can only provide an introduction, then step out of the way. After much argument, the movement ends inconclusively, as if in mid-sentence.

For a century before Sibelius time, composers had been tinkering with the standard four-movement scheme of the symphony, tying two or more movements together, or expanding the framework to include five or more movements. Here, Sibelius follows a pattern not unlike the one Beethoven set in his Fifth Symphony, moving directly from the Scherzo to the finale, in this case via a bridge passage in which the big tune of the last movement gradually becomes more and more visible.

Indeed, the entire Scherzo moves so swiftly, with so little sense of repose even in the Trio, that the entire weight of the last half of the symphony is thrown onto the finale. In it, there are so many characteristic touches to appreciate, especially the way in which the subsidiary theme is built up limb by limb, and the composer's ingenuity in working together primary and subsidiary melodic strands all showing the quintessentially Sibelius movement and texture.



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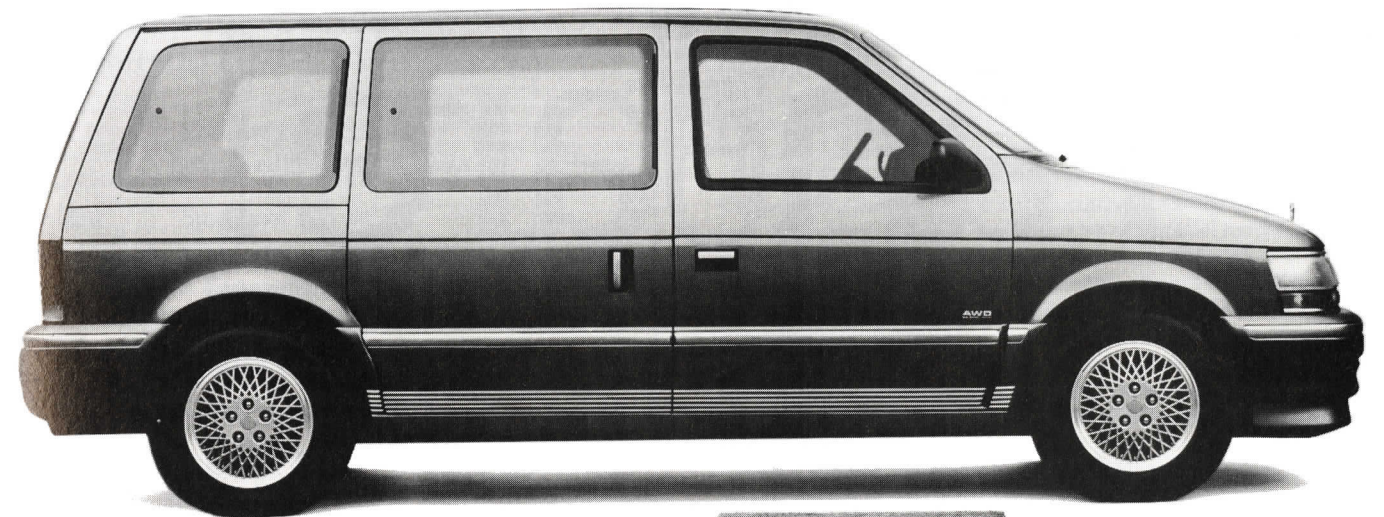


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THURSDAY, JUNE 20

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Thursday, June 20

Neeme Järvi, conductor

Emmanuelle Boisvert, violin

Copland	Suite from <i>Billy the Kid</i>
Hollingsworth	Violin Concerto (World Premiere)* Emmanuelle Boisvert
Intermission	
Ellington	Solitude
Grofe	Grand Canyon Suite Sunrise Painted Desert On the Trail Sunset Cloudburst

*Commissioned by the Meadow Brook Music Festival for the Detroit Symphony Orchestra

Chandos, London, RCA, Mercury Records

The Chrysler Concert Series is made possible by a generous grant from the Chrysler Corporation Fund.

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

Neeme Järvi, conductor. See biography on p. 64



Emmanuelle Boisvert,
concertmaster

Detroit Symphony Orchestra concertmaster Emmanuelle Boisvert has captured the attention of audiences, critics, and musicians alike for her consummate musicality and authoritative leadership. She was a member of the Cleveland Orchestra from 1986 before her appointment in Detroit in 1988. Prior to that, she performed with the Concerto Soloists Chamber Orchestra, the Colorado Philharmonic, as associate concertmaster, and L'Orchestre de Radio-Canada. She has made solo appearances at the Marlboro Music Festival, as well as in Quebec, Toronto, Montreal, Philadelphia, Detroit, Anchorage, Colorado, and the Cayman Islands.

A successful chamber music collaborator, Ms. Boisvert is a member of the St. Clair Trio, a Detroit-based ensemble performing in recital throughout the Midwest.

Active as a teacher, she has been on the faculty of Wayne State University and is a part-time member of the Center for Creative Studies.

Ms. Boisvert began her music studies at age three at the Conservatoire de Musique de Quebec. Continuing at the Meadowmount School of Music and the Curtis Institute, as a student of Ivan Galamian and David Cerone, she graduated from the latter in 1984 with a bachelor of music degree.

Ms. Boisvert made her Detroit Symphony Orchestra solo

debut with the Violin Concerto No. 4 of Mozart in February 1989, and has since performed Concertos of Dvorak and Stravinsky.

Program Notes by Michael Fleming

Billy the Kid: Ballet Suite

Aaron Copland (1900-1990)

Composer Virgil Thomson gives himself partial credit for Copland's first great balletic success, *Billy the Kid*, citing his own ballet *Filling Station* as a precedent for a dance score on an American theme, and his film score for *The Plough That Broke the Plains* for its use of cowboy tunes. Copland, never one to indulge in musical polemic, did not challenge Thomson's claim, but one should temper it by noticing that Copland, like Stravinsky, was a born composer for the dance, and that in *E. Salon Mexico* he had established his own model for the use of folk material, freely adapting rather than quoting it verbatim.

In any case, he did accept the commission from Lincoln Kirstein to compose a "cowboy ballet" for his Ballet Caravan (one of the organizations that preceded the New York City Ballet). When the composer went to Europe in 1938, he carried with him two collections of cowboy melodies. At the same time, Eugene Loring was at work on a scenario for a ballet based on the life of William Bonney, best known as Billy the Kid.

"It is a delicate operation to put fresh and unconventional harmonies to well-known melodies without spoiling their naturalness," Copland told Vivian Perlis for his oral biography; "moreover, for an orchestral score, one must expand, contract, rearrange and superimpose the bare tunes themselves, giving them something of one's own touch. That is what I tried to do, always keeping in mind my resolve to write plainly—not only because I had become convinced that simplicity was the way out of isolation for the contemporary composer, but because I have never liked music to get in the way of the thing it is supposedly aiding."

From the collections Kirstein gave him, Copland took a handful of songs: "Great Grand-Dad," "Git Along Little Dogies," "The Old Chisolm Trail," "Goodbye Old Paint," and "The Dying Cowboy." All of these he used as freely as he would the Shaker song "Simple Gifts" in another of his Americana ballets, *Appalachian Spring*. From the first performance, in Chicago in 1938, *Billy* was a success, and soon the royalty checks began rolling in. Not until then, Copland recalled, did his mother believe that all the years of piano lessons had paid off.

For the ballet suite, which he prepared the following year, Copland cut about one-third of the music. In the score, the composer printed a note that gives a synopsis of the complete ballet. This serves as well for the suite, if one keeps in mind that some episodes have been omitted, especially Billy's last fling with his girl friend before his death.

"The action begins and closes on the open prairie. The central portion of the ballet concerns itself with significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassos. Some Mexican women do a Jarabe which is interrupted by a fight between two drunks. Attracted by the gathering crowd, Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career had begun. In swift succession we see episodes in Billy's later life. At night, under the stars, in a quiet card game with outlaw friends. Hunted by a posse led by his former friend Pat Garrett. Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl. (Pas de deux). Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him. It is the end."

Concerto for Violin and Orchestra (Lirico)

Stanley Hollingsworth

For Stanley Hollingsworth, who is composer-in-residence at Oakland University, this premiere of his Violin Concerto is the third in a series of Meadow Brook first performances. In 1980, his Piano Concerto was

heard first here, and in 1982, his *Divertimento for Orchestra*. Before coming to Oakland University, Hollingsworth taught at the Curtis Institute of Music, where he was an assistant to Gian Carlo Menotti, and at San Jose State College. He has been composer in residence at, among other places, Wolf Trap, Yaddo, the Mac Dowell Colony, Montalvo Center in California and the Ossibaw Island Project in Georgia.

In addition to his orchestral works, Hollingsworth has composed extensively for the stage. His operatic trilogy comprising *The Mother*, *The Selfish Giant* and *Harrison Loved His Umbrella* was first performed at the Spoleto USA Festival. Among his ballet scores are *The Flight*, *The Unquiet Graves* and *Encounter*. He has been awarded a Prix de Rome, a Guggenheim Fellowship and two grants from the National Endowment for the Arts.

For the Meadow Brook premiere of his Piano Concerto, the composer wrote the following, which he applies equally to the present piece: "When all is said, music must speak for itself. My goal was to write a bright, direct work appropriate to the occasion." In regard to the Violin Concerto he added the following: "My Concerto for Violin and Orchestra is scored for a moderately sized orchestra (the brass section consists solely of one trumpet and two horns; there is no percussion). It is of the same proportions as the Piano Concerto, that is, three movements, each approximately five minutes in duration. There is little done in the way of thematic development, for the concept is essentially a melodic exposition of expanded so-called song forms, hence the designation *Lirico*." The Violin Concerto was commissioned by the Meadow Brook Festival, and composed under a grant from the Michigan Council for the Arts. It is dedicated to Thomas Dahill, Jr., the director of the Fine Arts program at Emerson College in Boston.

Solitude (arr. Richard Hayman)
Duke Ellington (1899-1974)

Of Duke Ellington's place in the history of jazz, little remains to be said: his tunes and orchestrations have been appreciated, catalogued, and analyzed beyond anything he might have expected. His first flowering as a composer came during his years at the Cotton Club in Harlem, where he played from 1927-32. There, he had a chance to experiment with melody, harmony, and orchestration with the virtuoso band he directed, much as Haydn had experimented in the midst of the daily routine at Esterhaza. After *Mood Indigo* (1930), *Solitude* was one of Ellington's greatest hits, both in the original instrumental version (which Ellington recorded in September 1934) and as a song, fitted out with words, which continued to bring him a steady flow of royalties over the decades.

Ellington's own accounts of his compositional process are sometimes suspect, but in the case of *Solitude*, the circumstances he recounts in his autobiography, *Music is My Mistress*, seems to accord with the facts:

"We had arrived in a Chicago recording studio in September 1934 . . . with three numbers ready and a fourth needed. The band ahead of us went into overtime, which gave me an opportunity to do my fourth number. So, standing up, leaning against the studio's glass enclosure, I wrote the score of 'Solitude' in twenty minutes. After we played and recorded it the first time, I noticed that everybody in the studio was moved emotionally. Even the engineer had a tear in his eye."

Grand Canyon Suite
Ferde Grofe (1892-1972)

Ferde Grofe spent his long career just on the border of "serious" music, sometimes stepping into territory where such composers as Aaron Copland and Virgil Thomson reigned, more often staying in the realm of purely commercial music—though he would have denied that there was any sharp difference between "high" and "low" art. Born into a family of German descent, he gobbled up the sounds of the New World, sometimes using them in songs and dance music, sometimes producing longer works for orchestra that fit comfortably into no category. He was fascinated with musical landscape painting, and after the success of the *Grand Canyon Suite*, he composed several more such musical travelogues: a *Kentucky Derby Suite*, a *Hudson River Suite*, *Death Valley Suite* and a *Niagara Falls Suite*.

Grofe grew up in California, just before the building boom had hit and a decade before the movies arrived. From his eighth to his tenth year, he was in Leipzig, but he returned to the New World, where at the age of 17 he joined the viola section of the Los Angeles Symphony Orchestra, to remain there for the next ten years. This was not

his whole life: alongside his orchestral work, Grofe played piano in movie houses and cabarets. His future was set in 1917, when the band leader Paul Whiteman hired him as an arranger. These were the heady days of symphonic jazz, and Grofe was in the thick of the experiment: to him was entrusted the job of arranging Gershwin's *Rhapsody in Blue* for its premiere for the Whiteman Band. For two years, he conducted the Philip Morris radio show, and the peak of his work as a composer came in 1937, when he presented a concert of his own works at Carnegie Hall. From 1939-42, he taught composition and arranging at the Juilliard Graduate School, and though his reputation gradually slid as the years passed, he played an important part in a freewheeling era of American musical history.

The notion of writing a musical description of the Grand Canyon came from a trip to that tourist spot in 1922, though many of the sounds in the Suite derive from other occasions. The clip-clop of "On the Trail," for example, which he later took over as a theme song for Philip Morris, was "inspired," if that is the right word, by the sound of a pile driver outside a Chicago hotel room where the composer was staying. The following synopsis comes from the printed score, omitting those purely musical references that are too obvious to need clarification in words:

- I. Sunrise: "It is early morning on the desert. The sun rises slowly, spattering the darkness with rich colors of dawn. The sun comes from beyond the horizon and a brilliant spray of colors announces the full break of day.
- II. The Painted Desert: "The desert is silent and mysterious, yet beautiful. As the bright rays of the sun are reflected against majestic crags and spread across the sands in varying hues, the entire scene appears as a canvas thick with the pigments of nature's own blending
- III. On the Trail: "A traveler and his burro are descending the trail. The sharp hoof beats of the animal form an unusual rhythmic background for the cowboy's song. The sounds of a waterfall tell them of a nearby oasis. A lone cabin is soon sighted and, as they near it, a music box is heard. The travelers stop at the cabin for refreshment. Now fully rested, the travelers journey forth at a livelier pace. The movement ends as man and burro disappear in the distance.
- IV. Sunset: "Now the shades of night sweep over the golden hues of day. As evening envelops the desert in a cloak of darkness, there is a suggestion of animal calls coming from the distant rim of the canyon.
- V. Cloudburst: "This is the most pictorial movement of the suite. We hear the approach of the storm. Lightning flashes across the sky and thunder roars from the darkness. The torrent of rain reaches its height in a cloudburst, but the storm disappears rapidly and the moon comes from behind clouds. Nature again rejoices in all its grandeur."

SATURDAY, JUNE 22

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Saturday, June 22
Neeme Järvi, conductor
Louis Lortie, piano

Khachaturian *Spartacus*, Suite No. 2

Grieg Piano Concerto in A minor, Op. 16
Allegro moderato
Adagio
Allegro moderato molto e marcato
Louis Lortie

Intermission

Mendelssohn Symphony No. 4 in A Major, Op. 90
("Italian")
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

Chandos, London, RCA, Mercury Records

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

Neeme Järvi, conductor: See biography on p. 64



Louis Lortie, piano

Pianist Louis Lortie was born in Quebec and made his debut with l'Orchestra Symphonique de Montreal at age 13. Three years later he took first prize in Canada's two major competitions: the Canadian Music Competition and the CBC National. In 1978, after a brilliant debut in Toronto, he was invited to participate as guest soloist with the Toronto Symphony Orchestra during its historic tour of the People's Republic of China, and Japan. The Chinese asked him to return in 1983 for a series of concerts with the Shanghai Philharmonic Orchestra and for recitals in Shanghai and Beijing.

In September 1984 Mr. Lortie was a prize winner in the Leeds International Competition in Italy. Since then he has made concert tours of England, Germany, France, Italy, Belgium, Denmark, Finland, and the Netherlands.

Orchestras he has appeared with include the Royal Philharmonic, London Symphony, the RAI (Milano), Royal Concertgebouw, Hungarian National, and BBC Orchestras, and the North American symphonies of Cleveland, Indianapolis, San Jose, Vancouver, and Montreal. Last summer he appeared at New York's "Mostly Mozart" Festival under the baton of Neeme Järvi, as well as recitals in New York, London, Milan and at the Amsterdam Concertgebouw.

Mr. Lortie's recordings available on the Chandos label, include the 27 Etudes of Chopin, complete piano works of Ravel, and works by Mozart, Liszt, Beethoven, Stravinsky, Prokofiev, and Gershwin. The *San Francisco Chronicle* cited his Chopin Etudes as the best available interpretation of these works. His recent recording of Gershwin's *Rhapsody in Blue*, was nominated for a Canadian Juno Award as Best Classical Album of the Year (however it was his 20th Century Original Piano Transcriptions that took the prize).

Program Notes by Michael Fleming

Spartacus Suite No. 2
Aram Khachaturian (1903-1978)

Of all the major Soviet composers of the twentieth century, Aram Khachaturian tacked most successfully to the prevailing political winds. Though he was one of the composers condemned for "formalism" in the notorious crackdown of 1948, he had always been more or less content to write colorful, tuneful scores with a vaguely nationalistic tinge. And after a *pro forma* apology to the authorities for his musical sins, he busied himself with other, less controversial activities, writing for the movies and becoming more involved in teaching and conducting.

He was something of a musical opposite to Shostakovich, who admired his colleague's talent even though he admitted that they were miles apart in taste and temperament. The score for *Spartacus* drew some especially fervid words of praise from Shostakovich, who wrote in 1955 that "Aram Khachaturian's wonderful ability to characterize his heroes with distinctive imagery and themes is clearer than ever in his new ballet *Spartacus*, in which he skillfully combines the principles of symphonic development with the specific requirements of choreography. The music, moreover, is also remarkable for the unusually original colorfulness of the orchestration . . . It seems to me that one of the finest features of Khachaturian's music as a whole and *Spartacus* in particular, is its popular spirit. . . . It is a great and joyful event in our musical life."

The story of *Spartacus*, the Roman slave who led a revolt against his masters, was one that appealed particularly to Khachaturian. In addition to its potential for drama and pageantry, it fit right in with the requirements of the cultural commissars for music that was uplifting to the masses. Nicolai Volkov, who had written the scenario for Prokofiev's *Cinderella* proposed the theme to Khachaturian as early as 1938. But it required some time to bring the composer's and librettist's ideas into line, and since Khachaturian had only the summers free for composition, he did not complete it until 1954.

The first production, with choreography by Leonid Yachoson, was bitterly criticized for its departures from classical tradition. By and large, he relied on pantomime rather than pure dance, and to the distress of balletomanes, the women were not on pointe. Igor Moiseyev produced a new version for the Bolshoi Ballet in 1958, one that still did not satisfy audiences, spectacular though it was. Not until Yuri Grigorovich took up the task of revision for a 1968 Kirov production was there a suitable match between score and stage. This version has remained in the repertoire, has toured widely in the West, and is now preserved on videotape.

The Second Suite draws on music from the ballet's first and second acts. The first, and most extended number, is a *pas de deux* for *Spartacus* and his wife, Phrygia.

The remaining numbers in the suite are all action dances, the music drawing no less on the sense of timing Khachaturian had learned as a film composer than on the dance traditions of his native Armenia. The second number is a crown scene, merchants and a Roman courtesan adding their splashes of local color; in the next, *Spartacus* quarrels with his former ally Harmodius; and in the last, a rhythmic tour de force, is a dance for the pirates, who at first joined forces with *Spartacus*, only to abandon him, leading to his defeat, his death, and a fearsome revenge by the Roman authorities, resulting in the crucifixion of 6,000 slaves.

Concerto for Piano and Orchestra in A minor, Op. 16
Edvard Grieg (1843-1907)

If good will and application were sufficient, Grieg might have become a master of the symphony, the sonata, and the concerto. But in spite of the training he received at the Leipzig Conservatory, his own particular gift was not best expressed in the traditional forms. In fact, the Piano Concerto, written when Grieg was 24, comes at the end of a series of works in sonata form: the Piano Sonata, Op. 7; the F-major Violin Sonata, Op. 8; the *Autumn Overture*, Op. 11; the G-major Violin Sonata, Op. 13; and two movements of a symphony, published as Op. 14 for piano four hands.

From the beginning, it had been a mistake to force him into a Germanic mold. He had enrolled in Leipzig with the encouragement of the violinist Ole Bull, but what he found was a fossilized institution preserving traditional practices that had outlived their usefulness. Meanwhile, the progressive wing of German musicians was lining up behind Liszt and Wagner. And Grieg would not find a musical tradition congenial to him until, the year after he had written the concerto, he discovered Lindenman's collection of Norwegian folk tunes, *Aeldre og nyere fjeldmelodier*.

This opened the way for Grieg, who over the next half century revealed himself as a master of the small piano piece and of songs, many of the latter a closed book to English-speaking audiences. Only once after his first attempt at concerto writing did Grieg try again: a work for piano in B minor that he quickly abandoned. And yet the A-minor Concerto succeeds, almost in spite of itself, charming the listener through its wealth of melodic invention and the gratefulness of the writing for piano, and falling back for its formal layout on the piano concerto in the same key by Schumann.

To begin, Grieg takes a leaf directly from Schumann's book: a flourish from the piano that establishes it as the center of attention. The orchestra introduces the first theme proper, but steps quickly into the background, as it will continue to do. One by one, a series of tunes is passed in review: a jaunty little march that goes all sentimental at the end; a scampering figure in a quicker tempo; a bosomy melody in the cello that the pianist quickly turns into a nocturne. None of these is matter for deep discussion, but Grieg puts on no airs: when one of these guests has had its say, he turns to the next, then another.

All through this movement, one can feel the composer stiffening when the time comes to change the subject. But in the *Adagio*, he is quite at home. Here, he builds the conversation out of small, teasing fragments, and if there is no pretense of equality for the orchestra, the composer does allow it some witty asides. Characteristic is the horn phrase that prepares the way for the piano entrance; instead of lamely repeating the cadential figure, Grieg shifts suddenly from major to minor, making the piano (in the major, of course) sound all the more brilliant.

It was a clever *mot*, and Grieg repeats it by way of transition to the finale, the piano hovering above the horn in a haze of trills. For a moment, there is a distinct echo of Beethoven, as the clarinets and bassoons chatter out the rhythm of the finale to his G-major Piano Concerto. But Grieg is pulling our leg. His finale is not at all Viennese, but a Norwegian *halling*—a peasant dance that Grieg dresses up in fancy garb.

Then, just as abruptly as he had in the first movement, the composer turns his gaze aside, to a tender, short-breathed melody in the flute, over a shimmering accompaniment in the upper strings. This is more to the pianist's liking, and he rhapsodizes over it at length before turning back abruptly to the dance. Which will have the last word? At first it seems that the honor will go to the *halling*, now in a skipping triple meter. But sentiment wins out, and the flute tune returns once more, this time in full party regalia; one last time it is heard, a crucial G-sharp now dimmed to G-natural. Liszt was much taken with this sleight of hand when Grieg showed him the concerto, and audiences since have seconded his delight.

Symphony No. 4 in A major, Op. 90 ("Italian")
Felix Mendelssohn (1809-1847)

"Life here is delicious, of course, richer and more exciting than one could find anywhere else," wrote Mendelssohn from Rome in February 1830. "But after all, fellows like us are musicians and long for music that sounds good, and there is none to be had here. There are indeed

other things by way of compensation which have beautiful music in them—the most lovely spring air, a warm blue sky, heavenly pictures everywhere, and nature and antiquity so colorful and rich that it beggars the imagination."

The young composer had set out on his grand trek to the South the previous May, stopping on the way to visit Goethe in Weimar, to make the social rounds in Munich, and to see the coronation of the King of Hungary in Pressburg. On October 10, he arrived at last in Venice, where he wrote the Gondola Song, Op. 19, No. 6. He wrote frequently and at length to his friends back home, and the same themes resound in all his correspondence: the enchantment of the Italian landscape and people, and the wretched state of Italian music.

A week after the letter from Rome, cited above, Mendelssohn wrote to his sisters that "The 'Italian' Symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement. For the slow movement I have not yet found anything, and I think I will keep that for Naples." One might assume from these easy beginnings that the symphony would run to a happy conclusion, but it was not so. It took him another two years to finish it, and he confessed that it had caused him some of the bitterest moments of his life. He included the symphony in the group of works commissioned by the London Philharmonic Society, and himself conducted the first performance in London, a city where he was beloved and revered. But to the end of his life, he would never allow the work to be published; it appeared in print posthumously, as Op. 90.

Just what dissatisfied Mendelssohn is difficult to fathom today; the symphony sounds as if it had been born in one great gush of inspiration. It gives one pause to realize that he was working at the somber *Scotch Symphony* simultaneously, and it does not require an overactive imagination to hear in the *Italian* the "other things . . . which have beautiful music in them," mentioned in his letter.

The first movement shows the elfin lightness of mood and the mastery of orchestration and compositional technique that charm Mendelssohn's partisans and irritate his detractors. Alert listeners may notice the introduction of a new theme, treated fugally, in the development. And anyone can rejoice in such poetic touches as the oboe's plaintive stretching-out of the principal theme that ushers in the recapitulation. But Mendelssohn would have been far too polite to call attention to such technicalities; he wore his erudition gracefully, and his music invariably sounds simpler than it is.

The slow movement, which Mendelssohn was unable to complete in Rome, is said to have been inspired by a religious procession he saw in Naples. It could hardly be anything else, with a mock-ecclesiastical chant above a constantly marching bass, and when the procession stops for a moment, there is a feeling of both physical relief and spiritual joy in the string melody that bursts into bloom.

For the third movement, Mendelssohn turns his back on the Beethovenian symphonic scherzo, using instead a nameless dance that combines the stateliness of the old minuet and the ardor of the newfangled waltz. His grand tour was as much social as artistic, and in every bar of this movement one hears a composer who was sublimely at ease in company, who knew how to speak charmingly on the most seemingly innocuous subjects.

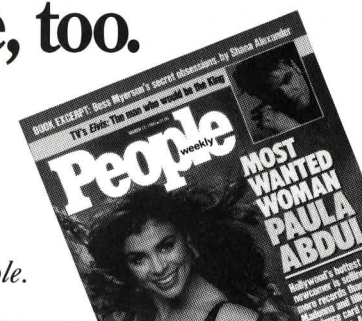
For the finale, we move from the ballroom to the village square. Mendelssohn was surely too genteel to take part in any of the abandoned dancing he saw in Italy, but it must have made a profound impression. According to dance experts, the two principal themes are indeed in saltarello rhythm—the saltarello, as its name implies, was a "leaping" dance. The murmuring legato melody that figures most in the development is technically a tarantella—the dance that according to legend was done by those bitten by the tarantula. Many analysts have expressed surprise at the final movement of a major-key symphony being on the tonic minor, but this can be explained as an authentic touch of folk music. Among primitive people, our "civilized" associations of major with rejoicing and minor with mourning had not arisen, and to find genuine folk dances, very jolly ones, in the minor key, is not at all unusual.



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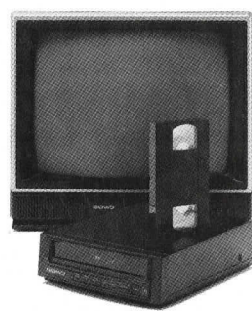
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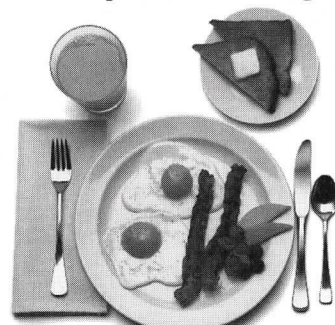
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THURSDAY, JUNE 27

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Thursday, June 27

James DePreist, conductor

James Tocco, piano

"Tribute to Leonard Bernstein"

Bernstein Overture to *Candide*

The Age of Anxiety (Symphony No. 2)

Part I

The Prologue

The Seven Ages

The Seven Stages

Part II

The Dirge

The Masque

The Epilogue

James Tocco

Intermission

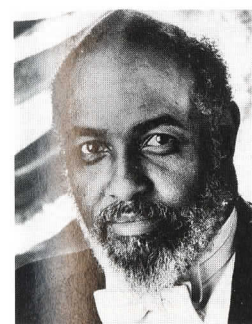
On the Waterfront, Symphonic Suite

Fancy Free

Chandos, London, RCA, Mercury Records

The Chrysler Concert Series is made possible by a generous grant from the Chrysler Corporation Fund.

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



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Recordings conducted by Mr. DePreist include those with the Oregon Symphony, Delos Chamber Orchestra, and the Royal Philharmonic on the Delos label, and the Toronto Symphony and Quebec Symphony for CBS.



James Tocco, piano

Since first coming to international prominence in 1973 by winning the prestigious Munich competition, pianist James Tocco has enjoyed a distinguished career as recitalist, soloist with orchestra, and chamber musician that has taken him to the musical centers of Europe, North and South America, the Soviet Union, Japan, Australia, and the Middle East.

Mr. Tocco is a frequent soloist with the world's great orchestras, among

them the Berlin, Los Angeles, London, Munich, and Amsterdam Philharmonic Orchestras; Chicago, Detroit, Houston, Pittsburgh, London, and NHK Symphony Orchestras; and l'Orchestre de la Suisse Romande, including collaborations with many of today's most prominent conductors.

Major American festival appearances have included the Mostly Mozart, Meadow Brook, Hollywood Bowl, Spoleto-USA, Santa Fe, and Wolf Trap. Abroad, he has been featured at the festivals of Salzburg, Vienna (where he replaced the indisposed Arturo Benedetti Michelangeli), Lockenhaus, Holland, and Dubrovnik. Increasingly sought after as a chamber music collaborator, Mr. Tocco has worked with the Cleveland and Fine Arts Quartets, as well as musicians Miriam Fried, Gidon Kremer, Dmitri Sitkovetsky, and Janos Starker. Mr. Tocco has appeared in a solo performance at the White House, and on the CBS, NBC, and PBS television networks.

James Tocco's discography includes the world-premiere recording of the complete piano solo music of Leonard Bernstein, and an album of Aaron Copland's music, both on the Pro Arte label. He has also recorded the complete preludes of Chopin, the complete piano music of Charles Tomlinson Griffes, and the four piano sonatas of Edward MacDowell for Gasparo Records.

Program notes by Scott Wheeler

Overture to *Candide*

Leonard Bernstein was one of the most prodigiously talented musicians of our time. He was also one of the most startlingly energetic. As a composer, Bernstein worked at a speed comparable to that of Schubert or Rossini. (His Broadway show *Wonderful Town* was written in five weeks.) For Rossini, the result of this speed and facility was a startling prodigality of invention; rather than revise a work, he would simply write another. Bernstein, by contrast, made surprisingly economical use of his creative abilities; he never seems to have written a new piece when an older one could be salvaged. His "trunk," a composer's collection of unused material, was notoriously small. In this way, Bernstein managed to turn even his rare failures to good account.

The Overture to *Candide* is a case in point. The perfect concert opener by America's most famous musician, this orchestral sparkler has become Bernstein's most frequently performed concert work. Yet it was salvaged from his first Broadway failure, *Candide*. (The only other failure of his Broadway career was *1600 Pennsylvania Ave.* in 1976.) *Candide* began as a collaboration between Bernstein and the playwright Lillian Hellman. In 1955, Bernstein had written incidental music for Hellman's *The Lark*. Based on Shaw's *St. Joan*, *The Lark* featured Julie Harris as Joan of Arc, with Bernstein's choral music representing the voices Joan heard. Hellman initially conceived *Candide* as another play with incidental music, but this time Bernstein persuaded her to adapt it as a musical. A succession of eminent authors came in as lyricists for this prestigious project: James Agee, Dorothy

Parker, John Latouche, and Richard Wilbur. Tyrone Guthrie directed the show, which opened in December of 1956.

The inability of this talented group to settle on a lyricist was only part of the difficulty in developing *Candide*. Much of Bernstein's music was intended as a lighthearted spoof of opera. Hellman intended nothing in the way of a spoof, rather a dark political satire in the aftermath of her experiences with Senator Joseph McCarthy and his senate committee on un-American Activities. No one was satisfied with the result—certainly not Bernstein, who was heard to remark during rehearsals that "I've never had a flop before." The score was the best received aspect of the initial *Candide*. It was further vindicated in a successful 1973 production with a new book by Hugh Wheeler, under the direction of Harold Prince. This new production also included some new lyrics by Stephen Sondheim.

The overture to *Candide* opens with a fanfare, leading into a can-can that was originally the accompaniment to the war scenes, which must have been rather frantic and silly. The arching string melody that follows is from the show's love duet *Oh Happy We*. The slow crescendo, again in a can-can rhythm, is built on the coloratura laughing passage of Cunegonde's aria *Glitter and Be Gay*. Television watchers may recall another use of this section of the overture: its depiction of sophisticated high spirits made it an apt choice as the theme music for the "Dick Cavett Show."

The Age of Anxiety (Symphony No. 2)

Leonard Bernstein first read W.H. Auden's poem *The Age of Anxiety* in the summer of 1947. In 1948, he set to work on his second symphony, based on Auden's poem. The work was completed only a week before its premiere in April of 1949, with Serge Koussevitzky conducting the Boston Symphony Orchestra, and with Bernstein as piano soloist. The symphony is dedicated to Koussevitzky, who had been Bernstein's teacher and sponsor since their meetings in the early 1940s at Tanglewood, the summer home of the Boston Symphony.

Since Bernstein so often wrote for the theater, it is not surprising to find programmatic elements in his concert works. Bernstein himself wrote that "if the charge of 'theatricality' in a symphonic work is a valid one, I am willing to plead guilty. I have a deep suspicion that every work I write, for whatever medium, is really theater music in some way." About *The Age of Anxiety*, Bernstein explains that "the idea of writing a symphony with piano solo emerged from the extremely personal identification of myself with the poem. In this sense, the pianist provides an almost autobiographical protagonist set against an orchestral mirror in which he sees himself . . . The work is therefore no 'concerto' in the virtuosic sense . . ."

Bernstein divides the six sections of Auden's long poem into two parts, each with three movements. The brief Prologue introduces Auden's four characters, a woman and three men. As described by Bernstein, "all of them are insecure and, through drink, trying to detach themselves from their conflicts, or, at best, to resolve them. They are drawn together by this common urge and begin a kind of symposium on the state of man." The long descending scale "acts as a bridge into the realm of the unconscious, where most of the poem takes place."

The Seven Ages begins the "symposium." According to Bernstein, "the life of man is reviewed from the four personal points of view. This is a series of variations which differ from conventional variations in that they do not vary any one common theme. Each variation seizes upon some feature of the preceding one and develops it, introducing, in the course of the development, some counter-feature upon which the next variation seizes."

The Seven Stages comprises another set of seven variations. According to Bernstein, "the characters go on an inner and highly symbolic journey . . . The four try every means, going singly and in pairs, exchanging partners, and always missing the objective. When they awaken from this dream-odyssey, they are closely united through a common experience (and through alcohol), and begin to function as one organism."

The Dinge "is sung by the four as they sit in a cab en route to the girl's apartment for a nightcap. They mourn the loss of the 'colossal Dad,' the great leader who can always give the right orders, find the right solution, shoulder the mass responsibility, and satisfy the universal need for a father-symbol. This section employs, in a harmonic way,

a twelve-tone row out of which the main theme evolves. There is a contrasting middle section of almost Brahmsian romanticism . . ."

The Masque is a scherzo for piano and percussion. According to Bernstein's program, "the group, in the girl's apartment, is weary, guilty, determined to have a party, each one afraid of spoiling the others' fun by admitting that he should be home in bed."

In The Epilogue "what is left, it turns out, is faith." The musical depiction of this realization begins with a solo trumpet and spreads throughout the orchestra, culminating in "a positive statement of the newly recognized faith." In Bernstein's original version of the piece, the piano soloist is only an observer in this movement, "as one observes such development on a movie screen, or in another human personality." By 1965, Bernstein had come to feel that "the non-participation of the solo piano did not so much convey the intended 'detachment' as rob the soloist of his concertante function." The revised version of the score not only includes the piano but provides the soloist with a cadenza before the coda of the symphony.

Symphonic Suite from *On the Waterfront*

The 1954 film *On the Waterfront*, directed by Elia Kazan, gave Marlon Brando his first film role. Brando's co-stars were Eva Marie Saint and Karl Malden. The score is Bernstein's only work for film and was nominated for an Academy Award. Like many composers before him, Bernstein found film scoring frustrating, because of the film's need to dominate the music. In the concert hall, Bernstein and his music were the stars. Even in a ballet or a Broadway musical, the continuity of the music was of paramount importance. Not so in film: as Bernstein described in an article in the *New York Times*, "a bar of music completely obliterated by speech is only a bar of music lost, and not necessarily a loss to the picture." The dateline for Bernstein's *Times* article was "Upper Dubbing, California," a place to which he never returned.

As always, Bernstein found ways to make good use of the music, including the parts that were cut or "obliterated" in the film. But this suite is more than a mere collection of music cues from the film. In fact, the Symphonic Suite from *On the Waterfront* is virtually a continuous twenty-minute tone poem. It is a portrait of New York, independent of the specifics of the film plot. The opening of the Suite depicts a quiet and lonely waterfront, perhaps at sunrise. The horn and woodwind solos hint at jazz or the blues. Later, a solo saxophone makes a more explicit jazz reference, as the energy and violence of the city intrude on the quiet scene.

In 1938, Bernstein's friend and mentor Aaron Copland had written a lonely cityscape for a play: Copland's music for *Quiet City* features a solo trumpet, in a way that anticipates the opening of *On the Waterfront*. Similarly, Bernstein's exciting rhythms seem to be informed by the violent sequences in Copland's ballets *Billy the Kid* and *Rodeo*, both of which Bernstein knew well. But, *On the Waterfront* is marked with Bernstein's own voice. The symphonic scope, choreographic violence, and transcending nobility of this music are Bernstein's own. These qualities would combine most famously in a work that Bernstein had already begun in 1954—*West Side Story*.

Fancy Free

The name of choreographer and director Jerome Robbins is closely linked to that of Leonard Bernstein through their collaborations on *West Side Story* and *On the Town*. So it may seem surprising that Bernstein was not the first but the third composer that Robbins approached in 1943 to compose his ballet *Fancy Free*. The first was Morton Gould, who was already a successful composer, and was unwilling to work "on spec," that is, without a commission fee. Vincent Persichetti, then a student at the Curtis Institute, also turned down the project because he didn't feel comfortable writing the jazz that he felt the piece would need. Both composers suggested that Robbins approach Bernstein. *Fancy Free* was the first ballet for both Robbins and Bernstein. It was such a success that the 1944 Ballet Theater season was extended two weeks to accommodate the demand for tickets, and the ballet was danced a total of 161 times during its first season.

Robbins describes the scenario of *Fancy Free* as follows: "With the sound of a juke box, the curtain rises on a street corner with a lamp post, a side street bar, and New York skyscrapers pricked out with a crazy pattern of lights, making a dizzying background. Three sailors

SATURDAY, JUNE 29

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Saturday, June 29

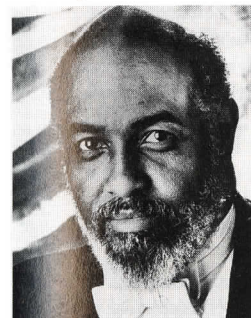
James DePreist, conductor
Florence Quivar, mezzo-soprano
"Tribute to Leonard Bernstein"

Bernstein *Facsimile*, choreographic essay
Jeremiah Symphony (Symphony No. 1)
Prophesy
Profanation
Lamentation
Florence Quivar
Intermission
Three Dance Episodes from *On the Town*
The Great Lover
Lonely Town: pas de deux
Times Square: 1944
Symphonic Dances from *West Side Story*

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Florence Quivar
mezzo soprano

chestre Philharmonique, and Symphonieorchester des Bayerischen Rundfunks. In November Ms. Quivar made concert appearances in Japan, where she performed in Mahler's Symphonies No. 2 and 3, and in May, she traveled to Cologne to record Mahler's 2nd.

Moreover, she appeared in the Carnegie Hall concert performance of *Four Saints in Three Acts*, honoring Virgil Thomson's 85th birthday, a Bach 300th birthday celebration at Alice Tully Hall with Gerard Schwartz, a concert with Kathleen Battle as part of the Great Performers Series at Alice Tully Hall, and a nationally televised "Gala of Stars" broadcast.

Ms. Quivar has enjoyed ten consecutive seasons with the Metropolitan Opera in a vast variety of repertoire, including *Serena* in the company's first production of *Porgy and Bess*. In April she sang Federica in *Luisa Miller* at the Met, which resulted in a recording in May for CBS Sony. Other opera highlights include performances at the Munich Opera, the Salzburg Festival, Bonn Opera, the Helsinki Festival, and the role of Erda in *Siegfried* in Rome, under Giuseppe Sinopoli.

Ms. Quivar recently recorded a debut solo album of spirituals for Angel/EMI entitled *Ride on King Jesus*. Her discography also includes such works as Mahler's Symphony No. 8, the Verdi *Requiem*, Rossini's *Stabat Mater*, *Porgy and Bess*, Virgil Thomson's *Four Saints in Three Acts*, Handel's *Messiah*, *The Three-Cornered Hat*, *A Midsummer Night's Dream*, and Berlioz' *Romeo and Juliet*.

Program notes by Scott Wheeler

Facsimile—Choreographic Essay for Orchestra

Time magazine described the 1946 Ballet Theater presentation of *Facsimile* as "the most eagerly awaited premiere of the Manhattan ballet season." In 1944, the team of choreographer Jerome Robbins, designer Oliver Smith, and composer Leonard Bernstein had been responsible for both the ballet *Fancy Free* and the hit Broadway musical *On the Town*. Both previous works centered on the amorous choreographic antics of sailors on leave in New York. *Facsimile* was quite a switch—a ruminative work on the topic of unfulfilled longing. The four episodes included in the concert version of the ballet are *Solo* (the woman), *Pas de deux* (the woman and the first man, in a flirtation ending in disappointment), *Pas de trois* (various games and the conflict of a romantic triangle, ending with the woman's cry of "Stop!"), and *Coda* (the woman alone again).

This was hardly the lighthearted, frothy fare that New York audiences must have hoped for from this team. There were also complaints that the woman was treated roughly. *Time* reported that "the two men tossed Nora Kaye back and forth like a shuttlecock until she fell sobbing on the floor (on opening night she went down so hard that many seat holders thought she had sprained her ankle)." By April of 1947 this aspect of *Facsimile* was revised, but the ballet never matched the popularity of *Fancy Free*.

Bernstein's score to *Facsimile* has survived nicely—it is one of his strongest and most thoughtful works. The theme of the ballet is one that concerned Bernstein throughout his life—the acceptance of "facsimiles" in the place of genuine relationships. This concern was to

turn up in his first opera, *Trouble in Tahiti*, as well as in its successor, *A Quiet Place*. The program note for the *Choreographic Essay* articulates Bernstein's concern in a quote from Santiago Ramon y Cajal: "Small inward treasure does he possess who, to feel alive, needs every hour the tumult of the streets, the emotion of the theater, and the small talk of society." The *Choreographic Essay* drawn from *Facsimile* was premiered by the Rochester Symphony, with Bernstein conducting, in January of 1947.

Jeremiah Symphony (Symphony No. 1)

It was a very young Leonard Bernstein who wrote *Jeremiah* Symphony—he was not yet nineteen when he began it in 1939, and only twenty-three when he completed the orchestration in 1942. This first symphony was also Bernstein's first large-scale work of any kind. Dedicated to Bernstein's father, who spoke the Ashkenazic dialect of Hebrew, Bernstein used the Ashkenazic text for the third movement, which is drawn from the *Book of Lamentations*. This movement was sketched in 1939 as *Lamentation for Soprano and Orchestra*, and the rest of the symphony was written in 1942. Bernstein conducted the work's premiere with the Pittsburgh Symphony Orchestra and soloist Jennie Tourel in January of 1944.

Bernstein struggled all his life to find time for his own composition, and to be taken seriously as a composer. *Jeremiah* Symphony set the pattern for both his successes and his frustrations with concert music. The young composer planned to enter this work in a competition sponsored by the New England Conservatory of Music. Like most composers, he struggled to finish by the deadline (December 31, 1942). By December, Bernstein was composing frantically, but he left himself only ten days to complete the orchestration. With the aid of plenty of black coffee, and with the copying assistance of his sister Shirley and some friends, the score was completed in time for Bernstein to take a train to Boston—it was too late to trust the mails.

The main judge of the competition was Serge Koussevitzky, the conductor of the Boston Symphony Orchestra. Koussevitzky was Bernstein's mentor and his strongest advocate as a conductor, but he didn't like the *Jeremiah* Symphony. Perhaps Koussevitzky noticed the jazzy syncopations of the second movement—he disapproved of this aspect of Bernstein's work.

Within a year, Bernstein had become the assistant conductor of the New York Philharmonic. What's more, he had made his dramatic debut conducting the Philharmonic, in a last-minute substitution for the ailing Bruno Walter. That triumphant concert was broadcast on national radio, and made Bernstein an overnight sensation. In all the publicity surrounding the young *wunderkind*, Koussevitzky was credited as his conducting teacher. But Fritz Reiner had taught Bernstein for two years at the Curtis Institute. Perhaps Reiner thought to publicize his own connection to Bernstein, by inviting him to conduct the premiere of *Jeremiah* with the Pittsburgh Symphony, of which he was music director. Within the next two seasons, Koussevitzky did program the work, as did Artur Rodzinski, Bernstein's boss at the Philharmonic. *Jeremiah* was a considerable success, and received the New York Music Critics Circle award as the best work premiered in New York in 1944.

This early work already shows Bernstein's preference for literary and other extra-musical associations in his music. The first movement of *Jeremiah* Symphony, *Prophecy*, derives its main theme from two Hebrew prayers: the solemn *Amidah* for festival mornings, and the *K'rovah* mode, a poetic expansion of the *Eighteen Blessings*. In the second movement, *Profanation*, the prophet Jeremiah is mocked by the corrupt priesthood. Here the Ashkenazic cantillation is put into violent, jazz-like rhythms. In the third movement, *Lamentation*, the prophecy is fulfilled. Thus, the whole symphony is conceived as a giant sonata form, in which the three movements represent the exposition, development, and recapitulation.

Three Dance Episodes from *On the Town*

Leonard Bernstein's first New York theater success was the 1944 ballet *Fancy Free*, with choreographer Jerome Robbins and designer Oliver Smith. It was Smith's idea to adapt the story of three sailors on shore leave in New York as a musical, to be called *On the Town*. For the book and lyrics, Bernstein brought in Betty Comden and Adolph Green, with whom he had worked in a cabaret act called *The Revuers*. Both Bernstein and Green happened to need minor surgery at the

time, (a deviated septum and tonsillectomy, respectively), so they arranged to share a hospital room. That room was described as sounding more like a cocktail party than a sickroom, with radios blaring, arguments going over gin rummy games, and bits of *On the Town* being sung full-voice by composer and lyricists.

The work went so quickly that the show was ready to open in December of 1944. The veteran Broadway stage director George Abbott was recruited; for everyone else, it was their first time working on Broadway. But they knew that they had a hit on their hands. Even before *On the Town* went into rehearsal, MGM bought the film rights for more than \$100,000. The film eventually starred Gene Kelly and Frank Sinatra.

The world of show business, with its glamour, money, and popular music, had great appeal for Bernstein. But it always caused problems for him as a serious composer and conductor. His mentor Serge Koussevitzky, of the Boston Symphony, enjoyed himself hugely at the Boston tryout of *On the Town*. After the final curtain, however, Koussevitzky stopped laughing and took Bernstein aside for a blistering three-hour reprimand, telling him he was wasting his time with such frivolous work. Fortunately, Bernstein was not dissuaded from this delightful aspect of his composition. Looking back on the show in 1981, Bernstein reflected that "what we accomplished was a happy and moving show about wartime, in the lightest possible vein but with a most serious esthetic means."

The first of the *Three Dance Episodes* is *The Great Lover*, a comic-romantic "dream ballet" featuring the sailor Gabey. In the second episode, the song "Lonely Town" provides the basis for a moody *pas de deux*, *Times Square: 1944* comes from the first act finale, in which all the sailors dance in celebration of the city. Appropriately, much of this dance music is based on the show's hit song *New York, New York*.

Symphonic Dances from *West Side Story*

West Side Story is Leonard Bernstein's most famous work, the one that established him as a true heir of his boyhood idol George Gershwin. Like Gershwin's *Porgy and Bess*, *West Side Story* is loved around the world, and is admired as an example of the energy and power of the American musical theater. Unlike Bernstein's first Broadway shows, which were written very quickly, *West Side Story* had a long gestation period. In 1949, the choreographer Jerome Robbins approached Bernstein with the idea of an updated *Romeo and Juliet*, set in New York. Bernstein was enthusiastic, and playwright Arthur Laurents was brought in to write the book. At first the musical was called *East Side Story*, and concerned religious conflicts in New York at the coincidence of the Easter-Passover celebrations. It was not until 1955 that Laurents and Bernstein decided to shift the focus to teenage gangs.

The final creative voice to be added was a young composer and lyricist named Stephen Sondheim. Originally, Bernstein had planned to write the lyrics himself. But after a private hearing of Sondheim's first, unproduced show, *Saturday Night*, both Bernstein and Laurents agreed that Sondheim would be a perfect lyricist for *West Side Story*. It was a powerful team of collaborators. Though they had their conflicts, their mutual vision was exceptionally strong. As a result, *West Side Story* is famous for having required almost no revisions during its rehearsal and tryout period.

At its New York opening in September of 1957, *West Side Story* was immediately recognized as an important show. It was more a *succes d'estime* than a runaway Broadway hit. At the Washington pre-Broadway tryout, Supreme Court Justice Felix Frankfurter told Bernstein that "the history of America is now changed." Critics were dazzled. But the 1957 Tony award for the best musical on Broadway went to *The Music Man*.

The Symphonic Dances from *West Side Story* comprise: I: The Prologue, the show's riveting dance opening depicting the rivalry of the Jets and the Sharks; II: Somewhere, a dream song of love and friendship; III: Scherzo, a visionary dance of escape from the hatreds that trap the young lovers; IV: Mambo, the scene of competitive dancing at the high school gym; V: Maria, the meeting of the two lovers; VI: Cool, a fugue that incorporates both jazz and twelve-tone elements; VII: The Rumble: the battle resulting in the deaths of the two gang leaders; and VIII: Finale, in which Tony's body is carried off to the music of "Somewhere," the dream of peace.

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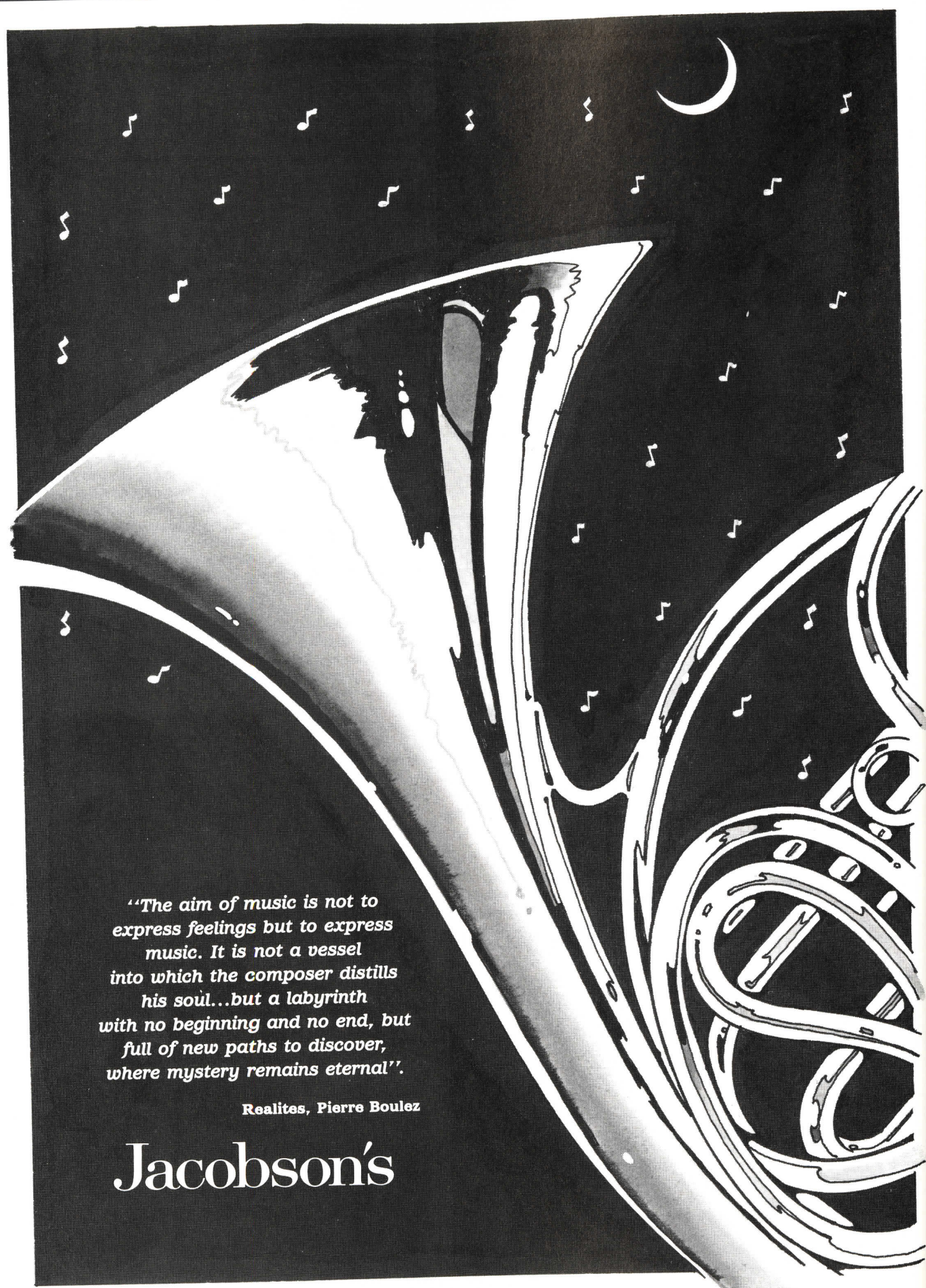
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THURSDAY, JULY 4

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Thursday, July 4
Mitch Miller, conductor

Celebrate America's 215th birthday and Mitch Miller's 80th with Pops favorites and fireworks.

Program to be announced

FIREWORKS

Chandos, London, RCA, Mercury Records

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Mitch Miller, conductor

Mitch Miller has put his stamp on American music in a number of ways. He has been a noted oboist, a record company executive, a network television host, and a symphony orchestra conductor, directing "pops" series throughout the country. Virtually everyone in the United States has been touched in one way or another by the music of Mitch Miller.

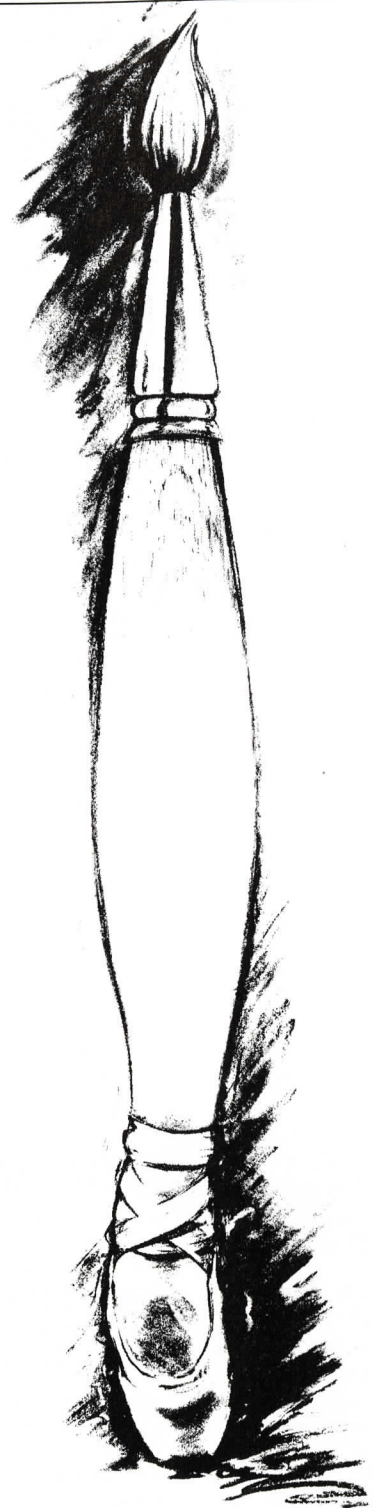
A native of Rochester, New York, Mr. Miller was brought up with music. Starting piano at an early age, he moved to the oboe when he was eleven. At age fourteen, he began studying at the Eastman School of Music, and at fifteen, was playing first chair with the Syracuse Symphony eighty miles away.

Shortly after graduating cum laude from the Eastman School, Mr. Miller moved to New York City. In 1934, he toured with an orchestra formed by George Gershwin that traveled around the country playing Gershwin's major works with the composer featured as piano soloist. The following year, Mr. Miller played for the original production of "Porgy and Bess" during its eight-week run on Broadway.

Working from twelve to fifteen hours a day, Mr. Miller played full-time with the CBS Symphony, as well as accepting freelance work with conductors such as Percy Faith and Andre Kostelanetz. He credits this mix with exposing him to a range of music from "Haydn to Hollywood."

As head of popular recordings at Columbia Records in the fifties, he was responsible for producing the hits that took the company to the top of the industry. During that time, he came up with the idea of the popular "sing-along" series of albums that led to his three-and-one-half-year prime-time television show, "Sing Along With Mitch."

Mitch Miller enjoys the conducting appearances that have taken up a major amount of his time in recent years. In that role, he has appeared on numerous occasions with the Detroit Symphony Orchestra, and has frequently donated his services in raising funds for the restoration of Orchestra Hall.



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SATURDAY, JULY 6

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

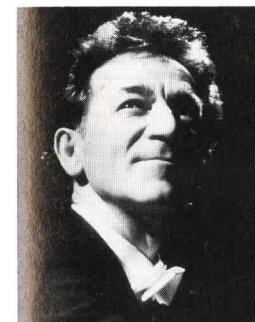
Saturday, July 6
Yuri Temirkanov, conductor
Nikolai Petrov, piano

Borodin Overture to *Prince Igor*
Rachmaninoff Rhapsody on a Theme of Paganini, Op. 43
Nikolai Petrov
Intermission
Stravinsky *Petrushka* Suite (1947 version)

Chandos, London, RCA, Mercury Records

The Chrysler Concert Series is made possible by a generous grant from the Chrysler Corporation Fund.

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



Yuri Temirkanov,
conductor

an opera conductor at the Maly Theatre in Verdi's *La Traviata*.

Temirkanov remained with the Leningrad Symphony Orchestra until 1977, and made numerous tours with them to the United States, Germany, France, Italy, Japan, Sweden, and many other Eastern and Western European countries. That same year he was appointed artistic director and chief conductor of the Kirov Opera in Leningrad. In April of 1988, Mr. Temirkanov was appointed to the position of chief conductor of the Leningrad Philharmonic, succeeding the legendary Yevgeny Mravinsky. In the Fall of 1990 he conducted the orchestra in its first American tour in thirty years.

Among the orchestras he has been invited to guest-conduct are the Philadelphia, Dresden State, and Cleveland Orchestras; Berlin, Vienna, and Los Angeles Philharmonics; Orchestre de Paris; and the Boston and Chicago Symphonies. His London debut took place with the Royal Philharmonic Orchestra at the Royal Festival Hall, and in 1979 he was appointed principal guest conductor of the orchestra, a position he still holds.

Mr. Temirkanov's upcoming recording plans with RCA include discs of the music of Sibelius with the Philadelphia Orchestra, and Rimsky-Korsakov with the New York Philharmonic.



Nikolai Petrov, piano

and has toured with the USSR State Symphony, the Moscow Philharmonic, and others.

In 1986, following the signing of the U.S.-Soviet Cultural Exchange Agreement, Mr. Petrov was invited to perform with the New York Philharmonic. The first Soviet artist to appear under the new exchange agreement, he made an extraordinary orchestral debut, and has since returned many times to America performing from New York to Los Angeles. In the fall of 1989 his engagements included performances with the Atlanta and San Diego Symphonies, and a much acclaimed solo recital at Carnegie Hall.

In Britain, his recent successes have caused him to be likened to Richter and Gilels, and performances with the Royal Philharmonic, the Halle Orchestra, and the London Symphony have gained him a wide following.

Born into a family of musicians and dancers famous throughout Russia, Mr. Petrov displayed prodigious talent at an early age. Trained with Yakov Zak at the Moscow Conservatory, he took prizes at the prestigious Van Cliburn and the Queen Elisabeth Competitions. He has recorded extensively for Melodiya, the British label Olympia, and is a Collins Classics artist.

Program Notes by Leonard Burkat

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Overture to *Prince Igor*
Alexander Borodin (1833-1887)

The idea for the opera *Prince Igor* was suggested to Borodin by the critic Vladimir Stassov in 1867, and he worked at the music off and on. But when he died, twenty years later, it was still far from complete, and his colleagues, Rimsky-Korsakov and Glazunov, eventually finished it. The world premiere took place in St. Petersburg on November 4, 1890.

Music was not Borodin's sole calling. He was also a physician and a distinguished chemist, as well as founder and director of a medical school for women. Rimsky-Korsakov tells in his autobiography of his attempt to persuade Borodin to orchestrate the now popular Polovtsian Dances from *Prince Igor* in time for a concert scheduled to be given in January 1879. Time and again he went to Borodin's house, asking how much of the score was written. The usual answer was a page or two, or else nothing at all. Once, when he asked whether Borodin had transposed one of the numbers from the opera score (a technical change for the concert version), the answer was "Yes, I have transposed it from the piano to the table." Finally, in desperation, Rimsky and another composer, Anatol Liadov, orchestrated the Dances.

The evolution of the Overture to *Prince Igor* is even more remarkable. It used to be said that Borodin never put a note of it on paper, but that he had the music well fixed in his mind and used to play it on the piano for Rimsky and Glazunov. After Borodin's death, Glazunov claimed to have written down the entire Overture from memory, and arranged it for orchestra according to Borodin's wishes. However, Glazunov's modesty and generosity are well known, and in all likelihood he actually wrote the Overture himself, using Borodin's themes.

Rhapsody on a Theme of Paganini, Op. 43
Sergei Rachmaninoff (1873-1943)

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

Rachmaninoff composed the popular *Rhapsody on a Theme of Paganini* in Switzerland during the summer of 1934, and on November 7 he was the soloist in its first performance, with Leopold Stokowski and the Philadelphia Orchestra. This work is not a rhapsody in the sense of a free-form composition or a loosely assembled medley of many contrasting tunes. It is in fact a set of twenty-four variations on the well known theme of Paganini's Caprice No. 24 for unaccompanied violin. The original Caprice is itself in theme-and-variations form, and many other composers, too—from the time of Liszt and Brahms right up into our own time—have been moved by its elegant symmetry and its potential for virtuosic elaboration to write their own variations on it.

Rachmaninoff begins the work with some subtle suggestions of what the theme is to be, and once he has stated it plainly he allows his creative imagination to invent entirely new themes that are inspired by Paganini's but are only distantly derived from it. The medieval hymn, *Dies irae* (Day of Wrath), which Rachmaninoff also used in several other compositions, is boldly worked into the texture in three places, as a reminder that man must face the Day of Judgment. The musical highpoint of the *Rhapsody* comes in Variation No. 18, which offers a few minutes of music of such distinctive beauty that it is often played as a separate short piece.

Petrushka, Burlesque in Four Scenes
Igor Stravinsky (1882-1971)

In 1910 Stravinsky made a triumphal entry into the world of the dance with his music for the ballet *The Firebird*, and the head of the Ballets Russes, Sergei Diaghilev, immediately asked him for another score. According to Stravinsky's plan, the new work was to center around a pagan rite of spring in which a young maiden dances herself to death. This ultimately became the famous *Le sacre du Printemps*. But when Diaghilev went to visit Stravinsky in Switzerland, where he was supposed to be writing the new ballet, he found that the work in progress was a concert piece for solo piano and orchestra. Stravinsky said that the piano represented a mischievous puppet who irritated and annoyed the orchestra with "diabolical cascades of arpeggios," to which the orchestra responded with vicious thrusts of sound.

Diaghilev was not disappointed with Stravinsky's new departure, for he envisioned the music as the basis for yet another ballet, *Petrushka*. Urged on by the impresario, Stravinsky worked out a new scenario with the designer Alexandre Benois and wrote more music to accompany the dance. The choreography was entrusted to Michel Fokine, who had devised the dances for *The Firebird*.

Petrushka was given its world premiere by Diaghilev's Ballets Russes in Paris on June 13, 1911, with scenery and costumes by Benois, Vaslav Nijinsky in the title role, and Tamar Karsavina as the Ballerina; Pierre Monteux conducted. It was an enormous success from the very first, and it has retained its popularity through the years.

The rich, brilliant score quotes several Russian folk songs, two tunes by the nineteenth-century Viennese waltz composer Joseph Lanner, and even a barrel-organ version of a French music-hall ditty that Stravinsky thought to be a folk song. The original concert piece for piano became the music for the second scene.

Petrushka is a "burlesque" in that it is a comic, Russian counterpart of the old Italian *commedia dell'arte*, and of our own Punch-and-Judy show. The ballet characters, Petrushka, the Moor, and the Ballerina parallel Pierrot, the traditional tragic hero, Harlequin, his cynical and successful rival, and Columbine, the flirtatious object of their affections.

The scene of *Petrushka* is a lively Shrovetide fair in the Admiralty

Square of St. Petersburg, around 1830. A cruel old Showman exhibits his three puppets—Petrushka, the Moor, and the Ballerina—whom he has magically endowed with human feelings. Petrushka is the most sensitive of them, but he is ugly. When he makes advances to the beautiful Ballerina, she turns away toward the gaudily attired Moor. The merrymaking at the fair reaches its height with dances by a trained bear, a group of coachmen, grooms, and nursemaids. Suddenly, Petrushka emerges from his cell, pursued by the jealous Moor, who strikes him dead with his scimitar. The Showman demonstrates to the horror-stricken crowd that Petrushka is only a puppet made of wood and sawdust, but when the people have dispersed, he is terrified by the sight of Petrushka's ghost jeering at him from the roof of his booth.

Stravinsky originally scored *Petrushka* for very large orchestra. In 1947 he revised the music somewhat and reduced the orchestration to the size of the current, conventional large concert orchestra.

SUNDAY, JULY 7

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Sunday, July 7

Yuri Temirkanov, conductor
Viktor Tretyakov, violin

Mussorgsky Prelude to *Khovanshchina* ("Dawn Over the Moscow River")

Tchaikovsky Violin Concerto in D major, Op. 35
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo
Viktor Tretyakov

Intermission

Tchaikovsky Suite from *The Nutcracker* Act II, Op. 71

Chandos, London, RCA, Mercury Records

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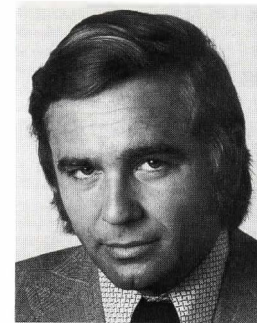
Yuri Temirkanov,
conductor

One of the greatest Russian conductors of today, Yuri Temirkanov was born in Nalchick, in the Caucasus. He completed his graduate and post-graduate studies in both violin and conducting at the Leningrad Conservatory, where his conducting professor was Ilya Mussin. He first attracted international attention in 1966 when he won first prize in the Soviet All-Union Conductors' Competition. His first appointment was as music director of the Leningrad Symphony Orchestra, and he made his debut as an opera conductor at the Maly Theatre in Verdi's *La Traviata*.

Temirkanov remained with the Leningrad Symphony Orchestra until 1977, and made numerous tours with them to the United States, Germany, France, Italy, Japan, Sweden, and many other Eastern and Western European countries. That same year he was appointed artistic director and chief conductor of the Kirov Opera in Leningrad. In April of 1988, Mr. Temirkanov was appointed to the position of chief conductor of the Leningrad Philharmonic, succeeding the legendary Yevgeny Mravinsky. In the Fall of 1990 he conducted the orchestra in its first American tour in thirty years.

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Mr. Temirkanov's upcoming recording plans with RCA include discs of the music of Sibelius with the Philadelphia Orchestra, and Rimsky-Korsakov with the New York Philharmonic.



Viktor Tretyakov,
violin

Viktor Tretyakov is considered today to be one of the great virtuoso violinists on the international music scene. His brilliant musical career was launched when, at the age of 20, he claimed first prize at the Third International Tchaikovsky Competition in Moscow. Of Mr. Tretyakov's performances, the chairman of the panel of judges, the legendary violinist David Oistrakh, commented, "He impressed everyone with the universality of his style and of his rare virtuosity With equal ease he conquers the

diabolical difficulties of the Paganini concertos and the romantic excitements of Tchaikovsky's music He captivated everyone."

A musician of extraordinary power and boundless virtuosity, he has since then been lauded worldwide with accolades and superlatives. Mr. Tretyakov has been described by critics as "a rare and priceless artist of brilliant individuality;" one who "has everything which places him on a par with the leading violinists of our day."

With a vast repertoire encompassing not only the great Russian masters, but also works ranging from Baroque to Contemporary, Viktor Tretyakov has gained wide recognition and popularity. As a result, he has made many concert and recital appearances in North America, the Soviet Union, Europe, and the Far East. He has performed with most of the world's greatest orchestras, and since his United States debut in 1969, he has performed with such orchestras as those in Chicago, Detroit, Cleveland, Philadelphia, Houston, and Washington, D.C.

Viktor Tretyakov was born in Siberia and displayed a gift for music at a very early age. His studies at the Central Music School led him to continue at the Moscow Conservatory, where he worked with the outstanding professor of violin, Yury Yankelevitch.

Program Notes by Leonard Burkat

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Prelude to *Khovanshchina* (Dawn Over the Moscow River)
Modest Mussorgsky (1839-1881)

In 1872, when Mussorgsky had finished the second version of his masterpiece, *Boris Godunov*, he set to work on another opera, *Khovanshchina*, which he was never to complete. The subject of the new work was suggested to him by Vladimir Stasov, a writer on art and music who was very close to the little group of Russian nationalist composers active in St. Petersburg at the time. The title is a Russian word that is a contemptuous form of reference to the followers of Prince Khovansky, a regiment of fierce musketeers that supported its leader's ambition to take the Czar's throne from young Peter the Great. It was a dramatic period in Russian history, and the struggles involved individuals, families, large religious groups, and entire social classes. Mussorgsky called it "a national music drama."

The composer gave a descriptive title to the opera's prelude: *Dawn Over the Moscow River*. It is a kind of musical landscape that prepares the audience for the first scene, which is set in Moscow's Red Square where Khovansky's soldiers are discussing their exploits. The form of the prelude is taken from the Russian musical practice in which each successive stanza of a folk song is sung by a different singer, and each singer introduces his own variations on the basic melody. The *Khovanshchina* Prelude consists of five variants of a long theme in the character of a folk song. It is now performed as orchestrated by Rimsky-Korsakov, who completed the opera after the composer's death.

Concerto for Violin and Orchestra in D Major, Op. 35

Peter Ilych Tschaikovsky

After Tschaikovsky first got the idea of writing a violin concerto with a true Russian flavor, in the spring of 1878, it was done in a month. He originally dedicated it to the Czar's personal court violinist, Leopold Auer, who promptly declared it unplayable. Nevertheless, another violinist, Adolf Brodsky, began to study the work and scheduled it for performance in Vienna. According to Brodsky, there was only one rehearsal of the difficult music, and the orchestral parts were full of errors that had not been corrected at concert time, so the orchestra musicians played the entire accompaniment very softly, hoping not to be heard. At the end of the Concerto, the hisses drowned out the applause.

Eduard Hanslick, the famous conservative Viennese critic, wrote such a scathing review of the new composition that the words haunted Tschaikovsky, who knew them by heart, until his dying day. "For a while," the critic said, "the Concerto is not without genius, but soon savagery gains the upper hand. The violin is no longer played; it is yanked about, torn asunder, beaten black and blue. The slow movement, with its tender folk melody, almost wins us, but it breaks off abruptly to make way for a finale that places us in the midst of the brutal and wretched jollity of a Russian carnival. We see savage and vulgar faces, hear curses, smell brandy." Justice came to Tschaikovsky later. Hanslick praised his *Pathétique* Symphony warmly, and Auer, after revising the Concerto somewhat, played it and taught it to his illustrious pupils, who made it one of the most popular in the repertoire. The Concerto's brilliant *Allegro moderato* first movement is followed by a lyrical Canzonetta, *Andante*. A brief cadenza leads into the *Allegro vivacissimo*, which is a dashing, dazzling rondo.

The Nutcracker, Suite from The Nutcracker Act II, Op. 71

Peter Ilych Tschaikovsky (1840-1893)

Early in 1891, the St. Petersburg Opera commissioned two works from Tschaikovsky for performance as a double bill: a one-act opera called *Yolanta*, which is now forgotten, and the great ballet, *The Nutcracker*. That March he set out on a long trip across Western Europe. He stopped to hear a concert of his works in Berlin, conducted one himself in Paris, and then sailed to New York, where in May, he led parts of the two opening concerts in Carnegie Hall. All during this long voyage, and during another concert tour later that year, he worked on his commissions.

As usual, he pessimistically misjudged his works. In letters to friends and relatives at home, he wrote that he was hurrying to get the ballet out of the way so that he could work on the opera, which was a more interesting project. "I sense a decline in my creative powers, [which are] worn out," he said. Even after the first performance of the two works, on December 18, 1892, an event honored by the presence of the Czar himself, he wrote, "The success was not complete. The opera seemed to please, but not the ballet, [which] turned out to be rather boring." Posterity, of course, does not agree. In the concert hall and in the theater, *The Nutcracker* is one of the best-loved works of the entire nineteenth century.

The original scenario of the ballet was planned by the great choreographer Marius Petipa and was based on the story of *The Nutcracker and the Mouse-King* by the German Romantic fantasist E. T. A. Hoffman, which Tschaikovsky had first read in 1882, in an adaptation by Alexander Dumas, Sr. Before the ballet went into production, Petipa fell ill and the original choreography was the work of his assistant, Lev, Ivanov.

Act I begins with a miniature Overture, after which the curtain rises to show the tree being decorated in little Clara's house on Christmas Eve. Clara's godfather arrives and distributes his fanciful gifts to the children. Clara's is a nutcracker, carved in the shape of a soldier. When her brother breaks her nutcracker-soldier, she puts it in her doll's bed to rest and recover. Clara is sent to bed and dreams of an army of mice that is on the point of defeating the soldiers, when the Nutcracker rises to chase the mice out. The Nutcracker is then transformed into a handsome Prince who takes Clara away through the pine forest, where the Snow Flakes dance a Waltz.

Act II is set in the Candy Kingdom, the domain of the Sugar-Plum Fairy, where preparations are being made, in the magic Castle on Sugar Mountain, for the arrival of Clara and the Prince. When they enter, the Prince tells everyone that Clara saved his life, and a grand Diver-tissement is staged in their honor by all the sweets and "goodies." Chocolate does a Spanish dance; coffee, an Arabian dance; tea, a Chinese dance. There is a Russian dance, a *trepak*, and then a dance of the pennywhistles. There is a dance for a fairy-tale mother of many children, like the Old Woman Who Lived in a Shoe, and then the beautiful Waltz of the Flowers is performed by the Sugar-Plum Fairy's courtiers. She and the Prince dance a beautiful *pas de deux*, everyone joins in the Grand Waltz-Finale, and the ballet ends with a tribute to Clara.

For this performance, Mr. Temirkanov has compiled a suite comprising dances from the ballet's second act.

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THURSDAY, JULY 18

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Thursday, July 18

Bobby McFerrin, conductor and vocalist
Geoffrey Applegate, violin

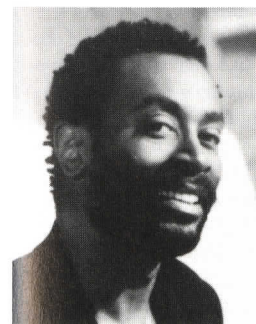
Bizet	Les Toreadors, Introduction to <i>Carmen</i>
Faure	Pavane, Op. 50 Bobby McFerrin
Vivaldi	Andante, from Concerto for Two Mandolins in G major, RV. 532 Bobby McFerrin Geoffrey Applegate
Bach	Air, from Orchestral Suite No. 3 in D major, BWV 1068 Bobby McFerrin
BACH/ arr. Gounod	Ave Maria, melodie religieuse adaptee au ler prelude de J. S. Bach Bobby McFerrin Cellist to be announced Medley of solo vocal selections by Mr. McFerrin Intermission
Beethoven	Symphony No. 7 in A major, Op. 92 Poco Sostenuto; Vivace Allegretto Presto; Assai meno presto Allegro con brio

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Bobby McFerrin,
conductor and vocalist

In 1977, after deciding to pursue a career as a singer, he and his wife Debbie hit the road, and after a period in New Orleans with a band called the Astral Project, in 1979 the McFerrins settled in San Francisco. Success came quickly, including contact with Bill Crosby, who was so impressed by McFerrin that he arranged for him to perform at the 1980 Playboy Jazz Festival at the Hollywood Bowl. One year later, Bobby McFerrin took New

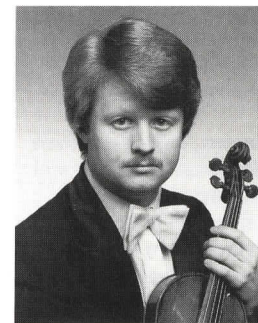
York by storm at a Kool Jazz Festival concert dedicated to "The Art of Jazz Singing."

In 1983, after touring with his own band and collaborating with such Jazz stars as Herbie Hancock and Wynton Marsalis, McFerrin went into unaccompanied concertizing. This led to a solo tour of Germany in 1984, where the live album *The Voice* was recorded. Released in June 1984, it stressed the elasticity of McFerrin's techniques, and his ability to perform without the aid of supporting instruments or, in many cases, lyrics.

Mr. McFerrin has also collaborated with Manhattan Transfer on *Another Night in Tunisia*, which garnered two Grammys; sang the theme music for Bertrand Tavernier's film *Round Midnight* (another Grammy winning performance); and broke into the television commercial field with his popular Levi's 501 spot. Along the way he recorded the mostly-live *Spontaneous Inventions* in February 1986.

More awards and new challenges followed—a long-form video of the *Spontaneous Inventions* concert that garnered an ACE Award, a year of singing the weekly theme for the *Cosby* Show, poll victories galore, and more sold-out solo appearances. The chart-topping "Don't Worry, Be Happy," together with the smash video featuring Robin Williams and Bill Irwin, pushed Bobby McFerrin to superstar status.

McFerrin's most recent album, *Medicine Music*, charts the development of his skills as an orchestrator, especially on the tracks that feature "Voicestra," a ten-voice chorus hand picked by McFerrin. The group has appeared on television on "Today," "Arsenio Hall" and "Evening at Pops." The "Pops" performance also gave viewers a taste of a more recent McFerrin passion—symphonic conducting. He has been studying diligently with Gustav Meier, one of America's foremost teachers of conducting, and plans to dedicate four to six weeks of each year exclusively to conducting engagements.



Geoffrey Applegate,
violinist

Principal second violin of the Detroit Symphony Orchestra, and a member since 1981, Geoffrey Applegate began his violin studies at the age of ten in California. After only two years, young Applegate was asked by the conductor of the San Diego Symphony to perform as soloist with the orchestra. This success was followed by other solo appearances, including those with the San Diego Chamber Orchestra and La Jolla Civic Symphony Orchestra. In 1975 he entered the Peabody Conservatory

of Music in Maryland, where he was concertmaster of the Peabody Symphony Orchestra. During this time, he was given the McKim and Van Holstein awards in music and found time to perform with the Baltimore Symphony Orchestra for three seasons.

As a chamber musician, Mr. Applegate has performed in piano trio and string quartet concerts in Europe, as well as in North and South America. An active part of the Detroit music scene, he appears frequently in concerts with the Lyric Chamber Ensemble, has performed as a guest with the Detroit Chamber Winds and Brunch with Bach, and has been soloist with virtually every orchestra in the Detroit-Ann Arbor area. A frequent soloist with the DSO, he last appeared at the 1990 Meadow Brook Music Festival performing Vivaldi's *The Four Seasons*, with conductor Nicholas McGegan. Mr. Applegate has played in recital at Interlochen, served as guest artist at the International Viola Congress in 1987, and was featured at the 1989 Kapalua Music Festival in Maui, Hawaii.

Program Notes by Leonard Burkat

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Symphony No. 7, in A Major, Op. 92

Ludwig van Beethoven (1770-1827)

Unlike many of Beethoven's major works, the Seventh Symphony was not years in gestation. The earliest sketches date from 1811 and in the spring of 1812, it was done. Beethoven noted the exact date of its completion in his manuscript, but unfortunately it was trimmed off by a careless bookbinder. In April 1813, the Symphony was read through in private at the residence of his pupil, the Archduke Rudolph, and on December 8 its first public performance was given in the great hall of the University of Vienna, at a benefit concert for the soldiers wounded in the heroic battle that had, alas, failed to stop Napoleon at Hanau earlier that year.

The event was organized by Johann Nepomuk Malzel, a good musician and a mechanical genius, who is remembered as the probable inventor of the metronome. Another of his creations was a kind of mechanical orchestra, which he called a "panharmonicon." Beethoven had composed a curious work for this complex and cumbersome mechanism, a "Battle Symphony" describing Wellington's victory in 1813 over Joseph Bonaparte at Vitoria in Spain.

When the benefit concert was being planned, Malzel suggested that Beethoven arrange the "Symphony" for conventional orchestra augmented with percussion for such special effects as the sound of cannons. The program consisted of the Seventh Symphony; two marches, solos for a mechanical trumpet-playing device of Malzel's invention accompanied by the orchestra, and *Wellington's Victory*. Malzel somehow persuaded every important musician in Vienna at the moment, including those just passing through, to play in the orchestra. The composers Meyerbeer and Hummel, both pianists, played bass drums at opposite ends of the stage in *Wellington's Victory*. Spohr, a violinist and composer whose works were then seriously believed to rival Beethoven's, was concert master. Beethoven's vocal-composition teacher, Salieri, was assistant conductor for sound effects. The entire program was repeated four days later, by popular demand.

The "Battle Symphony" was the hit of the evening, but it is a kindness to the memory of Beethoven that it is now rarely heard. The Seventh Symphony pleased the audience too, and the *Allegretto* movement was encored. When the Symphony was played in 1814, an influential critic wrote that this movement was already "the crown of modern instrumental music."

Spohr wrote in his *Autobiography*, "At this concert, I saw Beethoven conduct for the first time. Although I had heard about it often, it still surprised me. He conveyed expression to the orchestra by the most peculiar body motions. Whenever there was a *sforzando* [a strong accent], he threw up his arms, which had been crossed on his breast. He crouched down at a *piano*, and bent lower as the sound diminished. For a *crescendo*, he rose gradually until, at the *forte*, he leapt into the air, often shouting aloud unconsciously at the same time."

Each of the Seventh Symphony's movements is built on a rhythmic figure that seems to dominate or characterize it, in much the same way that Beethoven's Fifth Fymphony is dominated by it's opening, rhythmic, four-note motto. After a long, slow introduction, *Poco sostenuto*, the first movement becomes the dancing *Vivace* that led Wagner to call this Symphony the very "apotheosis of the dance." The second movement is a lovely, varied proceSSIONal, *Allegretto*. The third movement is an expanded scherzo, *Presto*, in which the contrasting, slower trio section is played twice. The finale, *Allegro con brio*, heavily and often irregularly accented, is a rhythmic movement of enormous vigor.

SATURDAY, JULY 20

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Saturday, July 20

Bobby McFerrin, conductor and vocalist

Geoffrey Applegate, violin

Rossini	Overture to <i>William Tell</i>
Bach	Violin Concerto No. 1 in A minor, BWV 1041
	Allegro ma non tanto
	Andante
	Allegro assai
	Geoffrey Applegate
	Medley of solo vocal selections by Mr. McFerrin
	Intermission
Beethoven	Symphony No. 7 in A major, Op. 92
	Poco Sostenuto; Vivace
	Allegretto
	Presto; Assai meno presto
	Allegro con brio

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Bobby McDerrin, conductor and vocalist, see bio. on p. 95.

Geoffrey Applegate, violin, see bio. on p. 95.

Overture to William Tell
Gioacchino Rossini (1792-1868)

It is ironic that the greatest *grands operas* were composed not by Frenchmen, but by foreigners: Rossini's *William Tell*, Verdi's *Don Carlos*, and Wagner's *Tannhauser*. It is doubly ironic that, for all the success of the *William Tell* Overture in the concert hall, the opera itself has been more honored than performed. By 1831, two years after its premiere, the original four acts had been reduced to three. And within Rossini's lifetime, it became common to perform only the second act of his last opera—for such *Tell* would be, even though its composer lived 40 years after he wrote it.

Even as the opera itself was passing into the history books and out of the repertoire, its overture was becoming a concert-hall favorite. If one can put aside its television and cartoon associations, it is a remarkable piece still, a more substantial overture than Rossini had provided for any of his Italian operas. It is in four sections, clearly marked. In the first, scored for five solo cellos, in addition to *ripieno* cellos and basses, and a pair of kettledrums, we hear—or do we see?—the peaceful Swiss landscape that forms the backdrop for the opera. The winds and upper strings are held back until the next section, which depicts the thunderstorm that had been rumbling in the distance. The *ranz des vaches* of the alphorn is heard next, this exotic instrument represented by the English horn, as Berlioz would do in his *Symphonie fantastique*. Around its simple strains, a solo flute weaves a garland of bird song. And then—the quickstep that for American audiences is still the trademark of the Lone Ranger. Never mind the distraction; this is Rossini at his audience-pleasing best, charging ahead, then turning aside, then back to the main path with redoubled effort.

Violin Concerto in A Minor, BWV 1041

Johann Sebastian Bach (1685-1750)

In 1717 Bach was appointed composer and music director to Prince Leopold, ruler of the tiny state of Anhalt-Cothen, an accomplished musician with a great appetite for instrumental music. It was at his court that Bach wrote much of his music for instrumental ensembles. We know that Bach was a great keyboard player, that he liked to play the viola in the orchestra, and that he was a fine violinist, too. In 1774 Carl Philipp Emanuel Bach wrote to J. N. Forkel, the scholar who was collecting material for the first book-length biography of his father, "In his youth, and until the approach of old age, he played the violin clearly and penetratingly. He understood the capabilities of the string instruments perfectly."

Bach may have written many violin concertos but only two of them survive complete and in their original forms. In addition, there is a beautiful Concerto for Two Violins. These three works also exist in altered versions, as harpsichord concertos, rewritten by Bach himself some years later. On the basis of this evidence it has long been suspected that all eight of Bach's harpsichord concertos were originally for other instruments, probably the violin, or perhaps for flute or oboe.

Unlike those of the generations to come, Bach's Violin Concertos are not intended for a virtoso soloist separated from and independent of an orchestra that only accompanies him. They are primarily or- chestral works, written for a string orchestra whose leading violinist is called upon to separate himself from the larger body to play extended solo passages. The A-minor Violin Concerto consists of three movements, in the "modern" Italian style of Bach's time. The se- quence of tempos is fast-slow-fast.

The opening *Allegro* begins with the orchestra playing an extraor- dinary long melody that stretches for twenty-four measures without stopping for breath, as it were, until the soloist's entrance. All the musical marvels of this movement are foretold, in one way or another, in this theme. The central *Andante* starts with the basses playing a grave subject that at first alternates with the soloist's elaborate musical material, then overlaps and finally accompanies it. The finale is a spirited dance, *Allegro assai*, in which the soloist is called on to display virtuosity of the highest order, but in the end he rejoins the orchestra to bring the Concerto to a happy close.

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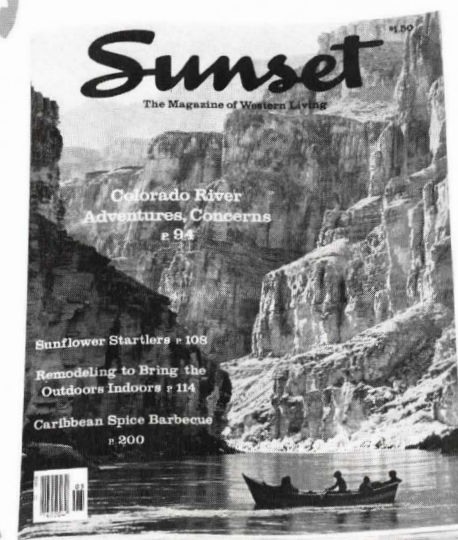
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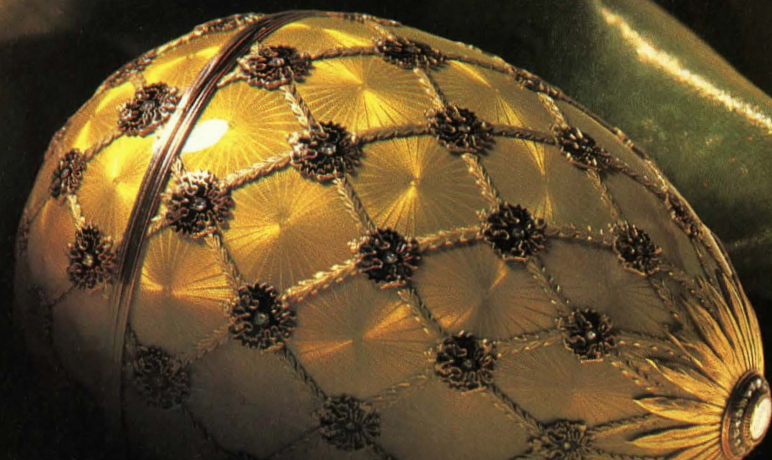
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FRIDAY, JULY 26

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Friday, July 26

Jahja Ling, conductor
Leila Josefowicz, violin

- Rossini** Overture to *La gazza ladra*
Saint-Saens Violin Concerto No. 3 in B minor, Op. 61
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso; Allegro non troppo
Leila Josefowicz
Intermission
Berlioz Symphonie fantastique, Op. 14
Reveries, Passions
A Ball
Scene in the Country
March to the Scaffold
Dream of a Witches' Sabbath

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Jahja Ling, conductor

Now in his sixth season as resident conductor of the Cleveland Orchestra, Jahja Ling is recognized as one of classical music's most talented young conductors. Also music director of the Florida Orchestra in the Tampa Bay area, his performances have earned him a reputation for insightful and expressive interpretations.

In February 1991, due to the illness of music director Christoph Von Dohnanyi, Mr. Ling led the Cleveland Orchestra in a series of subscription concerts, as well as four performances on the orchestra's east coast tour. Immediately thereafter, he made his debut in subscription concerts with the Chicago Symphony, again stepping in for Maestro Dohnanyi.

Mr. Ling maintains a close relationship with the San Francisco Symphony, having served as Exxon/Arts Endowment Conductor of that ensemble between 1981 and 1984. While there, he founded the San Francisco Symphony Youth Orchestra, with whom he was invited to perform for visiting Queen Elizabeth II of England in 1983. More recently, he founded the Cleveland Orchestra Youth Orchestra, which celebrates its fifth anniversary this season. In 1988 Mr. Ling was one of three conductors from a field of more than 90 selected as a recipient of the Seaver/National Endowment for the Arts Conductor's Award, a career development grant made to American conductors of extraordinary promise.

Among the leading orchestras Mr. Ling has led as guest conductor are those of Baltimore, Boston, Minnesota, Montreal, Philadelphia, Saint Paul, San Francisco, Seattle, Vancouver, and Washington, D.C., as well as the Gewandhaus Orchestra of Leipzig, Royal Philharmonic, and the Hong Kong Philharmonic.

For Telarc he has made a widely acclaimed recording of the Dupre Organ Symphony and the Rheinberger Organ Concerto with soloist Michael Murray and the Royal Philharmonic Orchestra. In 1990 he also collaborated with Rolf Smedvig and the Scottish Chamber Orchestra for Telarc—a recording that was nominated for a 1990 Grammy Award. Future releases feature works by Bach, Leopold Mozart, and Telemann.



Leila Josefowicz, violin

Born in October 1977, 13-year-old virtuoso Leila Josefowicz has already performed to great acclaim with the Los Angeles Philharmonic at the Hollywood Bowl, the San Diego, Omaha, Columbus, California, and Pacific Symphonies, at the Mozart in Monterey Festival, and the Waterloo Festival under the direction of Gerard Schwartz. During the fall of 1990 she made her London debut with the Academy of St. Martin in the Fields under Sir Neville Marriner, and her

Canadian debut with the Vancouver Symphony and Sergiu Comissiona. Additional performances during the 1990-91 season included appearances with the Toronto Symphony and Calgary Philharmonic. She has also performed for Leonard Bernstein and Georg Solti in evenings honoring them.

At the age of ten, Leila performed in the NBC television special "America's Tribute to Bob Hope." Her rendition of Wieniawski's *Scherzo-Tarantelle* thrilled the huge television audience, and stunned the live audience which was led in a standing ovation by President and Mrs. Reagan. She has also appeared on Canadian, European, and U.S. television, including a recent feature on the "Tonight" show with Johnny Carson. Articles about Leila have been published in *Strad* magazine, *People* magazine, the *Los Angeles Times*, the *San Francisco Chronicle* and the *Chicago Tribune*.

Leila began violin studies at the age of three, and for the past five years has studied with Robert Lipsett at the Colburn School of Performing Arts in Los Angeles, where she is the recipient of the Ahmanson Foundation scholarship. In the fall of 1991 she begins studies at the Curtis Institute in Philadelphia. Leila performs on a rare 1735 Guarnerius del Gesu, loaned to her from the collection of Bein and Fushi, dealers of rare instruments in Chicago.

Program Notes by Leonard Burkat

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Overture to *La gazza ladra*
Gioacchino Rossini (1792-1868)

Between 1809 and 1829, when he renounced the theater, Rossini composed some thirty-six operas. The comic melodrama, *La gazza ladra* ("The Thieving Magpie"), first performed on May 31, 1817, at La Scala, in Milan, was one of his four new works of that year. The plot was derived from a French comedy about a young servant tried and condemned to death for the theft of a silver spoon from the household where she was employed, here complicated by her father's desertion from the army, her secret engagement to the young heir of the household and the trial judge's attempts to seduce her. In the end, the spoon is discovered in a magpie's nest and all turns out well.

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

Productions of the opera are now extremely rare, but the Overture has become and remained a concert favorite.

Concerto for Violin and Orchestra No. 3, in B Minor, Op. 61 Camille Saint Saens (1835-1921)

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

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

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

Symphonie fantastique, Op. 14 Hector Berlioz (1803-1869)

In 1830, just three years after the death of Beethoven, a little known twenty-six-year old French composer named Hector Berlioz composed his *Fantastic Symphony*. It showed him to be the most original musical thinker of his time, showed that music had great new powers of expression, and became a model for Liszt, Wagner, and Strauss. When Berlioz was eighteen years old, his father had sent him to Paris to study medicine, but the young man had neglected his studies, found his way to the Conservatory, and devoted himself entirely to music. Six years later, in 1827, when a traveling theatrical company arrived from London with *Hamlet* and *Romeo and Juliet* in its repertoire, the young composer and all Paris fell under the spell of Shakespeare. Few members of the audience understood English, the language of the nation that had been their enemy for so long—Berlioz did not—but somehow the spell of the poetry penetrated this barrier.

The roles of Ophelia and Juliet were played by Harriet Smithson, a beautiful woman of twenty-seven, Irish by birth and a talented tragedienne, with whom Berlioz fell in love on the spot. Forgetting that acting is in some ways an art of deceit not of truth, Berlioz confused Smithson, the person, with the characters she played, and pursued her for years with what seems at times to have been quite literally an entirely mad passion. In 1833 they entered into a wretched, disastrous

marriage. The flame of what he had called his "eternal and inextinguishable passion" soon died. They separated in 1840, and a few months after her death, in 1854, he married his mistress of many years.

The *Fantastic Symphony* grew out of the turbulent emotion aroused by the actress, and in this sense, it was inspired by Smithson, yet it is not a composition *about* her but *for* her. It is the work with which he sought to attract her attention and to prove to her that he too was an artist of great gifts. In fact, much of the music was conceived before he had met her and it is quite probable that the *Symphony* was not written to follow the elaborate descriptive program that Berlioz publicized widely before its first performance on December 5, 1830, but that this program was written after the music.

The *Fantastic Symphony* is in five movements, varying from the classical arrangement by the composer's insertion of a waltz before the slow movement and a march after it. The whole is bound together in an entirely original way, by a long melody that appears in every movement and is also the germ from which several other themes grow. It represents the beloved, and like her is an *idée fixe*, a persistent obsession. The melody is first heard from the violins, after the long, slow introduction to the *Symphony's* opening movement.

Berlioz wrote several versions of the *Symphony's* descriptive program. He originally headed it *Episodes from the Life of an Artist*, and added *Fantastic Symphony* as a subtitle. The following is an abridged translation of his last version:

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of despair over love. The narcotic dose, too weak to bring him death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his sensations, sentiments and recollections are translated, in his sick mind, into musical ideas and images. Even his beloved has become a melody for him, an obsession that he finds and hears everywhere.

First Movement; *Reveries, Passions (Largo—Allegro agitato e appassionato assai)*: He remembers the sickness of the soul before having found his beloved, then the volcanic love she inspired. Second Movement: *A Ball (Valse, Allegro non troppo)*: He meets her again at a ball. Third Movement, *Scene in the Country (Adagio)*: In the country he hears a dialogue of two herdsmen's pipes. This pastoral duet and the gentle rustling in the trees calm him, but she reappears and wrings his heart. A herdsman begins the tune again, but there is no response. The sun sets, there is a distant rumbling of thunder, then solitude. Fourth Movement, *March to the Scaffold (Allegretto non troppo)*: He dreams that he has killed her and is condemned to death on the scaffold. At the end, the *idée fixe* returns for a moment—a last thought of love interrupted by the fatal blow. Fifth Movement, *Dream of a Witches' Sabbath (Larghetto—Allegro)*: A horrid company of monsters and ghosts comes together for his funeral. The beloved melody returns, now nothing but a dance tune, trivial and grotesque. It is she, coming to join the diabolical orgy.

SUNDAY, JULY 28

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Sunday, July 28

Jahja Ling, conductor
Ivan Moravec, piano

Beethoven Leonore Overture No. 3, Op. 72b

Ravel Piano Concerto in G major
Allegro
Adagio assai
Presto

Intermission

Elgar Enigma Variations on an
Original Theme, Op. 36

Chandos, London, RCA, Mercury Records

The Chrysler Concert Series is made possible by a generous grant from the Chrysler Corporation Fund.

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



Jahja Ling, conductor

Cleveland Orchestra in a series of subscription concerts, as well as four performances on the orchestra's east coast tour. Immediately thereafter, he made his debut in subscription concerts with the Chicago Symphony, again stepping in for Maestro Dohnanyi.

Mr. Ling maintains a close relationship with the San Francisco Symphony, having served as Exxon/Arts Endowment Conductor of that ensemble between 1981 and 1984. While there, he founded the San Francisco Symphony Youth Orchestra, with whom he was invited to perform for visiting Queen Elizabeth II of England in 1983. More recently, he founded the Cleveland Orchestra Youth Orchestra, which celebrates its fifth anniversary this season. In 1988 Mr. Ling was one of three conductors from a field of more than 90 selected as a recipient of the Seaver/National Endowment for the Arts Conductor's Award, a career development grant made to American conductors of extraordinary promise.

Among the leading orchestras Mr. Ling has led as guest conductor are those of Baltimore, Boston, Minnesota, Montreal, Philadelphia, Saint Paul, San Francisco, Seattle, Vancouver, and Washington, D.C., as well as the Gewandhaus Orchestra of Leipzig, Royal Philharmonic, and the Hong Kong Philharmonic.

For Telarc he has made a widely acclaimed recording of the Dupre Organ Symphony and the Rheinberger Organ Concerto

with soloist Michael Murray and the Royal Philharmonic Orchestra. In 1990 he also collaborated with Rolf Smedvig and the Scottish Chamber Orchestra for Telarc—a recording that was nominated for a 1990 Grammy Award. Future releases feature works by Bach, Leopold Mozart, and Telemann.



Ivan Moravec, piano

Recognized wherever he appears as a great instrumentalist and interpreter, Ivan Moravec's performances and recordings have prompted comparison with the masters, while remaining rivetingly and penetratingly individual in style.

Mr. Moravec made his American debut at George Szell's invitation with the Cleveland Orchestra at Carnegie Hall in 1964. Since then he has performed with the New York Philharmonic, Chicago Symphony, Philadelphia and Minnesota Orchestras, the National, Detroit, Dallas, Cincinnati, Baltimore and Denver Symphonies, the Saint Paul, Los Angeles, and Orpheus Chamber Orchestras. One of the world's most acclaimed recitalists, Mr. Moravec has appeared in recitals at Carnegie Hall and the Kennedy Center, and on the major recital series in Boston, Chicago, San Francisco, Cleveland, and Detroit.

In Europe, Mr. Moravec is welcomed regularly as recitalist and concerto soloist in the major music capitals, including London, Vienna, Amsterdam, Paris, Berlin, Leipzig, Dresden, Munich, Rome, Milan, Moscow, and Leningrad. His international festival appearances include the Tanglewood, Ravinia, and Meadow Brook festivals in this country, and the Salzburg, Edinburgh, Prague, and Schleswig-Holstein festivals in Europe.

Mr. Moravec's recordings, which have appeared in Record of the Year listings in *High Fidelity*, *Stereo Review*, *The New York Times*, *Time* magazine, and *Newsweek*, are on the Nonesuch, Supraphon, Connoisseur Society, Pro Arte, Quintessence, Vox, and Moss Music labels. He most recently recorded both Brahms piano concertos and the complete Chopin Scherzos for the Dorian label, and his legendary recording of the complete Chopin *Nocturnes* will soon be re-issued by Nonesuch.

Program Notes by Leonard Burkat

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Leonore Overture No. 3

Ludwig van Beethoven (1770-1827)

Beethoven's only complete opera, which we know as *Fidelio*, was originally entitled *Leonore*, after a melodrama based on an actual event in the French Revolution. For political reasons, the opera setting was moved to Spain and the action set in a prison near Seville: Florestan, a nobleman, has been incarcerated by the Governor, whose crimes he has threatened to reveal to the King's Minister. Leonore, his wife, determined to free him, disguises herself as a young man, takes the name Fidelio, and becomes assistant to the jailer. When the villainous Governor decides to kill Florestan and orders a grave dug, Leonore reveals her identity and holds the evildoer at gunpoint until the trumpets announce the arrival of the Minister, who frees all the political prisoners and sends the Governor to a dungeon cell.

The opera failed at its first performance, in 1805, and again when revised for a new production in 1806. The third version, which was not performed until 1814, is one of the greatest works of the musical theater. Beethoven wrote four different overtures for the opera. *Leonore Overture No. 3*, which was used in the 1806 production, is an orchestral synopsis of the drama's climactic moments, welded into a short symphonic poem of great power. It was published in 1810 and has since

become the most popular of them all, in the concert repertoire. In the opera house it is sometimes played as an entr' acte.

Concerto for Piano and Orchestra in G Major Maurice Ravel (1875-1937)

Maurice Ravel was the son of a distinguished engineer and inventor who in 1868 patented a self-propelled, steam-powered vehicle that ran for two hours in the streets of Paris. In the 1870s, when the father was working on railroad construction projects in Spain, he married a Basque woman, and his first son was born on the French side of the nearby frontier. A few months later the family returned to Paris, and at the age of seven Maurice Ravel began his musical studies. At eighteen, he began to write music, and at twenty, was a published composer.

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

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

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

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

Variations on an Original Theme, Op. 36 ("Enigma") Edward Elgar (1857-1934)

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

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

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

For years musicians puzzled over this idea of the omission of the theme. An important English critic said he thought Elgar did not mean that the musical theme—the melody—is not played but that he had in mind "another and larger theme," some such idea as the intimacy of love or the durability of friendship. The identities of the friends who are the subjects of the single variations were not fully established until 1934.

The first variation, *Andante*, is a portrait of the composer's wife, his "romantic inspiration," he said. The second, *Allegro*, is H. D. Stuart-Powell, an amateur pianist who used to play trios with the composer, and who always exercised his fingers before beginning a piece. Variation III, *Allegretto*, pictures Richard Baxter Townshend, an amateur actor whose vocal tricks are echoed by the oboe and bassoon. A Gloucester squire, William Meath Baker, is the subject of the fourth variation, *Allegro di molto*. The big closing chord recalls his habit of slamming the door on leaving a room. Variation V, *Moderato*, depicts Richard Arnold, the dreamy, witty son of poet Matthew Arnold; and Variation VI, *Andantino*, which is headed "Ysobel," is a tribute to Isabel Fitton, an amateur violinist who played chamber music with Elgar, and features a solo for her instrument. The seventh variation, "Troyte," *Presto*, is named for an excitable and argumentative architect, Arthur Troyte Griffith. The eighth, *Allegretto*, is a picture of a gracious lady, Winifred Norbury, and her dream of life a century earlier. Variation IX, *Adagio*, entitled "Nimrod," portrays the composer's publisher and close friend, August Jaeger. Elgar said that it was a reminiscence "of a long summer evening talk where Jaeger grew nobly eloquent—as only he could—on the grandeur of Beethoven, and especially of his slow movements." The tenth, *Allegretto*, is headed "(Dorabella) Intermezzo" and is a sensitive sketch of Miss Dora Penny, a charming, light-hearted lady who was somewhat hesitant of speech.

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

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

Orchestras

Orpheus Chamber Orchestra
Murray Perahia, pianist
National Symphony Orchestra
Mstislav Rostropovich, conductor
Oslo Philharmonic
Mariss Jansons, conductor
Frank Peter Zimmermann, violinist
Soviet Philharmonic
Gennady Rozhdestvensky, conductor
Viktoria Postnikova, pianist
Chicago Symphony Orchestra
Daniel Barenboim, conductor
Dresden Staatskapelle
André Previn, conductor

Recitalists

Arleen Auger, soprano
Yo-Yo Ma, cellist
Emanuel Ax, pianist
Isaac Stern, violinist
Charles Rosen, pianist
Ivo Pogorelich, pianist
Kazuhito Yamashita, guitarist
Michala Petri, recorder
Dawn Upshaw, soprano
Richard Goode, pianist

Ensembles

Juilliard String Quartet
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FRIDAY, AUGUST 9

Chrysler Concert Series

DETROIT SYMPHONY ORCHESTRA

Friday, August 9

Leslie B. Dunner, conductor

Evelyn Cisneros, dancer

Judith Fugate, dancer

Kyra Nichols, dancer

Lindsay Fischer, dancer

Philip Neal, dancer

Tschaikovsky *Romeo and Juliet*: Fantasy-Overture

Tschaikovsky *Sleeping Beauty*, Act III pas de deux
Choreography after Marius Petipa
Costumes by Patricia Zipprodt
Kyra Nichols
Philip Neal

Prokofiev *Romeo and Juliet*, Balcony pas de deux
Choreography by Sean Lavery
Judith Fugate
Lindsay Fischer

Intermission

Strauss *Don Juan*

Adam *Giselle*, Act II pas de deux
Choreography after Marius Petipa
Judith Fugate
Lindsay Fischer

Minkus *Don Quixote*, pas de deux
Choreography after Marius Petipa
Evelyn Cisneros
Phillip Neal

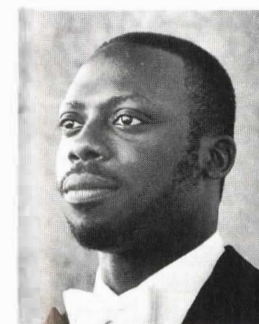
Fireworks

Evelyn Cisneros appears courtesy of the San Francisco Ballet and Judith Fugate, Kyra Nichols, Lindsay Fischer and Phillip Neal appear courtesy of The New York City Ballet.

Chandos, London, RCA, Mercury Records

The Chrysler Concert Series is made possible by a generous grant from the Chrysler Corporation Fund.

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



Leslie B. Dunner,
conductor

Orchestra. In addition he holds the post of principal guest conductor of the renowned Dance Theatre of Harlem in New York

City. Since 1986 he has directed performances by the Dance Theatre of Harlem throughout the United States, as well as international tours to the Soviet Union, South America, England, Scotland, Austria, and Denmark. For the past two seasons he served as music adviser for two television production collaborations between Dance Theatre of Harlem and Danmarks Radio and Television Corporation.

During the 1990-91 season, Dr. Dunner made his debuts with the Louisville Orchestra, San Diego and Columbus Symphonies, and Windsor Symphony in Ontario, Canada. He is also scheduled to conduct full productions of *Così fan Tutte* with Opera Ebony in New York City. Since 1989 he has served as cover conductor for the Chicago Symphony Orchestra with Neeme Jarvi and Erich Leinsdorf.

A native New Yorker, Dr. Dunner has been pursuing a conducting career since his 1974 graduation from the High School of Music and Art in New York City. He followed with a bachelor's in clarinet performance (1978) from the Eastman School of Music, a master's in music theory/musicology (1979) from Queens College, and a doctorate in orchestral conducting (1982) from the College Conservatory of Music, University of Cincinnati.

A semi-finalist in the Karajan, Kondrashin, and Besancon International Conducting Competitions, he was the first prize winner in the first Colorado Philharmonic Orchestra National Conducting Competition in 1982. In addition, he was the first American prize winner in the prestigious Arturo Toscanini International Conducting Competition in 1986.

Also a successful composer, Dr. Dunner is currently working on a ballet score entitled *Noah's Ark*, and his *Motherless Child* songs were Composers Forum and released on the Innova label.



Judith Fugate

Raised in northern New Jersey, Judith Fugate began ballet lessons with a local teacher who recommended that she audition for the School of American Ballet—the official school of the New York City Ballet—shortly before her eighth birthday. Ms. Fugate entered the School as a scholarship student and was almost immediately selected by George Balanchine to play the part of Marie in the company's annual production of *The Nutcracker*. She enjoyed success in that role for four years, and in 1965 Balanchine created a role for her in *Don Quixote*.

At the age of seventeen Ms. Fugate, who pursued her academic studies at the Professional Children's School, joined the New York City Ballet as a member of its *corps de ballet*. She advanced to the rank of Soloist in 1979, and in 1986 became a Principal Dancer. In that role she has been seen in a wide variety of roles in the company's extensive repertory, including ballets choreographed by George Balanchine, Jerome Robbins, Peter Martins, and Paul Mejia. During the American Music Festival she also appeared in the revival of Balanchine's *Ivesiana*, dancing the lead in "Central Park in the Dark."

She has toured extensively with the New York City Ballet and with other touring groups led by such dancers as Edward Villella, Peter Martins, Patricia McBride, Mikhail Baryshnikov, and Jean-Pierre Bonnefoux. Judith Fugate also appeared in the "Live From Lincoln Center" telecast of "Ray Charles in Concert with the New York City Ballet" in the role Peter Martins created for her in his ballet *A Fool For You*.



Please note that the entire staff of Money Magazine supports the Meadowbrook Music Festival.

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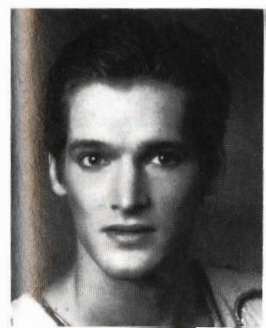


Philip Neal

Philip Neal began his dance training at the age of 11 at the Richmond Ballet School, where he studied for six years. At an early age he was discovered by Edward Villella and offered a summer scholarship to the School of American Ballet—the official school of the New York City Ballet. In 1985 he won a silver medal in the International Prix de Lausanne ballet competition and graduated magna cum laude from the St. Paul's School in 1986. That same year, as a result of being named a Presidential Scholar of the Arts by the National Foundation for Advancement in the Arts, he performed at the Kennedy Center in Washington, D.C. In addition to his training at the School of American Ballet, Mr. Neal was trained at the School of the Royal Danish Ballet in Copenhagen, Denmark.

Mr. Neal joined New York City Ballet's *corps de ballet* in 1987 and quickly assumed many featured roles, including roles in George Balanchine's *Divertimento No. 15*, *Walpurgisnacht*, *Slaughter On Tenth Avenue*, *Western Symphony*, and *Coppelia* (War and Discord); Jerome Robbins' *Interplay*, *The Four Seasons* (Spring), *The Goldberg Variations*, *Glass Pieces* and *Mother Goose*; Peter Martins' *Les Gentilhommes*, *Ecstatic Orange*, *Black & White*, and *Fearful Symmetries*.

Mr. Neal has appeared with the New York City Ballet at their home in Lincoln Center's New York State Theatre, in their summer home at the Saratoga Performing Arts Center, and on tour in The Hague, Copenhagen, Glasgow, Paris, and Tokyo.



Lindsay Fischer

Lindsay Fischer, born on Staten Island, was raised in Colorado Springs where he began studying ballet with a local teacher at the age of six. When he was twelve, he went to study at the National Ballet School in Toronto, Canada, at the suggestion of Hanya Holm, after he appeared in an opera she directed in Colorado. In Toronto, Mr. Fischer's teachers included Daniel Sellier and Erik Bruhn, and in September 1979, when he was 18 years old, he left the School to join the Dutch National Ballet as an apprentice. After joining the *corps de ballet* in 1980, he was promoted to the rank of Soloist in 1982 and Principal in 1984. In that same year he made several guest appearances with the Sadler's Wells Royal Ballet, including appearances in London and a tour of New Zealand. In 1987 he joined the New York City Ballet as a principal dancer, where he serves today.

Since joining the New York City Ballet, Mr. Fischer has danced in such works as George Balanchine's *Apollo*, *Gounod Symphony*, *Tchaikovsky Pas De Deux*, *Slaughter On Tenth Avenue*, *Raymonda Variations*, *Western Symphony*, and *The Nutcracker* (as the Sugar Plum Fairy's Cavalier); as well as Jerome Robbins' *In G Major* and *Piano Pieces*. He has originated roles in Peter Martins' *Tanzspiel*, *The Waltz Project*, and *A Fool For You*, and in Robert LaFosse's *Woodland Sketches*, all of which were created for the New York City Ballet's 1988 American Music Festival. Mr. Fischer has also been seen on television in *A Fool For You*, which was broadcast on "Live from Lincoln Center" as part of "Ray Charles in Concert with the New York City Ballet."



Evelyn Cisneros

Since joining San Francisco Ballet in 1977, Evelyn Cisneros has gained renown as a ballerina of exceptional grace and virtuosity. Born in Long Beach, California, she studied in Huntington Beach and Los Angeles, and at the School of American Ballet, before entering San Francisco Ballet School in 1974. On scholarship there, she was named Company Apprentice two years later, and joined the Company in 1977.

Since joining San Francisco Ballet, Ms. Cisneros has performed the principal roles in most of the Company's active repertoire, including the Sugar Plum Fairy in Lew Christensen's *Nutcracker*, Beauty in *Beauty and the Beast* (Christensen), Lise in Sir Frederick Ashton's *La Fille mal gardee*, and Cinderella in *Cinderella* (Christensen/Smuin). A star of television as well as the theater, Ms. Cisneros performed in a benefit gala for "Aid and Comfort," which was broadcast on KQED-TV in June 1987. She has also performed roles created for her in the national broadcasts of *A Song For Dead Warriors* (1984) and *The Tempest* (1981) on PBS's "Great Performances/Dance in America" series. In 1982 she performed in *Stravinsky Piano Pieces* and *Quattro a Verdi* in a live broadcast from the White House, and in 1985 was seen as *Cinderella*, taped live in the San Francisco War Memorial Opera House.

Ms. Cisneros has been featured in a cover article in the December 1983 issue of *Dance Magazine*, as well as the February 1985 issue of *Ballet News*. In November 1986 she was featured in the Golden Anniversary Gala of the American Guild of Musical Artists (AGMA), performing in Tomasson's provocative solo, *Confidencias*, which was especially created for her.



Kyra Nichols

When Kyra Nichols joined the New York City Ballet in 1974, she was fulfilling her fondest dream—to follow in her mother's footsteps as a dancer with the company. A native of Berkeley, California, Ms. Nichols is the daughter of Sally Streets, a member of the New York City Ballet during the 1950s. Kyra began early training with her mother, and at age 13, began summer courses at the School of American Ballet—the official school of the New York City Ballet.

She became an apprentice with the New York City Ballet in the spring of 1974, and later that same year joined the company as a member of its *corps de ballet*. After being promoted to Soloist, she quickly assumed principal roles in the repertoire for which her outstanding technical abilities qualified her. Ms. Nichols was promoted to the rank of Principal Dancer in 1979. Among the ballets she has danced at the New York City Ballet are George Balanchine's *Mozartiana*, *Symphony in C*, *The Nutcracker*, *Square Dance*, *Liebeslieder Walzer*, *Raymonda Variations*, *Stars and Stripes*, *La Source*, *Vienna Waltzes*, *Union Jack*, *Walpurgisnacht Ballet*, and *Tchaikovsky Pas De Deux*. Ms. Nichols has also danced Jerome Robbins' *Afternoon of a Faun*, *In G Major*, and *Dances at a Gathering*. She has originated roles in Robbins' *Antique Epigraphs*, *The Four Seasons*, *I'm Old Fashioned*, *Piano Pieces*, *Other Dances*, and *Brahms/Handel*, and in Peter Martins' *A Schubertiad*, *Poulenc Sonata*, and *Tanzspiel*. She has appeared on nationwide television in Balanchine's *Vienna Waltzes* on the Lincoln Center Special, "A New York City Ballet Tribute to George Balanchine."

Program Notes by Michael Fleming

Romeo and Juliet: Fantasy-Overture

Peter Ilych Tchaikovsky (1840-1893)

Tchaikovsky's *Romeo and Juliet* unfolds so inevitably in performance that one might assume that it was written in a single rush of inspiration, but this was not the case. The suggestion for an orchestral work on the Shakespearean subject came from Mily Balakirev, who had himself tackled *King Lear*. But after Tchaikovsky had labored for a week, he found himself stymied. "I'm completely played out," he wrote to Balakirev, "and not one even mildly tolerable musical idea comes into my head. I'm beginning to fear that my muse has flown off to some distant place . . . and perhaps I'll have to wait a long time for her to return. . . ."

But Balakirev would have none of this nonsense: He cited his own *Lear* Overture as an example of how to turn Shakespeare into music, and he counseled Tchaikovsky to get on with it. "[A]rm yourself with galoshes and a stick," he wrote, "set off for a walk along the boulevards, starting at the Nikitsky, inspire yourself with your plan—and I'm convinced that before you reach the Stretensky boulevard you'll already have some theme or at least some episode." To further jog Tchaikovsky, Balakirev offered a few opening bars, "a fierce allegro with sword clashes," as he said.

Within a month, the overture was well underway, and if Tchaikovsky had rejected Balakirev's opening, he had followed his dramatic scheme and his sequence of keys. On November 29, the work was sent to the copyist, and Tchaikovsky wrote again to Balakirev, declining to show him the entire work, as he had requested, but offering at least the principal themes. Still, Balakirev was full of advice: the opening theme, depicting Friar Laurence, should have been more Lisztian; the main *Allegro* theme was more an introduction than a melody; and the love theme, insufficiently spiritual.

Still, Balakirev predicted that this would be Tchaikovsky's best work to date. So it was, but not until it had been greatly revised; the Moscow premiere passed "quite unnoticed," the composer said. During July and August 1870, he made extensive changes, providing an entirely new introduction, a mostly new development, and rescoring the second subject. In 1880, he made his final revisions, and this is the version heard today.

The Sleeping Beauty, Act III pas de deux

Peter Ilych Tchaikovsky (1840-1893)

Romeo and Juliet, Balcony pas de deux

Sergei Prokofiev (1891-1953)

Writing music for the dance is a task that most of the great Russian composers have accepted gladly. While their German or Austrian counterparts concentrated their loftiest efforts on the symphony, a long line of Russians, from Tchaikovsky to Stravinsky, have created some of their masterpieces to exist in tandem with choreography. In part, this was done on demand, since the ballet was the favored entertainment of the pre-Revolutionary aristocracy. But even after the Revolution, composers such as Prokofiev, Shostakovich, and Khachaturian continued to write ballets for the great dance companies in Leningrad and Moscow — now supported by the state rather than the nobility. And even such a dogmatic expatriate as Igor Stravinsky took with him to the New World a Russian affection for dance music, entering into a collaboration with George Balanchine in which one of the most "danceable" composers joined one of the most musical choreographers.

The conditions under which Tchaikovsky had to work seem onerous to an outsider, but to him, the very specific directions provided by choreographer Marius Petipa served to focus his natural melodic gift, and one would hardly suspect that the score of *The Sleeping Beauty* was composed to strict order: ten measures here, the choreographer commanded, twelve there. In the set numbers, like this *pas de deux* in which Princess Aurora and Prince Desire declare their love at long last, the composer was bound by even deeper traditions. According to the scheme mapped out in classical ballet, such a choreographic duet was to be set in three sections: an introduction and slow section for both dancers, to show off their sustaining power; "variations," or solos, for both the ballerina and her cavalier; then a quick finale, empha-

sizing the virtuoso tricks each did best, usually spins for the woman, leaps for the man. "Even in the lighter context of a fairy ballet, which tells a simple magical story for an audience that demanded much in the way of diversion, the [*pas de deux*] can, in the hands of major artists, make a potent effect; and so it does here," writes John Warrack. "The movement is beautifully planned, moving from expressions of mutual rapture through moments of individual delight to the final vigorous, optimistic dance together."

Sergei Prokofiev, whose life overlapped Tchaikovsky's by just five years, belonged to a different world. He grew up in post-Revolutionary Russia, and for a time lived in Paris, where he shocked audiences with his rude dissonances and biting rhythms. Diaghilev had virtually banned the full-evening story ballet, so Prokofiev's ballet music written for the French capital was cut in shorter swatches, boldly colored. The title alone of his most famous Parisian ballet gives a hint of its style: *Le Pas d'acier—The Steel Step*.

By the time he returned home, however—to a country now called the Soviet Union—Prokofiev had outgrown his "bad boy" mannerisms. A new lyricism was felt in his music, and in any case, accessibility was the watchword for Soviet composers. He began work on *Romeo and Juliet* in 1935, not long after he resettled in his old homeland. But a series of intrigues kept it from production there: the Kirov (formerly the Maryinsky) was the first to express interest, then to reject the ballet; then the Bolshoi promised a production, only to renege. The first performance, astonishingly, took place in Brno, Czechoslovakia.

This version of the balcony *pas de deux*, in which Prokofiev interweaves the themes of *Romeo and Juliet*, was choreographed by Sean Lavery for the New York City Ballet, and had its premiere at the Dancers' Emergency Fund Benefit on February 24, 1991.

Don Juan

Richard Strauss (1864-1949)

Don Juan is not so much a literary figure as an archetype, in which everyone who treats the theme sees himself reflected.

The ostensible source for Strauss' tone poem *Don Juan* is a poem by Nikolaus Lenau, posthumously published in 1851. Here, the poet delves beneath the surface to portray a man driven by his passions, satisfying them briefly, only to thirst for more. The Don reveals himself in one of the passages Strauss sets at the beginning of the score:

"Ja! Leidenschaft ist immer nur die neue;
Sie lasst sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue."

Yes, passion is always wholly new;
It cannot be carried from this woman to that one,
It can only die here, to spring up again there,
And if it knows itself, it knows nothing of repentance.

There are some clear parallels between the three groups of verses Strauss has chosen and the tone poem itself, especially between the last group and the final pages of the score. But in listening to Strauss' ebullient music, one cannot escape the feeling that the composer was actually drawing his own portrait. Before his marriage to the shrewish but indispensable Pauline de Ahna, his own romantic exploits worried his father. And at the time he was writing *Don Juan*, Strauss was a young stallion who had just begun his conquest of the musical world.

He completed the work in the summer of 1888, and brought in with him the next year when he came to Weimar, where, on Hans von Bulow's recommendation, he was appointed assistant conductor at the opera, beginning in October 1889. The *Intendant* and the first conductor were both impressed with Strauss' read-through of *Don Juan* at the piano, and urged him to include it on one of his concerts. The composer himself has left a characteristic description of one of the rehearsals:

"The sound was wonderful, immensely glowing and exuberant. It will make a tremendous stir here. . . . The orchestra huffed and puffed but did its job famously. One of the horn players sat there out of breath, sweat pouring from his brow, asking 'Good God, in what way have we sinned that you should have sent us this scourge!' We laughed till we cried! Certainly the horns blew without fear of death. . . . I was

really sorry for the wretched brass. They were quite blue in the face, the whole affair was so strenuous."

The music moves in one breathless sweep. The Don is characterized by a theme with an irresistible upward thrust—a relative of the one that will serve for the Hero in *Ein Heldenleben*. Two "feminine" themes follow, the first merely touched on in passing, the second, sung by the solo violin, savored at greater length.

The middle section is both a satisfying symphonic development and a quasi-dramatic pageant. The development is interrupted by a love scene, in which the oboe intones the Don's serenade, and the forward motion of the piece is suddenly stalled. How to continue after such an interlude? By introducing a second, even lustier, theme for the Don, its opening octave leap derived from the love song just finished. The wanderings continue in a passage that is generally described as a carnival scene, but whose only parallel in Lenau is a masked ball. Memories of the Don's conquests flit through his mind, but he is unrepentant, and in the recapitulation we meet him again, his ego more inflated than ever.

In Lenau, the Don meets his doom, not at the hands of the Commandatore, but in a duel in which, tired of his pursuits, he throws away his sword and is killed unresisting. We hear the sword-stroke as a dissonant trumpet note cuts through the sustained tones of winds and strings, and the music ebbs.

Giselle, Act II pas de deux

Adolphe Adam (1803-1856)

Don Quixote, pas de deux

Leon Minkus (1826-1917)

In his *Giselle*, Adam painted just the right musical background for this tale of country life and supernatural goings-on, and the ballet, in many versions, has endured for more than a century and a half, every ballerina seeking to define her own *Giselle*.

Of the Paris production of 1841, little remains but hearsay and impressionistic description. The *Giselle* most modern-day balletomanes cherish is based on the one Marius Petipa staged for the Maryinsky Theater in St. Petersburg in 1884. This *pas de deux* offers a chance for expressive dancing and acting by the two principal characters: Giselle herself, who has become a *wili* or nocturnal spirit, after having been jilted by her lover Hilarion, and the grief-stricken young man, who comes to visit her grave. At the command of Myrtha, Queen of the Wilis, he is forced to dance until he falls exhausted; Giselle, still in love with him, protects him as best she can, and manages to keep him alive until dawn arrives, and the creatures of the night are forced to vanish.

Leon Minkus, who held the impressive title of Musical Inspector of the Imperial Theaters in St. Petersburg, was even more closely tied to the dance than Adam. His tenure in the Russian capital coincided with the reign of Marius Petipa as ballet master, and the two collaborated on production after production, most of which have vanished from the repertoire, except for *Don Quixote* and *La Bayadere*. Both of these, in fact, are better known in excerpts than in their entirety, since they demand virtuoso principal dancers as well as a *corps de ballet* only the grandest companies can muster.

This *pas de deux*, from the last scene of the ballet, celebrates the marriage of Kitri, an innkeeper's daughter, and Basil, a barber, who have been kept apart by scheming relatives. The story has been told at this point, and their dance is a burst of pure revelry, a showpiece in particular for the ballerina.

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Offenbach *Orpheus in the Underworld*

Sibelius *World premiere Valse Triste**
Evelyn Cisneros

Glazunov *Raymonda*, pas de deux
Choreography by George Balanchine
Judith Fugate
Lindsay Fischer

Sousa *Stars and Stripes*, pas de deux
Music adapted and orchestrated by
Hershy Kay
Choreography by George Balanchine
Costumes by Karinska
Kyra Nichols
Philip Neal

Intermission

Gershwin *An American in Paris*

Gershwin *Who Cares?* (concert version)
Music adapted and orchestrated from the
George Gershwin Songbook by Hershy Kay
Choreography by George Balanchine
Costumes by Karinska
Evelyn Cisneros
Judith Fugate
Kyra Nichols
Lindsay Fischer

Fireworks

Evelyn Cisneros appears courtesy of the San Francisco Ballet and Judith Fugate, Kyra Nichols, Lindsay Fischer and Phillip Neal appear courtesy of the New York City Ballet.

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*The choreography of the Sibelius Valse Triste is "Commissioned by the DSO"

Overture to *Orpheus in the Underworld* Jacques Offenbach (1819-1880)

Offenbach's first theatrical triumph came in 1858, with the production of *Orpheus in the Underworld*. The librettist, Jacques Halevy, would not allow his name to be used, for fear of jeopardizing his civil-service position with such a bit of jokery. And some of the critics who first reviewed *Orpheus* were indeed scandalized by its treatment of a venerable legend, the same one Gluck had set to some of his loftiest music.

"The tone of the piece is resolutely disrespectful towards a legend which people agreed, though for reasons they could not quite define, to be profound and moving," writes James Harding in his biography of the composer. "In Offenbach's day . . . the classics were a part of every literate person's education. It came as a shock to hear Orpheus calling his wife the French equivalent of 'ducky,' or Minerva and friends teasing Jupiter about his love life with the staccato chorus 'Don't try to sweet-talk us, we know your little game, Jupy.' Even more outrageous was the spectacle of gods and goddesses dancing a can-can.

Never mind the classicists: *Orpheus* was a galloping success at the box office, ending its first run after four years and 228 performances, having brought in 22,000 francs, and earned the composer both French citizenship and a bronze bust from the Emperor. Accompanying this token was a letter, in which Louis-Napoleon wrote, "I shall never forget the dazzling evening *Orphee aux enfers* enabled me to spend at the Theatre des Italiens."

Like most of Offenbach's works for the theater, *Orpheus* pulled this way and that for each of its revivals. For a run in Paris in 1874, Offenbach himself divided it into four acts instead of the original two. The Overture as we know it today is not quite the one Offenbach wrote, though it keeps the same balance of sentiment and ebullience as the original. To Offenbach's three-part overture, Carl Binder, for the first performance in Vienna, added a succulent violin solo and the famous can-can.

Raymonda, pas de deux Alexander Glazunov (1865-1936)

Stars and Stripes, pas de deux
John Philip Sousa (1854-1932), arranged by Hershy Kay

Who Cares? (concert version)
George Gershwin (1898-1937), arranged by Hershey Kay

George Balanchine was the strangest of transplants from the Old World to the New, keeping his Russian accent and his taste for Russian food and drink, but favoring Western shirts and bolo ties, and latching on to American vernacular music as if born to it. Not that he ever forgot the milieu of old St. Petersburg in which he was brought up, and where he studied at the Imperial Academy. Again and again he returned to the classic ballets of his youth, adapting them to modern sensibilities and the swift technique he created for his new breed of American dancers. Alexander Glazunov was still running the Conservatory in St. Petersburg when the young Georgii Balanchivadze was studying dance at the Academy, so for Balanchine, as he became when he settled in the West, to stage *Raymonda* was a tribute to a past of which he had been a part. Balanchine first choreographed this venerable classic in 1946, for the Ballet Russe de Monte Carlo, following Marius Petipa's lead at many points. In the score, Balanchine found "some of the finest ballet music I have heard," but the plot, he admitted was pure nonsense. To set this right, he tackled *Raymonda* a second time, for his own New York City Ballet in 1961. Scrapping the fantastic story line altogether, he created a piece he first called *Valse and Variations*, later renamed *Raymonda Variations*. The present *pas de deux* comes from this version, one in which, according to the choreographer, "the music itself, its grand and generous manner, its joy and playfulness, was for me more than enough to carry the plot of the dances."

Both the New York City Ballet and the attendant School of American Ballet have long been run as the last outposts of European autocracy, with Lincoln Kirstein, who during Balanchine's lifetime shared leadership of the company with him, sometimes seeming *plus royaliste que le roi*. This notwithstanding, both Kirstein and Balanchine appreciated American music, which has always figured prominently in



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the repertoire of City Ballet. When *Who Cares?* was first produced, Kirstein wrote a lengthy note for the program book, setting it somewhat tendentiously in a large historical context.

"*Who Cares?* is both the name of a new ballet in the classical idiom by George Balanchine and an old song George and Ira Gershwin wrote in 1931 for *Of Thee I Sing*. The dictionary says *classic* means standard, leading, belonging to the highest rank of authority. Once it applied mainly to masterpieces from Greco-Roman antiquity; now we have boxing and horse racing classics, classic cocktail dresses and classic cocktails. Among classic American composers we number Stephen Foster, John Philip Sousa, and George Gershwin. First heard fifty years ago, the best of the Gershwin songs maintain their classic freshness, as of an eternal martini—dry, frank, refreshing, tailor-made with an invisible kick from its slightest hint of citron. Nostalgia has not syruped their sentiment nor robbed them of immediate piquancy. We associate them with time past, but when well sung or played, or preferably both at once, they not only revive but transcend their epoch."

From a bundle of songs Gershwin gave to Balanchine when the two of them were working on the film *Goldwyn Follies*, the choreographer pulled out seventeen to match with his dances. Hershey Kay made the orchestral arrangements, though only the first, "Strike Up the Band" was ready for the premiere in 1970; the rest were played on the piano, and in one case, "Clap Yo' Hands," Gershwin's own recording at the keyboard was used, as it still is. "... everything has a double impact," wrote Arlene Croce in *Dancing Times*, "with one effect or style imposed on another—Now on Then, ballet dancing on show tunes. The two planes of meaning are so shuffled that we're never completely in one world or the other, we're in both at once."

Stars and Stripes is a less complex piece, a simple tribute to turn-of-the-century America, set to John Philip Sousa's music. "Ever since I came to the United States," Balanchine wrote, "I have liked watching parades and listening to Sousa's marches. For many years in the back of my mind was the hope that one day I might find an opportunity to do a ballet using his music." The chance came in 1958, when Balanchine found a collaborator in Hershey Kay, who had arranged some of Gottschalk's piano music for orchestra for the ballet *Cakewalk*.

Composer and choreographer set their new ballet in "five campaigns," each to a different Sousa march, and each with a different configuration of dancers. This *pas de deux* is the fourth "campaign," using the *Liberty Bell* and *El Capitan* marches. Other choreographers have more recently tried to strike an equally convincing patriotic note, but none has succeeded. Here is America in its Age of Innocence, as seen through the eyes of an immigrant whose love of his new country never wavered.

An American in Paris George Gershwin (1898-1937)

As a composer, as opposed to song writer, Gershwin was less sure of himself. He grew up in a home in which music did not play an important part: not until he was twelve was there even a piano in the house. His brother Ira was supposed to be the one to have lessons, but George quickly took over the instrument, and by the time he was fifteen, he was working as a song plugger on Tin Pan Alley, playing and singing other writers' songs for performers. As soon as he began writing his own, he must have realized that his musical technique was not up to his inspiration, and by 1917 he had begun to study harmony, counterpoint, orchestration, and form with Edward Kilenyi. As an exercise for his teacher, Gershwin wrote his first "classical" piece, the "Lullaby" for string quartet.

Could the two sides of Gershwin's musical personality be brought together? The *Rhapsody in Blue*, billed at its first performance in 1924 as "an experiment in American music," answered that question. Conservative critics deplored the mixing of styles, but the public loved the *Rhapsody*, and begged for more. "More" was the Concerto in F, which had its first performance, not by a jazz group, but by Walter Damrosch's New York Symphony. Clearly, Gershwin was to be taken seriously as a composer, and Damrosch requested the premiere of his next symphonic piece for himself and his orchestra.

While he was gone, the *New York Times* had published a story saying that his new symphonic work would appear on the fall season of the Philharmonic-Symphony Society (New York's two orchestras had

recently merged). This may have come as a surprise to Gershwin, who now had to work both on a new show, *Treasure Girl*, and on the orchestration of *An American in Paris*. He finished it on November 18, just a month before the scheduled premiere.

In the score is a lengthy and detailed program note written by Gershwin's friend Deems Taylor. This has been reproduced again and again, but though Gershwin approved it, there is considerable doubt that it coincides with any scenario Gershwin had in mind when writing the pieces. More in keeping with the original intentions is a description provided by Gershwin to *Musical America*:

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and the Six, though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he strolls about the city, and listens to various street noises and absorbs the French atmosphere.

"As in my other orchestral compositions, I've not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as his imagination pictures for him.

"The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend perhaps after strolling into a cafe and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the cafe and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."



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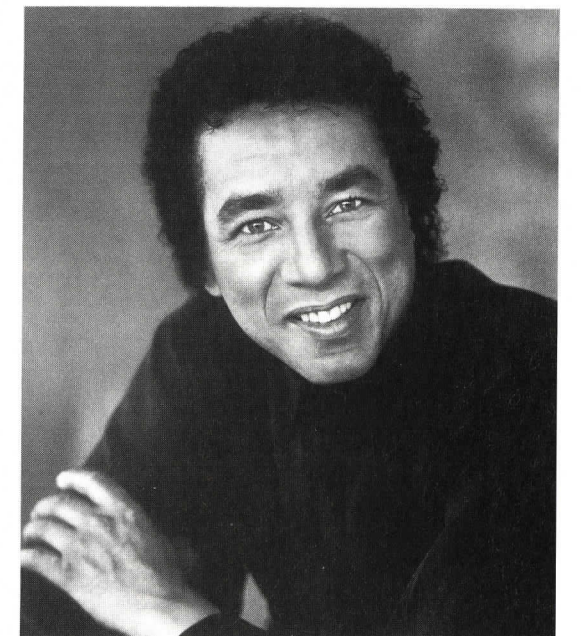
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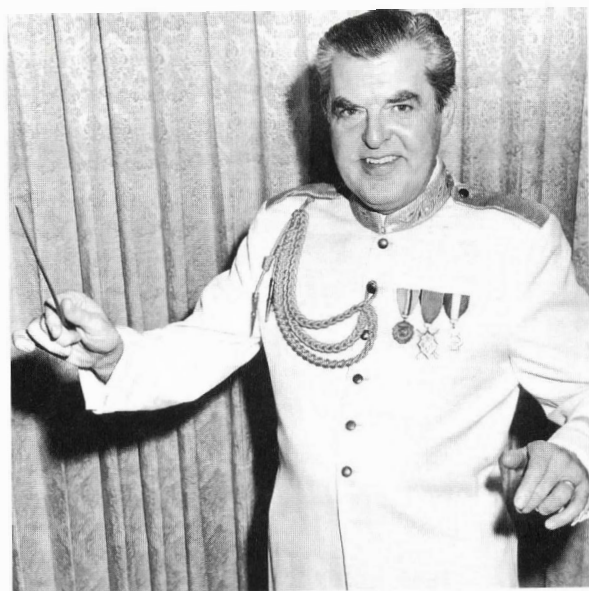
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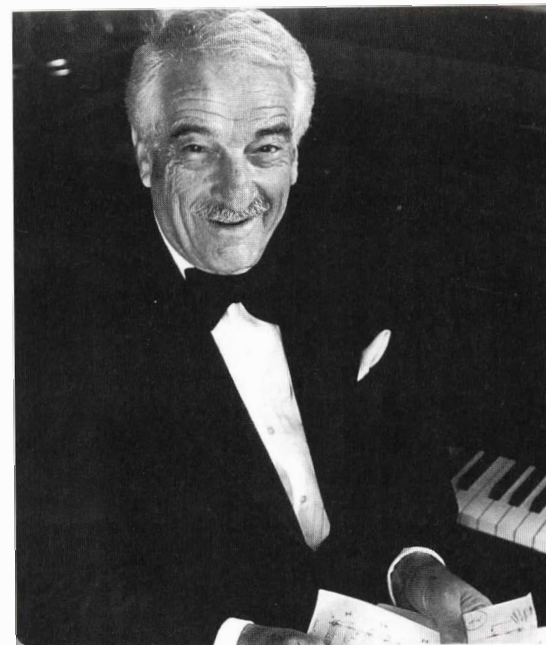
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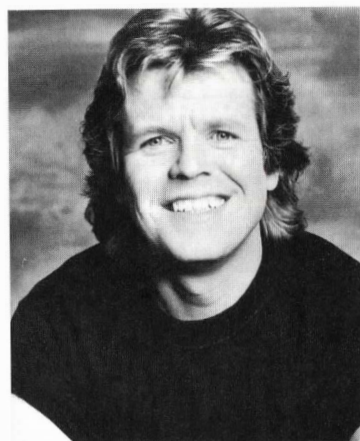
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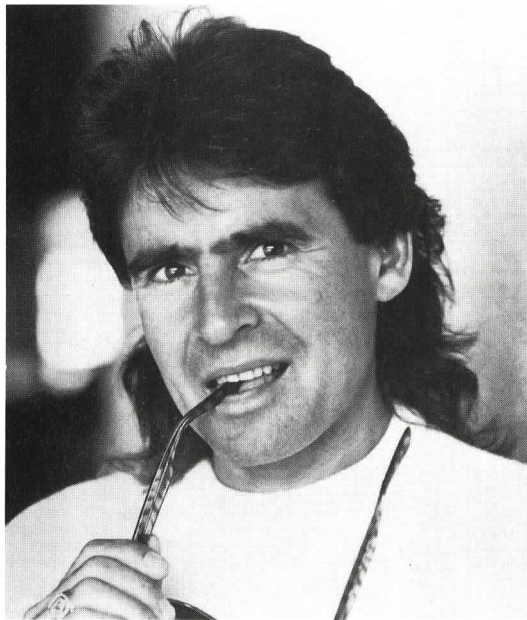


Nitty Gritty Dirt Band



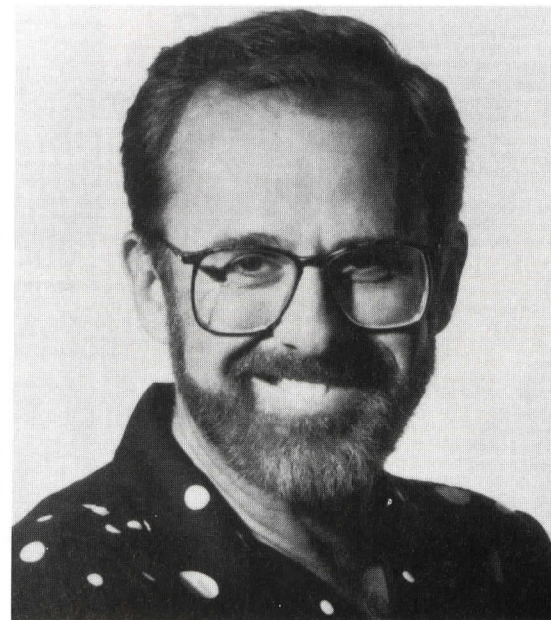
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Bob James
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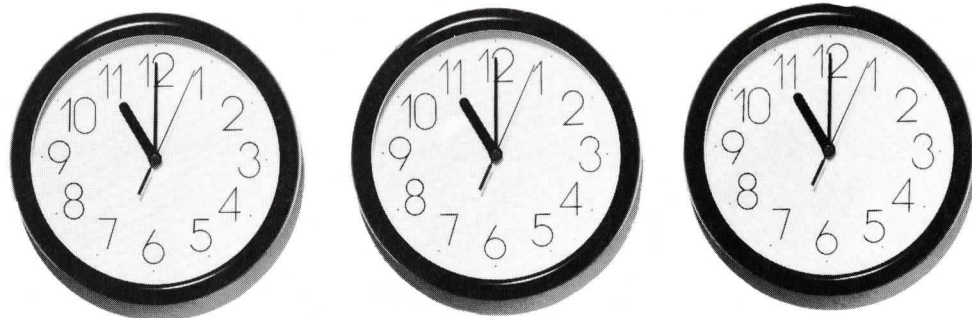


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TEN O'CLOCK NEWS



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The Chenille Sisters
11 a.m.



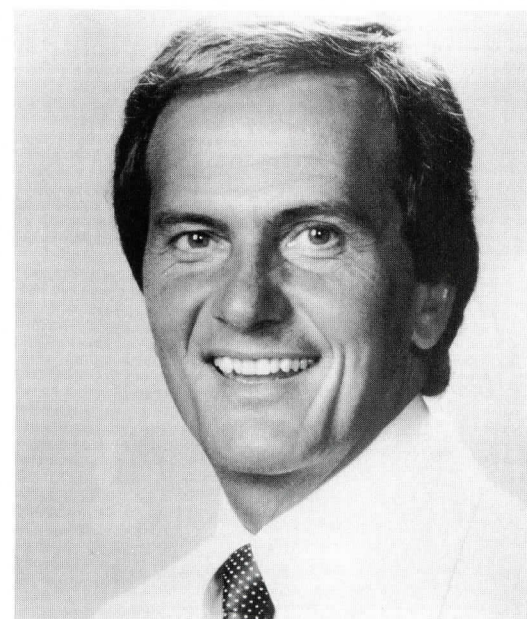
SATURDAY, JULY 13

"Some Enchanted Evening"
Skitch Henderson, conductor



FRIDAY, JULY 19

Pat Boone



Patti Page



*Come. Let us play
some high notes about our town.*

*There's a lot of
wonderful things to say
about our hometown...
not to mention our
love for the arts.*

*Without all of us in
supporting roles, the
song of life would
indeed be out
of tune.*

*So join us. Enjoy the
music and take the time
to smell the flowers.*



Photography: Dick Kahn, Milwaukee

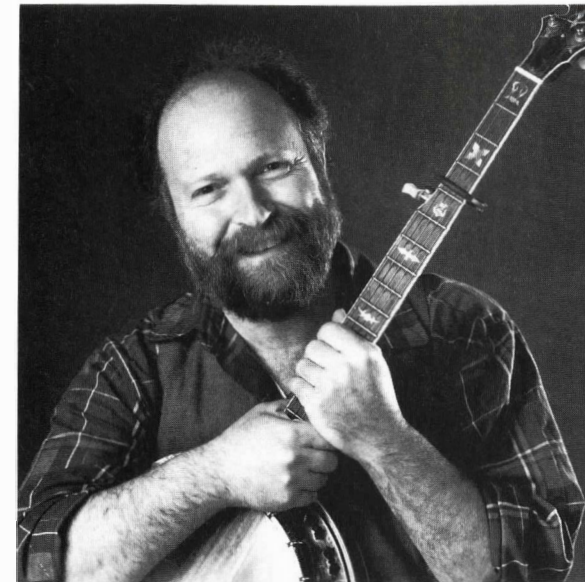


Royal

Maccabees Life Insurance Company
25800 Northwestern Hwy. Southfield, Michigan

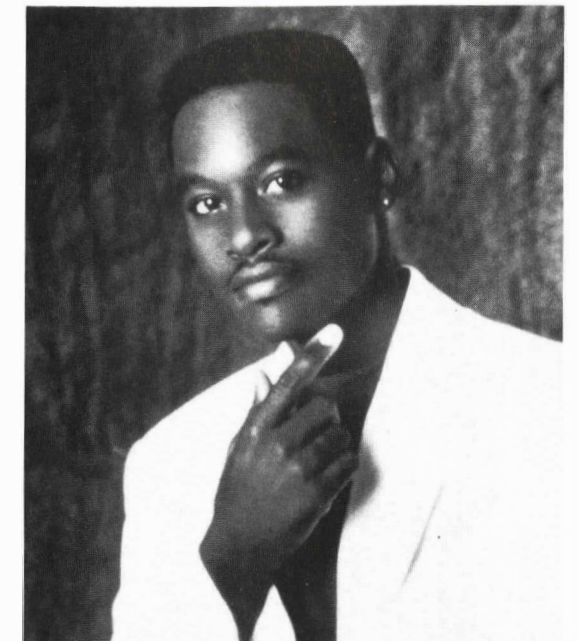
SATURDAY, JULY 20

Children's Concert
Eric Nagler
11 a.m.



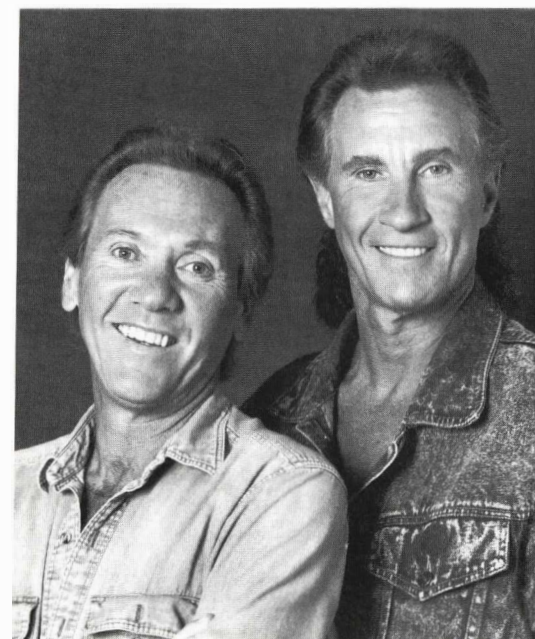
SUNDAY, JULY 21

Johnny Gill
with special guest Michel'le

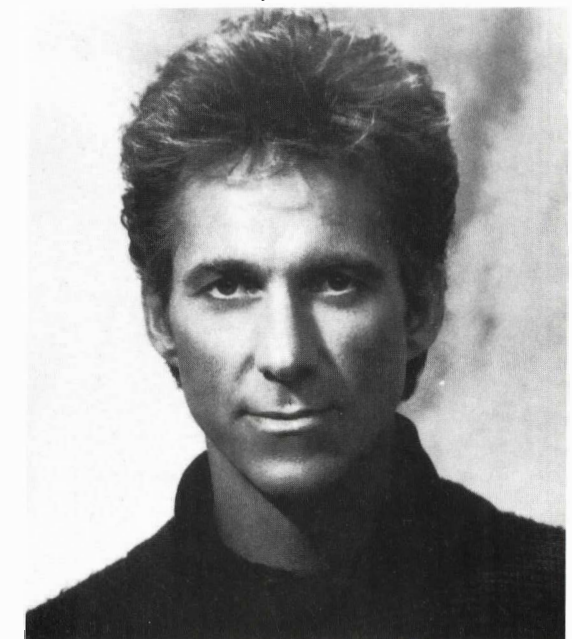


THURSDAY, JULY 25

The Righteous Brothers



Gary Puckett



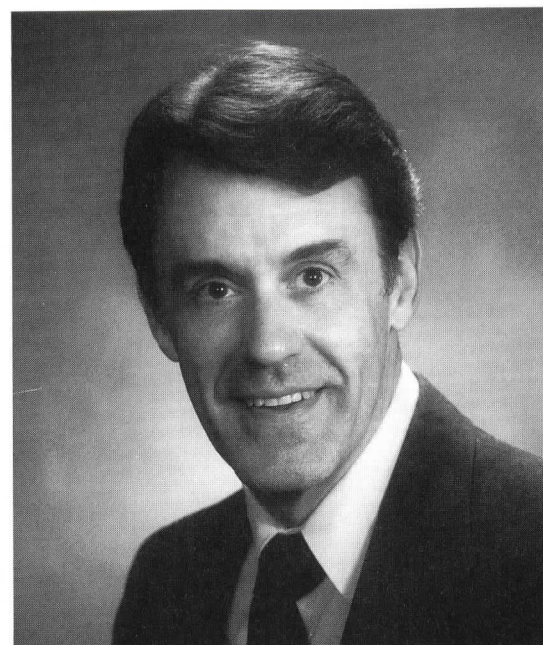
SATURDAY, JULY 27

Children's Concert
Shari Lewis
11 a.m.



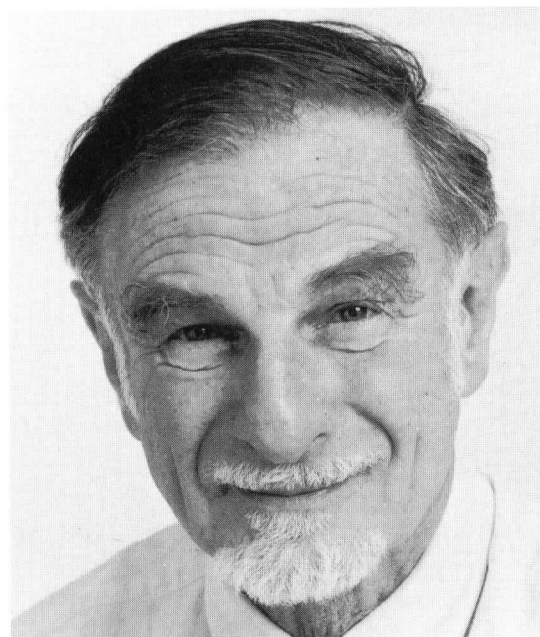
SATURDAY, JULY 27

"Broadway Busters"
Charles Greenwell, conductor



TUESDAY, JULY 30

Boston Pops on Tour
Harry Rabinowitz, conductor



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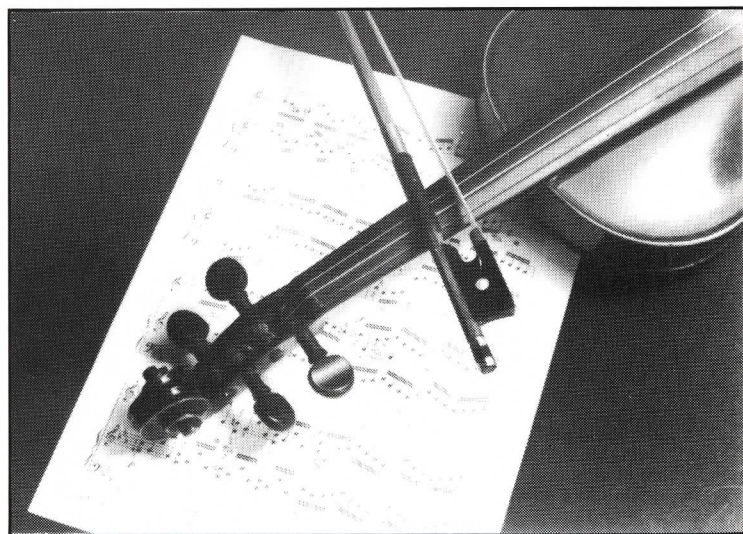
"And finally,
and perhaps
best of all,
we have
music."

Lewis Thomas



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FRIDAY, AUGUST 2

"Swinging with the Stars"
The Woody Herman Orchestra
featuring

Frank Tiberi



Kay Starr



Buddy DeFranco



The Ink Spots



SATURDAY,
AUGUST 10

Peter, Paul and Mary



WEDNESDAY,
AUGUST 14

Mel Torme



Cleo Laine



with John Dankworth

FRIDAY, AUGUST 16

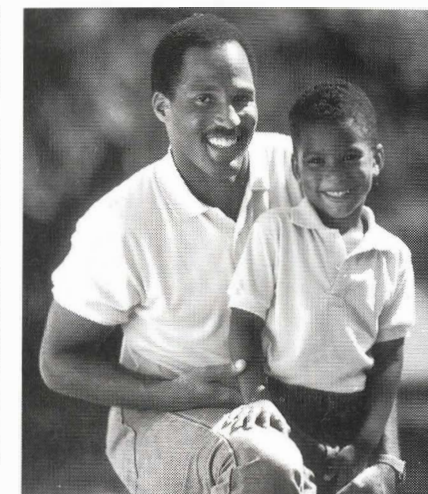
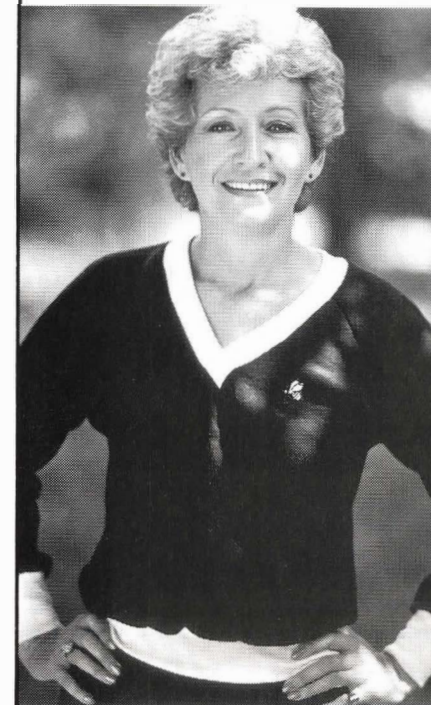
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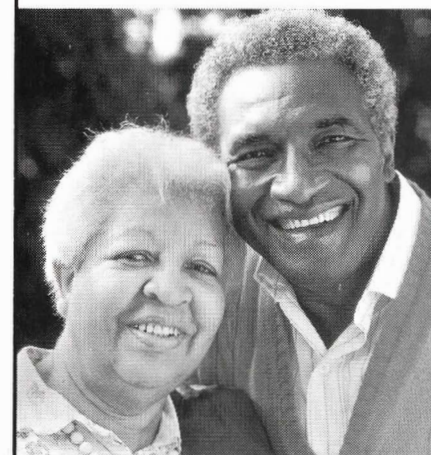
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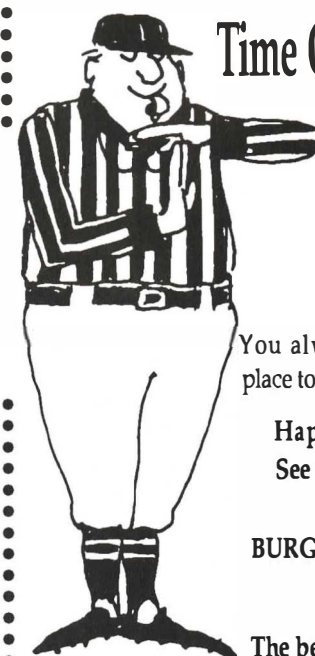
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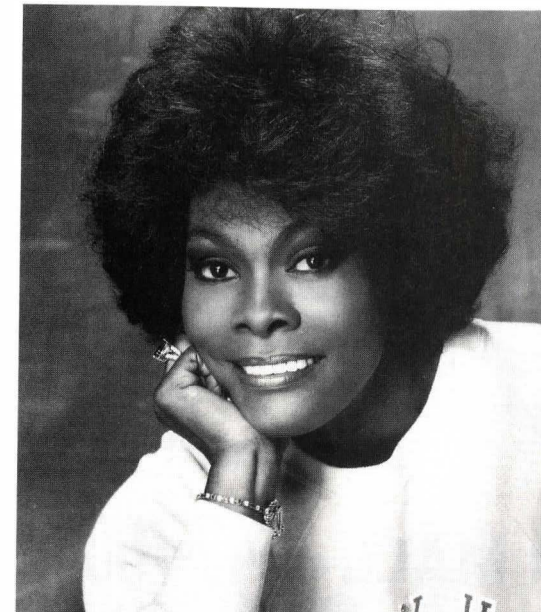
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SUNDAY, AUGUST 18

Dionne Warwick
with special guest



FRI.-SAT., AUG. 23-24

Laser Light Spectacular
"Amadeus' Greatest Hits"
Richard Kapp, conductor

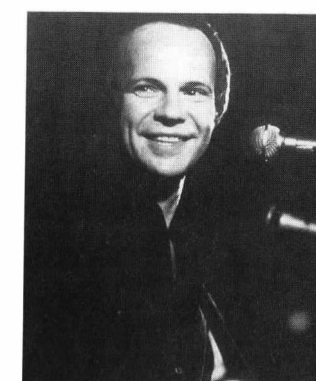


WEDNESDAY, AUGUST 28

Dion



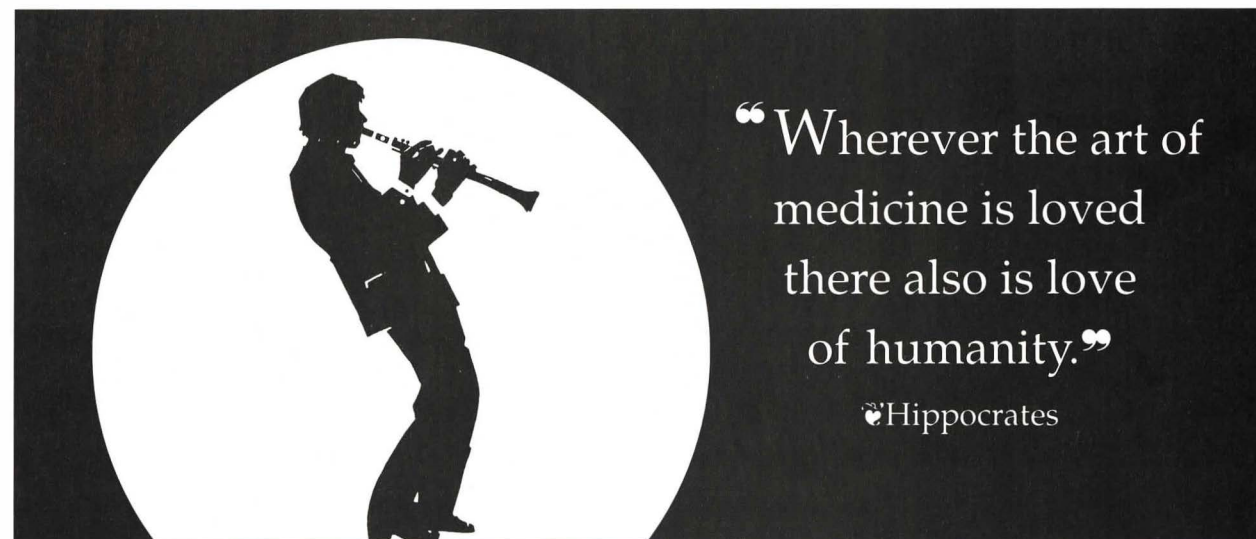
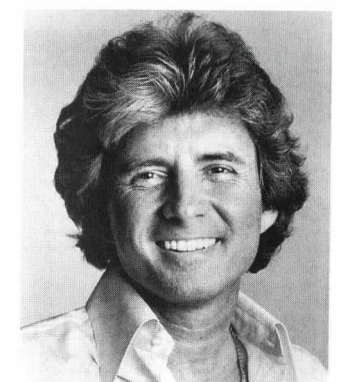
Bobby Vee



Tommy Roe



Johnny Tillotson



"Wherever the art of
medicine is loved
there also is love
of humanity."

♥Hippocrates

CRITTENTON

Health care for our community

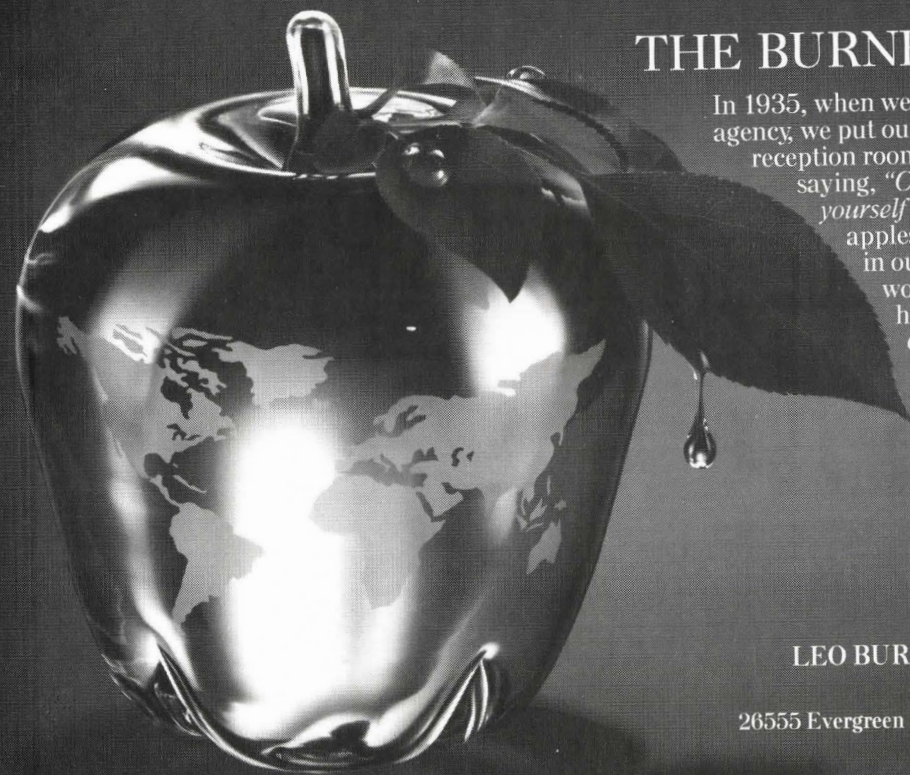
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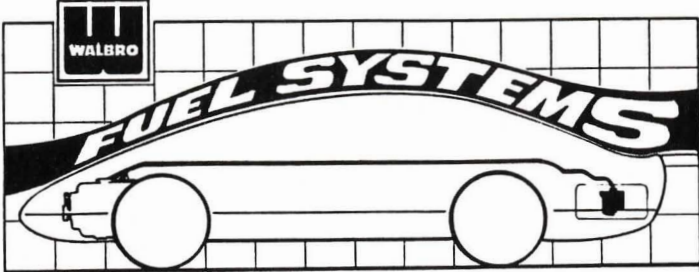
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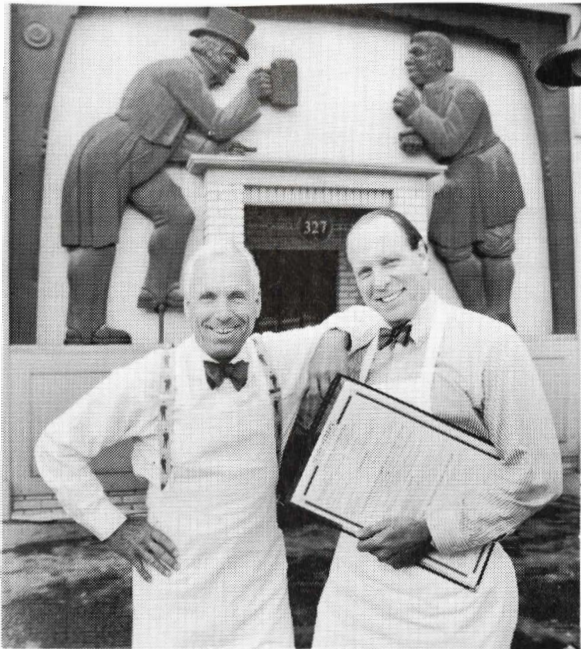
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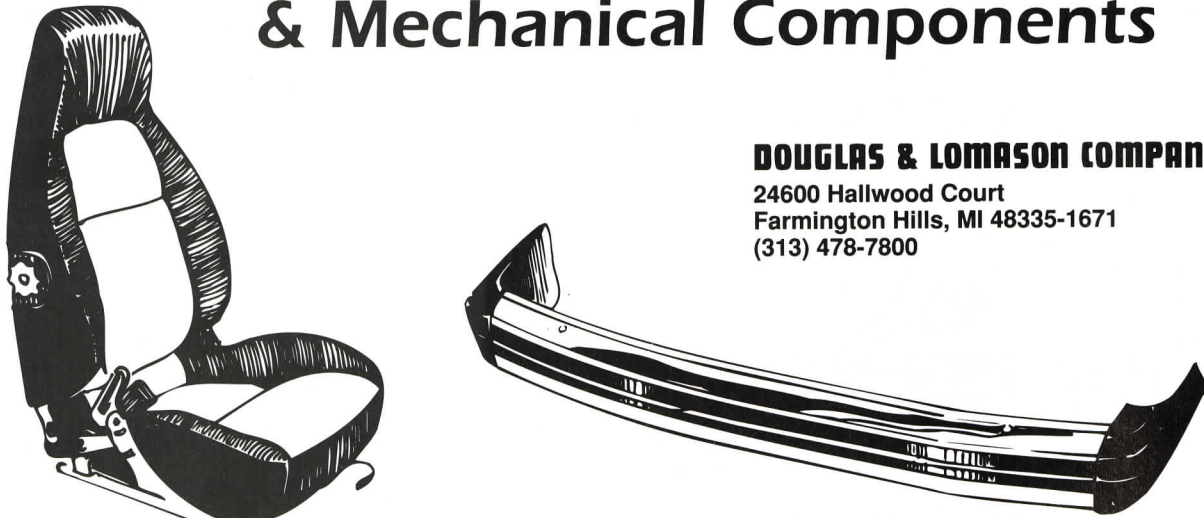
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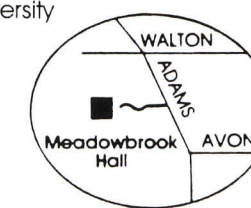

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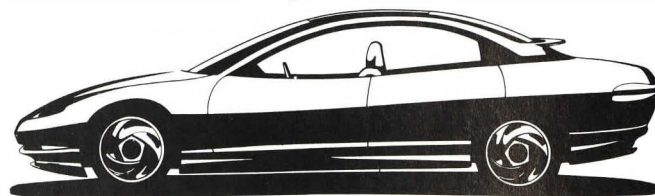


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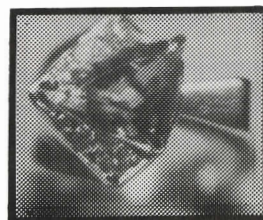
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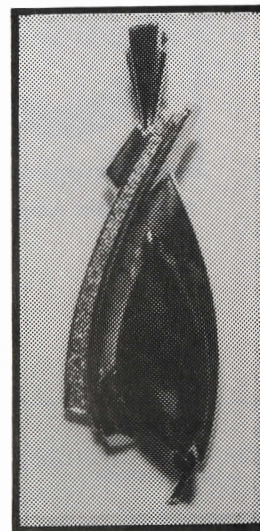
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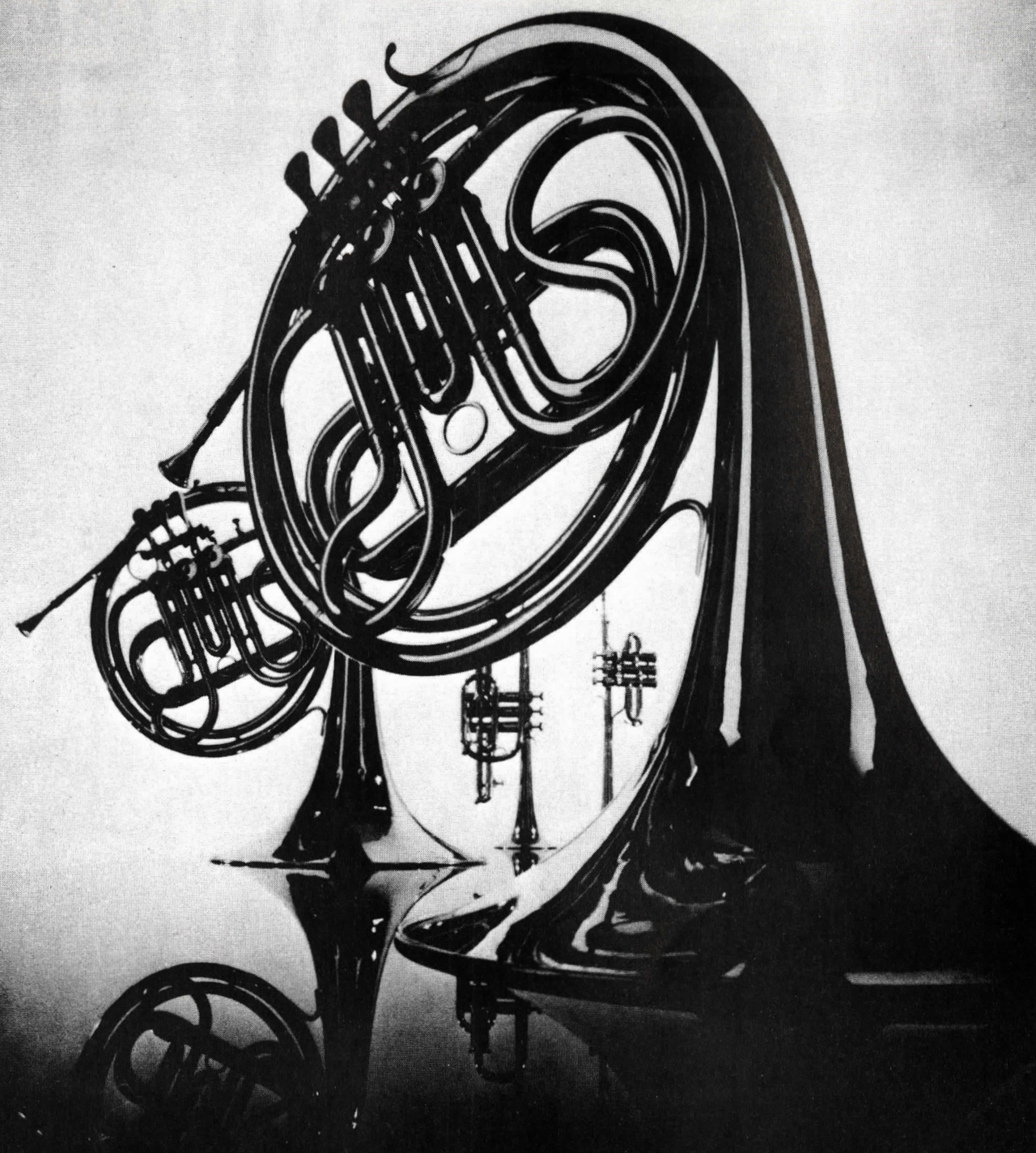
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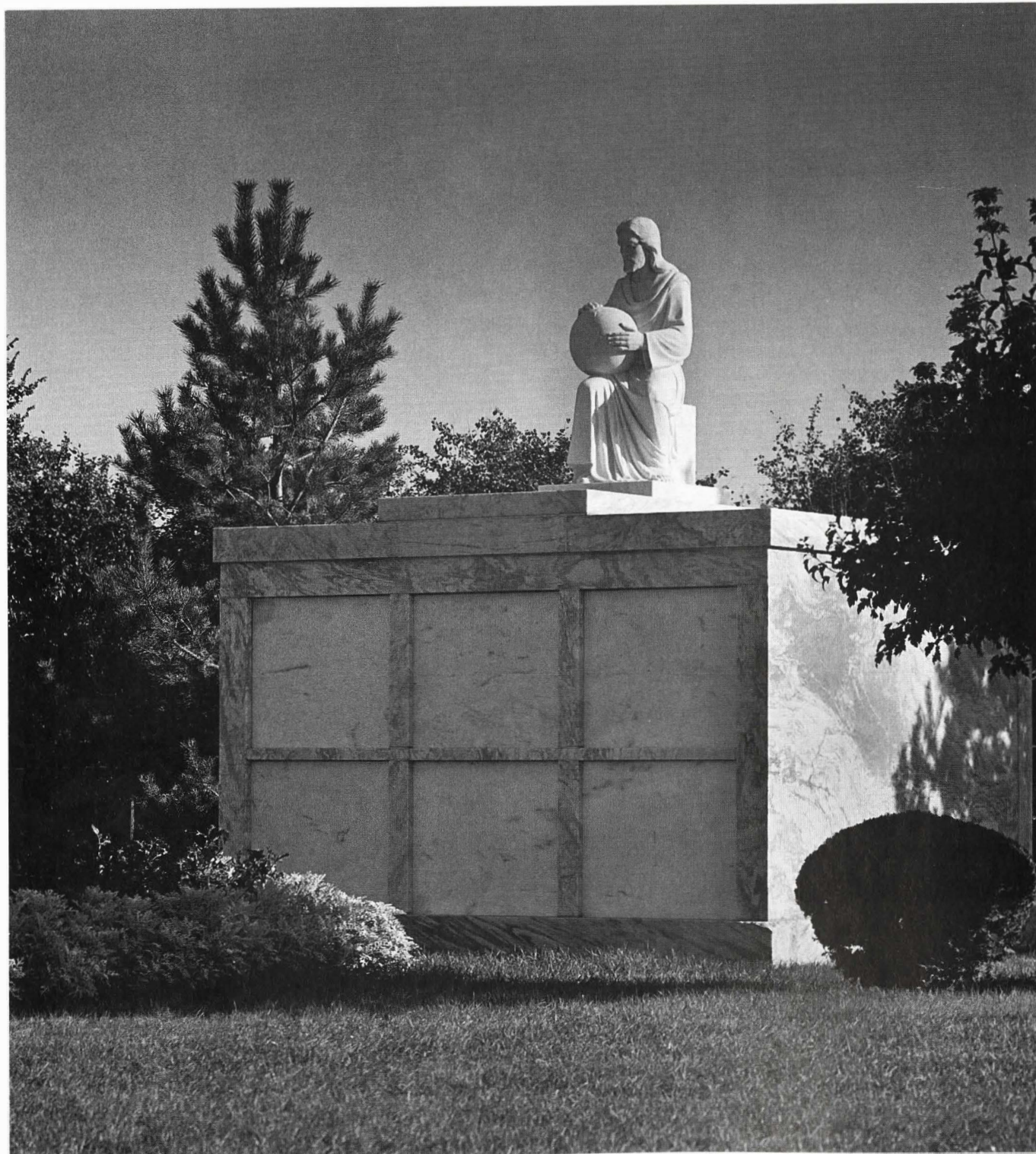
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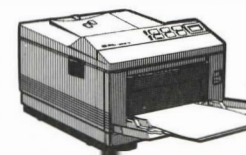
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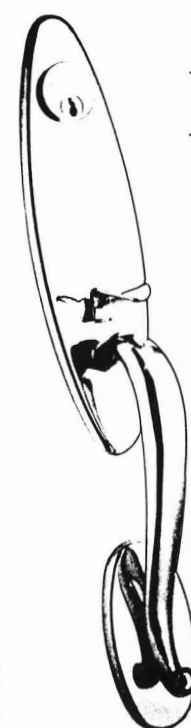
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Mr. and Mrs. Wohl
W. Richard Yocum
Cliff and Vicky Zollars

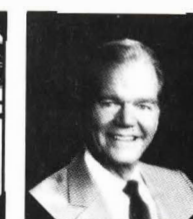
DEPEND ON US...



J.P. McCarthy



Jimmy Launce



Paul Harvey



Warren Pierce



Joel Alexander



Kevin Joyce



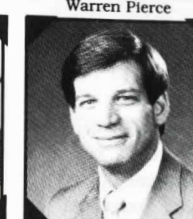
Bob Hynes



Oscar Frenette



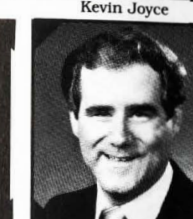
Jetcopter 76



Jimmy Barrett



Mike Whorf



Mike Deja



Dick Haefner



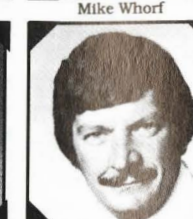
Dan Streeter



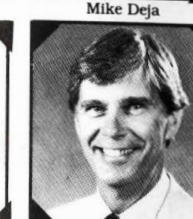
Gene Healy



Joan Siefert



Rod Hansen



Gene Fogel



Tom Campbell



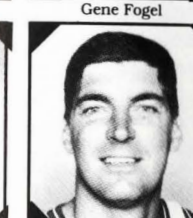
Sparky Anderson



Ernie Harwell and Paul Carey



Larry Henry



Bill Laimbeer



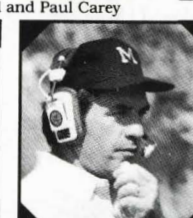
Frank Beckmann



Bob Thornbladh



U of M Football



Gary Moeller



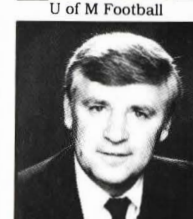
U of M Basketball



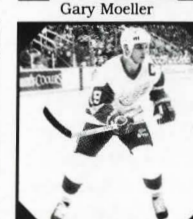
Steve Fisher



Paul Woods and Bruce Martyn



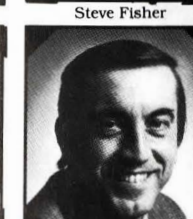
Bryan Murray



Detroit Red Wings



Judy Coy



John McMurray

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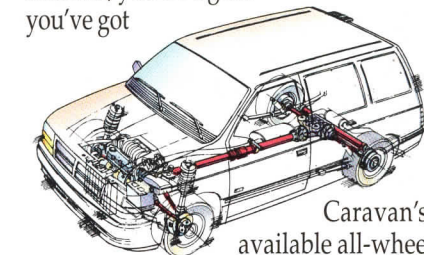
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