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But after all was said and done, we'd still have to say you've got to drive it to believe it.

And so we encourage you to see your Chevy dealer about test driving the 1980 Chevy Citation. After all, it could be just the car you've had in mind.



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1980 CHEVY CITATION

SUMMER HOME OF THE DETROIT SYMPHONY ORCHESTRA: Antal Dorati, Music Director

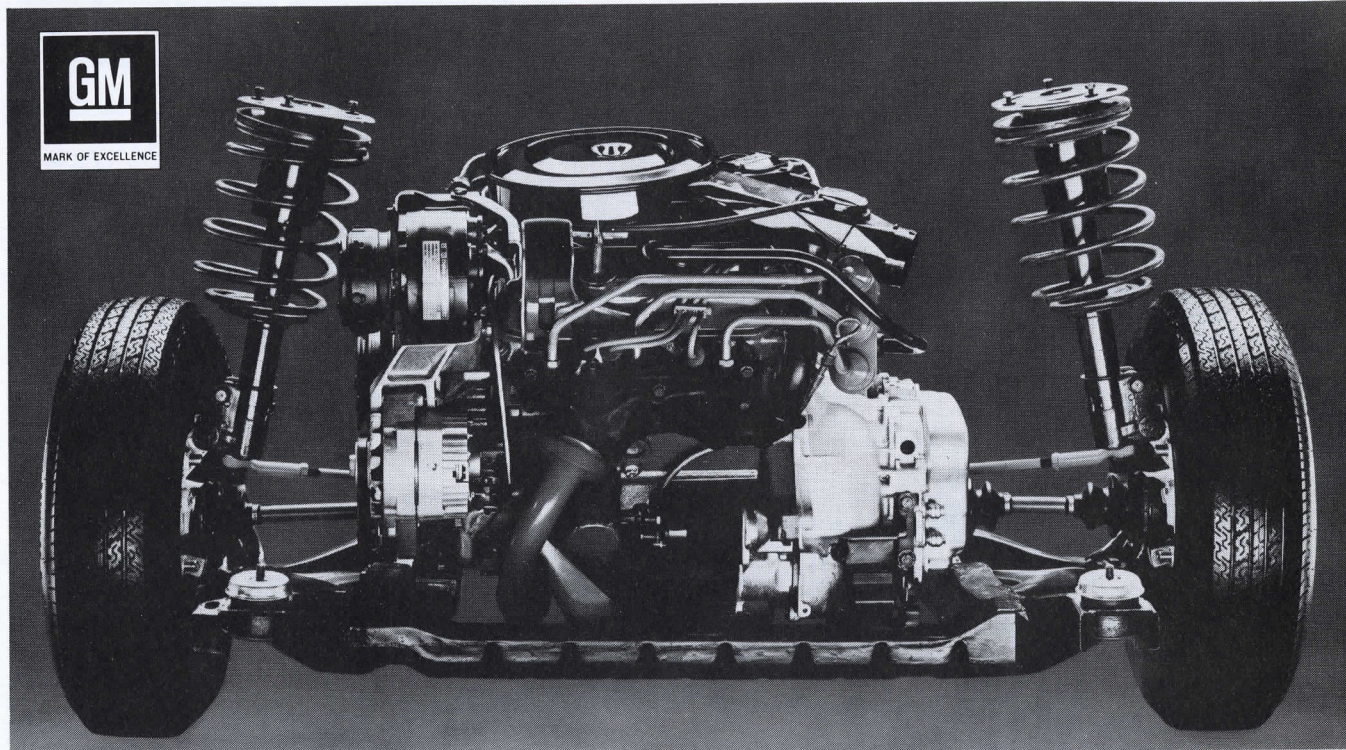


MEADOW BROOK Music Festival '79



NEVILLE MARRINER, Artistic Director

GM's New Front-Wheel-Drive Cars



With a host of standard features including transverse-mounted engine, MacPherson Strut suspension, rack-and-pinion steering, front disc brakes, radial tires and more.

The above photograph contains a remarkable story. It is the heart of the new front-wheel-drive Chevrolet Citation, Pontiac Phoenix, Oldsmobile Omega and Buick Skylark. And it has a number of features that are standard equipment.

Transverse-mounted engine. Because the engine sits sideways, we can reduce overall length, yet design a car with plenty of room for passengers and luggage. The one you see here is the available V-6, a 4-cylinder engine is standard. (These GM-built engines are produced by various divisions. See your dealer for details.)

MacPherson Strut front suspension. Helps us design a roomier passenger compartment.

Rack-and-pinion steering. Offers quick, easy response.

Front disc brakes. A new low-drag design with audible wear indicators.

Radial tires. A new design with a special rubber compound to lower rolling resistance even more than "conventional" radials.

Delco Freedom® battery. Maintenance-free, never needs water.

Maintenance-free wheel bearings. Completely sealed bearing assemblies are preset for precise clearance and lubed for life.

And more. The aforementioned features are just some of the standard items you get on these exciting new front-wheel-drive cars. You also get others like self-adjusting brakes, carpeted passenger compartment, Body by Fisher construction and many more.

Take a test drive. If you've never driven a car with front-wheel drive before, we're convinced our front-runners for the '80s offer you a great, new and rewarding experience.

If you have driven front-wheel-drive cars before, well—these are about to bring something brand-new to the ball game.

GM's Front-Runners for the '80s.

Chevrolet Citation, Pontiac Phoenix, Oldsmobile Omega, Buick Skylark.

Look into buying or leasing at your GM dealers today.

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The Meadow Brook Festival concept began 15 or 16 years ago as a dream of Matilda Wilson, benefactor of Oakland University, and several other community minded residents who felt there was a need to bring music to north Oakland County. Fortunately for us they had the vision which resulted in the magic which is Meadow Brook today.

The concept of a cultural center in north Oakland County has always been the *raison d'être* for Oakland University with the Performing Arts playing a role second only to the larger role of the University.

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

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

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

However, Meadow Brook has recaptured it because concert goers have attended the concerts during the last 15 years. The Festival has grown from a 4 week program of classical music, to a 10 week festival which offers a full spectrum of music — classical, pops, popular, jazz and dance. Distinguished conductors and guest artists have graced the stage, works have been commissioned, and each year the Festival attains new heights of artistic excellence. This year we are extremely proud to have Neville Marriner as the Artistic Director — perhaps the most recorded conductor in history. We are grateful that he will join with Meadow Brook in bringing musical joy to all our friends in the Greater Detroit area.

Meadow Brook Music Festival Staff

The Meadow Brook Music Festival operates under the management of the Director of Cultural Affairs of Oakland University

Robert A. Dearth

Stuart C. Hyke
Managing Director

Jane Mosher
Director of Community Relations

Vincent Ammann
Finance Manager

Suzanne Day
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Thomas Stapleton
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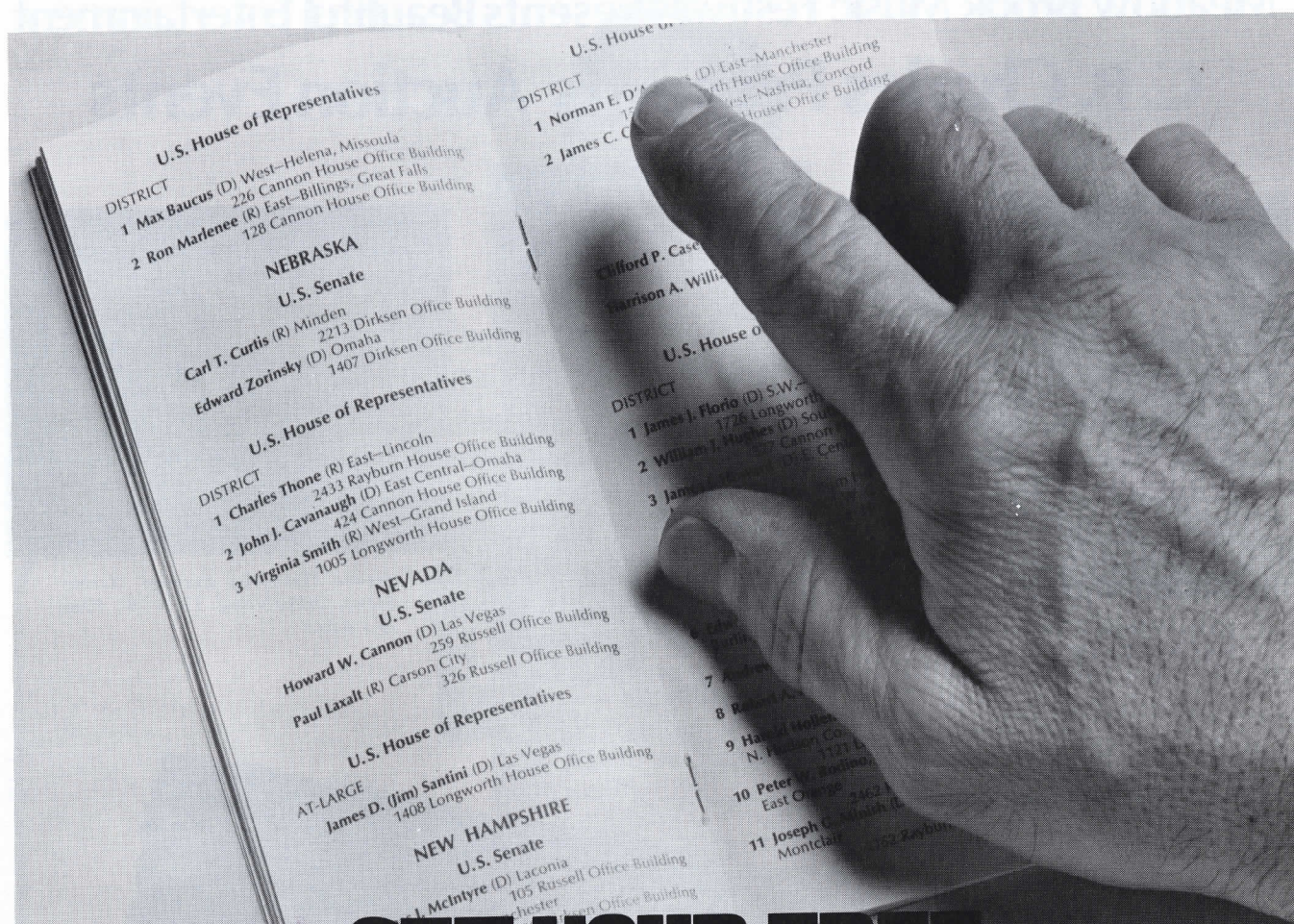
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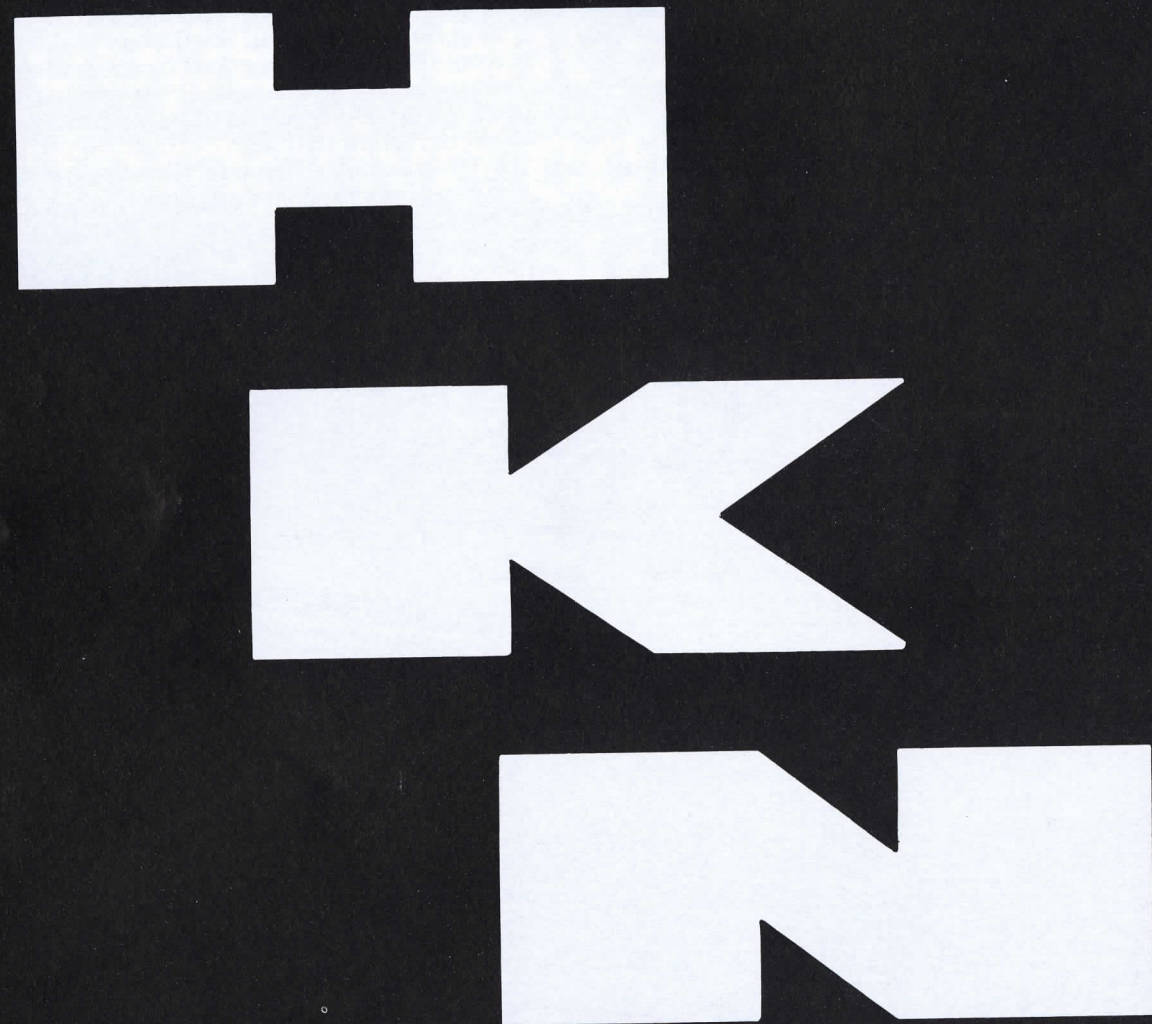
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MUSIC IS FOR EVERYONE

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

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

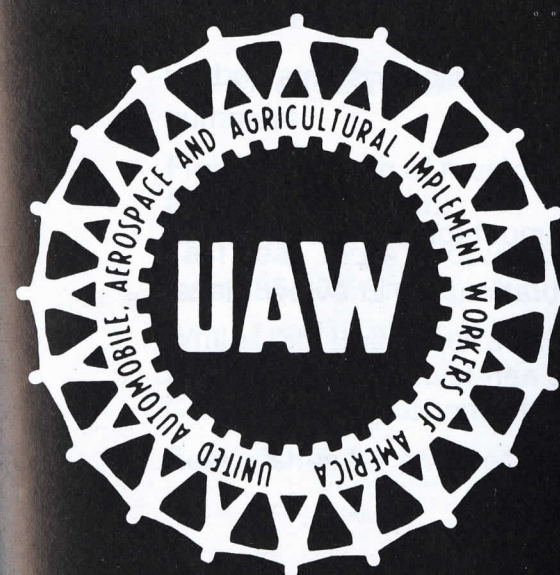
For we are the appreciators. Music in all its wonderful forms is very much a part of our lives.

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

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

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

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



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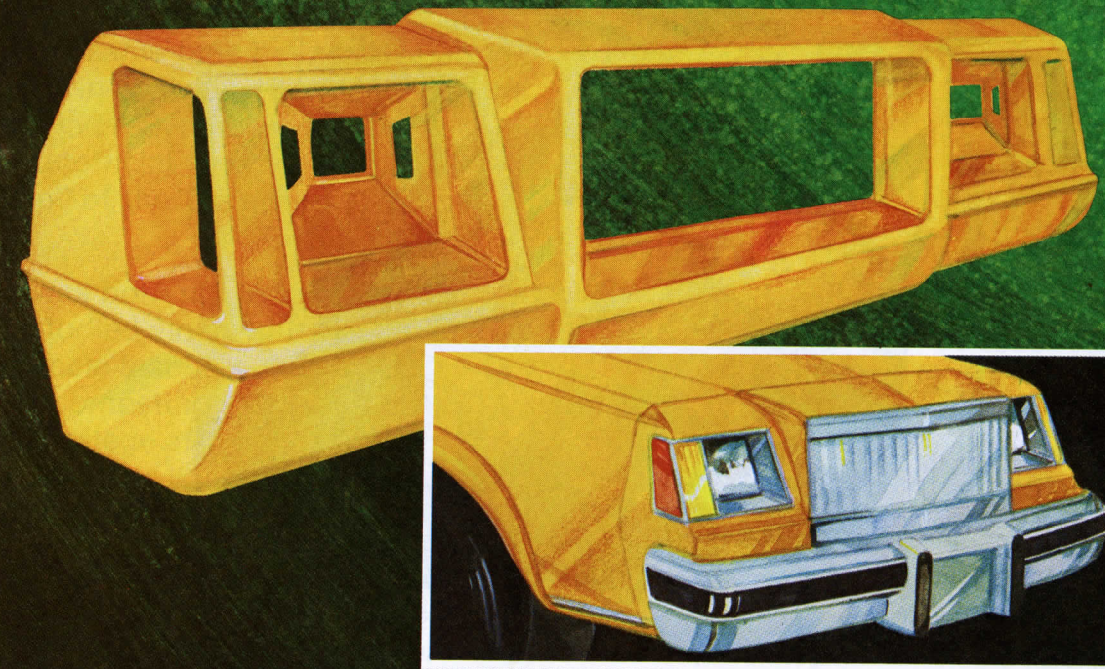
If we don't help to make the cities we work in good places to live in . . . socially, culturally and recreationally . . . it gets harder to attract people who can maintain the standards our customers expect of us.

And we have plenty of competitors in other cities . . . and other countries . . . for our truck components, automobile components, electrical and electronic systems and sub-systems, materials handling vehicles and systems, industrial power transmission systems and components, and appliance controls.

If we don't attract the best people, our competitors will. In American business, that's the way it is. Eaton Corporation, 100 Erieview Plaza, Cleveland, Ohio 44114.

USM Bailey flair

for new generation ideas



The Meadow Brook Music Festival puts flair into Oakland County summers.

Flair in the form of music, dance, gaiety, culture. That's what this festival is all about.

Last year, more people attended the festival than ever before—over 185,000. That's a tribute to your good taste.

While USM Bailey has a flair for new generation ideas, the Meadow Brook Music Festival has a flair for giving the people of Oakland County the kind of entertainment they enjoy.

Best wishes for another record-breaking season.



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We financed Bach's Second.

Well, you may have guessed, that was not the Brandenburg Concerto No. 2. And it wasn't Johann Sebastian, either.

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Neville Marriner, Meadow Brook's Artistic Director

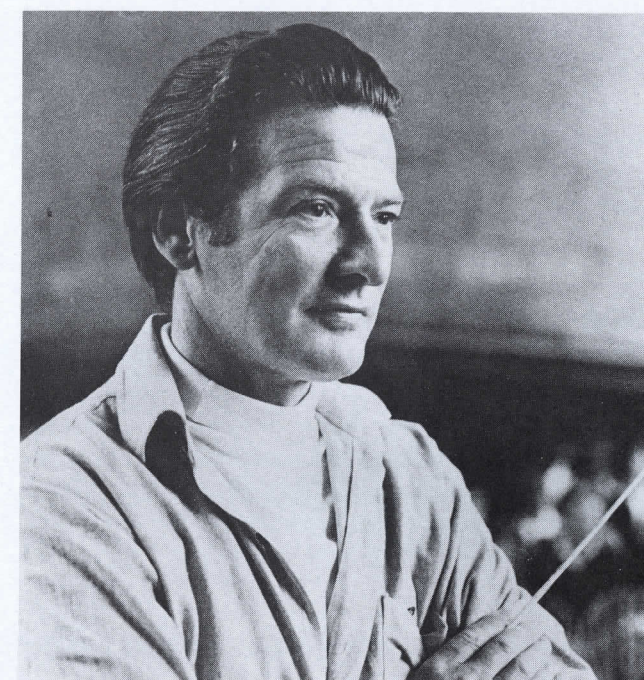
Neville Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, this summer assumes the directorship of the Meadow Brook Music Festival at Oakland University, the summer home of the Detroit Symphony Orchestra. He was recently named to his first directorship of an American symphony orchestra, the Minnesota Orchestra. The appointment will take effect in the fall of 1979. At the same time he continues to be one of the principal guest conductors of the Stuttgart Radio Symphony, and maintains a kind of unofficial "permanent guest conductorship" of the Orchestra Nationale in Paris.

Marriner was born in Lincolnshire in 1924 and first studied violin with his father and then with local teachers. By winning a series of local competitions he was admitted to the Royal College of Music in London. Following World War II he studied at the Paris Conservatoire, and then returned to London to teach at Eaton.

In 1956 Marriner took a post as principal second violin in the London Symphony Orchestra. One of the finest ensembles in Europe, it attracted many of the world's great conductors and guest artists, enabling Marriner to learn the major symphonic repertory under stimulating conditions.

It was during this period that Marriner and a group of friends formed an ensemble which played Baroque music purely for the fun of it. Their rehearsal space was the historic London parish, St. Martin-in-the-Fields. Marriner sat first chair first violin and "led" from that place. Eventually the group expanded its repertory to include more complicated works and Marriner took baton in hand and stood up to use it.

His success with the Academy was so great that in 1969 when the Los Angeles



Chamber Orchestra was formed he was invited to conduct. He established a musical reputation and was called on to accept a growing number of invitations to guest conduct.

He is probably one of the most recorded conductors in the history of music with more than 200 albums in his current discography. He has recently signed a ten-year contract with a major label to record at least 20 new albums each year. Part of the contract specifies he may make four additional records each year on other labels.

Opera is a new enthusiasm. His La Boheme for Manchester and Sadler's Wells in London was a great success, and he is scheduled to conduct the Marriage of Figaro at Aix-en-Provence in 1979.

Marriner considers his chief residence the London apartment he shares with his wife Molly, but they spend as much time as possible in one or the other of their two country homes, one in Lyme, the other in Devonshire.



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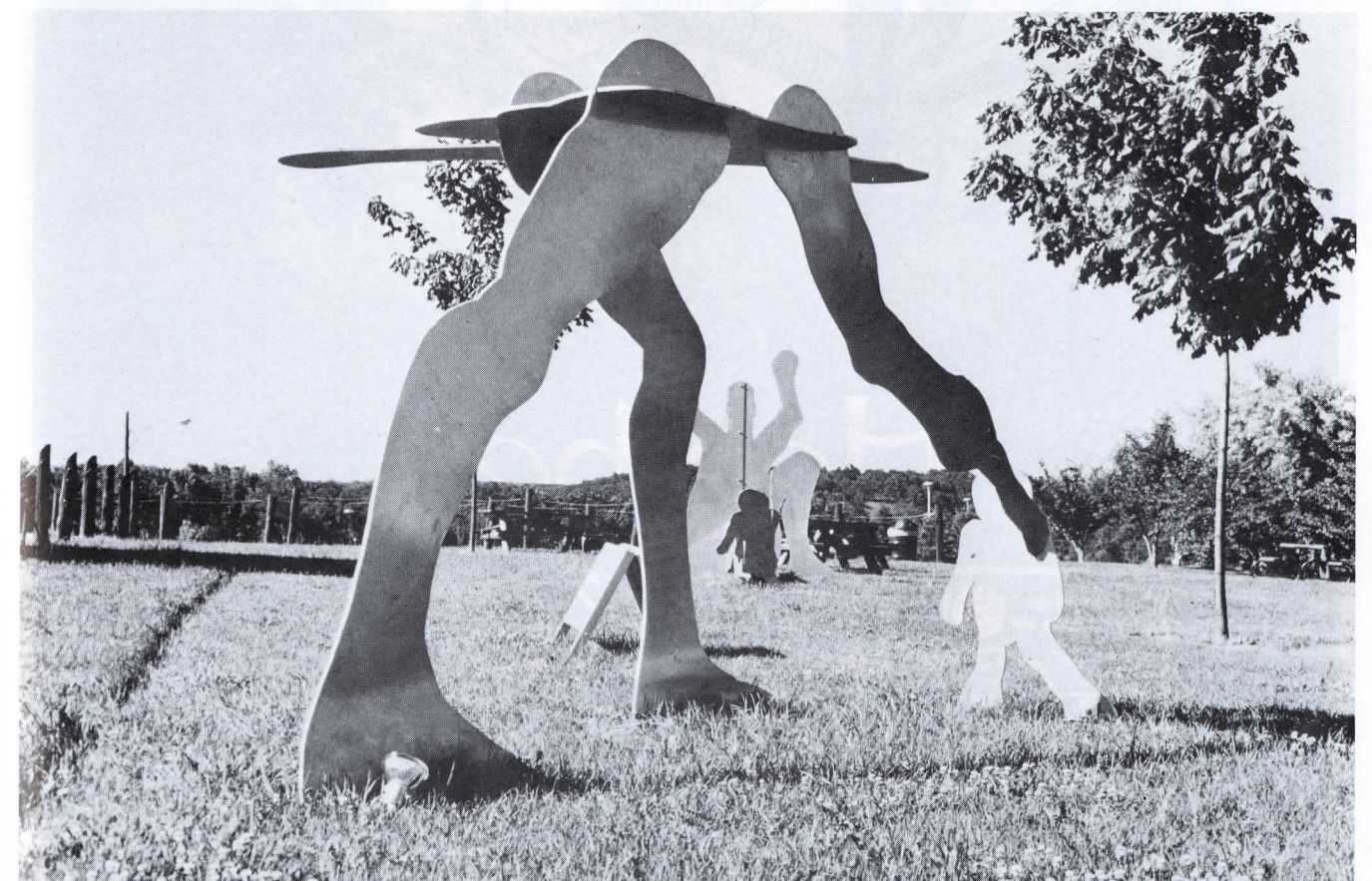


Pace Setter Fashions

Other Cultural Resources of Meadow Brook

Over a decade ago, in order to improve the quality of exhibitions and to increase the holdings of Oakland University's art collection, a group of individuals from the community with an interest in visual art began the Gallery Associates, an organization in support of Meadow Brook Art Gallery. Since the formation of this group, the art gallery has been consistently acclaimed by art critics, scholars and the viewing public for its high quality and for its often unique - often outrageously experimental - exhibitions.

Continued on Page 91

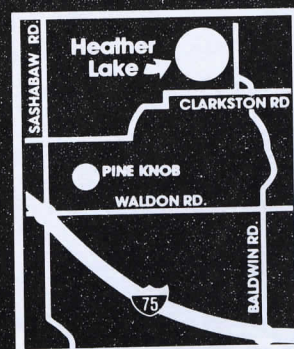


William King
"Family"
installed at MBF

*"...In the tranquil
landscape, and
especially in
the distant
line of the
horizon, man
beholds
something
as beautiful
as his
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1959 — 1979

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"Since its inception two decades ago, Oakland University has made great progress. It has recruited an excellent faculty and an able top administrative staff. While in some areas its growth has outrun its building program, it has developed an attractive campus with a modern, well-designed physical plant. On the basis of our limited contacts, it seems fair to conclude the Oakland students are well-trained and well-satisfied with the education they are receiving; The university's concern for quality is reflected in a number of strong departments, the new arts and sciences honors college, and the careful review process for approval of new graduate programs. Its ambitious and impressive continuing education and outreach activities serve its surrounding community well. By most measures, Oakland University is a well-established and rapidly maturing academic institution that is a credit to the State of Michigan."

A report of the evaluation team for the Commission on Institutions of Higher Education of the North Central Association of Colleges and Schools on the occasion of OU's ten-year accreditation review visit made October 29 - November 1, 1978.

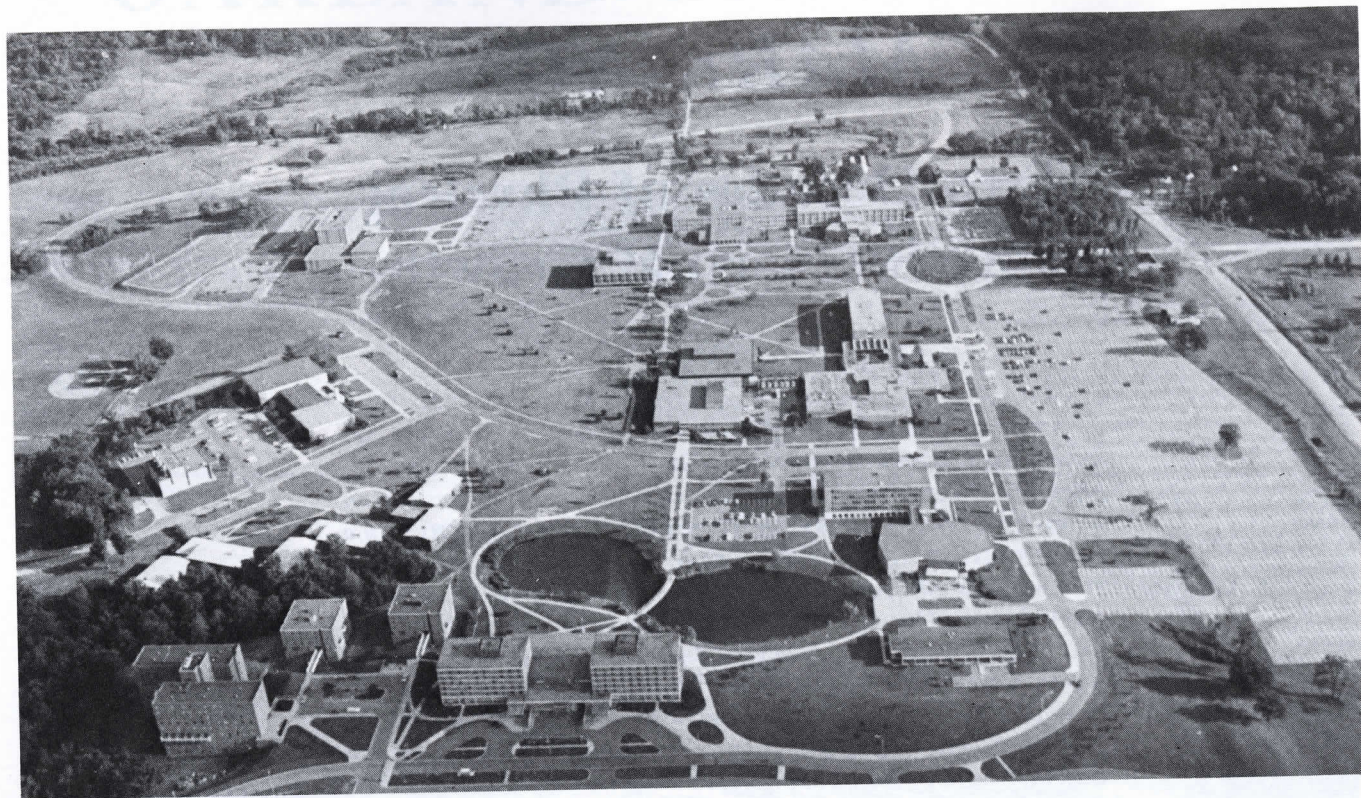
This peer group judgement supports the fact that Oakland University has become a viable, powerful educational and cultural force in just 20 years.

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

The university was founded in 1957 when the late Mr. and Mrs. Alfred G. Wilson donated their 1,400-acre Meadow Brook Farms estate and \$2,000,000 to Michigan State University to create a new university. Since 1959, Oakland has acquired another 104 acres.

Today the university has the best of two worlds. The scenic campus and rolling hills, and close proximity to the job and cultural centers of southeastern Michigan.

Oakland is located approximately 25 miles northwest of Detroit and almost halfway between Pontiac on the west and Rochester on the east.



ENROLLMENT

From 570 students who enrolled in the fall of 1959, OU's student body has grown to a record 11,230 students, graduate and undergraduate, full and part-time. More than 90 percent of each entering class comes from the tri-county area of Oakland, Wayne, and Macomb, but Oakland students also live throughout Michigan as well as in more than a dozen other states and as many foreign countries.

FACULTY

The university faculty now numbers nearly 450, and 78 percent of the full-time instructors hold doctorates in specialized fields. Many of the instructional staff have been singled out for various awards from such institutions as the American Council for Learned Societies, the National Science Foundation, and the Fulbright-Hays Fellowship. Don Warren, sociology, and Karl Gregory, economics and management, have received governmental appointments to assist on the problems of neighborhood policy and foreign trade, respectively.

Vendat N. Reddy, director of The Institute of Biological Sciences, this April received the Friedenwald Award of the Association for Research in Vision and Ophthalmology.

W. Patrick Strauss, History, has been selected for the Scholar Diplomat Seminar on East Asian Affairs sponsored by the United States Department of State.

Increasing national recognition for the university's research capabilities can be illustrated. As late as four years ago, OU had 19 research efforts with external funding of \$610,000. In 1977-78, 34 projects were funded for a total of \$1,218,000. In 1977-78, total external funding for all purposes reached a record \$3,830,000.

Another example of productivity is the bibliography of faculty and staff publications published by the Office of Research Services. The latest volume includes 362 articles.

Many of the university research and publications efforts involve students. The opportunities for student research under the direction of, or in collaboration with a faculty member, are among the university's strengths.

"struggle has its reward"

A biology student watched an emperor moth trying to break out of its chrysalis. It struggled and squirmed to escape its prison. The young man decided to help the moth by cutting the narrow end of the cocoon. The struggle ended and the moth broke out, but its wings were imperfect. It was unable to fly. Before night it sickened and died. The well-meaning youth robbed the moth of the painful struggle which would have resulted in symmetrical and strong wings.

Struggle is nature's road to growth and inner strength. We betray our best selves when we try to avoid the necessity for hard work, for struggle, and for sacrifice. Others are crippled when we provide them with the means by which they steer clear of responsibility.

Society is obsessed with the desire to make life easy and comfortable, yet security is a poor choice as a final goal for life. Security is desirable, but not at the expense of great accomplishments. Even suffering makes its contribution when it helps us to develop our highest potentials.

Injustices and inequalities are an inevitable part of life. Often, looking back, the fact that we were forced to battle against difficult odds proved an

advantage, preparing us to cope with a crisis or with a situation which otherwise we might not have been able to handle. What appeared to be an injustice, or a disappointment, became the ladder by which we climbed to higher achievements.

Our society encourages individuals, businesses, and communities to turn to the government for help whenever they encounter a difficult problem. Too often they fail to consider that those who receive benefits from the government must be prepared to accept its direction and control. Better by far is the independence which is earned by a combination of hard work and wise planning.

Inner strength and the ability to withstand the storms of life are essential if we are to build moral and spiritual fiber. Gothe wrote: "Character is best formed in the stormy billows of the world." An unrelenting and painful battle against adversity will help you to discover lasting truth and to find those values which stand the test of time.

You can have wings! Don't try to escape the hardship and struggle out of which come life's greatest rewards.

DR. G. ERNEST THOMAS

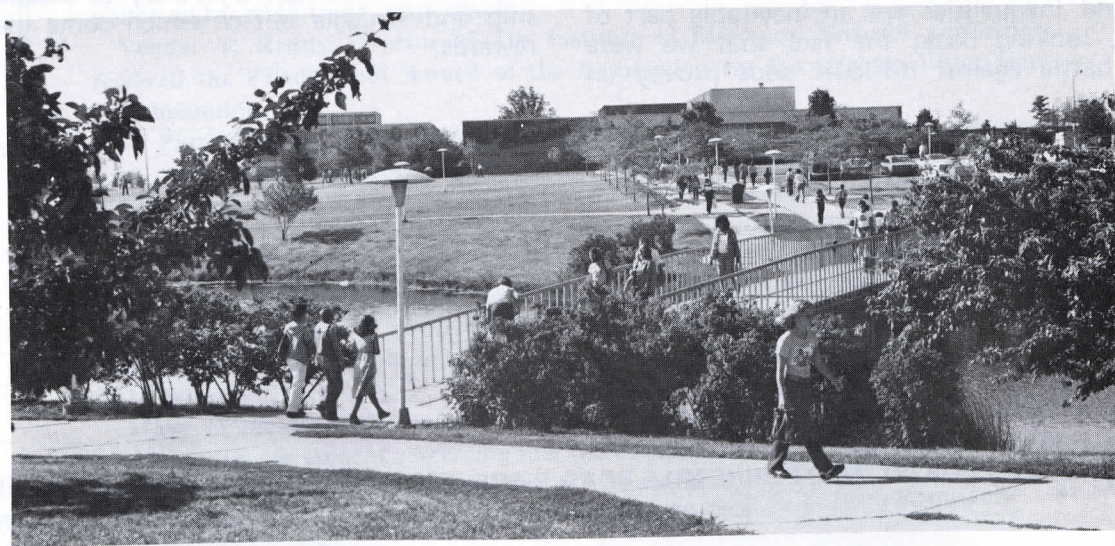


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CULTURAL ACTIVITIES

Enrichment of community cultural life through programs of the highest caliber is an Oakland University goal, and more than half a million visitors are drawn to Oakland's campus annually to attend cultural events. The Meadow Brook Music Festival drew a record crowd of more than 180,000 persons last summer. From September until April, the Meadow Brook Theatre presents professional productions with a resident equity company and playing in 1978-79 to 95 percent capacity. Performances of OAKLAND UNIVERSITY ON STAGE bring additional thousands to campus each year. The 1978-79 season features more than 17 different productions of Student Enterprise Theatre and the Music, Dance, and Theatre Arts programs. The Meadow Brook Art Gallery features several exhibits every year. During the 1979-80 season, the Meadow Brook Art Gallery will present "Meadow Brook Hall: Tudor Revival Architecture and Decoration" in commemoration of the 50th anniversary of Meadow Brook Hall. Meadow Brook Hall, the 100-room Tudor-style mansion and former home of university benefactors Matilda R. and Alfred G. Wilson, is now an acclaimed cultural and conference center as well as a nationally known tourist attraction. One of Michigan's significant historic homes, it will host a national conference focusing on preservation as one in a series of events planned to commemorate its 50th anniversary this year. Governor and Mrs. Milliken will serve as honorary chairpersons of the October conference. The Hall is the site of an annual international conference on ophthalmic research; this past year the Meadow Brook Research Conference on Steroid Hormone Action obtained national recognition, and a second conference will be held in 1979 as a group of scholars will work on mathematical models of legislative processes.



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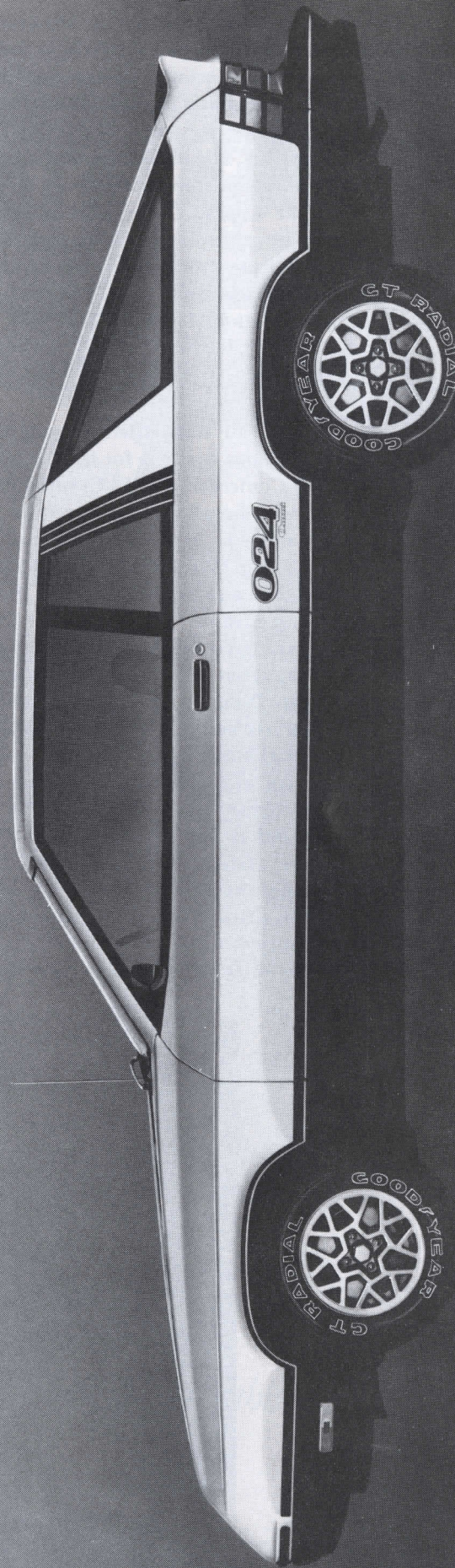
More interior room than Monza
Sport, Celica GT Liftback, or VW
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*These are EPA estimates. Use the
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CONTINUING EDUCATION

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

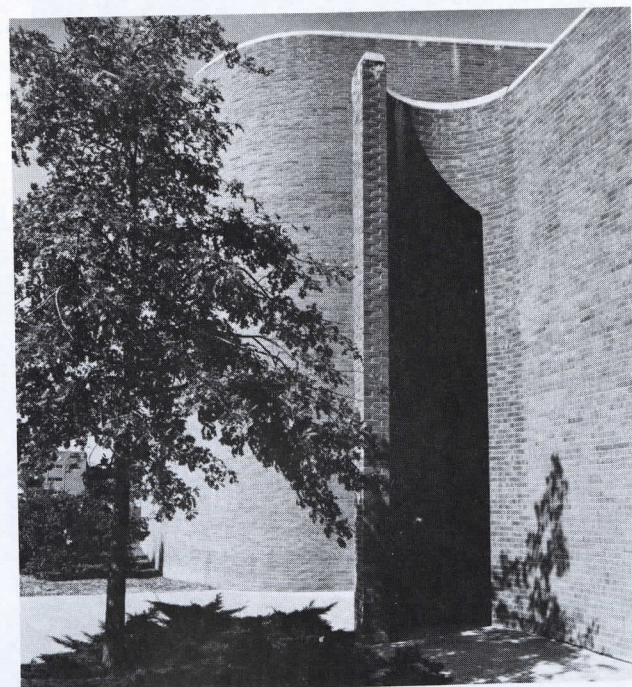
ATHLETICS

Oakland University offers a strong program of intercollegiate athletics for men and women. Teams compete for league championships in the Great Lakes Intercollegiate Athletic Conference (GLIAC) with other members Wayne State, Ferris State, Grand Valley, Hillsdale, Lake Superior State, Northwood Institute, and Saginaw Valley. OU men compete in cross country, soccer, basketball, swimming, baseball, golf, tennis, and wrestling. Women compete in basketball, swimming, golf, tennis, volleyball, and softball. The men's swimming team finished second this winter in the NCAA Division II Championships.

OU was governed by Michigan State University from 1957 until 1970 when the university received its independence from MSU, its own board of trustees, and its first president, Donald D. O'Dowd, a nationally known psychologist and administrator. O'Dowd has been a member of the OU faculty since 1960.

Under O'Dowd's leadership the university has achieved record growth. The fall enrollment of 11,230 was an all-time high and the winter enrollment was 10,353, a record for that period. The book value of the physical plant has risen in 20 years from \$17,378,000 to \$65,000,000.

Future plans call for increased internship opportunities, more emphasis on developing "numerical" literacy among students, and the development of courses or programs that will familiarize all students with the computer and its place in society. A new Honeywell DPS-I computer with a Multics operating system was installed in February of this year to help meet that need.



"George, something tells me a limo is not the thing this year."

The 1979 Rally Wagon from the GMC Truck and Coach Division of General Motors.
In fashion anytime, anywhere.

The university's early emphasis on a liberal arts education remains a vital concern. The faculty have been asked to consider new clusters of courses that could accompany any of the traditional arts majors to help give those graduates a more competitive position in the marketplace.

The university is planning for the next 20 years in ways that will insure traditional academic values and respond to changing student needs. As President Donald D. O'Dowd said in his recent state of the university address, "The life signs of the university are good."



OAKLAND UNIVERSITY AT A GLANCE

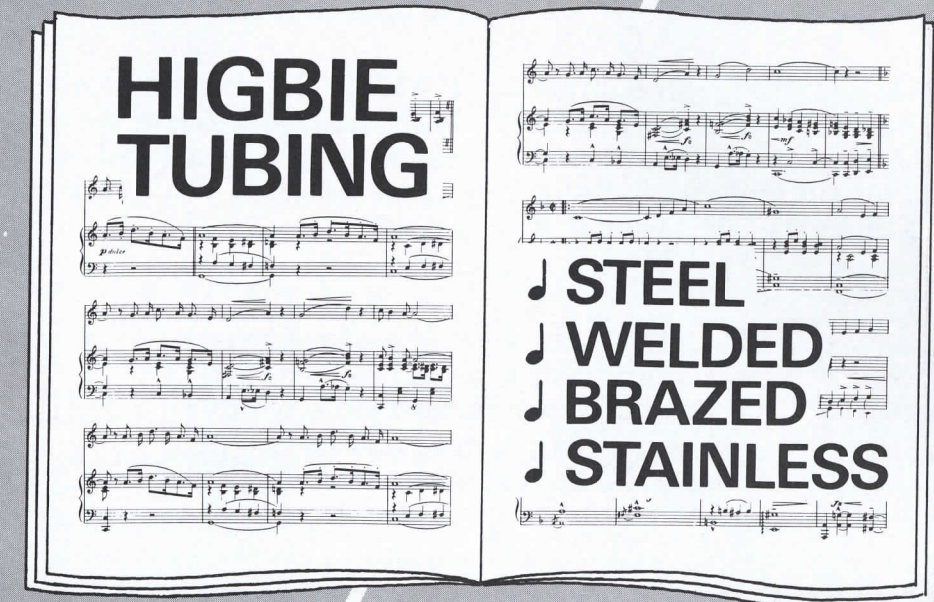
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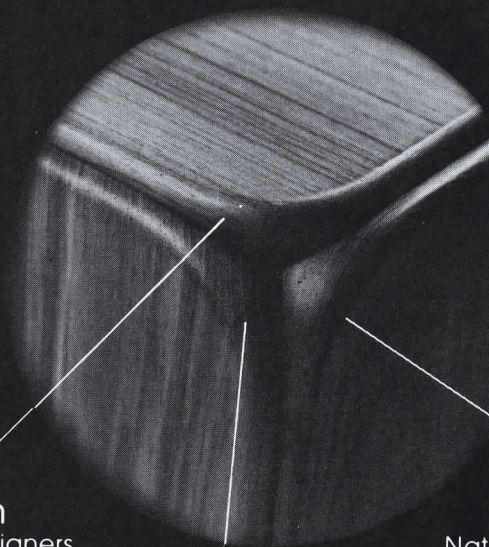
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In 1932 when Mr. and Mrs. Montgomery got married, they wanted to go on their honeymoon in style. So as a wedding present, Mr. Montgomery's father gave them one of the most stylish cars of the day, a brand new 1932 Peerless.

The Peerless was considered one of the great cars of its day. And to be seen driving one meant that you knew what the "good life" was all about, and how to live it.

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TV2 has been a part of your community for the past 30 years, and together we have been eye-witnesses to a world filled with constant change and challenge. The creation of the Meadow Brook Music Festival 16 years ago was a stirring addition to our community and the beginning of a tradition of excellent entertainment. We at TV2 are proud of the role WJBK-TV2 has played, in the community we serve.

Nobody does it better.

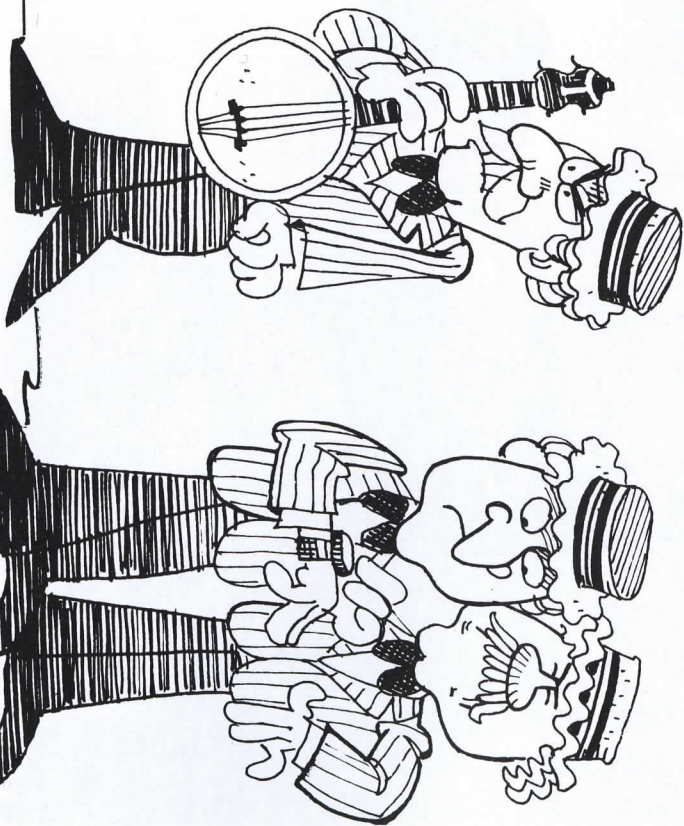
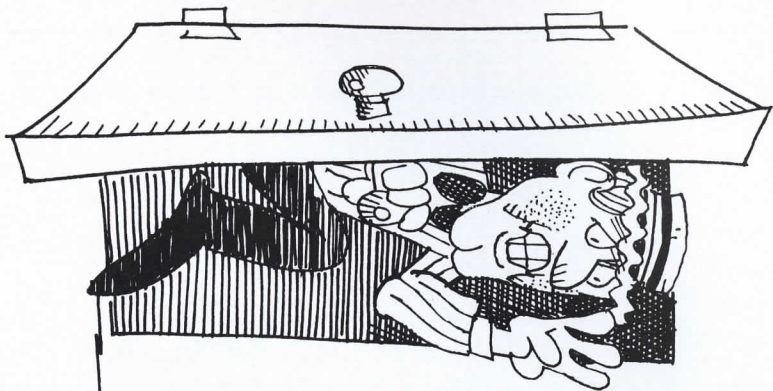


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Minute 1: Check the luggage capacity.

No American car has more. With the new mini spare, there's even more room than last year.

Minute 2: Settle into a more spacious interior.

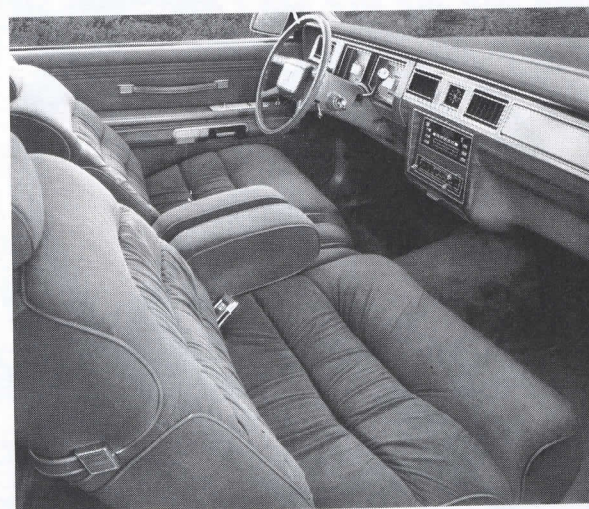
More shoulder room and hip room than the biggest '79 Buick or Olds: there's nearly half a foot more hip room in front. The '79 Marquis is even roomier than last year.

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Marquis has a new rear suspension. A four-bar link design with axle centered coil springs, front mounted shock absorbers and larger bushings at all suspension points.

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A new Marquis standard of driving comfort.

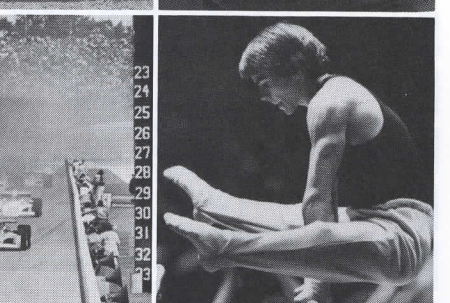
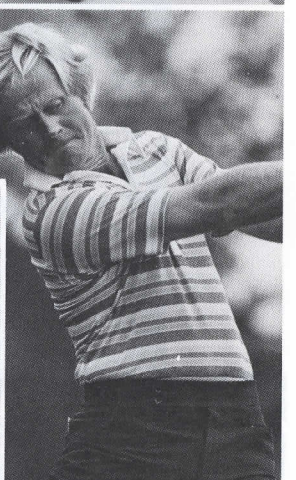
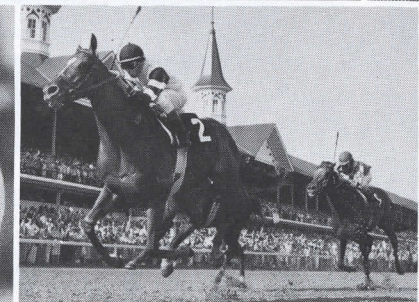
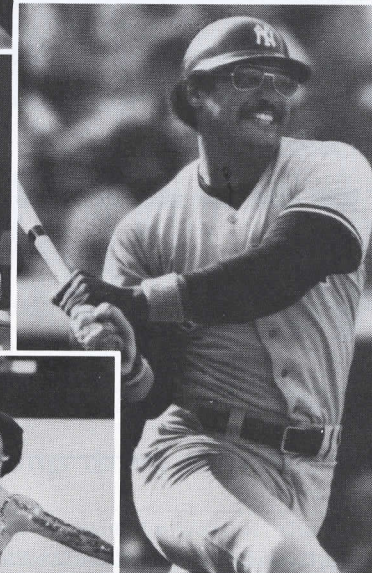
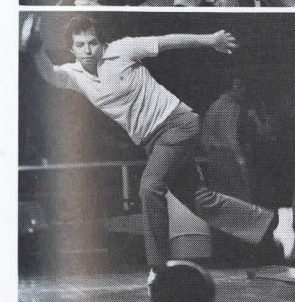
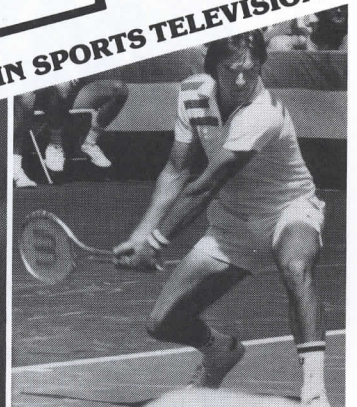
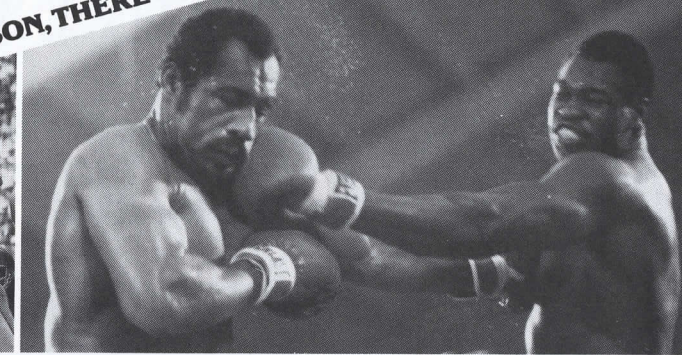
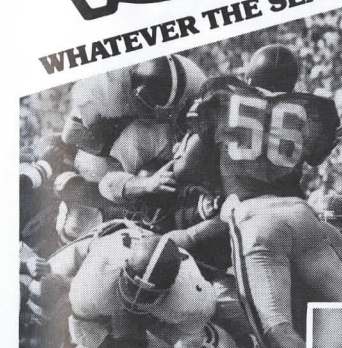
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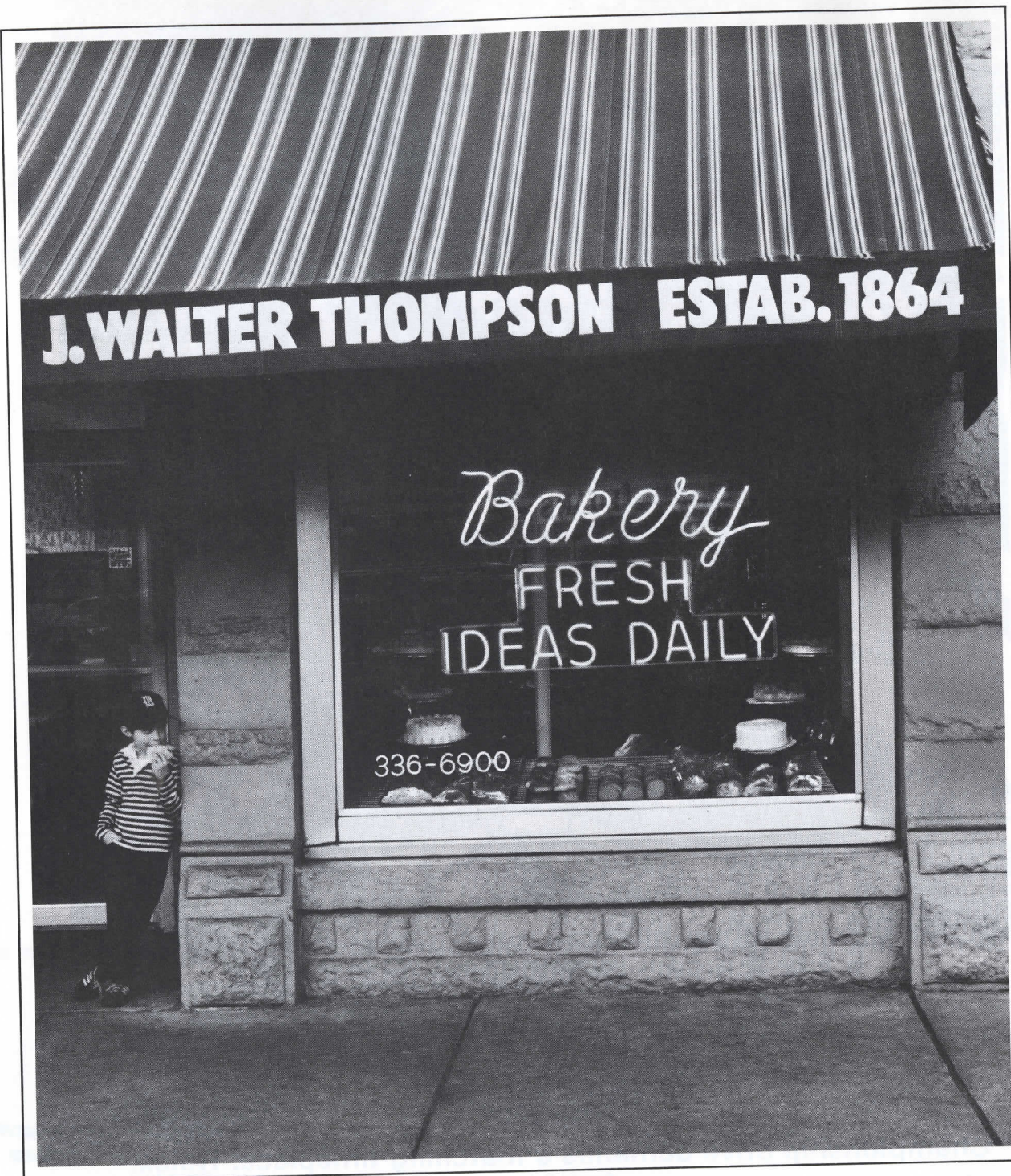


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critic Harold Schonberg as "trim, erect ... and a pianist whose technique is still superb."

Other concerts in the professional series include: The New York Chamber Soloists (Oct. 13), violinist Sergui Lucca (Nov. 16), the Vivaldi Chamber Orchestra (Feb. 8), and guitarist Manuel Barrueco (Apr. 12).

Barn Theatre director Tom Aston opens the Student Enterprise Theatre (SET) season September 7 with *The Phantom*. Based on the classic film, *The Phantom of the Opera*, the original musical features a talented student cast of 20. *The Phantom* will be the theatre's entry in the American College Theatre Festival (ACTF).

The script for *The Phantom* is written by William McCarty and Paul Marvin, authors of the 1978 ACTF regional winner *Alice*.

Other SET productions for the year are: *Happy Birthday, Wanda June* (November); *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (March); *A Comedy of Errors* (June); and a mime ensemble production, *Jeririg* (April).

The Turn of the Screw opens the undergraduate theatre arts season on November 15. Music student Mark David Gottlieb is preparing a score for the unusual music drama under a grant from the Michigan Council for the Arts.

Also under the theatre arts banner, a new childrens' theatre debut. The January production will be *The Magic Parrot*, adapted and directed by assistant professor James A. Hatfield.

The final production for the theatre arts season will be *The Good Doctor*, which opens February 7.

Rounding out the On Stage season will be a dance concert in April, two music drama

Continued on Page 95





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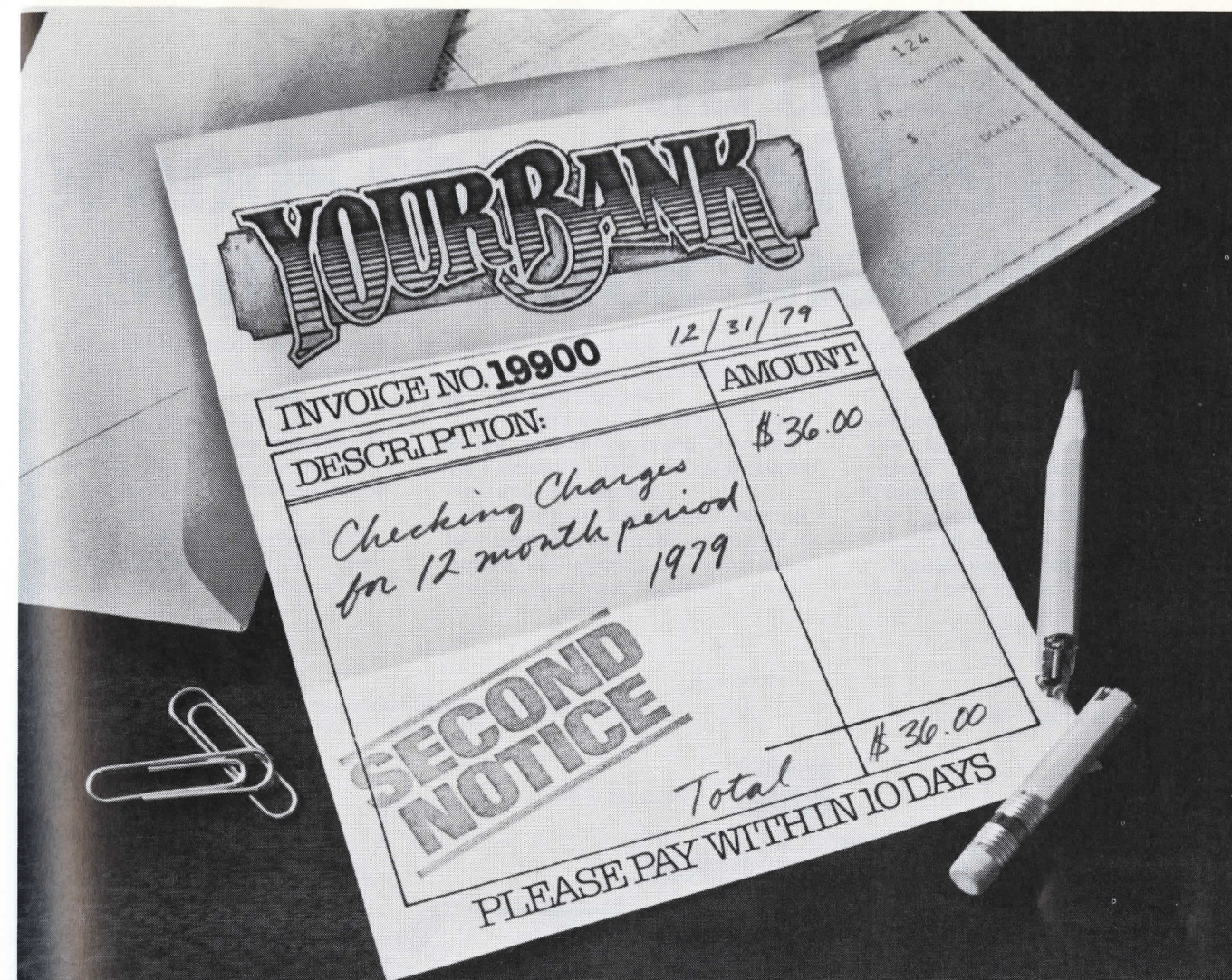
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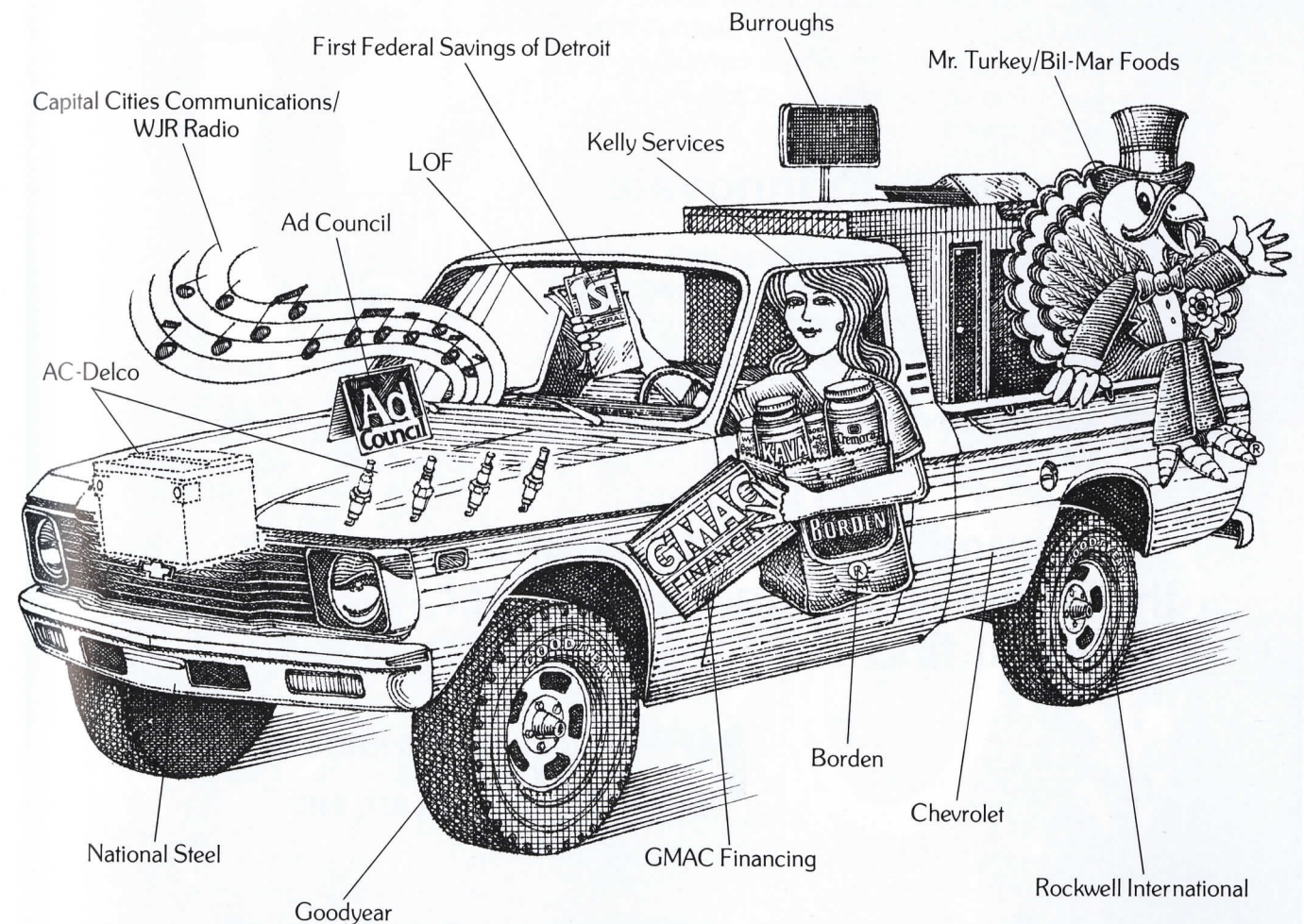
Our clients are major *brands*. And we are, quite frankly, brand-oriented. We emphasize long-term brand development and management.

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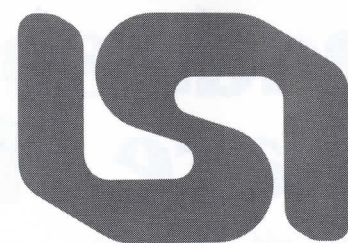
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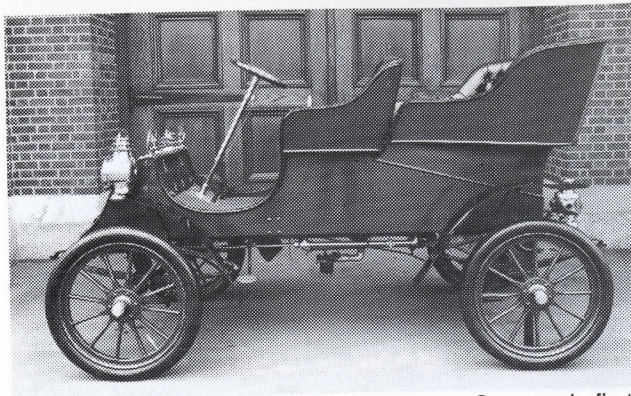
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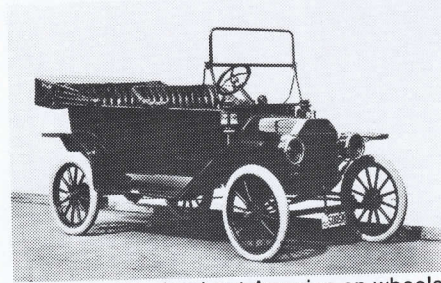
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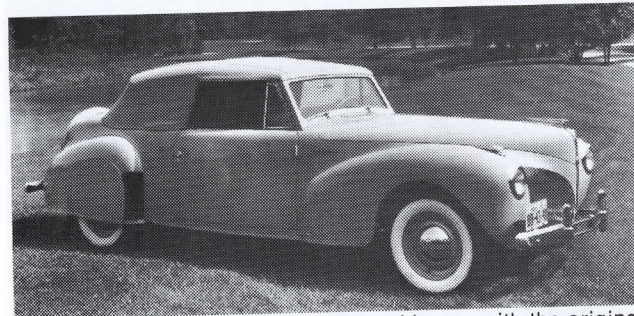




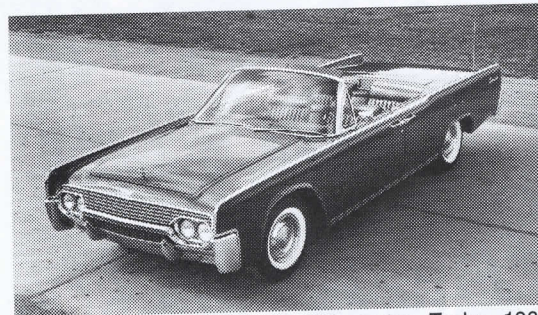
Ford Motor Company's first: the 1903 Model A. Two cylinders.



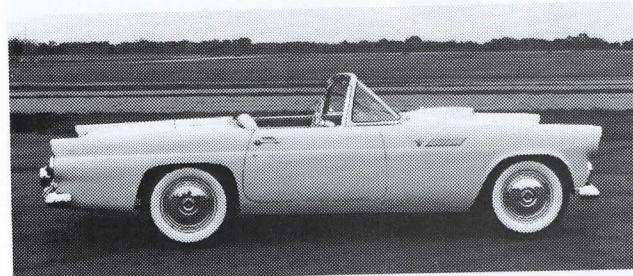
It helped put America on wheels. The beloved Model T, 1909.



A classic legend began with the original custom-crafted Lincoln Continental, 1939.



The Lincoln 4-door convertible sedan. Today, 1961 through 1967 models are highly prized.



America finally had its own sports car. 1955: the first Thunderbird.

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Over the last seventy-five years, Ford Motor Company cars have become collectors' items. Carefully maintained by members of the Model A Club, the Model T Club, the Lincoln Continental Club, the Thunderbird Club, the Mustang Club—and, yes, the Edsel Club.

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We're proud that so many of our cars of yesteryear are still so popular. And we think that this says something about the way Ford Motor Company designs and builds cars. In fact, we believe that some of the cars we offer today may well become collectors' cars in the future.

But why wait until they do. Visit your local Ford or Lincoln-Mercury dealer soon. You could wind up owning a classic.



1979 Meadow Brook Executive Chairpersons Mr. and Mrs. Bennett Bidwell

As we open the 16th Meadow Brook Music Festival season, we are proud to salute this year's Executive Committee Chairpersons, Mr. and Mrs. Bennett Bidwell. Under their direction the Executive Committee has reached new goals in fund-raising enabling us to continue our pursuit of artistic excellence. The Women's Committee has established itself as a viable organization to benefit the Festival. Its membership has increased and this year the committee will undertake the sponsorship of a benefit performance at the festival.

Meadow Brook is one of the most prestigious music festivals in the nation today. It has been fortunate in attaining this position of prominence through the outstanding leadership and involvement of dedicated volunteers.

Oakland University and Meadow Brook are deeply grateful to Polly and Ben for their dedicated and enthusiastic leadership of the Executive Committee which has made it possible for residents of this area to share a love of music in a magnificent setting.

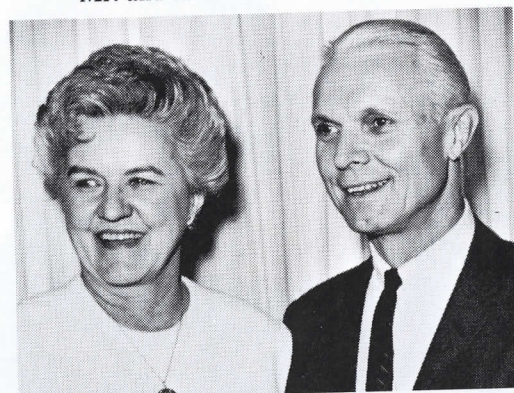
Donald D. O'Dowd
President, Oakland University



WE HONOR THE PAST



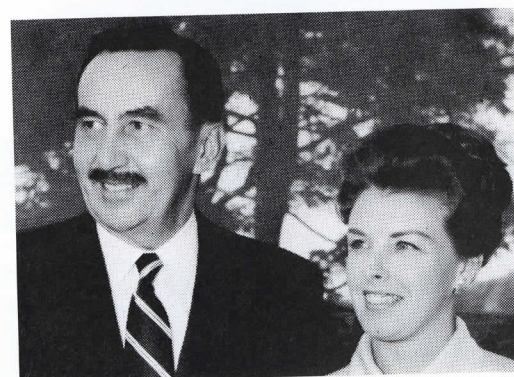
1964
Mr. and Mrs. Semon Knudsen



1966
Mr. and Mrs. Ben D. Mills



1968
Mr. and Mrs. Virgil E. Boyd



1970
Mr. and Mrs. E. M. Estes



1965
Mr. and Mrs. Rinehart S. Bright



1967
Mr. and Mrs. James O. Wright



1969
Mr. and Mrs. Marvin L. Katke



1971
Mr. and Mrs. John J. Riccardo

AND WE LOOK TO THE FUTURE

On June 21 the Meadow Brook Music Festival launches its 16th season and we are proud to salute the community leadership which has made it possible for Meadow Brook to reach new goals and attain new heights. We are grateful to our past chairmen for their inspiration, and we look to the future for continued success.



1973
Mr. and Mrs. Robert D. Lund



1972
Mr. and Mrs. William P. Benton



1974
Mr. and Mrs. Eugene A. Cafiero



1976
Mr. and Mrs. F. James McDonald



1975
Mr. and Mrs. Donald E. Petersen



1977
Mr. and Mrs. John C. Secrest



1978
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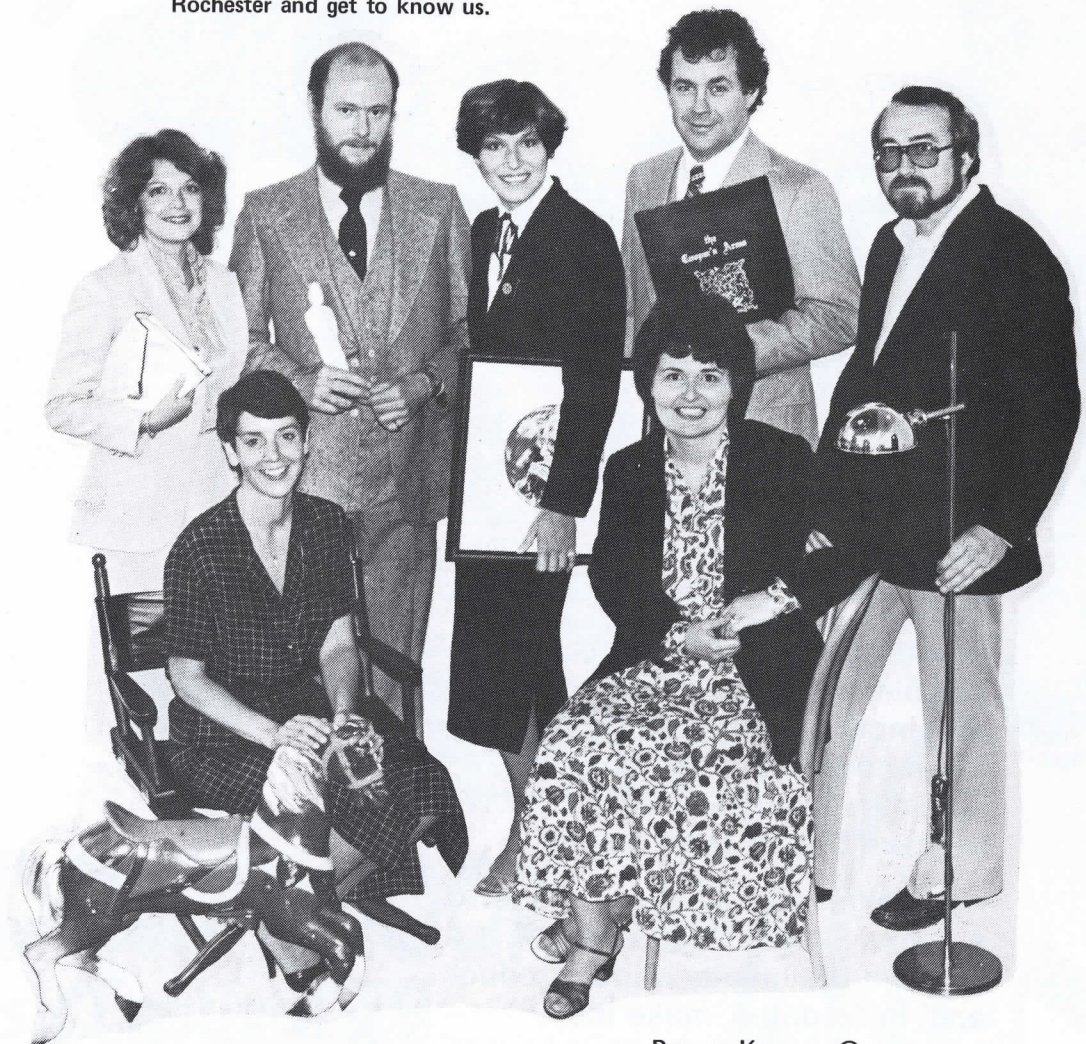
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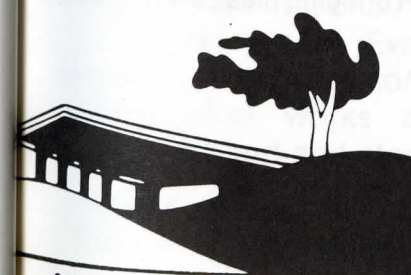
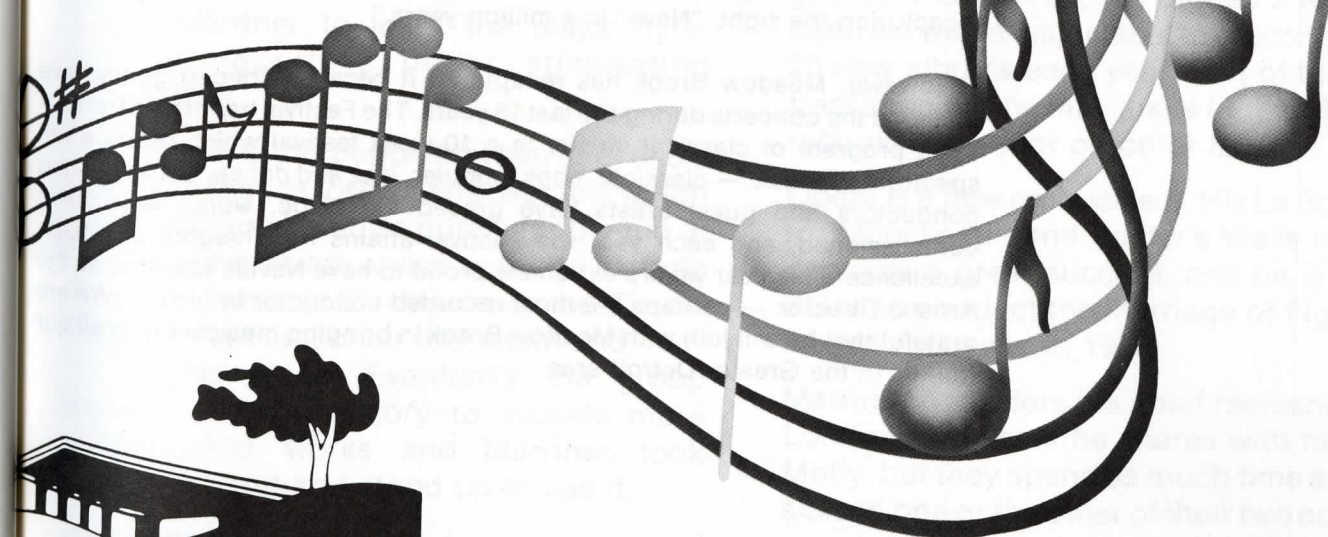
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MEADOW BROOK Music Festival '79



At Oakland University

Meadow Brook Music Festival Staff

The Meadow Brook Music Festival operates under the management of the Director of Cultural Affairs of Oakland University

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Managing Director

Jane Mosher
Director of Community Relations

Vincent Ammann
Finance Manager

Suzanne Day
Box Office Manager

Thomas Stapleton
Director of Operations

Kevin Gilmartin
Production Coordinator

John Miller
Stage Manager

The Meadow Brook Festival concept began 15 or 16 years ago as a dream of Matilda Wilson, benefactor of Oakland University, and several other community minded residents who felt there was a need to bring music to north Oakland County. Fortunately for us they had the vision which resulted in the magic which is Meadow Brook today.

The concept of a cultural center in north Oakland County has always been the *raison d'être* for Oakland University with the Performing Arts playing a role second only to the larger role of the University.

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

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

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

However, Meadow Brook has recaptured it because concert goers have attended the concerts during the last 15 years. The Festival has grown from a week program of classical music, to a 10 week festival which offers a full spectrum of music — classical, pops, popular, jazz and dance. Distinguished conductors and guest artists have graced the stage, works have been commissioned, and each year the Festival attains new heights of artistic excellence. This year we are extremely proud to have Neville Marriner as the Artistic Director — perhaps the most recorded conductor in history. We are grateful that he will join with Meadow Brook in bringing musical joy to all our friends in the Greater Detroit area.

Neville Marriner, Meadow Brook's Artistic Director

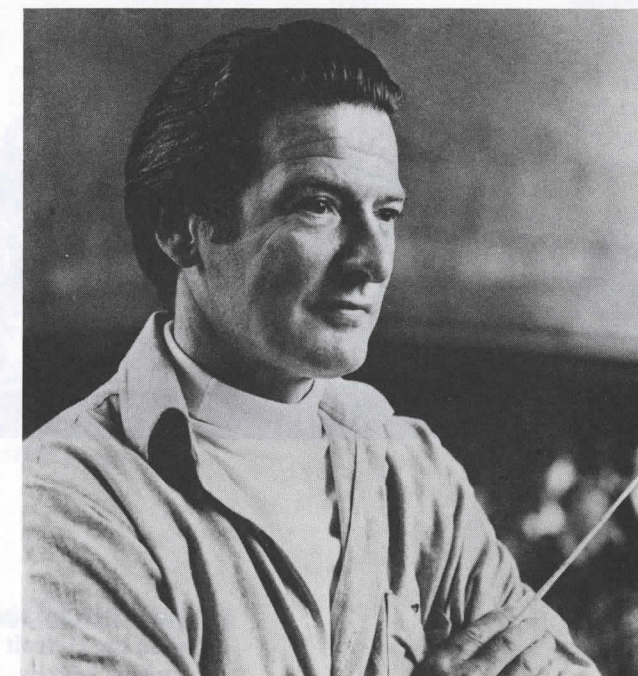
Neville Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, this summer assumes the directorship of the Meadow Brook Music Festival at Oakland University, the summer home of the Detroit Symphony Orchestra. He was recently named to his first directorship of an American symphony orchestra, the Minnesota Orchestra. The appointment will take effect in the fall of 1979. At the same time he continues to be one of the principal guest conductors of the Stuttgart Radio Symphony, and maintains a kind of unofficial "permanent guest conductorship" of the Orchestra Nationale in Paris.

Marriner was born in Lincolnshire in 1924 and first studied violin with his father and then with local teachers. By winning a series of local competitions he was admitted to the Royal College of Music in London. Following World War II he studied at the Paris Conservatoire, and then returned to London to teach at Eaton.

In 1956 Marriner took a post as principal second violin in the London Symphony Orchestra. One of the finest ensembles in Europe, it attracted many of the world's great conductors and guest artists, enabling Marriner to learn the major symphonic repertory under stimulating conditions.

It was during this period that Marriner and a group of friends formed an ensemble which played Baroque music purely for the fun of it. Their rehearsal space was the historic London parish, St. Martin-in-the-Fields. Marriner sat first chair first violin and "led" from that place. Eventually the group expanded its repertory to include more complicated works and Marriner took baton in hand and stood up to use it.

His success with the Academy was so great that in 1969 when the Los Angeles



Chamber Orchestra was formed he was invited to conduct. He established a musical reputation and was called on to accept a growing number of invitations to guest conduct.

He is probably one of the most recorded conductors in the history of music with more than 200 albums in his current discography. He has recently signed a ten-year contract with a major label to record at least 20 new albums each year. Part of the contract specifies he may make four additional records each year on other labels.

Opera is a new enthusiasm. His *La Bohème* for Manchester and Sadler's Wells in London was a great success, and he is scheduled to conduct the *Marriage of Figaro* at Aix-en-Provence in 1979.

Marriner considers his chief residence the London apartment he shares with his wife Molly, but they spend as much time as possible in one or the other of their two country homes, one in Lyme, the other in Devonshire.

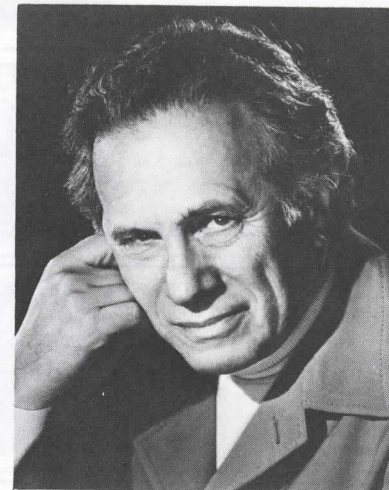


The 1979-80 season marks the sixty-sixth in the Detroit Symphony Orchestra's illustrious history. During this time it has become firmly established among the foremost musical organizations of the world and has won highest critical acclaim wherever it has appeared. The Orchestra continues to distinguish itself through extensive tours — including its first to Europe, in November 1979 — and a new series of recordings, on the London label.

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

ADMINISTRATIVE STAFF

Michael A. Smith, orchestra manager
Haver E. Alspach, business manager
Sylvia Espenschade, public relations director
Richard P. Findlater, development director
Bruce Carr, assistant manager
Wayne S. Brown, assistant manager



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

Under its new music director Antal Dorati, the Detroit Symphony Orchestra is expanding its activities in several areas, including the production of a series of television specials for national broadcast over the PBS network, resumption of recording activities, establishment of an annual mid-season festival, continuation of weekly statewide radio broadcasts, and continued growth of out-state projects.

Members of the Orchestra

FIRST VIOLINS

Gordon Staples
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Misna Hachlevsky
Franklyn D'Antonio
Derek Francis
Alan Gerstel
Nicholas Zonas
LeAnn Toth
Beatriz Budinsky
Malvern Kaufman
Richard Margitza
Linda Snedden Smith
Paul Phillips
Elias Friedenzohn
Santo Urso

SECOND VIOLINS

Edouard Kesner
*Felix Resnick
Alvin Score
Lillian Fenstermacher
James Waring
Margaret Tundo
Walter Maddox
Roy Bengtsson
Thomas Downs
Robert Murphy
Larry Bartlett
Joseph Striplin
Bruce Smith
Gabriel Szitas

*Assistant Principal
†Co-principal

VIOLAS

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

VIOLINCELLOS

Italo Babini
James C. Gordon Chair
*Thaddeus Markiewicz
Edward Korkigian
Mario DeFiore
David Levine
John Thurman
Barbara Fickett
Marcy Chanteaux
Debra Fayroian
Timothy Butler

BASSES

Robert Gladstone
*Raymond Benner
Stephen Molina
Maxim Janowski
Linton Bodwin
Stephen Edwards
Albert Steger
Donald Pennington
David C. Thomas

HARPS

†Elyze Ilku
†Carole Crosby

FLUTES

Ervin Monroe
Shaul Ben-Meir
*Robert Patrick
Clement Barone

PICCOLO

Clement Barone

OBOES

Donald Baker
John Snow
*Robert Sorton
Treva Womble
Ronald Odmark

ENGLISH HORN

Treva Womble

CLARINETS

Paul Schaller
Douglas Cornelsen
*Brian Schweickhardt
Oliver Green

BASS CLARINET

Oliver Green

E-FLAT CLARINET

Brian Schweickhardt

BASSOONS

Robert Williams
Phillip Austin
*Paul Ganson
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

FRENCH HORNS

Eugene Wade
Fergus McWilliam
Edward Sauve
Willard Darling
*Corbin Wagner
Keith Vernon
Charles Weaver

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Donald Green
Gordon Smith
*Alvin Belknap
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Raymond Turner
Joseph Skrzynski
Elmer Janes

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TIMPANI

Salvatore Rabbio
*Robert Pangborn

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Robert Pangborn
*Norman Fickett
Raymond Makowski
Sam Tundo

LIBRARIAN

Albert Steger
Elmer Janes, assistant

PERSONNEL MANAGER

Oliver Green

Please, no photographic flashes or tape recordings during performance.



562nd performance

Friday, June 22 — 8:30 p.m.

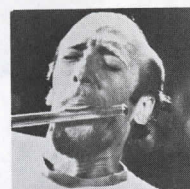
Lionel Hampton All-Star Band
Marian McPartland



565th performance

June 27 — 8:30 p.m.

Bill Cosby
Herbie Mann and the New Family of Mann



567th performance

Friday, June 29 — 8:30 p.m.

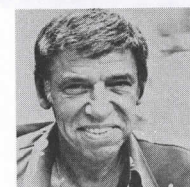
Dizzy Gillespie



571st performance

Friday, July 6 — 8:30 p.m.

Mel Torme
Buddy Rich and his Orchestra



574th performance

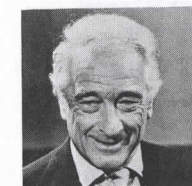
Wednesday, July 11 — 8:30 p.m.

Joan Baez

576th performance

Friday, July 13 — 8:30 p.m.

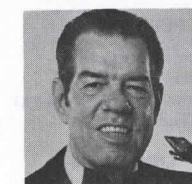
Maynard Ferguson and his Orchestra



579th performance

Monday, July 16 — 8:30 p.m.

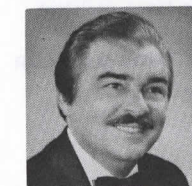
Victor Borge
Benefit for Meadow Brook Hall and Meadow Brook Music Festival



581st performance

Friday, July 20 — 8:30 p.m.

Tex Beneke and his Orchestra
(Music made famous by Glenn Miller)
Ray Eberle and
The Modernaires with
Paula Kelly, Jr.



584th performance

Monday, July 23 — 8:30 p.m.

Preservation Hall Jazz Band



585th performance

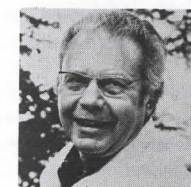
Wednesday, July 25 — 8:30 p.m.

Neil Sedaka

587th performance

Friday, July 27 — 8:30 p.m.

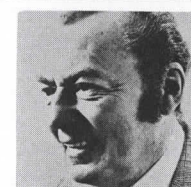
Benny Goodman Sextet



594th performance

Wednesday, August 8 — 8:30 p.m.

"Heavy Organ"
Virgil Fox with David Snyder's Revelation Lights



596th performance

Friday, August 10 — 8:30 p.m.

Della Reese
Woody Herman and his Thundering Herd



601st performance

Friday, August 17 — 8:30 p.m.

Count Basie and his Orchestra
Oscar Peterson



604th, 605th, 606th, 607th performances

Monday, Tuesday, Wednesday,
August 20, 21, 22 — 8:30 p.m.
Wednesday, August 22, 2:00 p.m. Matinee

"4 Girls 4"
Rosemary Clooney
Helen O'Connell
Rose Marie
Margaret Whiting



Thursday, June 21 Gala Opening Nite

DETROIT SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor
†ILANA VERED, pianist

BERLIOZ, Benvenuto Cellini Overture, Op. 23

RACHMANINOFF, Concerto No. 3 in d for Piano, Op. 30

Allegro ma non troppo
 Intermezzo
 Finale: Alla breve

INTERMISSION

*SATIE, Two Gymnopédies — Nos. 1 and 3
 (Orch. — Debussy)
 RESPIGHI, Feste Romane (Roman Festivals)
 Symphonic Poem

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

†First appearance at Meadow Brook Music Festival
 *First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM
 (frequency 101.9) on Wednesday, July 25, 1979



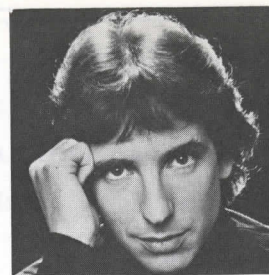
Ilana Vered

Ilana Vered is one of the most vital, inspired and electrifying pianists performing today. A fiery energy flows from her fingers to the keyboard, igniting her audience; standing ovations accompany her appearances and rave reviews follow. During the coming season, Miss Vered is heard in recital and in concert throughout the world. Her crowded agenda includes performances in North America and in Europe, master classes and recording sessions. Noted for her performance of the Brahms's Second Piano Concerto, Miss Vered is one of the few women to have ever recorded this challenging work and is the only one in the current discography.

Ilana Vered was born in Tel Aviv, Israel. Her mother was a concert pianist from Russia and her father a violinist from Poland. At the age of three, Miss Vered played from memory a Haydn sonata which she heard her mother teaching to an unwilling pupil. Immediately, the rigors of being a child prodigy began. She was sent to Paris to study when she was 13 and graduated from the National Conservatory of Paris when she was 15.

In 1957, Ilana Vered moved to the United States to study with Rosina Lhevine at Juilliard. In 1963 she made her New York debut. Then she rebelled against the life that had for so long been imposed on her. She gave up the piano and studied painting in Paris. She did not play the piano in public for six years. She ultimately decided to return to music at the encouragement of her husband. Her re-debut was in 1969 when she won a Martha Baird Rockefeller Grant for a tour of Europe and a recital in Alice Tully Hall.

Today Ilana Vered spends six months of the year on the road and six months at home with her neurologist husband and her daughter.



Michael Tilson Thomas

At the ripe young age of 34, Michael Tilson Thomas is internationally acknowledged as a master musician. He already has an eight year musical directorship of a major American orchestra to his credit; his name and face are familiar in countless households as the conductor of a network television concert series for six years; his published articles have appeared in both scholarly and popular periodicals; he is one of a handful of conductors whose recordings regularly make best-seller lists in both popular and classical markets; he is known for the breadth of his repertoire, which spans 800 years and includes first performances of dozens of new works. In short, Thomas symbolizes America's new generation of galvanic, scholarly, inventive, supremely endowed young music makers.

Thomas had just been named an assistant conductor of the Boston Symphony Orchestra in the fall of 1969 when he was forced by William Steinberg's sudden indisposition to take over the baton halfway through a concert the orchestra was playing in New York. He did the job well and, by the end of the season, he was named Associate Conductor and, shortly thereafter, Principal Guest Conductor. He left in 1971 to become Music Director for the Buffalo Philharmonic Orchestra.

In Thomas's eight years in Buffalo, the range and prestige of the orchestra's influence mushroomed. He instituted pre-concert talks for his audiences, and gave a series of lectures in the public schools. He taught a course in "Different Ways of Hearing" at the State University, and he founded and conducted an inner-city black chorus called "Sounds of the City". He introduced other city-wide programs, such as Youth, Pops and Storybook concerts, evenings of ballet, and numerous special events in parks, shopping malls, banks, factories, even prisons. He commissioned new works for the Philharmonic by such composers as David Del Tredici and Primous Fountain, and conducted more than a hundred Buffalo premieres of music ranging from the twelfth century Perotin through Dvorak to the avant-garde.

Thomas recently resigned his Buffalo post in order to concentrate on a large-scale project involving various aspects of music in American life, funded by the Rockefeller Foundation and destined for publication and a series of television programs. In addition, he will also maintain his heavy recording and guest-conducting schedule.

PROGRAM NOTES by Leonard Burkat Copyright © by Leonard Burkat

OVERTURE TO *BENVENUTO CELLINI*, OP. 23

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

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

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

The story of the opera revolves about an imaginary incident

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

Berlioz wrote in his *Memoirs* that at the premiere of the opera, the Overture "was extravagantly applauded. The rest was hissed." This colorful orchestral movement is in effect a short symphonic poem, and it has been a great favorite since Berlioz conducted its first concert performance, in 1843. Some of its musical materials are taken from the opera itself. The brilliant score calls for an orchestra of two flutes and piccolo, two oboes, two clarinets and bass clarinet, two or four bassoons, six trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.

CONCERTO FOR PIANO AND ORCHESTRA NO. 3, IN D MINOR, OP. 30

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

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

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

The Third Concerto, one of the most difficult in the repertoire, was written in 1909 for an American tour. Rachmaninoff resisted pressures to give the first performance in Russia and sailed for New York even before he had learned it thoroughly. He practiced it while at sea, on a mute keyboard, and after appearances with the Boston Symphony Orchestra and the Philadelphia Orchestra, he gave the first performance of the new work on November 28, 1909, with the New York Symphony Orchestra, conducted by Walter Damrosch. About two months later, he played it again, with the New York Philharmonic Orchestra under Gustav Mahler.

The Concerto is a large but concise work whose movements are tightly integrated by their use of related themes. In the first, *Allegro ma non troppo*, the piano's entrance with the melancholy main subject is preceded by a throbbing accompaniment figure that will also have an important role elsewhere in the score. Even the playful second theme of this movement is a variant of the first. The second movement is a rhapsodic *Adagio* with a little scherzando waltz as a contrasting middle section. The poignant, plaintive *Adagio* theme returns and after a fierce cadenza, the driving propulsive Finale follows without pause, overflowing with brilliant, soaring melodies, most of them derived from the first movement.

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals and strings. It was published in 1910, with a dedication to the great pianist Josef Hofmann.

GYMNOPIEDIES

..... Erik Satie
 (Born May 17, 1866, in Honfleur; died July 1, 1925, in Paris)

Erik Satie is a curious but important figure in the history of French music. He wrote a small number of extraordinarily idiosyncratic works, long little admired and infrequently performed. His person and way of life were somewhat Chaplinesque, and his paradoxical aesthetics, which rejected art while creating it, made him and his music difficult to deal with. Yet Debussy, a difficult man himself, admired Satie from their Conservatory days until late in life, and he was not pleased when his rival, Ravel, also took an interest in his protegee. Satie came to work with Cocteau, Diaghilev and Picasso, and he became the mentor of Honegger, Milhaud and Poulenc, but from 1898 until his death he lived alone in a single room, in an unfashionable, working-class suburb.

As a young man he embraced religion, and then he invented his own church, in which art was to be worshipped. He worked sometimes as a pianist in Montmartre cabarets. In six or seven years at the Conservatory, he had never gotten beyond the intermediate piano class, and when he was forty he enrolled in the counterpoint classes given by two famous composers, apparently just to prove that he had already learned counterpoint without the help of the Conservatory. He was a pagan mystic, as his brother once said, and a kind of innocent, ironic and perhaps frivolous prophet.

Satie gave many of his works eccentric titles like *Bureaucratic Sonatinas*, *Desiccated Embryos*, *Next-to-Last Thoughts*, *Three Flabby Preludes* and *Unpleasant Views*. His *Three Pieces in the Form of a Pear* were probably written as an insolent response to a conservatory professor who had found Satie's exercises in musical form unsatisfactory. However, there is often no connection between the musical content and the titles of his works, or any reason for the ironic instructions to the performers found in some of his scores.

Gymnopédies is a word that he coined in 1888 as the title of a set of three piano pieces, all of them slow, almost motionless waltzes, plaintive, sad and grave, each consisting of a thin melodic line with a bare, rhythmic accompaniment. The melodies are delicately beautiful, and the accompaniments are gently dissonant. The title is thought to refer to ancient Greek festivals, at which "naked boys danced and performed gymnastic exercises."

Around 1896, at a gathering of artists at the home of the Swiss conductor, Gustave Doret, Satie tried to play the three *Gymnopédies* for the company, but despite the fact that they are not technically difficult he ran into problems, and Debussy took over at the piano. At Doret's suggestion, Debussy orchestrated two of the three, and on February 20, 1897, Doret conducted their first performance. Nos. 1 and 2 of the orchestral version were originally Nos. 3 and 1 for piano. The small orchestra consists of two flutes, oboe, four horns, cymbals, two harps and strings.

ROMAN FESTIVALS, SYMPHONIC POEM

..... Ottorino Respighi
 (Born July 9, 1879, in Bologna; died April 18, 1936, in Rome)

Little of Respighi's music is left in the active concert repertoire except his symphonic poems about the pines, the fountains and the festivals of Rome, and several suites of arrangements of older music. Yet he was a great enough figure in his time to deserve a place in history now. He studied with the best Italian musicians, then with Rimsky-Korsakov in Saint Petersburg and with Max Bruch in Berlin. He was a violinist, a conductor, an educator and a composer who wrote chamber music and lieder like a German, colorful orchestra music like a Russian, and operas like an Italian.

Respighi provided a description of the work in the printed score:

1. *Circuses*. A threatening sky hangs over the Circus Maximus, but it is a popular holiday. The people shout, "Hail Hero!" The iron doors are unlocked. The strains of a religious song and the howling of wild beasts float through the air. The crowd's excitement rises. The unperturbed song of the martyrs develops, conquers and then disappears in the tumult.

2. *Jubilee*. Praying pilgrims trail along the highway and see the holy city from the summit of Monte Mario. With ardent eyes and gasping breath they shout, "Rome, Rome!" A hymn of praise bursts out and church bells ring a reply.

3. *October Festival*. The Roman castles are covered with vines. There are echoes of tinkling bells, songs of love. In the tender evening, a romantic serenade is heard.

4. *Epiphany*. The night before Epiphany in the Piazza Navona. A characteristic rhythm of trumpets dominates the frantic clamor. Above the swelling noise float, from time to time, rustic motives, rhythms of a lively dance, strains of a barrel-organ, the call of a street vendor, the ugly song of a drunkard and shouts of "We are Romans, let us pass!"

For this festive work Respighi conjured up a great repertoire of varied sounds played by a large orchestra. The score requires piccolo, three flutes, two oboes, English horn, two clarinets, piccolo clarinet, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three *buccine* (ancient Roman curved bugles of loud, coarse tone, usually replaced by trumpets), three trombones, tuba, timpani, bass drum, large and small snare drums, cymbals, triangle, tambourine, tam-tam, rattle, sleighbells, large and small gongs, chimes, xylophone, glockenspiel, piano (two players), organ, harp, mandolin and strings.



Florence Quivar

Florence Quivar, one of America's most distinguished mezzo-sopranos, is in demand with leading orchestras, conductors, music festivals and opera companies. She made her New York debut in 1973 as guest soloist in the Verdi Requiem with the National Symphony at Carnegie Hall. Since then she has made frequent appearances in New York, as well as with major symphony orchestras throughout the country.

A native of Philadelphia, Florence Quivar is a graduate of the Philadelphia Academy of Music and was a member of the Juilliard Opera Theatre. She has several awards and grants to her credit, including the National Opera Institute Award, the Baltimore Lyric Opera Competition and the Marian Anderson Vocal Competition.

Miss Quivar's operatic career was enhanced when she appeared as Serena in "Porgy and Bess" at the 1975 Blossom Festival with Maazel and the Cleveland Orchestra, recording the work and repeating it in concert version at Carnegie Hall. The Metropolitan Opera mezzo returns to the company during the 1979-80 season as Fides in "Le Prophete" and makes her debut with the Rio de Janeiro Opera Adalgisa in "Norma". In addition to her London recording of "Porgy and Bess", Miss Quivar is heard as mezzo soloist on the Vox recording of Rossini's "Stabat Mater" with the Cincinnati Symphony and Schippers.

SYMPHONY NO. 3, IN D MINOR

..... Gustav Mahler
(Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna)

Mahler wrote most of his Third Symphony during the summers of 1895 and 1896, a busy and difficult period in his career. He was principal conductor of the Hamburg Opera, where he led more than one hundred fifty performances each season and also conducted a subscription series of symphonic concerts. The director of the opera company usually engaged good singers, but he had little interest in the other artistic

563rd performance

Saturday, June 23

DETROIT SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor
†**FLORENCE QUIVAR, alto**
WOMEN of the KENNETH JEWELL CHORALE
and DETROIT LUTHERAN SINGERS
CHILDREN'S CHOIR of Christ Church,
Episcopal, Grosse Pointe

*MAHLER, Symphony No. 3 in D
Part I.

1. Kraeftig Entschieden
(Pan awakes; summer marches in)

INTERMISSION

Part II.

2. Tempo di menuetto. Sher maessig
(What the flowers in the meadow tell me)
3. Comodo. Scherzando. Ohne Hast.
(What the animals in the woods tell me)
4. Sehr langsam. Misterioso.
(What night tells me)
5. Lustig im Tempo und keck im Ausdruck.
(What the morning bells tell me)
6. Langsam. Ruhevoll. Empfunden.
(What love tells me)

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

†First appearance at Meadow Brook Music Festival
*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM
(frequency 101.9) on Wednesday, August 1, 1979

aspects of his productions. Sets were shoddy, the orchestra mediocre, rehearsal time scant. Mahler compensated for his dissatisfactions with his winter performances by escaping into creative work in the summer.

He had a simple, one-room hut built on a little peninsula that jutted out into an Austrian mountain lake. From its few windows, he saw only water and hilltops. No path led to his door. He furnished it with no more than a table, a couple of chairs, an upright piano (which he rarely touched) and a few books. He ate and slept in an inn nearby, but at 6:30 every morning he was at his writing table. He usually emerged from his cabin for lunch, but sometimes stayed until dinner time. This is where he wrote his Third Symphony.

In June, 1895, just a few days after his arrival in the country, he wrote a graceful minuet that he called *What the Flowers in the Fields Tell Me*. Soon he had conceived and sketched a series of symphonic movements describing communion with nature: a long scherzo, a setting of a poem by Nietzsche and a folk song setting. He wrote another long slow movement and yet another song, and found that he had more music than a symphony needed. He put the last song aside and used it five years later as the closing movement of his Fourth Symphony.

As he worked, Mahler considered several different possible sequences for the movements that were to be the Third

Symphony. He expected this work to find its way more easily than his first two symphonies had, because, he said, "It is nothing but humor, gaiety, and an enormous laugh at the whole world." But the next day he said, "People will never understand and accept its gaiety." Back in Hamburg, at the end of the summer, he told a musician friend that the work was a kind of *Spring Symphony*, a "gigantic hymn to the glory of creation," evoking the return of the sun and the life it brings.

In the spring of 1896, Mahler turned again to his symphony. He had a new idea for the first movement, a tremendous march portraying the procession of the seasons. He set it aside in order to polish up the "flower" movement for some separate provincial performances by another conductor and then returned to work on the new first movement.

In a letter to a friendly critic, Mahler wrote, "My music is only the sound of nature. I know of no other program . . . Now the world, the whole of nature wakes." He told a friend, "It is hardly music any more, just the voice of nature . . . Life frees itself and finally conquers . . . step by step, flowers, men, right up to the kingdom of the spirit and that of the angels."

At one time Mahler thought that he should use the same thematic materials in several of the movements but later decided not to try to unify them. The score grew and seemed to take on a life of its own. He said, once, "Today I became horribly aware that the first movement will last a half hour, perhaps longer (but) the work is truly concise, even brief — though it lasts two hours — because it is so diverse and naturally pleasant." To express his huge musical conception seemed to require more and more instruments. Still, this entire first movement, the longest he had ever written, was composed in only six weeks. On July 28, 1896, Mahler finished the last sixteen-measure passage and the symphony was done. It is the greatest hymn to the glories of nature ever written, seeking to express the quality of all nature itself, rather than the pleasures of a day in the country, which are the subject of Beethoven's *Pastoral Symphony*.

The opening movement, greater in length than many entire symphonies, is a huge structure, very closely related in form — if not in the size of its components — to the classic symphonic sonata-form first movement. Mahler thought of the introductory section and the body of the first movement as a grand Part I for the entire symphony, with the rest as Part II. He said, at various times, that it represented the awakening of Pan, or the march of the arrival of summer, or a Bacchanalian or Dionysiac procession, or, sometimes, *What the Forest Tells Me*.

The second movement is an idyllic piece, a symmetrical structure in the tempo of a minuet. Mahler usually thought of it as *What the Flowers in the Fields Tell Me*, although he sometimes said that it described the spirit of evening or childhood or the forest.

The third movement, in the character of a scherzo but not fast in tempo, was first called *What the Evening Tells Me*, but Mahler later changed *Evening to Beasts in the Forest*. He uses bits of melody from two songs on folk texts that he had written earlier and, for a middle section, a tune like those he remembered from band concerts in the park during his childhood.

The quiet, meditative, slow fourth movement, *What Man (or the Night) Tells Me* is a setting for contralto and orchestra of the song of the Night Wanderer from Nietzsche's *Thus Spake Zarathustra*.

O Mensch! Gib Acht!

Was spricht die tiefe

Mitternacht?

Ich schlief!

Aus tiefem Traum bin ich

erwacht!

Die Welt ist tief!

Und tiefer als der Tag

gedacht!

Tief ist ihr Weh!

O Man! Give Heed!

What does the deep midnight

say?

I slept!

I have awakened from a deep

dream!

The world is deep!

And deeper than the day had

thought!

Deep is its woe!

Lust tiefer noch als Herzeleid! Joy still deeper than heartache!
Weh spricht, Vergeh! Woe speaks: Begone!
Doch alle Lust will Ewigkeit! But all ecstasy seeks eternity!
Will tiefe, tiefe Ewigkeit! Seeks deep, deep eternity!

This leads directly into the fifth movement, *Lustig in Tempo und keck im Ausdruck* (Lively in tempo and jaunty in expression). Here we have a setting of a folk song text from *Des Knaben Wunderhorn* sung by the boys' choir, the women's chorus, and the solo contralto:

Bimm, bamm, bimm, bamm.

Es sungen drei Engel einen sussen Gesang:

Mit Freuden es selig in dem Himmel klang.

Sie jauchzten, fronlich auch dabei,

Dass Petrus sei von Sunden frei.

Und als der Herr Jesus zu Tische sass,

Mit seinen zwölf Jungern das Abendmahl ass,

Da sprach der Herr Jesus, was stehst du denn hier?

Wenn ich dich anseh, so weinst du mir!

Und soil ich nicht weinen, du gutiger Gott?

Ich hab' ubertreten die zehn Gebot.

Ich gehe und weine ja bitterlich.

Du sollst ja nicht weinen!

Ach, komm' und erbarme dich uber mich!

Hast du denn ubertreten die zehn Gebot,

So fall' auf die Knie und bete zu Gott!

Liebe nur Gott in alle Zeit!

So wirst du erlangen die himmlische Freud!

Die himmlische Freud' ist eine selige Stadt,

Die himmlische Freud' die kein Ende hat!

Die selige Stadt war Petro bereit't

Durch Jesum und Alen zur Seligkeit.

Bimm, bamm, bimm, bamm.

Ding, dong, ding, dong.

Three angels sang a sweet song;

It resounded joyfully through the heavens.

They shouted joyfully

That Saint Peter was free of sin.

And when Lord Jesus sat at the table,

Eating the evening meal with his twelve disciples,

The Lord Jesus spoke: Why do you stay here?

If I look at you, you weep for me!

And should I not weep, Thou merciful God?

I have broken the Ten Commandments.

I go and cry bitterly.

Thou shalt not weep!

Ah, come, and have mercy on me!

If you have broken the Ten Commandments,

Then fall to your knees and pray to God!

Love only God, in eternity.

Then you shall know heavenly joy.

Heavenly joy is a blessed place.

Heavenly joy has no end!

The blessed place was prepared for Peter

By Jesus and all for salvation.

Ding, dong, ding, dong.

The sixth and final movement, slow, peaceful and expressive, follows without pause. This is an orchestral movement that brings this gigantic symphony to a noble conclusion.

ENSEMBLE OF CHORUSES

Eric Freudigman, *Director of Choruses*

The Kenneth Jewell Chorale

Eric Freudigman, *Music Director*

Dalos Grobe, *Accompanist*

Barbara Diles, *Manager & Chorus Coordinator*

SOPRANO

Dorothy Berry
Jan Casai
Maria Cimarelli
Nancy Nowak
Nancy Zanolli
Carol Petty
Jo Pickett
Suzanne Wernette
Denise Love
Barbara Scanlon
Diane Siegel

ALTO

Kay Abbott
Helen Anderson
Sharon Babcock
Carol Ferrero
Karen Guettler
Kathy Harris
Anne Jaffe
Alona Moon
Anne Henry Maters
Pamela Powley
Mary Rubel
Loretta Ryder
Gretchen Woods
Joan Irwin

TENOR

Frederick Bellinger
Donald Blancett
Christopher Brodersen
Robert Carnecki
Dennis Curry
Don Daniels
Stuart Eppinga
Dennis Murphy
Lawrence Nuckolls
Arthur Vidrich
John Smith
Charles Ficteau

BASS

Charles W. Babcock
Robert Brown
Conwell Carrington
Dalos Grobe
Robert Hund
William Keener
Sean M. Neall
Donald Renz
Kimble Rose
John Wittrock
John Stewart
Mark Vondrak

The Detroit Lutheran Singers

MEADOW BROOK CONCERT — JULY 5, 1979

Eric Freudigman, *Music Director*

SOPRANOS

Carmen Beverst
Joyce Bigelow
Florence Bock
Kathryn Borden
Sarah Bunin
Marcia Christoff
Joyce Cromwell
Judith Gottschalk
Evonne Hays
Pat Koontz
Jean MacKenzie
Kathy Mehl
Judith Reger
Joyce VanNieuwkyck
Joy Wheeler

TENORS

Terry Cromwell
Clifford Dietrich
Jonathan Drake
Michael Gromma
Richard Mehl
Kip Renas
Lloyd Schultz
William Smith
Howard Volkening
Joseph Walker
Kenneth Zorn

ALTOS

Ruth Ann Beckendorf
Lois Carpenter
Sylvia Geisler
Mary Herbon
Barbara Hoffmeier
Darlene Hutchison
Michelle Johnson
Ruth Kenny
Diane Nast
Irene Stringer
Marie Walck

BASSES

Paul Beck
Leon Beckendorf
George Beverst
Douglas Crow
Glenn DeVantier
Ernest Gaston
Herbert Geisler
Clifford Halter
Robert Herbon
Paul Joseph
Frederic Kamprath
Arthur Weitschat

The Kenneth Jewell Chorale (Women)

JUNE 23, 1979, MAHLER SYMPHONY NO. 3

SOPRANO

Dorothy Berry
Bonnie Brooks
Jan Casai
Maria Cimarelli
Nancy Nowak
Nancy vonOeyen
Carol Petty
Jo Pickett
Barbara Scanlon
Diane Siegel
Suzanne Wernette

ALTO

Kay Abbott
Helen Anderson
Sharon Babcock
Carol Ferrero
Karen Guettler
Kathy Harris
Anne Jaffe
Alona Moon
Anne Maters
Pamela Powley
Mary Rubel
Loretta Ryder
Gretchen Woods

SOPRANO

Nancy Harsh
Edith Bookstein
Judy Rust
Marilyn Ratliff
Marcia Miether
Liza Senal
Lois Bush
Agatha Kalkanis
Lagratia Mitchell
Sarah Bunin
Mille Gardner

ALTO

Vicki Porter-Fink
Kirsten Lietz
Michelle Johnson
Pat Clarkston
Sar Frey
Diane Rowlands
Ruth Killeen
Lauralyn Light
Joan Irwin
Molly Merideth
Susan Duda
Kay Rittinger

Detroit Lutheran Singers MEADOW BROOK CONCERT — JUNE 23, 1979

SOPRANOS

Carmen Beverst
Joyce Bigelow
Florence Bock
Kathryn Borden
Marcia Christoff
Joyce Cromwell
Judith Gottschalk
Evonne Hays
Pat Koontz
Jean MacKenzie
Kathy Mehl
Judith Reger
Joyce VanNieuwkyck
Joy Wheeler

ALTOS

Ruth Ann Beckendorf
Lois Carpenter
Sylvia Geisler
Mary Herbon
Barbara Hoffmeier
Darlene Hutchison
Ruth Kenny
Diane Nast
Marie Walck

Children's Choir From Christ Church Episcopal, Grosse Pointe FOR MEADOW BROOK PERFORMANCE JUNE 23, 1979

Frederick DeHaven, *Director*

Catherine Boyer
Claire Colby
Anne DeHaven
Mary DeHaven
Liz Donovan
Cathy Gaskin
Susan Halter
Julie Henderson
Jennifer Hill
Carolyn Huebner
Becky Ingall
Katie Insley
Alicia Jeffery

Angie Jeffery
Jennifer Johnson
Leslie Mackey
Kathy McGraw
Sally Rousseau
Sally Russell
Sarah Semple
Jane Spencer
Mary Swan
Nancy Wack
Vicky Webster
Elizabeth Williams
Anne Young

Colin Barr
Douglas Bell
Andrew Clay
John Dunn
Peter Dunn
Evan Eatherly
Mark Gall
Peter Gibbs
Stephen Gibbs
Randall Gibson
Tony Golia
Ben Hein
Robert Ingall

Todd McCoy
Christopher McFarland
Jeffrey Manus
John Nicholson
Gregory Roach
Tom Streck
Eric Wahl
Bary Wilkinson
Marcel Santiz
Tom Persing
Peter Huebner
Basil Johnson
David McCoy

564th performance

Sunday, June 24

DETROIT SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor
EARL WILD, pianist

"That's Music by George!" (Gershwin)

Works by Gershwin,
"Let 'em Eat Cake" Overture
Concerto in F for Piano
Allegro
Andante, con moto
Allegro agitato

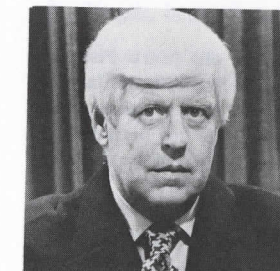
INTERMISSION

Overture to "Funny Face"
Rhapsody in Blue
American in Paris

Mr. Wild is a Baldwin artist.

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

This performance is being taped for broadcast on WDET-FM
(frequency 101.9) on Wednesday, August 8, 1979



Earl Wild

A native of Pittsburgh, Pennsylvania, Mr. Wild has studied with some of the top teachers known today. A graduate of the Carnegie Institute, Mr. Wild became the youngest artist ever to appear with the NBC Symphony and, in 1942, was the first American soloist to play with that orchestra under Arturo Toscanini, and since that time, has been touring and performing with major symphony orchestras all over the world. In 1970, with Sir Georg Solti and the Chicago Symphony, he gave the world premiere of Marvin David Levy's First Piano Concerto, a work written especially for him. In 1975 and 1976 he made two highly successful South American tours, winning him great acclaim from critics and public alike. Mr. Wild has also had the honor of performing for six Presidents of the United States.

During this past season, Mr. Wild has appeared with many symphony orchestras across the United States and in Canada and Mexico. He also performed eight concerts in New York, including five with the New York Philharmonic. At Ambassador College in Pasadena he presented the first public performance of his own composition, "Fantasy on Porgy and Bess". In the spring of 1978 he made his debut in New Zealand and Manila and, during the summer of 1977, he was the first artist ever to give a solo piano recital at Wolf Trap.

Mr. Wild comes to Meadow Brook an established artist who is a contemporary exponent of the Romantic Era. His breathtaking technique notwithstanding, Mr. Wild's principal asset remains the highly sensitive musicianship with which he subordinates all details to the main sweep of his interpretation of the composer's musical intent.

Please, no photographic flashes or tape recordings during performance.

Thursday, June 28

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conductor

†MARK PISKUNOV, violinist

SIBELIUS, Finlandia, Op. 26 Tone Poem

SIBELIUS, Concerto in d for Violin, Op. 47

Allegro moderato

Adagio di molto

Allegro ma non tanto

INTERMISSION

STRAVINSKY, The Rite of Spring

Pt. 1 "The Fertility of the Earth"

Pt. 2 "The Sacrifice"

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

†First appearance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM
(frequency 101.9) on Wednesday, August 15, 1979



Mark Piskunov

Nineteen-year old Mark Piskunov was born in the Soviet Union and recently emigrated to the United States with his family. He has performed in concerts in his native Odessa as well as here in the United States.

In November 1977 Mr. Piskunov made his American debut with the National Symphony under Mstislav Rostropovich, performing the First Wieniawski Concerto and joining his brother, pianist Alexander Piskunov and cellist Yo Yo Ma for the Beethoven

Triple Concerto. He has been re-engaged by Rostropovich to make his London debut in February of 1979 with the London Philharmonic. During the spring of 1978 he appeared with the Cincinnati Symphony in Cincinnati and on tour. Other orchestral engagements in this country have included the St. Louis Symphony, New Orleans Philharmonic, symphonies of Queens and Brooklyn, Puerto Rico, Erie and others.

Mr. Piskunov also appears regularly in recitals and chamber music performances, most recently at the Newport Opera Festival 1978. His performance in the Festival's opening night festivities was taped for television broadcast. Previous recital appearances have included Nashville's Vanderbilt Series, Colby College, the Aspen Music Festival and ILGWU benefit at Avery Fisher Hall.

Winner of the Juilliard School's annual Concerto Competition, Mark Piskunov is a scholarship student with Dorothy DeLay at Juilliard. Also a composer, he is a member of ASCAP and a staff composer with the Chappell Music Company.



Sixten Ehrling

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

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

FINLANDIA, TONE POEM, OP. 26

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

Toward the end of the nineteenth century, the Russian rule in Finland, which had been relatively liberal, suddenly turned heavily oppressive. However, this change in policy did not destroy Finnish aspirations for political freedom, but aroused them even further. On November 4, 1899, a theatrical performance of historical scenes from Finnish history and legend was presented, with incidental music by Sibelius. The next year, he used this music in two concert suites and the tone poem *Finlandia*, which soon came to be a popular hymn of Finnish patriotism and independence.

In all Scandinavia it was called *Suomi*, the country's name in the Finnish language, but, Sibelius once said, "Its performance was forbidden in Finland during the years of unrest, and in other parts of the (Russian) Empire it could not be played under any name that in any way indicated its patriotic character. When I conducted it in Reval and Riga, in the summer of 1904, I had to call it *Impromptu*."

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

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MINOR, OP. 47

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

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

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

honorary degree by Yale. He was a cosmopolitan musician and an international figure.

Sibelius composed his Violin Concerto in 1903, and it was given its world premiere at Helsinki in 1904, but he was dissatisfied with the work and revised it completely in the summer of 1905. In its new form, it was first performed in Berlin in 1905, with Karl Halir as soloist and the orchestra conducted by Richard Strauss. Sibelius was at last satisfied with the Concerto, and pleased by the careful preparation Strauss gave it.

Throughout the Concerto, the solo violinist and the orchestra are partners in this truly symphonic work. Coming, as it does between Sibelius's Second and Third Symphonies, the Concerto presents an effective amalgam of romantic elements with the composer's novel ideas of form and development. The first movement, *Allegro moderato*, is brooding and dramatic. The second movement, *Adagio di molto*, is a romance, in which the solo violin predominates. The finale, *Allegro, ma non tanto*, was once described by Sibelius as a kind of *danse macabre*. The great musical analyst, Sir Donald Francis Tovey, jokingly called this exciting, strongly rhythmic movement "a polonaise for polar bears."

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

LE SACRE DU PRINTEMPS ("The Rite of Spring")

..... Igor Stravinsky
(Born June 17, 1882, in Oranienbaum; died April 6, 1971, in New York)

The Rite of Spring is Stravinsky's masterpiece, at once an evolutionary, revolutionary and seminal work. Its strong roots in the past were at first obscured by its shocking novelty and were later overlooked in the excitement about the new music that sprang from it. It now seems clear that it was conceived in the tradition of such Russian composers as Borodin and Stravinsky's teacher Rimsky-Korsakov, that it was an extension of the new musical freedoms and liberties that Stravinsky had exercised in his two preceding major works, *The Firebird* and *Petrushka*, and that it immediately became a model for such other composers as Prokofiev and Bartok.

Fifty years after its first performance, composers in Europe and the Americas still went to this score for ideas on form, instrumental writing and especially rhythm. In 1965, when Stravinsky revisited the house in Switzerland where he had worked on this music fifty-four years earlier, his ancient landlady recalled the neighbors complaints that "Monsieur Stravinsky played only wrong notes." Stravinsky, not amused, replied, "The wrong notes for them, but the right ones for me."

In his memoirs, Stravinsky told that he had the idea for the ballet that became *The Rite of Spring* in 1910, before *Petrushka*. "I saw in imagination," he wrote, "a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." He developed the scenario in collaboration with his friend, Nicholas Roerich, an artist and designer who had an archeologist's knowledge of ancient Slavic life.

The impresario Serge Diaghilev agreed that his *Ballets Russes* company would produce *The Rite of Spring*. The costumes and stage sets were designed by Roerich, but Diaghilev had the unfortunate idea of entrusting the choreography to Vaslav Nijinsky, his leading male dancer, for whom the subject and style were too remote, even foreign, and who had the additional handicap, Stravinsky later wrote, of being "ignorant of the most elementary ideas about music."

The first performance was given in Paris on May 29, 1913, a date of great importance in the history of music, with Pierre Monteux conducting the orchestra. The dancers had had 120 rehearsals — an enormous number — and a dress rehearsal had gone well, but the first-night audience rioted at the savage music

and the grotesque dancing. Until the very end of his life Stravinsky resented their reaction to that first performance. As soon as the curtain went up, the audience began to laugh and to shout in protest. As Stravinsky's supporters called for silence, the outcries grew louder. Fists were shaken and blows struck. "It was war over art for the rest of the evening," the American critic Carl van Vechten reported, "and the orchestra played on unheard . . . The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium."

There have been many different productions of the ballet since that time, but the music has always proved too strong for the dance, has overpowered the choreography and the stage effects. In 1914, in Moscow, Serge Koussevitzky gave the first concert performance of the score, and during the next fifty years it slowly established its place in the concert repertoire wherever orchestras and audiences could cope with its unprecedented difficulties. Now it is a popular repertoire piece. It is no less difficult to play, but its musical language is no longer strange to us.

The work is divided into two parts, which are subtitled *The Adoration of the Earth* and *The Sacrifice*. They are separated in concert by a brief pause. The sections of Part One are Introduction, *Auguries of Spring* (Dances of the Young Girls), *Mock Abduction*, *Round Dance of Spring*, *Games of the Rival Towns*, *Procession of the Wise Man*, *Adoration of the Earth* (The Wise Man), and *Dance of the Earth*.

Part Two, *The Sacrifice*, opens with an Introduction that Stravinsky intended to represent "pagan night" and continues with the *Mystical Circles of the Young Girls*, *Glorification of the Chosen One*, *Evocation of the Ancestors*, *Ritual of the Ancestors*, and finally the *Sacrificial Dance of the Chosen One*.

The work is scored for a gigantic orchestra: two piccolos, two flutes, alto flute, four oboes, two English horns, three clarinets, E-flat clarinet, two bass clarinets, four bassoons, two contrabassoons, eight horns, two Wagner tubas, five trumpets, bass trumpet, three trombones, two tubas, five timpani, bass drum, cymbals, antique cymbals, tambourine, triangle, tam-tam, grater and strings.

CHILDREN'S CONCERTS

Programs of music plus a little more — about an hour in length, beginning at 11:00 a.m. without intermission.

Food services suited to young appetites will be available at reasonable cost at Trumbull Terrace.

Saturday, June 23 — "A Toy Store Morning" — Mime and Music for Children, featuring the **Pastiche Wind Quintet** with **Patricia Roan-Judd** and **Thomas A. Aston** (mimes).

Saturday, July 21 — The Oakland Youth Symphony, conducted by **Erv Monroe**, performs a program which includes Britten's *Young Person's Guide to the Orchestra* and a newly arranged piece by Mr. Monroe called "The Amazing Symphony Orchestra", a piece focusing on the creation of mood in music. Narration by **Sen. Jack Faxon**.

Saturday, August 11 — "The Gingerbread Man — A Ballet for Children", featuring the **Pastiche Wind Quintet** and dancers. Choreography by **Michelle Levine** and music by **Martin Scot Kosins**. World Premiere Performance. Narration by **Sen. Jack Faxon**.

Sunday, July 1 — Holders of Children's Concert subscriptions will receive a lawn ticket to the **Sousa Concert**, which features a gigantic **holiday fireworks display**.

Single tickets: \$3.00 (Saturday mornings) — **\$4.00** (Sunday evening, July 1)

Saturday, June 30

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conductor WESLEY JACOBS, bass tuba GORDON STAPLES, violinist

BEETHOVEN, Symphony No. 2 in D, Op. 36
Adagio molto - Allegro con brio
Larghetto
Scherzo
Allegro molto

*VAUGHAN WILLIAMS, Concerto in f minor for
Bass Tuba and Orchestra
Allegro moderato
Andante sostenuto
Rondo alla tedesca

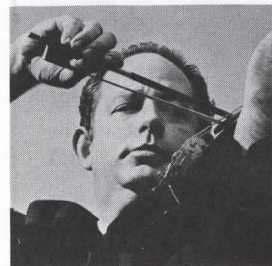
INTERMISSION

STRAUS, Ein Heldenleben, Op. 40 (A Hero's Life)
Symphonic Poem
The Hero
The Hero's Enemies
The Hero's Mate
The Hero's Field of Battle
The Hero's Works of Peace
The Hero's Flight From the World and His
Fulfillment

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

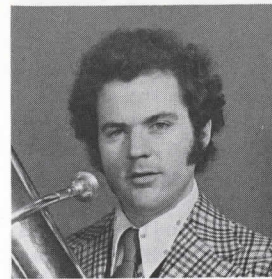
*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM
(frequency 101.9) on Wednesday, August 22, 1979



Gordon Staples

which Staples was graduated, and with D. C. Dounis in New York. He made his much-acclaimed New York debut, at age 19, as soloist with the New York Little Symphony. He has concertized extensively in the United States, Latin America and Canada and was concertmaster of the New Orleans Philharmonic before joining the Detroit Symphony in 1955. He was named DSO assistant concertmaster in 1956 and concertmaster in 1968, and has frequently appeared as soloist with the Orchestra. His instrument is a rare "Salabue" violin, the work of Giovanni Battista Guadagnini in 1779.



Wesley Jacobs

Wesley Jacobs, principal tuba player, was appearing as a string bass player with The Carpenters before deciding on an orchestral career. He was tubist with the San Francisco Opera during 1968-70 and then came to the Detroit Symphony Orchestra. He designed his own tuba, which was custom-built for him in Germany, and his skills in mechanics qualify him as an expert in tuning automobiles as well as pianos.

SYMPHONY NO. 2, IN D MAJOR, OP. 36
..... Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

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

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

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

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

The concert began at six and the musical friend whom Beethoven had asked to turn pages for him in the Piano Concerto was shocked to discover that they were almost all blank. The composer had not had time to write out the solo part, which was, of course, completely formed in his mind. The friend later recalled that Beethoven signalled to him at the ends of the "invisible passages, and my ill concealed anxiety about missing the turning points amused him greatly."

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

In the twentieth century, it is as difficult to associate Beethoven's Second Symphony with musical revolution as with the terrible testament of Heiligenstadt. Its first movement opens with a long, slow introduction, *Adagio molto*, that is dramatic, lyric and even gracious, but by no means tragic. The main section of the movement, *Allegro con brio*, is on a much larger scale than was common at the time, yet is organized in what we now think a classical manner. The slow second movement, *Larghetto*, is built of beautiful long themes, and the third is a true Scherzo (Italian for "jest" or "joke"). The Symphony closes with a high-spirited finale, *Allegro molto*.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani, and strings.

CONCERTO FOR TUBA AND ORCHESTRA, IN F MINOR

..... Ralph Vaughan Williams
(Born October 12, 1872, in Down Ampney; died August 26, 1958, in London)

After a long and dreary period in the history of music in England, a new school of interesting nationalist composers came into existence there in the early years of this century. They systematically collected and studied their country's folk music, and they revived the great works that their countrymen had written from the fifteenth to the eighteenth centuries. They were activist-composers who also wrote, taught, played and conducted, in concert hall, church, theater, school — wherever music could be made. They gave traditional and historical English music a new place in musical life.

Vaughan Williams was the greatest of these composers. He was given a rigorous classical and musical education, studied in Berlin with Max Bruch, and even after he had earned his doctorate from Cambridge University went to Paris to polish his technique under the tutelage of Ravel. In the course of his long career he composed nine symphonies, five operas, and a large number of works in almost every imaginable musical form. In 1954, at the age of eighty-one, his continuing interest in variety of musical expression led him to compose one of the few tuba concertos.

When it was first performed, he wrote, "This concerto is nearer to the Bach form than to that of the Viennese school... though the first and last movements each finish with an elaborate cadenza, which allies the concerto to the Mozart-Beethoven form. The music is fairly simple and obvious." The opening movement is a pleasant *Allegro moderato*, and the second is a lyrical Romanza, *Andante sostenuto*, in the character of an English folk song, that gives the soloist a rare opportunity to display the lyrical side of his instrument. The Finale is a *Rondo alla tedesca*, "in the German manner."

The accompaniment is scored for piccolo and two flutes, oboe, two clarinets, bassoon, two horns, two trumpets, two trombones, timpani, bass drum, snare drum, cymbals, triangle and strings.

EIN HELDENLEBEN ("A HERO'S LIFE"), TONE-POEM, OP. 40

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

Between August 2, 1898, and December 27, Richard Strauss wrote a huge autobiographical symphonic work that he

described to a friend — and not entirely in jest — as resembling the *Eroica* Symphony that Napoleon had inspired in Beethoven. Why should he not, Strauss wondered, for, as he wrote in a letter to Romain Rolland, he found himself at least as interesting as was Napoleon. Strauss was never diffident about his compositions and there was never any secret about who the unnamed hero of this work might be: the composer himself.

Ein Heldenleben ("A Hero's Life" or "A Heroic Life") is the central work in an orchestral trilogy. The first was more figurative than concrete: *Don Quixote*, written in 1897, in which Strauss identified himself with the mad knight who struggled nobly but foolishly against the coarse practicalities of the world. The last was the *Symphonia Domestica* of 1903, which, Strauss said, "illustrates a day in my family life." Strauss once described the subject matter of *Ein Heldenleben* as two kinds of heroism: first, heroism in the struggles of everyday life, which, when successful, brings material rewards, and second, "the heroism inherent in life's inner battles, which aspires, through both struggle and renunciation, to elevate the soul."

The music of this great, symbolic tone-poem is organized into a huge symphonic movement that falls into six principal sections: 1) *The Hero*, establishing the musical identity of the title-character. 2) *The Hero's Enemies*, his critics, whose ponderous malevolence is depicted in music the composer marked at various points in the score as "sharp, pointed and snarling." 3) *The Hero's Mate*, "flippant, playful, insolent, sedate, soothing, angry, scolding," music for solo violin, describes the many moods of Strauss's beloved wife, Pauline de Ahna, a soprano whom he married in 1894 and for whom he wrote many of his beautiful lieder. This is followed by a conversation of husband and wife, and a heroically passionate love song.

4) *The Hero's Field of Battle* is entered with offstage trumpet calls. The battleground is a contrapuntal thicket in which the Hero, inspired by recollections of his Mate's theme from Part 3, vanquishes his cruel opponents and sings a glorious song of triumph. 5) *The Hero's Works of Peace* at last identifies him musically by quoting from his earlier tone-poems, *Death and Transfiguration*, *Don Quixote*, *Don Juan*, *Till Eulenspiegel*, *Macbeth*, *Thus Spake Zarathustra*, and from two works of 1894 associated with his wife, his first opera, *Guntram*, and the beautiful song *Traum durch die Dämmerung* ("Dream through the Twilight"). 6) *The Hero's Flight from the World and His Fulfillment* brings the work to a close. The outside world attempts a final flourish of hateful resentment, but anger subsides and the hero is at peace with his loved one.

Strauss conducted the first performance of *Ein Heldenleben* on March 3, 1899, in Frankfurt. The score is dedicated to the conductor Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam. It is written for a large orchestra of piccolo and three flutes, four oboes and English horn, three clarinets, small E-flat clarinet and bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones and two tubas, timpani, bass drum, snare drum, side drum, cymbals, two harps and strings.

DAYTIME OPEN REHEARSAL SERIES

A series of midday rehearsals — a pleasant way to spend a summer afternoon. Bring your own lunch or purchase a salad bar plate at 12 Noon. Rehearsals begin at 1:30 p.m.

Wednesday, June 27 — Sixten Ehrling will rehearse a program which includes Stravinsky's *The Rite of Spring*.

Friday, August 3 — Eliot Feld Ballet will perform excerpts, from their vast repertory. One of America's great ballet companies!

Wednesday, August 15 — Neville Marriner, Artistic Director of the Meadow Brook Music Festival and one of the world's most recorded conductors, rehearses a program of works of Mozart and Strauss.

(Unreserved Seating) **Single tickets: \$3.50.**

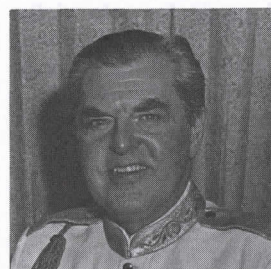
569th performance

Sunday, July 1

DETROIT CONCERT BAND LEONARD B. SMITH, conductor

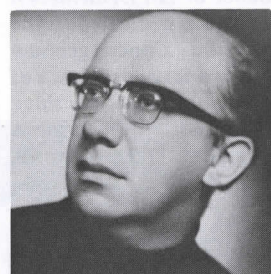
"An Evening with John Philip Sousa"

also featuring the popular MEADOW BROOK ESTATE and
GIGANTIC FIREWORKS DISPLAY



Dr. Leonard B. Smith

Dr. Leonard B. Smith has been the music director and conductor of the Detroit Concert Band for 21 years. He was cornet soloist with the Edwin Franko Goldman Band in New York City and is also remembered for his playing of the familiar trumpet call announcing the popular "Lone Ranger" radio program. He is the composer of "Treasury of Scales", a widely-used instruction method of music education. For the British Broadcasting Corporation, Dr. Smith made an hour-long documentary on the life of John Philip Sousa. During his career he has appeared as conductor, soloist and lecturer in over 3,500 concerts, festivals and clinics throughout the United States and Canada, and is a familiar figure on radio and television. His enthusiasm, energy and personal charm, combined with his vast experience, rank him as a top musical personality.



Gennady Rozhdestvensky

Currently serving as Music Director of the BBC in London, Gennady Rozhdestvensky is one of the most outstanding conductors to come out of the Soviet Union. He was born in Moscow in 1931 and began studying piano at the age of eight. When he was 20 years old he entered a competition which won him an assistant conductorship at the Bolshoi Theater. The following year he made his debut there as full conductor before he had even completed his studies with the ballet "Sleeping Beauty".

In 1963 Gennady Rozhdestvensky was appointed Principal Conductor of the Moscow Radio-Television Symphony Orchestra and Principal Conductor of the Bolshoi Theater where he won the Lenin Prize in 1970. That year he left the Bolshoi Theater to dedicate himself to symphonic conducting in Russia and throughout the world, coming to the United States on tour with the Leningrad Philharmonic in 1973. In 1973 Mr. Rozhdestvensky made his American guest-conducting debut with the Chicago Symphony and the Cleveland Orchestra and has returned to our country in following seasons to conduct the Chicago and Boston Symphonies, the Cleveland Orchestra and the Los Angeles Philharmonic. Gennady Rozhdestvensky also served as Music Director of the Stockholm Philharmonic for several seasons and led them on their American tour in 1975.



MEADOW BROOK ESTATE

The Meadow Brook Estate is a vocal, jazz and show ensemble with instrumental accompaniment. The group of 16-18 people is a part of an intensive program of individual and group training in music and theatre at Oakland University. It is an elite ensemble of young people who have already demonstrated a potential of a high degree of competence on stage.

570th performance

Thursday, July 5

DETROIT SYMPHONY ORCHESTRA †GENNADY ROZHDESTVENSKY, conductor †BEVERLY WOLFF, alto †LEON PETRUS, tenor KENNETH JEWELL CHORALE DETROIT LUTHERAN SINGERS

*SCRIABIN, Symphony No. 1 in E, Op. 26
Lento
Allegro drammatico
Lento
Vivace
Allegro
Finale

INTERMISSION

*PROKOFIEV, Alexander Nevsky, Op. 78

- I. Russia Under the Mongolian Yoke
- II. Song about Alexander Nevsky
- III. The Crusaders in Pskov
- IV. Arise, Ye Russian People
- V. The Battle on the Ice
- VI. Field of the Dead
- VII. Alexander's Entry into Pskov

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

†First appearance at Meadow Brook Music Festival
*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, August 29, 1979



Beverly Wolff

One of America's most distinguished singers, Beverly Wolff is continually re-engaged by the leading opera companies, orchestras and music festivals here and abroad. An enormously versatile artist, the mezzo-soprano's reputation has been achieved as much for her association with contemporary music as for her artistry in the standard repertoire. She has created leading roles in world premieres of works by Bernstein, Menotti and Moore and has sung and recorded works by Rorem, as well as appearing in concert with him. In addition, she is in demand as a recitalist and concert singer throughout the country. A favorite in Italy since her 1970 Spoleto Festival debut in "Il Giuramento", Miss Wolff returns each season for engagements in Rome, Florence, Venice, Turin, Perugia, Palermo and other cities.

She has said of contemporary music, "I like to hear it and love to sing it. It presents a challenge to me in that there is usually no precedent set as to the interpretations." Thus, her unique talents have been utilized frequent in new works.

Miss Wolff's career began when she was discovered by Henry Sopkin, the then-conductor of the Atlanta Symphony, who engaged her as a soloist with the orchestra. She had been playing solo trumpet, her major instrument for many years. Voice suddenly became more than a sideline for her and, after extensive vocal studies, her remarkable career was launched.

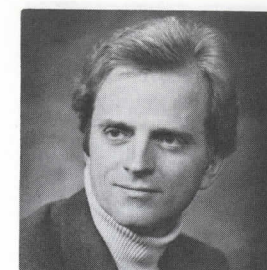
SYMPHONY NO. 1, IN E MAJOR, OP. 26

..... Alexander Scriabin
(Born January 6, 1872, in Moscow; died there April 27, 1915)

For many years, Western musicians dismissed Scriabin as some kind of Eastern aberration from the mainstream of European music, composer of a body of strange, difficult, extravagant compositions with an overlay of oriental philosophy. Yet in Russia, even at a time when a rational basis was sought for every aspect of life and art there, he became and remained an enormously popular figure. In America, his music was kept alive, in the face of great opposition, by Scriabin's benefactor, Serge Koussevitzky, who was conductor of the Boston Symphony Orchestra from 1924 to 1949, and then by several of his disciples. In the 1950's, when performing artists from the Soviet Union first came to the United States in considerable numbers, many brought the music of Scriabin with them, and the new general interest in Eastern mysticism that arose in the West in the 1960's was reflected in more frequent performance of his work here.

Scriabin's father was a civil servant and his mother a musician, but she died when he was only a year old. The boy was brought up by relatives and was educated at a military school, but from the age of three he was drawn to the piano and at eight he attempted to compose an opera. He entered the Moscow Conservatory when he was sixteen years old and won a gold medal as pianist there, but he never completed his composition course. In his adult life, cut short by blood poisoning at the age of forty-three, Scriabin went back and forth between Russia and Western Europe (and, in 1906-1907, the United States), working as a composer and performer and pursuing his attempts to expand the limits of music. He experimented with the very materials — harmony and form — and with external considerations that could affect music — the mystic religions of India and the Far East, the meeting points of music and the other arts, of hearing and the other senses.

His early musical thought was derived from Chopin and Liszt, and later he was a direct influence on Prokofiev and Shostakovich. The great Russian poet and novelist, Boris Pasternak, as a young man fell under Scriabin's spell and decided to become a composer, for, he later wrote, "he conquered me with the freshness of his mind ... although I scarcely ever knew what he meant."



Leon C. Petrus

Leon Petrus, a young tenor, brings a wide range of professional and operatic experience to his concert work.

He has sung with the Scranton Opera Company in Pennsylvania, the Milwaukee Florentine Opera, the distinguished Santa Fe Opera Company, Santa Fe, New Mexico, and most recently, the Michigan Opera Theater in Detroit. He has appeared frequently in recital, and has been guest soloist with the University of Wisconsin Orchestra, the University of Wisconsin-Milwaukee Symphony Orchestra, and the Waukesha Symphony Orchestra. He has also served as the Music Director and conductor of the Skylite Opera Company of Milwaukee.

In the Detroit area, Mr. Petrus has sung with the Pontiac Symphony, the St. Clair Shores Symphony, the Oak Park Symphony, and the Jewish Community Center Orchestra.

Around 1904, Scriabin revealed to a Swiss writer some of his views of the future: "There will have to be a fusion in all the arts, but not a theatrical one like Wagner's. Art must unite with philosophy and religion in an indivisible whole, to form a new gospel, which will replace the old Gospel we have outlived. I cherish the dream of creating such a 'mystery.' It will be necessary to build a special temple for it — perhaps here, perhaps far away in India. But mankind is not yet ready. It must be preached to. It must be led along new paths." When he made that statement, Scriabin was already in the middle of his grand cosmic cycle of symphonies, his third, fourth and fifth, which are entitled *The Divine Poem*, *The Poem of Ecstasy* and *Prometheus: Poem of Fire*. He never wrote the concluding *Mysterium*, the "mystery" that he often spoke of, which was to be a gigantic ritual of the senses, with music, words, mime, color and smell, and the constant rebirth of humanity as its subject matter.

Scriabin's First Symphony shows the direction that these later works were to take. He began to write it in the summer of 1899, and at the end of six months of creative ferment, he had composed six movements, not four, although the first and last may be considered a prologue and epilogue. The music is gentle, and subtle, yet at times it seems almost breathless with passion. In the last movement the orchestra is joined by alto and tenor soloists and chorus, who sing a grand hymn on the unity of religion and art, with a text by Scriabin.

The first movement, *Lento*, is a short, slow prelude, widely ranging in melody, eerily solemn. Next are an *Allegro drammatico* and a slow movement, *Lento*, both full of turmoil and passion followed by a fleet scherzo, *Vivace*. After another dramatic *Allegro* comes the finale with voices, which sing in Russian (here paraphrased): Praise to life's greatest glory, divine harmony and melody! You exalt our innermost being, o wondrous art of sound! In time of sadness you descend from heaven to comfort us, to rekindle our souls and return the spirits of the priests of art, to overcome all obstacles. So sing the praise of the arts, glorious and eternal!"

The Symphony was first performed on March 16, 1901, in Saint Petersburg. It is scored for piccolo and three flutes, two oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, bells, harp and strings.

ALEXANDER NEVSKY, CANTATA, OP. 78

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

In 1938, the great Russian film director, Sergei Eisenstein, produced the stirring motion picture *Alexander Nevsky*, a magnificent portrayal of the Russian defense of Novgorod against the invading Teutonic Knights, in 1242.

The music for the film was composed by Sergei Prokofiev, who in 1939 converted the movie score into a cantata for mezzo soprano or contralto solo, mixed chorus and orchestra. He wrote the text himself, with the collaboration of V. Lugovskoi. The cantata was completed at Moscow on February 7, 1939, and was first performed by the Moscow Philharmonic Orchestra and Chorus, under the composer's direction.

The cantata is made up of seven musical pictures:

I. *Russia under the Mongolian Yoke*. In the middle of the thirteenth century, the Tartars invaded Russia, and a pall of stillness and desolation descended upon the land. This period of oppression is expressed in a somber movement for orchestra alone. There is a persistent repetition of two notes in the bass, while a plaintive shepherd's melody is heard in the distance. The music sounds a note of heaviness and despair.

II. *Song about Alexander Nevsky*. The chorus sings in noble tones about the heroic deeds of Alexander and how he defeated the Swedes on the River Neva. This section is in the style of the old Russian epic poems, known as *bylini*. The middle section, in faster tempo, has an impelling forward motion, as if the people were preparing to move against the foe.

Yes, 'twas on the River Neva it occurred,
On the Neva's stream, on the waters deep.
There we slew our foe's pick of fighting men,
Pick of fighting men, army of the Swedes.
Ah! How we did fight, how we routed them!
Yes, we smashed their ships of war to kindling wood.
In the fight our red blood was freely shed
For our great land, our native Russian land. Hey!
Where the broadaxe swung was an open street.
Through their ranks ran a lane where the spear was thrust.
We mowed down the Swedes, the invading troops,
Just like feather-grass, grown on desert soil.
We shall never yield native Russian land.
They who march on Russia shall be put to death.
Rise against the foe, Russian land, arise!
Rise to arms, arise, great town Novgorod!

III. *The Crusaders in Pskov*. To the accompaniment of heavy, almost cruel-sounding chords in the orchestra, the chorus sings an ecclesiastical theme to a Latin text. By the clever combination of Gregorian cadences, crushing modern harmonies and fanfares for the brasses, Prokofiev paints a musical picture of the grim, fanatical Teutonic Knights, still posing as crusaders but imbued with the spirit of conquest. An orchestral interlude in the middle of this movement depicts the mourning of the Russian people for those who were slain in battle by the attacking Germans.

Peregrinus, expectavi, pedes meos, in cymbalis, the Knights sing.

IV. *Arise, Ye Russian People*. In fervent, dynamic tones, the people of Russia are exhorted to rise up in battle and drive the foe from their land. In the middle portion, the women appeal to the men to rally around Alexander and drive the enemy out.

Arise to arms, ye Russian folk, in battle just, in fight to death.
Arise, ye people free and brave, defend our fair, our native land.
To living warriors high esteem, immortal fame to warriors slain.
For native home, for Russian soil, arise, ye people, Russian folk,
Arise to arms, etc.
In our Russia great, in our native Russia no foe shall live.
Rise to arms, arise, native mother Russia!
Arise to arms, etc.
No foe shall march 'cross Russian land, no foreign troops shall Russia raid.
Unseen the ways to Russia are.
No foe shall ravage Russian fields.
Arise to arms, etc.

V. *The Battle on the Ice*. This most exciting and realistic of the seven pictures depicts the battle between the Teutonic Knights and the Russians on the ice of Lake Chud. The distant stamping of horses' hooves comes nearer and nearer and accelerates into a gallop. The hated Latin song of the crusaders is heard as the knights shout their defiance and sound a battle call on their trumpets. But the Russians are ready and waiting; a sturdy, heroic, folk-like theme of the volunteer, Dimka, personifies the young but great strength of the Russians. The Russian and Teutonic themes intermingle as the two armies are locked in combat, the Russian theme becoming more and more predominant as Alexander's army gains the upper hand. Finally, the Germans sink beneath the ice, and the movement ends with the quiet that follows a stormy battle.

Peregrinus, peregrinus, expectavi, pedes meos, in cymbalis.
Vincant arma crucifera! Hostis pereat!
Peregrinus, peregrinus, etc.

VI. *Field of the Dead*. A Russian girl mourns the dead who have fallen in battle, but transcending her grief is a feeling of patriotism. This movement is a solo for mezzo-soprano or contralto and orchestra.

I shall go across the snow-clad field.
I shall fly above the field of death.
I shall search for valiant warriors there,
Those to me betrothed, stalwart men and staunch.
Here lies one who was felled by a sabre wild.
There lies one impaled by an arrow shaft.
From their wounds warm, red blood like the rain
Was shed on our native soil,
On our Russian fields.
He who fell for Russia in noble death
Shall be blest by my kiss on his dead eyes.
And to him, brave lad, who remained alive
I shall be a true wife and a loving friend.
I'll not be wed to a handsome man;
Earthy charm and beauty fast fade and die.
I'll be wed to the man who's brave.
Hark ye, warriors brave, lionhearted men!

VII. *Alexander's Entry into Pskov*. In a powerful, triumphant finale, the chorus and orchestra merge in a mighty hymn of victory, celebrating the victory of Alexander Nevsky and also, by implication, the future triumphs over any foe who might invade Russia. The text, of course, reflects that it was written on the eve of what we call World War II and the Russians call the Great Patriotic War.

In a great campaign Russia went to war.
Russia put down the hostile troops.
In our native land no foe shall live.
Foes who come shall be put to death.
Celebrate and sing, native mother Russia!
In our native land foemen shall not live.
Foes shall never see Russian towns and fields.
They who march on Russia shall be put to death.
In our Russia great, in our native Russia
No foe shall live.
Foes who come, etc.
To a fete in triumph all of Russia came.
Celebrate, rejoice,
Celebrate and sing, our mother land.

The orchestral score of *Alexander Nevsky* calls for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, tenor saxophone, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, tambourine, tam-tam, wood-block, maracas, chimes, bells, xylophone and strings.

572nd performance

Saturday, July 7

DETROIT SYMPHONY ORCHESTRA GENNADY ROZHDESTVENSKY, conductor †VIKTORIA POSTNIKOVA, pianist

*SHOSTAKOVICH, Columbus Overture

PROKOFIEV, Concerto No. 2 in g for Piano, Op. 16
Andantino
Scherzo: vivace
Intermezzo: allegro moderato
Finale: allegro tempestoso

INTERMISSION

TCHAIKOVSKY, Symphony No. 5 in e, Op. 64
Antante - allegro con anima
Andante cantabile, con alcuna licenza
Valse
Finale (andante maestoso - allegro vivace)

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

†First appearance at Meadow Brook Music Festival
*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, September 5, 1979

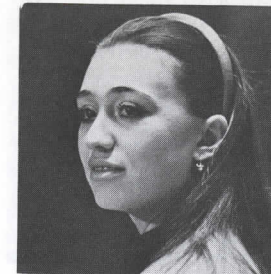
COLUMBUS OVERTURE, OP. 23

..... Dmitri Shostakovich
(Born September 25, 1906, in Saint Petersburg; died August 8, 1975, in Moscow)

The title *Columbus Overture* does not appear in any list of Shostakovich's compositions published in the West, and the history of the work on this program under that title is obscure. A catalog published in Moscow in 1977 lists as his Op. 23, "Two Pieces for an opera, *Columbus*, 1929 (lost). Entr'acte in C Minor, Finale in C Major." A preliminary version of the catalog, prepared in 1976, mentioned the Entr'acte and an Overture in C Major, and also noted that the whereabouts of the music were unknown. Shostakovich never composed an opera about Columbus, and if he had ever started one, he would, like every other professional composer, have begun with music that develops the dramatic situation with which it deals, not with an Overture and Entr'acte. Furthermore, operas that end with finales for orchestra, without voice, are rare.

Shostakovich compiled a list of his works for publication in an American musicological journal in 1942, in which Op. 23 is "Two Pieces for Orchestra (1929), an Entr'acte and a Finale." An accompanying note by the Russian-American scholar, Nicolas Slonimsky, says that this is one of the works that "have been repudiated by the composer as unrepresentative of his present ideals in music."

The mysterious "Columbus" turns out to be *Poor Columbus*, a comic opera written in 1928 by a nineteen-year-old German composer named Erwin Dressel (1909-1972). This was a brief moment in the history of Soviet art when new foreign works were very much in vogue, and in 1929, *Poor Columbus* was produced in Leningrad. Apparently the theater directors felt the



Viktoria Postnikova

Because of the variety of qualities, her versatility is enormous. Practically every stratum of piano literature is represented in her repertoire from Mozart to contemporary Soviet composers.

Miss Postnikova made her U.S. debut as a soloist with the Leningrad Philharmonic. Since then she has returned frequently and has appeared with the major orchestras in this country including the Chicago Symphony, Cleveland Orchestra and Los Angeles Philharmonic. A favorite in London, she has performed with all of their leading musical ensembles.

need of some additional music in their staging of the work, and called on Shostakovich to supply it. The C-Major piece, of the two that are mentioned in the various lists, was evidently thought of at various times as Overture or as Finale. We do not know whether Shostakovich repudiated it and the Entr'acte for artistic or political reasons.

One of the editors of the 1977 catalog, who emigrated to the United States early in 1978, says that the composer's widow had in her possession a number of his unknown, unpublished works which she made available to Gennady Rozhdestvensky, who now has the only copies. When he conducted the New York Philharmonic in the first American performance of the Overture, on March 1, 1979, Rozhdestvensky described the music as being in the grotesque style of Shostakovich's satirical opera, *The Nose*, which was written in 1927 and 1928.

CONCERTO FOR PIANO AND ORCHESTRA NO. 2, IN G MINOR, OP. 16

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

Prokofiev was the last great Russian composer who lived and worked in the West as well as in the Soviet Union. He was born in a remote Ukrainian village, where his agronomist father worked as manager of a large estate and his mother gave him his first music lessons. Later he studied at the Conservatory in Saint Petersburg and became a brilliant pianist. After the Revolution, Prokofiev came to America and then settled in Paris, where he was an influential figure until his return to Russia, in 1933.

When Prokofiev gave the first performance of his First Piano Concerto, in 1912, it was widely attacked, and one critic even found that its "harsh, coarse, primitive cacophony hardly deserves to be called music." Later that year, while still a student at the Conservatory, he began to work on the Second Concerto. Looking back at those days he later said, "The charges of superficial bravura and acrobatic inclinations in the First Concerto led me to strive for greater depth in the Second," but the reception of the new work was not much better. At its first performance, in 1913, a critic found it "relentlessly discordant" and another wrote that it was "a Babel of insane sounds."

Nevertheless, the composer was devoted to his Second Concerto and was forced by historical circumstances to concern himself with it over a long period of time. When he left Russia, in 1917, he took his sketches for a third concerto with him, but the music of the Second, which he had left behind, was confiscated by the authorities. However his mother had rescued some of his notes and sketches for the solo piano part, and

working with these, Prokofiev reconstructed the score. The thematic material and the general outlines of the present version are close to those of the original, but of course it benefits from the intervening years of experience. The new version was first performed in 1924, in Paris, with Prokofiev as soloist and Serge Koussevitzky conducting.

The Concerto is in four movements. The first, *Andantino*, is based on two themes that are now heard as romantic and dramatic. There is a big cadenza-like unaccompanied solo passage, *Allegretto*, that leads to a grand climax, after which the piano closes the movement quietly. The second movement, *Vivace*, is a swift, perpetual-motion Scherzo, in which the pianist plays rapid sixteenth-notes in octaves from beginning to end. The third movement is a calmer Intermezzo, *Allegro moderato*, over a repeated bass theme, and the forceful Finale, *Allegro tempestoso*, brings the Concerto to a brilliant, bravura close.

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

SYMPHONY NO. 5, IN E MINOR, OP. 64

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

In May, 1888, Tchaikovsky settled in his new country home at Frolovskoe, between Klin and Moscow, where he hoped to write a new symphony, his first in ten years. Ideas came slowly, but within a month he had symphonic material in mind and a plan for its use.

He wrote to his patroness, Madame Nadezhda von Meck, "I am at last starting, with difficulty, to squeeze a symphony out of my bedevilled brain." In June, he wrote to her, "I shall work very hard now. I want terribly to prove, not only to others but to myself, that I am not yet written out. Very often doubt seizes me and I ask myself, 'Isn't it time to stop writing music? Haven't I overstrained my imagination?' ... I have decided to write a symphony. When I began it, composition was difficult. Now it looks as if inspiration has come. We shall see." During the following weeks, his letters say, "The symphony is no worse than the others ... I have not failed."

The Fifth Symphony was completely sketched by the end of August, but further revisions occupied Tchaikovsky right up to the time of the first performance, on November 17, when he conducted it in Saint Petersburg. As far as the public was concerned, the new work was a huge success, but the composer and the critics felt otherwise, at least at first.

In December, he wrote to Madame von Meck, "Having played my symphony twice in Petersburg and once in Prague, I have come to the conclusion that it is a failure ... The applause and ovations were not for this but for my other works, and the symphony itself will never please the public ... It is possible that, as people say, I have written myself out ... Yesterday evening I glanced over the Fourth Symphony, our symphony. How much better it is than this one! Yes, this is a sad fact."

Posterity does not agree with Tchaikovsky's early opinion of the Fifth Symphony or with his pessimistic estimate of his career. We who love the Fifth Symphony and know the works that he was still to compose, the *Pathetic* Symphony and the ballets *Sleeping Beauty* and *The Nutcracker*, cannot agree that with the Fourth Symphony he had written himself out.

In February, 1889, Tchaikovsky set out for his second concert tour of Western Europe. In most of the German cities where he conducted his own works, he was considered to be the composer of strange, exotic, savage music from a mysterious eastern land. One admirer thought to please him by suggesting that if he would leave Russia and settle permanently in Germany, he might even become a good composer.

At least one great German composer understood the importance of this Russian. When Tchaikovsky arrived at his hotel in Hamburg, in March, he learned that Brahms was there,

staying on an extra day, after an earlier engagement, for no other reason than to hear Tchaikovsky's new symphony. The two men had met when the paths of their concert tours had crossed before. They admired each other as highly-skilled professionals and they enjoyed each other's company, but neither cared much for the other's works.

After the first rehearsal, the two composers lunched together. Brahms told Tchaikovsky that he rather liked the Fifth Symphony, except for the finale, and Tchaikovsky told Brahms that he really did not care much for any of his music that he knew. Nevertheless, he invited Brahms to conduct a concert of his own works in Moscow and was genuinely disappointed when the offered engagement was refused.

The recurring "Fate" motive that opens Tchaikovsky's Fifth Symphony must have had some special significance for the composer, but he left us no record, in his letters and diaries, of what it was. The motive appears and reappears throughout the symphony, usually at moments of joy and high spirits. It comes back twice in the slow, second movement, *Andante cantabile*, and then at the end of the third movement Waltz, *Allegro moderato*. In the finale, *Andante maestoso* and *Allegro vivace*, it is transformed into a triumphal march.

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

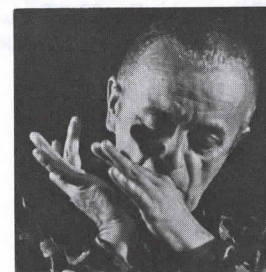
573rd performance

Sunday, July 8

DETROIT SYMPHONY POPS
RICHARD HAYMAN, conductor
LARRY ADLER, harmonica

'Duelin' Harmonicas"

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



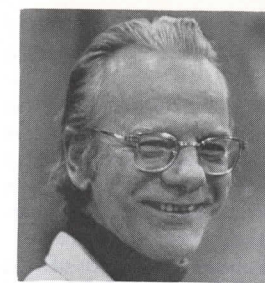
Larry Adler

Making his first appearance at Meadow Brook, harmonica virtuoso, Larry Adler, has dazzled and delighted audiences all over the world in the course of his fifty year career. Born in Baltimore, Maryland in 1914, Adler started working with such greats as Eddie Cantor, Fred Astaire and Duke Ellington as a child of 14. His movie career began in 1933 and he worked steadily for all the major studios for many years.

Darius Milhaud, Vaughan Williams,

Arthur Benjamin and Malcolm Arnold have all written compositions especially for him and he has recorded two albums which include these pieces.

Mr. Adler has toured South Africa and Australia and appeared with the New York Philharmonic, the Philadelphia Orchestra and the orchestras of San Francisco, Los Angeles, Cleveland and Chicago. For many years, Larry Adler toured in his own review, "Tune Inn", that featured Max Wall and Tommy Trinder. In another tour that lasted eight years, he presented 75 concerts annually with the celebrated tap dancer Paul Draper. He is currently presenting his own one-man show, "From Hand to Mouth", which he premiered at the Edinburgh Festival in 1965, and working on his autobiography of the same title.



Richard Hayman

the repertoire of these orchestras, as well as often played selections of many orchestras and bands throughout the world.

Mr. Hayman's career began in Hollywood where he orchestrated and arranged works for various performers. His unique style of writing was noticed and he soon began working for the motion picture industry, orchestrating and even appearing in many hit movies. A trip back home to Boston led to his joining the then very popular Vaughn Monroe Orchestra as musical director, a very successful collaboration that lasted five years. During this time Mr. Hayman began to direct the musical activities of various other recording artists. The sparkling background musical arrangements for these recordings resulted in the Mercury Record Corporation signing him to an exclusive recording contract of his own. The successful recordings that followed soon placed the young maestro in the musical major leagues.

"Richard Hayman and his Orchestra" have been presented in 23 albums and 27 hit singles by Mercury Records, which company he served as Musical Director for twelve years. In television, Richard Hayman has been responsible for innumerable series, specials, documentaries and commercials. He has scored Broadway shows and has done the orchestrations for numerous motion pictures. During the summer months he travels extensively as musical director and/or master of ceremonies for the tour shows of such popular entertainers as Bob Hope, Pat Boone, Red Skelton, the Carpenters, the Osmonds and many more. Now residing in New York City, Mr. Hayman's work is in constant demand in every media of musical expression from Boston to Hollywood.

575th performance

Thursday, July 12

DETROIT SYMPHONY ORCHESTRA
†LEONARD SLATKIN, conductor
LORIN HOLLANDER, pianist

*RAVEL, Valses nobles et sentimentales

SAINT-SAENS, Concerto No. 5 in F for Piano,
Op. 103 "Egyptian"
Allegro animato
Andante - allegro tranquille, quasi andantino
Molto allegro

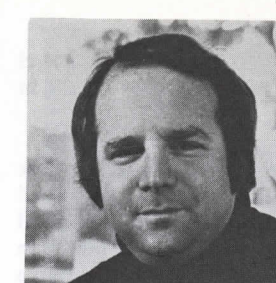
INTERMISSION

RACHMANINOFF, Symphony No. 2 in e, Op. 27
Largo
Allegro molto
Adagio
Allegro vivace

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

†First appearance at Meadow Brook Music Festival
*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, September 12, 1979



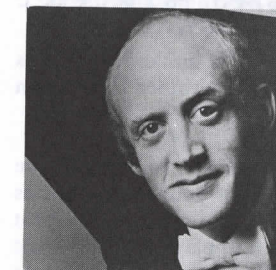
Leonard Slatkin

Festival where he was assistant conductor in 1964.

As a young man of 22, Slatkin made his conducting debut at Carnegie Hall directing the Youth Symphony Orchestra of New York. The following year he was appointed Assistant Conductor of the St. Louis Symphony. National attention came his way, however, when he directed the New York Philharmonic in 1974. He agreed to substitute for ailing Ricardo Muti on short notice. Later that year he made his European debut when he conducted the Royal Philharmonic Orchestra. Since then he has achieved international recognition, traveling across our country, Europe and to the U.S.S.R., conducting some of the finest orchestras in the world.

His recent appointment as Music Director and Principal Conductor of the St. Louis Symphony came at the age of 31. In the fall of this year he will assume the duties of Music Advisor of the New Orleans Philharmonic.

Among his other attributes, Mr. Slatkin is known to be a conductor with a flair for the Romantic statement, fresh ideas in programming, and strong convictions about interpretation — qualities which promise to make his appearances exciting and memorable.



Lorin Hollander

One of the greatest musicians of our time, Lorin Hollander comes again to Meadow Brook in the 23rd season of a professional career that began with a Carnegie Hall debut at the age of eleven. He has performed, with rave critical review, with virtually every major orchestra in the world and has played recitals in many of the world's music capitals. He performs regularly at the leading summer music festivals and has appeared extensively on network and public television.

Mr. Hollander is also renowned as a philosopher and teacher of teachers. Such organizations as the Department of Health, Education and Welfare's Office of the Gifted and Talented, the American Symphony Orchestra League and the 1980 Winter Olympics have sought out his advice in an attempt to give coherence and direction to their policies and programs.

A particular interest of Mr. Hollander's has been the formulation of unique residency programs which have served as prototypes for the Artist-in-Residency programs so popular in schools today. These programs consist of concerts, seminars, master classes, open rehearsals and the playing of chamber music with students, faculty and symphony members whom he coaches, conducts and counsels.

Mr. Hollander has had his own national recital series on PBS and makes regular appearances on major network talk shows. He has done much for the youth of our country by working with them in summer music camps. This year he has designed a special program of his own and he will perform and hold residencies with several of the nation's leading youth orchestras.

VALSES NOBLES ET SENTIMENTALES
 Maurice Ravel
 (Born March 7, 1875, in Ciboure; died December 28, 1937, in Paris)

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

It is difficult to believe now that in 1911 a professional audience reacted to this delightful work with hisses and catcalls. Ravel wrote it as a chain of waltzes for piano, taking as his model Schubert's twelve *Valses nobles*, Op. 77, and thirty-four *Valses sentimentales*, Op. 50, intending not to shock but to please. It is a subtly balanced set of eight continuous and contrasting waltzes (the last, an epilogue) in a much lighter, gayer spirit than the great "choreographic poem," *La Valse*, that he was to complete in 1920.

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

The orchestration is not an elaboration of the piano music but a colorful literal translation. It was given its first concert performance in 1914, under the direction of Pierre Monteux. The score calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum bass drum, cymbals, triangle, tambourine, celesta, glockenspiel, two harps and strings.

CONCERTO FOR PIANO AND ORCEHSTRA NO. 5, IN F MAJOR, OP. 103 (EGYPTIAN CONCERTO)
 Camille Saint-Saens
 (Born October 9, 1835, in Paris; died December 16, 1921, in Algiers)

Saint-Saens was one of the great 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 he was found to have absolute pitch. At five, he could read an opera score and he played the piano part of a Beethoven sonata with a professional violinist. 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 as a solo pianist 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 of Paris. He waited to write a symphony until he was fifteen and soon was launched on his long influential career as one of Europe's most important musicians.

Saint-Saens was a composer, conductor, pianist; author of eleven books on music, collections of poetry and of scientific studies in astronomy and archeology. He edited eighteen volumes of the complete works of the great French composer Jean-Philippe Rameau (1683-1764). He traveled to almost every corner of the earth, on concert tours and on pleasure trips, visiting the United States twice and making his South American debut at the age of eighty-one.

Some of his favorite places were in Africa and he brought home many musical souvenirs of his trips there, among them, a fantasy for piano and orchestra entitled *Africa*, the popular *Algerian Suite*, and this *Egyptian Concerto*, composed in Luxor and Cairo in 1895 and 1896. The composer was the soloist at its first performance, at a special, gala concert given in Paris on June 2, 1896, the fiftieth anniversary of his debut as a pianist. The Mozart Concerto that he had played as a ten-year-old boy was also on the program.

The first movement, *Allegro animato*, is one of the composer's typical structures, expressive but simple and restrained in its flow. "The second movement," Saint-Saens said, "takes us on a journey to the East." It is a simple atmospheric *Andante* with a contrasting middle section, *Allegretto tranquillo*, that is "a Nubian love song I heard sung by the boatmen on the Nile as I went down the river in a *dahabieh*." The finale is a brilliant, virtuosic tour de force, *Molto allegro*.

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

SYMPHONY NO. 2, IN E MINOR, OP. 27
 Sergei Rachmaninoff
 (Born April 1, 1873, in Oneg, Novgorod, Russia; died March 28, 1943, in Beverly Hills, California)

Rachmaninoff composed four symphonies during his lifetime, one of which, *The Bells*, a symphony for chorus and orchestra based on the poem by Edgar Allan Poe, bears no number. The First Symphony, written in 1895, had a single, unsuccessful peformance at St. Petersburg in 1897 and was not heard again until about fifty years later. Friends and enemies joined in disapproval, and the composer Cesar Cui remarked caustically that "if there were a conservatory in Hell, Rachmaninoff would get the first prize for his symphony." The composer was dissatisfied, and discouraged too. Although no less a personage than Tchaikovsky had praised his opera *Aleko* and had arranged for its performances, Rachmaninoff resolved to abandon composition entirely.

However, a tremendous amount of persuasion by his friend, Count Tolstoy, lessons in self-assertion from the psychologist Dr. Nicolai Dahl and a happy marriage combined to help the young man overcome his terrible sense of inferiority and failure, and he returned to musical life with renewed confidence and vigor. In 1901, his new Second Piano Concerto was a success, and by 1906, when he was thirty-three, Rachmaninoff's career had reached a high pitch.

He was conductor of the Imperial Grand Opera in Moscow, a greatly admired pianist, and much sought after socially, but because all this left him almost no time for composition, he decided to resign from his position at the opera, retire temporarily from public life, and devote himself entirely to the creation of new works. For the next two years, Rachmaninoff and his family lived in seclusion in Dresden, in a little house with a garden, where he composed three important works: the symphonic poem *The Isle of the Dead*, the Piano Sonata, Op. 28, and the Second Symphony.

He returned to Russia and conducted the first performance of the Symphony on February 8, 1908 in Saint Petersburg. In December, the Symphony won the Glinka Prize of one thousand rubles. On February 15, 1909, Rachmaninoff conducted the first Moscow performance of the Symphony, and its success there too was immediate. During the next season, 1909-10, he made his first tour of the United States, performing his own works as pianist and conductor. He gave Americans their first hearing of the Second Symphony when he conducted it with the Philadelphia Orchestra on November 26, 1909.

The Symphony opens with a slow, somber introduction, *Largo*. It begins with music in the cello and doublebasses that eventually becomes the principal theme of the first movement,

and it continues with a smoothly flowing theme in the violins that serves as a motto for the entire work. The main section of the first movement is a fluent, melodic *Allegro moderato*. The second movement is a carefree scherzo, *Allegro molto*, with a contrasting trio that starts off as a little fugue. When the music of the opening section returns, it is interrupted by chant-like passages in the wind instruments; the carefree feeling is dispersed, and the movement ends quietly.

The third movement, *Adagio*, is slow, serene, even majestic. The middle section is built around the motto theme from the introduction to the first movement. The finale, *Allegro vivace*, is restless, energetic and vivacious. It opens with a boisterous theme for full orchestra that eventually subsides into a little march-like passage for woodwinds. A second subject, sung by the strings, is one of the most beautiful, lyrical melodies Rachmaninoff ever wrote. In the middle section, the motto theme from the first movement reappears, the boisterous main theme returns and is followed by an extended coda that weaves together many familiar melodic fragments and closes the Symphony with a grand rendition for full orchestra of the lyrical second theme.

The score calls for three flutes, piccolo, three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, tambourine, glockenspiel and strings.

When Rachmaninoff played the Second symphony on his concert tours, he found that not all audiences — no matter how friendly and appreciative — could concentrate on the music throughout its considerable duration. He made some cuts in the score and also gave his approval to cuts made by a few other conductors. Today, some conductors play the Symphony with these traditional deletions. Others, such as Mr. Slatkin, prefer to maintain the integrity of the published score.

577th performance
Saturday, July 14

DETROIT SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
†WALTER KLIEN, pianist

SCHUMANN, Manfred Overture, Op. 115

MENDELSSOHN, COncerto No. 1 in g for Piano, Op. 25
 Molto allegro con fuoco
 Andante
 Presto

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

BRAHMS, Symphony No. 2 in D, Op. 73
 Allegro non troppo
 Adagio non troppo
 Allegretto grazioso, quasi andantino
 Allegro con spirito

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

†First appearance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, September 19, 1979



Walter Klien

Known throughout the world for his award winning recordings of the complete solo piano works of Mozart and Brahms, Walter Klien has been acclaimed by critics as one of the greatest Mozart players today. His recording credits are extensive. Sixty-five long playing records have been released to date, featuring the compositions of Schubert, Haydn, Beethoven, Schumann, Grieg, Janacek, Honegger, Stravinsky, Debussy, Faure, Ravel and Milhaud.

Born in Graz, Austria, Walter Klien began playing the piano when he was five years old. He studied at the Conservatory at Graz and the Vienna Academy of Music before going to Italy to work with Arturo Benedetti Michelangeli. He studied composition with Paul Hindemith.

Walter Klien has toured Europe, South America, Japan and the Far East, as well as our own country, and has appeared with many major symphony orchestras including the London Philharmonic. He toured the Soviet Union with the Vienna Symphony under the baton of Carlo Maria Giulini. Mr. Klien has also been a frequent guest artist with the Detroit Symphony Orchestra.

As Mr. Klien is perhaps best noted for his success with Mozart, the reason for this was clear, at least to a critic for the *London Times*, who wrote: "Klien offers the sort of playing which is so masterful it rarely draws attention to itself, but allows us to concentrate on the music."

OVERTURE TO MANFRED, OP. 115
 Robert Schumann
 (Born June 29, 1810, in Zwickau; died July 29, 1856, in Endenich)

Lord Byron wrote about *Manfred* to his publisher on February 15, 1817, "A poem in dialogue, or drama, is finished. Almost all the persons are spirits of the earth and air or the waters. The scene is the Alps; the hero a kind of magician who is tormented by remorse, the cause of which is half unexplained. He wanders about invoking spirits, which appear to him and are of no use. He at last goes to the very abode of the Evil Principle to evocate a ghost, which gives him an ambiguous, disagreeable answer, and in the third act he is found by his attendants dying in a tower. You may perceive, by this outline, that I have no great opinion of this piece of phantasy."

The poet could belittle his work, but the Romantic age took it seriously. It was often staged as a drama, and in 1885 Tchaikovsky used it as the basis of a "symphony in four scenes." In 1848, Robert Schumann began the composition of an Overture and fifteen other musical numbers for this gloomy Faustian tale. The first performance was given on June 13, 1852, at the Court Theater in Weimar, under the direction of Franz Liszt. Only the powerful Overture remains in the repertoire, and it is music of stormy passion, reflecting Byron's description of his poem as "very wild, metaphysical and inexplicable."

The score calls for pairs of flutes, oboes, clarinets and bassoons, four horns, three trumpets, three trombones, timpani and strings.

PIANO CONCERTO NO. 1, IN G MINOR, OP. 25
 Felix Mendelssohn
 (Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig)

Felix Mendelssohn was an extraordinary child prodigy, a composer who had his first public performance at the age of nine. When the most distinguished musicians of the day assured his father, a wealthy banker, that the boy was an authentic genius, nothing was spared to bring him to artistic maturity.

The musicales held on alternate Sundays in the Mendelssohns' great house in Berlin could not be missed by any important touring performer who visited the Prussian capital.

There was always chamber music, sometimes an orchestra, occasionally even an opera. The guests frequently played, and almost every time there was a work by the young composer.

Mendelssohn composed a great deal of music in this period, thirteen symphonies and several concertos, for example, that he considered *juvenilia* and never released for publication, but in this privileged workshop he developed his skills and polished his craft. At the age of sixteen he wrote the nearly perfect String Octet, Op. 20; and at seventeen, the *Midsummer Night's Dream* Overture, Op. 21.

In the spring of 1829, when he was twenty, he left home for three years of travel. In a letter written in Paris, shortly before these years of wandering came to an end, he recalled his father's parting instructions: "I was to examine closely the various countries and to fix on the one where I wished to live and work; I was to make my name and gifts known and I was to press forward in my work." Mendelssohn did not fail his father. He went everywhere and worked everywhere. Posterity has his *Italian* Symphony, his *Scotch* Symphony and his *Hebrides* Overture as souvenirs. The impression he made on London was so great that the music of two or three generations of English composers was directly influenced by his.

Mendelssohn began to sketch his First Piano Concerto in November, 1830, in Rome, at about the same time that he started the *Italian* Symphony. He finished the Concerto within a year and played it for the first time on October 17, 1831, in Munich. To modern ears, the Concerto seems to possess the same brilliant spontaneity, but Mendelssohn was still revising and rewriting it at the end of his life.

He played the Concerto in London and Paris and wherever his wanderings took him. Mendelssohn played, according to a colleague, "as a lark soars; [with] adroitness, sureness, strength, fluency and a full, soft tone; [with] ardor, inspiration, soul and intelligence." Liszt and other pianists, even those who usually played only their own compositions, took up this concerto, and before long Berlioz wrote a satirical essay about the last rites of a piano on which it had been performed thirty times.

He also used a new and original form for this Concerto. There is no separate, grand opening exposition of the themes by orchestra alone, which classical procedure required, but only a condensed one, in which the soloist, too, takes part. He also ran the usual three movements together, making the Concerto a large, uninterrupted whole instead of a collection of three separate units. These new ideas were soon adopted and developed by Schumann and others, and especially by Liszt, who wrote what were in effect large one-movement concertos. It was only Brahms, ever the classicist, who preferred the expansive old form to the concentrated new one that grew from Mendelssohn's innovation.

The three main sections of young Mendelssohn's masterpiece are quickly characterized: the first, *Molto allegro con fuoco*, spins out its themes with great ease and charm. The brasses signal the transition to the slower lyrical *Andante*, a precursor of the piano pieces that Mendelssohn called *Songs without Words*. The brasses again, and brilliant runs in the piano, introduce the effervescent, spirited, final rondo, *Presto - Molto allegro e vivace*.

The Concerto is scored for flutes, oboes, clarinets, bassoons, horns, trumpets and timpani in pairs, and strings.

SYMPHONY NO. 2, IN D MAJOR, OP. 73

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

Brahms labored fourteen years before presenting his First Symphony to the world, and though it was no great success at first, the performance gave him courage to proceed with a second. During the summer of 1877, he retired to a small lakeside town in the southern province of Carinthia, where he could compose in quiet surroundings, far from the busy life of

Vienna. It was from there that he wrote to the critic Eduard Hanslick, "So many melodies fly about, one must be careful not to tread on them." By treading carefully, Brahms was able to find enough musical inspiration that summer to provide him with material for his Second Symphony, his Violin Concerto, his First Violin Sonata, his two Rhapsodies for piano, Op. 79, and his Second Piano Concerto.

In a few summer months he had written most of the Symphony, and he completed it in autumn in Vienna. In September, he wrote to his friend Dr. Theodore Billroth, "I don't know if I have a pretty symphony. I must inquire of skilled persons." And to one of his greatest admirers, Elisabet von Herzogenberg, who was an excellent amateur pianist, he declared, "I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass, *fortissimo* and *pianissimo*, and you will gradually gain a vivid impression of my 'latest'!"

In October he played the first movement and part of the finale for Clara Schumann. Early in December, Brahms and Ignaz Brull played a two-piano arrangement of the entire symphony for a few friends in a piano warehouse, a custom which had started with the First Symphony and which was to be continued with the Third and Fourth. Brahms joked about his new symphony right up to the eve of the first performance, when he wrote, in another letter to Elisabet von Herzogenberg, "The orchestra here plays my Symphony with mourning bands on their sleeves because of its dirge-like effect. It is to be printed with a black border, too." In fact it is one of his most joyous works.

The first performance took place at a concert of the Vienna Philharmonic Orchestra, conducted by Hans Richter, on December 30, 1877. The opening of the Symphony did not captivate the audience, but as the work progressed enthusiasm mounted, and Richter was obliged to repeat the third movement.

The Second Symphony is a cheerful work, with moments that are serious but few that are somber. The principal theme of the opening *Allegro non troppo*, and the three bass notes that introduce it, seem to set the tone for the whole Symphony. The gravest of the four movements is the elegiac second, *Adagio non troppo*. Brahms never wrote a true scherzo for any of his symphonies, and here the third movement is a stately *Allegretto grazioso, quasi andantino*. It resembles a minuet with two faster trios — or contrasting middle sections — each a variation on the principal theme. The finale, *Allegro con spirito*, overflows with thematic ideas, some derived directly from the first movement. It is probably the most joyful, exuberant movement to be found in all four of his symphonies.

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

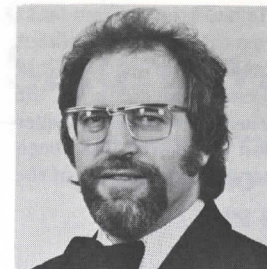
578th performance

Sunday, July 15

DETROIT SYMPHONY POPS
ERIC KNIGHT, conductor
ETHEL MERMAN

"Who Could Ask For Anything More?"

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



Eric Knight

Goulet, Larry Adler and Gretchen Wylar.

Equally accomplished as a composer/arranger/orchestrator, Knight received the 20th New York Film and Television Gold Award in 1977 for arranging and orchestrating the Boston Pops PBS Concerts signature which was set to the now familiar animation. This was an extension of Knight's affiliation with Arthur Fiedler and the Pops for whom he has been a top arranger/orchestrator for the past ten years.

Angel Records called upon Knight to arrange and orchestrate its big 1978 Christmas special album, "Up in Central Park", starring Beverly Sills and Sherrill Milnes singing famous duets from the American musical stage. In this recording Julius Rudel conducts the New York City Opera orchestra. Sergiu Comissiona and the Baltimore Symphony commissioned Knight to compose an original work entitled "Concerto for Slide Projector" which premiered in March of this year.

580th performance

Thursday, July 19

DETROIT SYMPHONY ORCHESTRA
KAZUHIRO KOIZUMI, conductor
†VLADIMIR SPIVAKOV, violinist

SCHUBERT, Symphony No. 3 in D, D. 200
Adagio maestoso
Allegro con brio
Minuetto vivace
Presto vivace

(Japanese piece to be announced)

INTERMISSION

BEETHOVEN, Concerto in D for Violin, Op. 61
Allegro ma non troppo
Larghetto
Rondo

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

†First appearance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, September 26, 1979

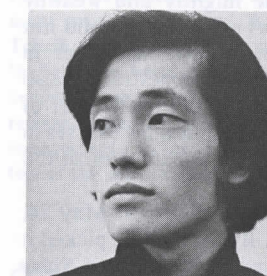


Ethel Merman

Eric Knight, who has been dubbed "Pops Wiz" by the Philadelphia Bulletin, has been in great demand as a guest conductor for symphonic pops events by orchestras throughout the country. Knight has been the exclusive music director for Ethel Merman for the past fifteen years and she proclaims him "my right arm!" Other outstanding artists who have worked under Knight's baton are Ella Fitzgerald, Sarah Vaughan, Dave Brubeck, Cy Coleman, Carol Lawrence, Robert

socials and in school pageants in Queens, New York. Yet, when she graduated from high school she was a fully trained stenographer who was unknown on Broadway until she sang "I Got Rhythm" on the opening night of George Gershwin's *Girl Crazy*. The next day she was a star. From there she went on to establish herself as the First Lady of American Musical Theatre in such hits as *Anything Goes*, *Stars in your Eyes*, *Red, Hot and Blue*, *Annie Get Your Gun*, *Gypsy* and many, many more — over 6000 performances on the Broadway stage.

Ethel Merman has never taken a singing lesson. She just sings the way she wants to. Gershwin, Porter and Berlin have rated her the greatest singer of her time. Movies, television and her recordings have not only augmented her stage credit, but have brought her much greater audiences. Perhaps noted critic Kenneth Tynan best summarized her place in the American theater when he called her "the strutting incarnation of style," and added: "From Merman one learns that there is no need to strain, wink, scream or wail. All that is necessary is a clean, clear voice, monumental breath control, built-in timing and sincerity."



Kazuhiro Koizumi

Kazuhiro Koizumi was born in 1949 in Kyoto, Japan, where he started piano studies in 1957 and private instruction in conducting and composition in 1963. In 1965 he entered the musical high school in Kyoto where he majored in singing. In 1969, Koizumi began studies in conducting and piano at the University of Arts in Tokyo. During his attendance at the University, Koizumi regularly conducted concerts of the University Orchestra.

At the 1970 Second International Conductors Competition, he won first prize and as a result was asked to conduct various Japanese orchestras for the next two years. Also in 1970, he was made assistant conductor of the Japan Philharmonic under Seiji Ozawa. In 1973, Koizumi won first prize in the Karajan Competition in Berlin where he had been studying at the Hochschule fur Musik. In 1975 he was named music director of the New Japan Philharmonic. Since then he has toured as conductor of the Orchestre National of France and has led the Vienna Philharmonic, the Hamburg State Opera and the Philharmonia Hungarica. This is his second appearance at the Meadow Brook Music Festival.



Vladimir Spivakov

Vladimir Spivakov has won unprecedented acclaim in the few seasons since his United States debut in February of 1975. "Mr. Spivakov has no superiors," said the New York Times after a recital last spring. Critics everywhere agree.

Since his spectacular debut season he has given annual New York recitals, numerous recitals in Chicago and has appeared with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra and the San Francisco Symphony. He has made summer festival appearances at Ravinia, Blossom, Robin Hood Dell and Mostly Mozart. This season he will be performing recitals at Carnegie Hall and concerts with New York Philharmonic and Los Angeles Philharmonic. In Europe, Mr. Spivakov has toured Germany, Italy, Spain, France and Holland and has been soloist with major European orchestras including the Vienna Symphony and London Philharmonic. When the New York Philharmonic toured the Soviet Union he was the only Soviet artist asked to perform with the Orchestra as soloist.

Mr. Spivakov has also won wide recognition at numerous international competitions including the Marguerite Long-Jacques Thibaud Competition in Paris, the Paganini Memorial Competition in Genoa, the Montreal International Violin Competition and the Tchaikovsky Competition.

SYMPHONY NO. 3, IN D MAJOR, D. 200
..... Franz Schubert
(Born January 31, 1797, in Lichtenthal; died November 19, 1828, in Vienna)

In 1815, Franz Schubert was an eighteen-year-old boy just out of choir-school. He was the descendant of peasants who had elevated themselves to schoolmasters, still poor and humble, but great music-lovers. The Schubert family and friends played string quartets, and when they could get a few more amateurs to join them, they had a small orchestra that could meet in private homes to explore the simpler works in the symphonic repertoire of the time.

That June, the leaders of Europe's mightiest states brought an end to the nine-month Congress of Vienna, in which they celebrated the end of the long Napoleonic Wars and attempted to solve the political problems that were their aftermath. The emperors, kings and ambassadors gathered in the city gave it the most brilliant social season in its history, and Beethoven planned to profit from it with new pieces appropriate for the occasion and special concerts for the mightily and wealthy audiences that he could draw. This was a Vienna that did not exist for the Schuberts. Young Franz joined his father in working as a teacher and played viola in his orchestra. He also wrote music, and his astonishing output in the fertile year of 1815 includes his Second and Third Symphonies, his Masses in G Major and B Flat, four dramatic works, a sonata, almost 150 songs, and much more.

Schubert started writing his Third Symphony on May 24, 1815, but for some reason put it aside. By the time he picked it up again, on July 11, he had composed thirty songs, a *Salve Regina*, and seven numbers for a play with music. He finished the first movement on the 12th and seems to have taken the 13th and 14th off. On the 15th he wrote two more songs and returned to the Symphony, which he completed on the 19th. It was probably played through once by his father's amateur orchestra and then, like so much of his music, simply disappeared from circulation. Not one of his symphonies was performed in a public concert during his lifetime. After his death, his brother attempted to circulate them, but found little interest.

In 1860, Vienna's powerful *Gesellschaft der Musikfreunde* ("Society of Friends of Music") presented the finale of the Third Symphony, and a few other single movements from his works, on a program announced as "Symphonic Fragments by Schubert, from Manuscript." The entire Symphony was played for the first time on February 19, 1881, in London, and in 1884, the score was at last published — in the seventieth year after it was written.

It must be admitted that this is neither the most powerful nor the most charming of Schubert's Symphonies, but it is one that gives great pleasure, nevertheless. It opens with a short, slow introduction, *Adagio maestoso*, that sweeps into a bright *Allegro con brio*, whose main theme, played by the clarinet, is a rhythmic and harmonic ancestor of the corresponding subject in the great Ninth Symphony, in C Major. Second is a graceful *Allegretto*, a romance that again features the clarinet. The third-movement Minuet, *Vivace*, is an accented peasant dance with a waltz-like contrasting central trio section, and the finale, a swift tarantella, *Presto, Vivace*, that would not have been out of place in one of the popular Italian comic operas of the time. The Symphony is orchestrated for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani, and strings.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR, OP. 61

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

Late in the year 1806, Beethoven paused in the work on his Fifth Symphony to write a violin concerto for the Viennese

violinist Franz Clement (1780-1842). He had known Clement at least since 1794, when he was himself just one of many brilliant young pianists in Vienna and had sent the fourteen-year-old violinist a letter of endorsement and encouragement. By the time of the Concerto, Clement had played in London under Haydn, acquired an official position at court and been appointed leader (that is concert master and conductor) of the important new Theater an der Wien.

We no longer know what Clement's playing was like then, but Beethoven presumably did, for Clement had led the orchestra in the first production of *Fidelio* in 1805 and 1806, and the Concerto was almost certainly intended to suit his style and skills. However there are clear signs that Clement did not live up to his early promise and that Beethoven was disappointed in him. In 1813, when Weber became head of the Prague Opera, he hired Clement but quickly found him unsatisfactory, and in 1824, Beethoven took great pains to avoid having him as concert master for the first performance of the Ninth Symphony. Clement died in poverty.

Beethoven usually assembled his serious works slowly and painstakingly, but he wrote the Concerto quickly, even hurriedly, for performance at a concert that Clement gave on December 23, 1806. The work was not finished until the last moment, too late for rehearsal with orchestra, but Clement had no doubt familiarized himself with the solo part during the writing. Shocking as this may seem now, it was not an uncommon situation then, though it was admitted to be an undesirable one. Other common practices of the time also surprise the modern concert-goer: The first movement was played before intermission and the others after; and for a real showpiece, Clement played a Fantasy of his own composition, holding the violin upside down!

One reviewer wrote, after the first performance, "Concerning Beethoven's Concerto, the judgment of connoisseurs is unanimous. Its many beauties must be conceded, but it must also be acknowledged that the endless repetition of certain commonplace passages may become tedious. It must be said that Beethoven could better employ his talents by giving us works such as the First [and Second] Symphonies, the charming Septet, and others of his earlier compositions. [Abridged]" We may wonder today if the critic then took into account that he had heard this difficult new composition in a hasty reading rather than a studied performance. The Concerto was slow in making its way into the world. It was not until the 1840's, when Joseph Joachim began to play it all over Europe, that it became an accepted, respected staple of the repertoire.

Beethoven headed his manuscript with a punning inscription that can be rendered in English as "Concerto clemently written for Clement," but he published the work in 1808 with a dedication to a childhood friend, Stephan von Breuning. In 1807, the Italian composer-pianist Muzio Clementi, who had become a wealthy publisher and instrument-maker in London, persuaded Beethoven to rewrite the Violin Concerto's solo part for piano, which he said would be "more salable," but the work has never become popular in this version.

The Violin Concerto is a huge work, longer than anything Beethoven had written until then except the *Eroica Symphony*. The number of musical ideas is not large but they are considered at such great length that the whole assumes monumental size. The five strokes of the timpani that open the first movement, *Allegro non troppo*, are at once a motto-like rhythmic element that will pervade the movement. The slow movement, *Larghetto*, is a set of variations on a theme that can sound like a halting recitative or a flowing melody. It runs without pause into the final rondo, *Allegro*, a brilliant, exuberant virtuoso piece.

582nd performance

Saturday, July 21

DETROIT SYMPHONY ORCHESTRA

KAZUHIRO KOIZUMI, conductor

†LYNN HARRELL, cellist

DVORAK, Carnival Overture, Op. 92

DVORAK, Concerto in b for Cello, Op. 104

Allegro

Adagio ma non troppo

Finale - Allegro moderato

INTERMISSION

FRANCK, Symphony in d

Lento - Allegro non troppo

Allegretto, ma non troppo

Allegro non troppo

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

†First appearance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, October 3, 1979

CARNIVAL, OVERTURE, OP. 92

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

In 1892 and 1893, Dvorak wrote a set of three orchestral pieces that he called overtures. They are not overtures to anything but are descriptive orchestra pieces, shorter than symphonic poems, and for convenience are called concert overtures. At first he thought of them as a three-part suite called *Nature, Life and Love*, but later, he published them as separate works entitled *In Nature's Realm*, *Carnival* and *Orhello*. The three are musically linked by a theme that is the principal subject of the first and third Overtures, but is only briefly referred to in the second.

Dvorak conducted the first performance of the set of three Overtures at a farewell concert in Prague, on April 28, 1892, before his departure for an extended stay in the United States. On October 21, he conducted them in New York at a concert in Carnegie Hall with the orchestra of the Metropolitan Opera. A year later he wrote from New York to his publisher in Berlin of his decision that each should stand on its own.

A fanciful description of *Carnival* has been attributed to the composer: "I imagined a lonely contemplative traveler reaching a city at nightfall. Carnival is being celebrated. Music everywhere, mingled with joyous shouts and unrestrained gaiety, as the people enjoy their songs and dances."

Dvorak sketched *Carnival* between July 28 and August 14, 1891, and on September 12, he completed the orchestration, which requires a piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, tambourine, cymbals, triangle, harp and strings.



Lynn Harrell

tones, who died the day before his son's sixteenth birthday. As he looks back on it now, Mr. Harrell says that his father was not a great influence on his early development. It was only after his death, when he started practicing his phrasing by playing along with his father's recordings, that he realized what a great artist Mack Harrell was and that he became remorseful at the loss of a man who could have been a great teacher to him.

Mr. Harrell has recently performed in the Lincoln Center's Great Performers Series for the third consecutive year. He is the winner of many prizes and awards. When he was 18 he was a finalist in the 2nd Tchaikovsky Competition in Moscow. When he was 21 he accepted an invitation to become principal cellist of the Cleveland Orchestra, thus becoming the youngest player to be appointed to a principal chair. He resigned after six years to allow more time for recital and concert engagements. In the few years since then, Lynn Harrell has risen to the top of the musical world.

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

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

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

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

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

Dvorak dedicated the concerto to another friend, Hanus Wihan, the leading Czech cellist of the time, but he firmly refused to make most of the revisions in it that Wihan wanted. It seems unimaginable, now, that a composer should have had to write to his publisher as Dvorak did on October 3, 1895, "I must insist that my work be printed as I wrote it. I insist that no one — not excepting my good friend Wihan — make any changes without my knowledge and permission — and not excepting Wihan's cadenza for the last movement. In sum, it must have

the character that I felt and conceived. It is impossible to add patches to a piece like this. [Abridged]" Perhaps these differences between the composer and Wihan provide the reason why the first performance was given by another cellist, Leo Stern, who played the premiere under Dvorak's direction at a concert of the Philharmonic Society of London in Queen's Hall on March 19, 1896.

Other, greater musicians did not share Wihan's reservations. When Brahms (who wrote two beautiful sonatas for cello) read through the work in manuscript, he said, "Why on earth didn't I know that a Cello Concerto could be this good? If I had, I would have written one!" It is true that of the earlier concertos that are still played now — those of Boccherini, Haydn, Schumann and Saint-Saens, for example — not one is a work of art of the quality of Dvorak's — or of one that Brahms might have written.

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

SYMPHONY IN D MINOR

..... Cesar Franck
(Born December 10, 1822, in Liege, Belgium; died November 8, 1890, in Paris)

As a child, Cesar Franck was a prodigious pianist whose father wished him to make a career as a traveling virtuoso. As early as 1835 he had exhausted the musical possibilities of Liege and went to Paris to study with better teachers. In 1836, he entered the Paris Conservatory, where he won first prizes in piano, organ and fugue. Later, when he became professor of organ at the Conservatory, his classes — rather than the regular composition classes — attracted the most talented students and became the training center for a generation of French composers.

Franck lived a quiet, modest life devoted to the organ, to his students and — when he had time — to composition. He is one of those composers encountered occasionally in the history of music whose careers hardly begin until they are about fifty years old. All the music by Cesar Franck that we hear now was composed late in life. He was sixty-four years old when he began to write his only Symphony, in 1886, and in August, 1888, it was done. French musical life then revolved almost entirely about the opera, and the composer of a new symphony could expect it to be greeted with apathy or hostility. The musicians of the Paris Conservatory Orchestra did not want to play Franck's new work and only what Vincent d'Indy called the "benevolent obstinacy" of the conductor, Jules Garcia, kept it on the program of the concert on February 17, 1889, when it was first performed.

Neither the public nor the critics understood the work and both were quick to condemn it. D'Indy quotes a Conservatory professor contemptuously, "That, a symphony? But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or

Beethoven with English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!" The professor can be excused for not knowing Haydn's Symphony No. 22, written in 1764, which has not one but two English horns, for its existence was then known only to a few scholars. Franck was satisfied with his work. When he returned home after the concert and his wife and son greeted him at the door with a barrage of questions on how it had gone, he replied simply, "It sounded well, just as I thought it would."

The Symphony shares with Franck's famous Violin Sonata the principal characteristics of his late style: the musical instability that comes from constantly shifting harmonies, and the stabilizing counterforce of the related melodies and cell-like fragments of melodies that recur throughout the work, unifying the movements and giving the whole a coherence that it would otherwise lack. Carrying musical material forward in this way from one movement to another has come to be called "cyclical form".

The first movement opens with a somber, slow introduction, *Lento*, based on a figure that is heard again in the body of the movement, *Allegro non troppo*, and later proves to have an important place in the grand scheme of the Symphony. In the second movement, *Allegretto*, the English horn makes its famous appearance, playing a beautiful melody. The finale, *Allegro non troppo*, is a joyful, triumphant demonstration of cyclical form, weaving together new material and the principal themes of the two preceding movements.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, harp and strings.

583rd performance

Sunday, July 22

**NEW ENGLAND CONSERVATORY
RAGTIME ENSEMBLE
GUNTHER SCHULLER, conductor**
"A Salute to Ragtime"



The New England Conservatory Ragtime Ensemble

The New England Conservatory Ragtime Ensemble made its first appearance at the Romantic Music Festival held at the Conservatory in the Spring of 1972, with Gunther Schuller conducting his orchestrations of Scott Joplin's famous and long-lost Red Back Book. The concert was a stunning success, and the Ragtime Revival was born!

Later that year, the Ensemble made its first recording, the best-selling and Grammy Award-winning *Scott Joplin: The Red Back Book*. Subsequent recordings included *More Scott Joplin Rags* and *The Road From Rags to Jazz*.

During the next few years, the New England Conservatory Ragtime Ensemble was greeted with sold-out crowds at the Tanglewood, Ravinia, Wolf Trap, Blossom, Ambler, Meadow Brook and other summer festivals, played at Lincoln Center, Carnegie Hall and Kennedy Center, was featured on a widely-shown Public Television special and made two European tours.

In 1974, the Ensemble was honored by an invitation to play at The White House on the occasion of a state dinner for Italian President Giovanni Leone. In January of 1977, the group was invited by the National Endowment for the Arts to perform as part of the Inaugural Concert Series arranged for the inauguration of President Carter.

During the Spring of 1978, Gunther Schuller and the New England Conservatory Ragtime Ensemble undertook a month-long State Department-sponsored tour of the Soviet Union, followed by its first transcontinental tour of the United States.

586th performance

Thursday, July 26

**DETROIT SYMPHONY ORCHESTRA
KLAUS TENNSTEDT, conductor
JESSYE NORMAN, soprano
†RICHARD KNESS, tenor**

WORKS OF RICHARD WAGNER

SIEGFRIED IDYLL
TANNHAEUSER, Two Arias: Aellmachtige Jungfrau (Tannhaeuser Act II); Dich, teure Halle (Elizabeth's Greeting) (Tannhaeuser Act II)

INTERMISSION

*DIE WALKUERE, Act I Scene 3
DIE MEISTERSINGER, Prelude Act I

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

†First appearance at Meadow Brook Music Festival
*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, October 10, 1979



Klaus Tennstedt

Born in Merseburg, Germany in 1926, Tennstedt studied violin, piano and music theory at the Leipzig Conservatory. In 1948 he became the first concertmaster at the Municipal Theatre and later became the Theatre's main conductor. In 1958 he became the general music director of the Dresden Opera and in 1962 became the director of the State Orchestra and Theatre in Schwerin. He moved from East Germany in 1971 and began another phase of his career which has included a series of recordings.

In 1978, he opened the Meadow Brook Music Festival conducting the Detroit Symphony Orchestra. He has recently been appointed the chief conductor of the NDR Symphony Orchestra in Hamburg, Germany. He will also act as the principal guest conductor of the Minnesota Orchestra during their 1979-80 season.

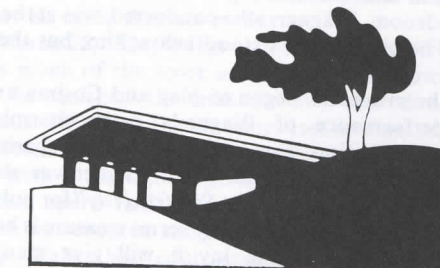


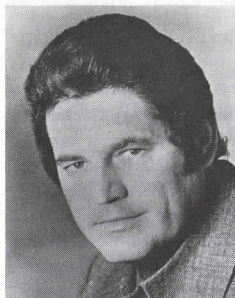
Jessye Norman

Born in Augusta, Georgia in 1945, Jessye Norman studied with Carolyn Grant at Howard University, Washington, D.C., with Alice Duschak at Peabody Conservatory in Baltimore, Maryland, with Pierre Bernac and Elizabeth Mannum at the University of Michigan in Ann Arbor, Michigan. In 1968 she won first prize at the Bavarian Radio Corporation International Music Competition in Munich. As a result, Miss Norman was engaged by various impresarios for appearances throughout Germany, and later, in other European countries. In December, 1969 she made her operatic debut in West Berlin at the Deutsche Oper Berlin in the role of "Elizabeth" in "Tannhauser". She was invited to join the company and signed a three year contract shortly thereafter.

1970 was the year of Miss Norman's first appearances in Italy. Her debut was with Riccardo Muti conducting Handel's "Deborah" at the Teatro Comunale in Florence. She made her American operatic debut at the Hollywood Bowl in a concert performance of "Aida" in the summer of 1972 — the fiftieth anniversary of the Bowl. January 1973 brought Jessye Norman the special honor of being invited to make her New York recital debut in the Great Performers' Series at Lincoln Center.

In recent years Miss Norman has toured Australia, Canada and the United States extensively and has made many recordings. She has toured South America three times and is currently planning a concert tour of Japan for the 1979-80 season.





Richard Kness

Richard Kness, who was encouraged to pursue a singing career by the renowned soprano Birgit Nilsson, has attained international fame in his own right. Since his debut in 1966, he has sung with 42 opera companies and 20 major symphony orchestras in North America, Europe, and Asia. In the United States, he has appeared from coast to coast with such prominent companies as the New York City Opera, the San Francisco Opera, and the Seattle Opera. He is much in demand as an orchestral soloist and has appeared with many renowned orchestras and conductors including the New York Philharmonic and Stokowski, the Philadelphia Orchestra and Ormandy, the Pittsburgh Symphony and Steinberg, the Cincinnati Symphony and Rudolf, and the National Symphony and Dorati. Mr. Kness has also participated in the Ambler and Chataqua Festivals.

Richard Kness made his operatic debut at the Hamburg Staatsoper as Bacchus in "Ariadne auf Naxos". This led to a two-year engagement as the leading dramatic tenor with the Deutsche Oper am Rhein in Dusseldorf where his roles included Don Jose in "Carmen", Don Alvaro in "La Forza del Destino", Manrico in "Il Trovatore", and Jimmy Mahoney in Kurt Weill's "Mahogany". Kurt Adler was so impressed with Mr. Kness' performances in the latter opera that he invited him to appear in Sarah Caldwell's production of the opera in Boston, and his success resulted in engagements throughout the country. Mr. Kness was honored by the eminent composer, Virgil Thomson, who chose him for the world premiere of a work for tenor and orchestra commissioned for the 125th anniversary season of the New York Philharmonic, conducted by Stokowski at Avery Fisher Hall.

SIEGFRIED IDYLL

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

On July 6, 1869, a son was born to Richard Wagner and Cosima von Bulow, at Tribschen, their quiet retreat on Lake Lucerne. The boy was appropriately given the name of Siegfried, after the great hero of Wagner's operatic tetralogy, *The Ring of the Nibelungs*. Two weeks later, Cosima (who was the daughter of Franz Liszt and the Countess d'Agoult) was divorced from Hans von Bulow (one of the greatest pianists and conductors of the time), and in August, 1870, she married Wagner.

Wagner wrote the *Siegfried Idyll* in November, 1870, with the intention of presenting it to Cosima on Christmas Day, which was also her thirty-third birthday. All the preparations for the first performance were made in the utmost secrecy. On December 4, Wagner gave the score to the conductor Hans Richter, who copied out the parts, engaged the musicians in Zurich and rehearsed them there. On Christmas Eve, the composer himself led the final rehearsal, at a hotel in Lucerne.

Early on Christmas morning, the members of the little orchestra stole into the Wagner home, tuned their instruments in the kitchen, and took their places on the stairs leading to Cosima's bedroom. Wagner, who conducted, was at the head of the stairs. The wind players stood below him, but the strings were out of sight.

At 7:30 the musicians began to play and Cosima awoke to the first performance of Wagner's most charming and unaffected composition. For several years, she cherished the work as her personal possession. When Wagner was obliged by financial difficulties to release the *Siegfried Idyll* for publication in 1878, she wrote in her diary, "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making."

The *Siegfried Idyll* is constructed principally from themes used by Wagner in the third act of his music-drama *Siegfried*. Much of the material, it is said, was originally planned for use in

some trios and string quartets, but was later expanded to fit into the operatic mold. The work was known at first as the *Triebtschener Idyll*, and because of the circumstances of its first performance, Cosima's children referred to it as the "Steps Music."

The orchestration is for flute, oboe, two clarinets, bassoon, two horns, trumpet and strings.

ELISABETH'S PRAYER, FROM TANNHAUSER

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

When Elisabeth does not find the Knight, Tannhauser, among the pilgrims returning from Rome, she prays at a wayside shrine:

Almighty Virgin, hear my entreaty! To you, glorified one, I call. Let me disappear into the dust before thee! Oh, take me from this earth! Make me pure and angelic so that I may enter your holy kingdom! If I am ever seized by mad delusions, if my heart should turn away from thee, if any sinful desire or worldly longing springs up within me, I shall struggle, against a thousand torments, to kill them in my heart. But if I could not atone for every wrong, you would take me in mercy, so that I might approach you and greet you humbly as a worthy maiden, to beg your most merciful forgiveness of [Tannhauser's] offense.

DICH, TEURE HALLE, FROM TANNHAUSER

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

Act II of *Tannhauser* is set in the Hall of Minstrels at the Wartburg Castle, where a singing competition is soon to be held. The prize is the hand of Elisabeth in marriage. She enters and sings her joyous greetings: "Dear hall, beloved place, I am happy to be here again. His songs waked me here from my gloomy dream. When we were separated, I had no peace, you no joy. Now my heart leaps and you are so proud, noble. The animator of our spirits no longer wanders afar!" Although the aria seems to be addressed to the hall itself, it is of course meant for Tannhauser, here referred to in the third person, who hopes to win the contest and its prize: Elisabeth.

DIE WALKURE, ACT 1, SCENE 3

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

Die Walkure, the second opera in Wagner's four-part cycle, *The Ring of the Nibelungs*, takes its name from the Valkyries, the warrior-maidens who are the daughters of Wotan, ruler of the gods, and the earth-goddess Erda. Wotan is also the father of twins, Siegmund and Sieglinde, born of a mortal mother and separated at birth. In Act I of *Die Walkure*, Siegmund, lost in the forest, stumbles into the hut of the wild huntsman, Hunding, who soon understands who Siegmund is, though his wife, Sieglinde does not. He challenges Siegmund to battle the next morning, and retires with his wife.

As the third scene begins, Siegmund, alone by the fire, is worried because he has no weapon with which to defend himself, and then remembers that a man he had encountered on his wanderings (who was, in fact, his father, Wotan, in disguise) had promised that he would have a sword when he needed one. The fire on the hearth flares up to reveal the hilt of a great sword buried deep in the ash tree. Sieglinde returns and says that she has drugged Hunding's drink in order to be alone with Siegmund, with whom she has fallen in love. She then tells Siegmund how Hunding had abducted her and forced her to

marry him, and how, at the wedding feast, a one-eyed stranger had entered and thrust a sword into the tree, declaring that only a hero would be able to draw it out. The door of the hut flies open, revealing the spring night. Siegmund and Sieglinde embrace and begin a beautiful love duet. Siegmund sings *Winterstürme wichen den Wonnemond*, ("Winter storms yield to the month of delight," a rapturous outpouring of young love, in which he describes how his hopes are rising with the end of winter. Sieglinde replies, *Du bist der Lenz*, "You are the spring that I was longing for during the icy winter. You were a stranger and I was friendless, but I knew, when I saw you, that you would be mine." As they discover that they are in love and that they are brother and sister, Siegmund pulls the magic sword from the tree and the two flee into the night.

PRELUDE TO DIE MEISTERSINGER VON NURNBERG

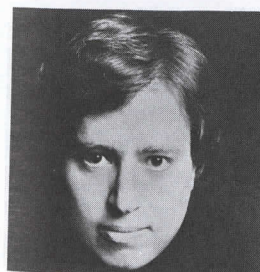
..... Richard Wagner
(Born May 22, 1813, in Leipzig; died February 13, 1883, in Venice)

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

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

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

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



Horacio Gutierrez

Foster, Leinsdorf, Maazel, Mehta and Previn.

Still in his twenties, Mr. Gutierrez has joined the stellar ranks of the world's great pianists. In addition to his appearances on major American recital stages and with most of the leading orchestras, his tours of Europe, South America, Israel and the USSR have all been critically acclaimed and have brought immediate invitations to return. His extraordinary musicianship and artistry have made Horacio Gutierrez a favorite soloist with such conductors as Abravanel, Dorati,

588th performance

Saturday, July 28

DETROIT SYMPHONY ORCHESTRA

KLAUS TENNSTEDT, conductor

†HORACIO GUTIERREZ, pianist

WEBER, Oberon Overture

SCHUMANN, Concerto in a for Piano and Orchestra, Op. 54

Allegro affettuoso

Intermezzo

Allegro vivace

INTERMISSION

Schubert, Symphony No. 9 in C major ("The Great") D. 944

Andante - Allegro ma non troppo

Andante con moto

Scherzo: Allegro vivace

Finale: Allegro Vivace

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

†First appearance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, October 17, 1979

OVERTURE TO OBERON

..... Carl Maria von Weber
(Born December 18, 1786, in Eutin; died June 5, 1826, in London)

The composition of the opera *Oberon* cost Weber his life. In 1824, a London impresario, impressed with the success of *Der Freischütz*, proposed that he write an opera based on either Goethe's *Faust* or Wieland's poem, *Oberon*. Weber made his choice, but before signing the contract he consulted his doctor about his tuberculosis. He was told that if he went to Italy for an extended rest, he might live a few more years, but that if he continued to work, especially in cold and damp London, he would only hasten his death. He went, nevertheless, for he badly needed the money that success there would bring.

The librettist sent his text to Weber piecemeal, and the composition was begun in January, 1825. Weber had in the meantime taken an intensive course of lessons in English and was not pleased with his libretto. The number of speaking roles, he said, and "the omission of music from its most important moments deprive *Oberon* of the title of opera, and will make it unfit for all other theatres in Europe."

On March 25, 1826, Weber arrived in London from Germany with as much of the score as he had been able to write. In a month he finished the music, while also directing fifteen rehearsals. He wrote the Overture last and noted in his score, "Completed April 9, 1826, at a quarter to twelve in the morning — and with it the whole opera. *Soli Deo Gloria!*" Three days later, the opera had its premiere at Covent Garden. The Overture was encored and there were ovations throughout the evening. Weber had contracted to conduct the first twelve performances of *Oberon*. With great effort, he got through eleven, but he died before the twelfth.

As he had feared, *Oberon* had little success after its introduction in London. In the theater, the feeble, confused tale

of Oberon, King of the Fairies, sent off by his wife, Queen Titania, to see if he could find evidence of true love in the world, could not sustain interest. In the concert hall, the Overture, which is a medley of tunes from the opera, lives on. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

CONCERTO FOR PIANO AND ORCHESTRA IN A MINOR, OP. 54

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

In 1839, Clara Wieck, not yet out of her teens but already a highly successful concert pianist, wrote to her future husband Robert Schumann asking him to compose something brilliant for her to play at her concerts. She stipulated that it should be neither too long nor too short, and something that the public could understand easily. It was not until the spring of 1841, six months after they were married, however, that Schumann found the time and inspiration to write what she wanted, a one-movement Fantasy for Piano and Orchestra in A Minor.

On August 13, 1841, Schumann tried out his new *Spring* Symphony at a rehearsal of the Leipzig Gewandhaus Orchestra, and Clara ran through the new Fantasy twice with the orchestra. Her verdict was that it was magnificent, but publishers felt otherwise. When Schumann tried to have it printed, no publisher was interested in a one-movement work. Early in the summer of 1845, he composed an Intermezzo and Finale to go with the Fantasy, and the result was the complete, three-movement Piano Concerto in A Minor.

Clara Schumann was the piano soloist when the Concerto had its world premiere, in Dresden on December 4, 1845. The orchestra was conducted by another pianist, Ferdinand Hiller, to whom Schumann dedicated the Concerto.

Although it enjoyed some success at this first performance, the new Concerto took a while to catch on with the public. This lack of recognition for her husband's music annoyed Clara, but Schumann assured her that in ten years all would be changed. Within ten years the Concerto won wide acceptance, but its composer was dead.

The first movement of the Concerto is rich and flowing, *Allegro affettuoso*, bursting with melodic invention. The warmly romantic Intermezzo, *Andante Grazioso*, is brief but beautifully lyrical and leads directly into the rhythmically difficult, forceful Finale, *Allegro vivace*. Schumann's scoring of the orchestral accompaniment requires pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani and strings.

SYMPHONY NO. 9, IN C MAJOR, D. 944

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

The short life of Franz Schubert, cut off by typhus before his thirty-second birthday, is difficult to deal with historically. Mozart and Mendelssohn, in their thirty-six years, had important public careers, though very different ones, and were well known figures in the musical world. Schubert, during his lifetime, was not unknown, but he never really had a place in public musical life. There is no record of a public performance of any of his symphonies until after his death.

He was born when Beethoven was twenty-seven years old and died sixteen months after him, but they inhabited different Viennas. Schubert had no connection with the great families, wealthy and noble, who were for several generations involved in the careers of Haydn, Mozart and Beethoven. Some of his friends were people of "quality" and he even spent two summers in Hungary as a music teacher to the Esterhazys, but for the most part he conducted his life as a Viennese of the lower classes, son of a schoolmaster and for several years one himself.

It was a simple life of the kind that might later have been called "Bohemian," and later yet perhaps "hippy," with a group of friends of his own age, many of them talented and some of them from families of means compared with Schubert's. They attended public musical events when they could, admired the great and famous musicians of their time and adored Beethoven from afar.

Schubert probably finished his great C Major Symphony in 1828. He sent the score to the *Gesellschaft der Musikfreunde* ("Society of Friends of Music") in Vienna, which may possibly have read through the Symphony, but there is no firm evidence that the Society ever presented it at one of its public concerts.

The Symphony lay forgotten for ten years, until Robert Schumann, going through some parcels of Schubert manuscripts in the possession of his brother, Ferdinand and Schubert, rediscovered it. He immediately sent the score to Felix Mendelssohn in Leipzig, who conducted it at a concert on March 21, 1839. When Francois Habeneck started to rehearse the Symphony, in Paris in 1842, and when Mendelssohn tried it out in London in 1844, the musicians rebelled because of its extreme difficulty. Even today, the Symphony presents a challenge to the artistic, technical and physical powers of conductors and orchestra players. To those who find it too long, one can only quote Schumann who, after hearing it for the first time, called it the "symphony of heavenly length."

The Symphony opens with an extended introduction, *Andante*, that gradually increases in tempo and tension until it bursts into the main body of the first movement, a buoyant, strongly rhythmed *Allegro ma non troppo*. At the conclusion of the movement, without a slackening of pace, the theme of the introduction makes a triumphant reappearance. The second movement is a subdued, march-like *Andante con moto* that features a plaintive melody sung by the oboe. The vigorous scherzo, *Allergro vivace*, has a relaxed contrasting middle section. *Allegro vivace* is also the tempo for the almost boisterous, rushing finale that brings the Symphoy to its exuberant end.

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



Franz Allers

Born in Czechoslovakia, Franz Allers began his versatile conducting career in his native Carlsbad at the age of 21. After serving as assistant conductor in Bayreuth and Paris, an appearance at London's Covent Garden led to an invitation to join the Ballet Russe de Monte Carlo. Tours with the company brought Franz Allers to the United States where he made his debut in Chicago.

Franz Allers has conducted the New York Philharmonic, the Chicago Symphony and the Philadelphia Orchestra in this country and the Berlin Philharmonic and Vienna Symphony, among others, abroad. He also achieved distinction in the musical theater, conducting the original productions of "My Fair Lady" and "Camelot" on Broadway, winning a Tony Award on each occasion. In 1960 he toured the Soviet Union for eight weeks with "My Fair Lady" and was invited to conduct the Kiev Philharmonic Orchestra. He was principal conductor of the Music Theater of Lincoln Center.

In 1972 Franz Allers was music director of the Olympic celebrations in Munich. In the fall of 1973 he became general music director of Munich's world-famous Theatre am Gaertnerplatz, while continuing his guest conducting activities at the major American music festivals. During the ensuing seasons, he appeared as guest conductor of the Chicago, Philadelphia, Toronto, Denver, St. Louis and Detroit Symphony Orchestras, as well as the San Francisco Symphony's annual New Year's Eve Gala, and has conducted at Wolf Trap, Robin Hood Dell, and at the Ravinia Festival. He now divides his time between Europe and America, conducting opera, operetta, and symphonic concerts.

589th performance

Sunday, July 29

DETROIT SYMPHONY POPS

FRANZ ALLERS, conductor

ANNA MOFFO, soprano

VERDI, Triumphal March and Ballet from "Aida"

ROSSINI, "Una Voce Poca Fa", from
"The Barber of Seville" Miss Moffo

SMETANA, Furiant and Entrance of the Comedians,
from "The Bartered Bride"

GOUNOD, "Le Roi de Thule" and "Jewel Song",
from "Faust" Miss Moffo

BORODIN, Polovtsian Dances, from "Prince Igor"

INTERMISSION

GERSHWIN, Cuban Overture

LOEWE, Scottish Dances from "Brigadoon"

RODGERS, The Carousel Waltz, from "Carousel"

Songs Broadway Loves Best, a Medley
Miss Moffo

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



Anna Moffo

Anna Moffo is the only international singing star equally at home in opera, recital, concert, radio, television, recordings and films. In opera she has starred at the Metropolitan and with the companies of San Francisco, Chicago, La Scala, Vienna, Budapest, Stockholm, Berlin and Munich. As a recitalist her concert appearances are heard throughout the United States and Europe. On television, her own series, "The Anna Moffo Show" on Italian TV, was seen for thirty-five weeks each year throughout Southern Europe, and on American TV she has appeared frequently on many variety shows and practically all of the national talk shows. Her RCA recordings of Canteloube's "Songs of the Auvergne" won her the Grand Prix du Disque, and for Verdi "Heroines" she was awarded the Orfee d'Or. "Hansel and Gretel" won the Stereo Review "Record of the Year" award, and was also chosen by Record World as the "Opera of the Year." She has made over a dozen films. Her European-made "La Traviata" and "Lucia di Lammermoor" are shown both abroad and in the United States, and she appeared as the Prima Donna in the American film production of "The Adventurers". She recently sang her first "Tosca" and made her debut with the Opera Company of Boston in Verdi's "Stiffelio" in February 1978.

Born of Italo-American parents in Philadelphia, Miss Moffo was later a pupil of Mme. Euphemia Giannini-Gregory, sister of the celebrated Dusolina Giannini. A Fullbright Scholarship to Italy for further study followed. While there she auditioned for and was chosen for the title role of a TV production of Puccini's "Madame Butterfly". The morning after the telecast all of Italy and most of Europe had seen the young girl from Philadelphia who awoke to find herself famous. She also found telegrams from most of Europe's leading opera houses offering her contracts. Since that Cinderella-like beginning, virtually every major opera house has been graced by her presence, as have the major recital auspices, television and recordings. All have brought her into the realm of international stardom.

In recognition of Anna Moffo's achievements, the Italian Government bestowed upon her its highest honor: Commendatore of the Order of Merit of the Republic of Italy, and in December 1976 she received the "Liebe Augustin", one of Vienna's most prestigious awards for achievement.

590th performance

Thursday, August 2

591st performance

Friday, August 3

592nd performance

Saturday, August 4

ELIOT FELD BALLET
MEADOW BROOK BALLET FESTIVAL
ORCHESTRA

(Program to be announced)

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

Tuesday, August 7

DETROIT SYMPHONY CHAMBER ORCHESTRA

PHILIPPE ENTREMONT, conductor
and pianist

MURIEL KILBY, pianist

MOZART, Divertimento No. 11 in D, K. 251

Allegro molto
Andantino
Allegro assai

BEETHOVEN, Concerto No. 2 in B-flat Major for
Piano, Op. 19

Allegro con brio
Adagio
Rondo: molto allegro

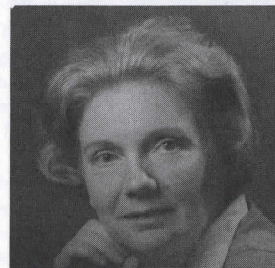
INTERMISSION

SAINT-SAENS, Carnival of the Animals

Introduction - March of the Lion
Hens and Cocks
Swift Animals
Turtles
Elephants
Kangaroos
Aquarium
People with Long Ears
Cuckoos
Aviary
Pianists
Fossils
Swan
Finale

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

*This performance is being taped for broadcast on WDET-FM
(frequency 101.9) on Wednesday, November 28, 1979*



Muriel Kilby

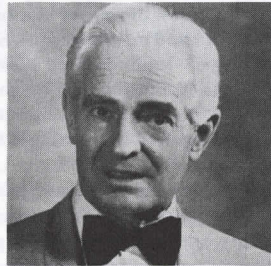
She has a repertory of over two dozen concertos, as well as an extensive command of recital and chamber music literature. Muriel Kilby is now the regular orchestral pianist for the DSO.

One of the most gifted of Canadian pianists, MURIEL KILBY began her public career at the age of eight, making her debut as a soloist with the Toronto Symphony Orchestra. Since that time she has won fourteen major grants and scholarships, graduating from the Royal Conservatory of Toronto and the Juilliard School of Music, and going on to a brilliant career that has taken her on tours throughout the United States and Canada.

Sunday, August 5

FRED WARING SHOW

*First performance at Meadow Brook Music Festival



Fred Waring

Fred Waring is one of the most fascinating and interesting figures in the history of American popular music. Through over six decades of sharing his distinctive blend of beautiful music, he has always been up to date and in actuality, ahead of his time. His fans, young and old, are awed by his contributions to show business via Vaudeville, movies, radio, recordings, Broadway, television and the concert stage.

Mr. Waring was born in Tyrone, Pennsylvania, in 1900, making his first stage appearance at age 5, quickly moving on to become the leader of the Boy Scout Drum Corp. As a teenager he formed the "Waring-McClintock Snap Orchestra". As this quintet grew it became "Waring's Banjo Orchestra" which vocalized as a group as well. Mr. Waring attempted to study architecture at Penn State but put aside his pursuit of a degree to devote more time to his musical career.

In the twenties the name "Fred Waring's Pennsylvanians" was officially adopted. They toured college campuses and toured the vaudeville houses. The Pennsylvanians became the rage in Hollywood, starring in the first musical motion picture, "Syncopation". They were featured in the first "talkie" shorts and starred in their own musicals.

In the thirties, Fred Waring's Pennsylvanians, as a 55-piece jazz orchestra, scored one of their greatest theatrical successes with an unprecedented six month run at New York's famous Roxy Theatre. They performed in the feature slot on a weekly "Old Gold Radio Show". This was the beginning of live music spectacles on network radio.

During World War II, the Pennsylvanians did a steady stream of appearances at war bond rallies, their own New York Canteen, Army camps and Naval stations. They were available at any time for a worthy cause.

For the past 32 years, Fred Waring has been intensely interested in Music Education. To share his wealth of choral arrangements, he established the Shawnee Press Music Publishing Company, and to foster better choral singing, he organized the Fred Waring Music Workshop in 1946 which is still operating.

On March 15, 1978, Fred Waring began his 62nd year in show business. The occasion was marked by several awards, including those by the American Choral Director's Association and the Music Educator's National Conference. One was suitably inscribed "He Taught America How To Sing". On June 9, 1977, (Mr. Waring's 77th birthday) Governor Shapp of Pennsylvania saluted and paid tribute to "Pennsylvania's Music Man" by proclaiming "Fred Waring Day" throughout the commonwealth of Pennsylvania.



Philippe Entremont

Called "refreshingly different," the French virtuoso, Philippe Entremont has been dazzling audiences with his keyboard artistry for over two decades. Having performed with the world's leading orchestras and conductors on six continents, Entremont occupies a preferred place in the ranks of the world's virtuosi. He has been called by critics "le pianiste atomique" and a "young French pianist who is nothing less than a genius." His widely acclaimed American debut was made at the National Gallery in Washington, D.C. on January 4, 1953, when only nineteen, followed the next day by his orchestra debut at Carnegie Hall with the National Orchestral Association under the direction of Leon Barzin, where, in the words of the *New York Times*, he "brought down the house."

The *New York Times* headlined: "Entremont is cheered with Philharmonic" after the pianist's 1958 debut with Leonard Bernstein and the New York Philharmonic — establishing a long and creative kinship with Bernstein, the orchestra, and with the New York public. Entremont's superb musicianship does not stop at the piano, however, ten years ago he first assumed the dual role of pianist-conductor recording Mozart with the Collegium Musicum of Paris for Columbia Records and has displayed this versatility in his travels throughout Europe, Canada and the United States. Last year he became Principal Conductor of the Vienna Chamber Orchestra and already has appeared with the group in Austria, France, Switzerland and Spain.

An international recording artist, Philippe Entremont's many Columbia releases have sold well over a million copies. He has won a Grammy nomination, the Netherlands' highly coveted Edison Award, and four times he has won France's highest record honor — the Grand Prix du Disque.

DIVERTIMENTO IN D MAJOR, K. 251

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

Mozart wrote at least twenty works to which he gave the name Divertimento, but little, if anything, distinguishes their content from the compositions he called Serenades. For the most part, both titles designate works for instrumental ensemble that combine the three essential symphonic movements, fast-slow-fast, with additional slow movements, minuets or marches. They were usually occasional pieces, commissioned as part of the entertainment at grand events in the homes of the noble and wealthy.

The present work, by exception, was probably written for a Mozart family celebration, the twenty-fifth birthday of the composer's older sister, on July 30, 1776. The unusual instrumentation for oboe, two horns and strings may tell us just what musician-friends happened to be free that day, and the score is hastily and carelessly written. Mozart seems to have intended it for seven single instruments and gives the leading voice to the oboe at least as often as to the violin.

The Divertimento opens with a condensed symphonic sonata-form movement, *Allegro molto*, that is very much in the spirit of a march. This is followed, in the symphonic manner, by a minuet and a slow movement, *Andantino*. Next comes a second minuet, in the form of a theme and variations. The Rondeau, *Allegro assai*, would be the classical closing movement, but it is followed, in the Divertimento, by a *Marcia alla francese* ("March in the French style"), to which the guests dispersed.

CONCERTO FOR PIANO AND ORCHESTRA NO. 2, IN B-FLAT, OP. 19

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

According to the accounts of his contemporaries, Beethoven was as great a pianist as he was a composer, and there are many tales of famous pianists of the time who avoided competition and comparison with him. Carl Czerny (1791-1857), Beethoven's pupil and Liszt's teacher, who is remembered now only as the composer of a great quantity of piano study material, wrote that "Beethoven's playing was notable for its tremendous power, unheard of bravura and facility... He had practiced day and night during his youth and worked so hard that his health suffered. Beethoven's playing of slow and sustained music made an almost magic impression on the listener and, so far as I know, has never been surpassed."

Early in his career, Beethoven took Mozart's Piano Concertos as his model, expanded and adapted their form and idiom to his own style of execution and to the piano of the time. Mozart had been the greatest pianist of his generation, but his playing was weakened, Beethoven told Czerny, by his having started on the harpsichord, in his youth, before pianos were widely available. Beethoven's first three Piano Concertos are amplifications and, to a degree, modernizations of Mozart's.

When young Beethoven made his first appearance in Vienna, on March 29, 1795, at a concert for the benefit of the Widows and Orphans Fund of the Society of Musicians, he played this Piano Concerto. He had probably begun to work on it in 1794, but two days before the concert, according to an account of the event by one of his friends, he had still not written out all the music. He worked on the last movement "while suffering from a severe colic, which frequently afflicted him. I relieved him with simple remedies as best I could, while in the next room sat four copyists to whom we handed page after page of music" from which they prepared the parts for the accompanying orchestra.

After the hurried preparation of this premiere, Beethoven revised the Concerto and put into its final form for his visit to Prague in 1798. It was first published in 1801. Beethoven often played it in later years, too, and around 1809 he wrote out a long first-movement solo cadenza, which until then had usually been improvised at each performance.

The three movements of this Concerto are a long and symphonically developed *Allegro con brio*, a serious and expressive *Adagio* that is a dialogue of soloist and orchestra on a single subject, and a highly rhythmic final rondo, *Molto allegro*.

The accompaniment is scored for flute, two oboes, two bassoons, two horns and strings.

THE CARNIVAL OF THE ANIMALS

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

In February, 1886, Saint-Saens wrote *The Carnival of the Animals*, a *Grand Zoological Fantasy* for two pianos and five string instruments, as a party piece for a group of his friends to play. Not wanting this flippant, witty work to affect his reputation as a composer of grand operas and symphonies, he forbade its publication during his lifetime, but as word spread about Paris of the beautiful cello solo, *The Swan*, he could not resist the pressure to issue it. The rest of the work was performed in public for the first time on February 25, 1922. It is now usually played with a small string orchestra, to which a piccolo, flute, clarinet, xylophone and celesta are added, and the two solo pianos. There are fourteen numbers in the score:

1. *Introduction and Royal March of the Lion*. The King of the Beasts makes his entrance with appropriate pomp and proclaims his authority with a few loud roars.

2. *Hens and Roosters*. The clucking of hens is imitated by the violins, the roosters' crowing by the clarinet.

3. *Wild Asses*. The two pianists race up and down their keyboards.

4. *Tortoises*. This is one of Saint-Saens's best musical jokes. The strings, accompanied by one piano, plod through the melodies of two can-cans from Jacques Offenbach's comic opera, *Orpheus in the Underworld*. The fast, high-kicking dances are slowed down to a tortoise's pace, and beneath their melodies is a new accompaniment with different harmonies.

5. *The Elephant*. A dancing and singing pachyderm is portrayed by the elephant of the orchestra, the doublebass, accompanied by the second piano. He does a heavy-footed dance, then tries for greater grace and sings, in a high falsetto, the tune of the ethereal *Dance of the Sylphs* from *The Damnation of Faust* by Hector Berlioz and a few measures of the fairies' Scherzo from Mendelssohn's music for *A Midsummer Night's Dream*.

6. *Kangaroos*. The pianists take turns hopping about.

7. *The Aquarium*. The music suggests the graceful swimming of the aquarium's inhabitants and the gentle rippling of the water.

8. *Personages with Long Ears*. From the very opening "hee haw," we know who they are.

9. *The Cuckoo in the Depth of the Woods*. The cuckoo is impersonated by the clarinet, with quiet support from the two pianos.

10. *The Aviary*. The two pianos and strings flutter their wings, while the flute chirps a merry bird-song above them.

11. *Pianists*. The species that practices dull scales and exercises all day long.

12. *Fossils*. The composer turns archaeologist, first bringing a skeleton out of his own family closet as a xylophone plays the bone-rattling tune from his *Danse Macabre*. Then four old French folk songs crowd one upon the other, along with a passage from Rossini's *The Barber of Seville*.

13. *The Swan*. The graceful, gliding movement of this magnificent bird is depicted in one of the most celebrated of all cello solos, with the accompaniment of the two pianos.

14. *Finale*. The musical visit to the zoo ends with a spirited parade of its inhabitants.

595th performance

Thursday, August 9

DETROIT SYMPHONY ORCHESTRA
NEVILLE MARRINER, conductor
PHILIPPE ENTREMONT, pianist

ROSSINI, *Semiramide* (Semiramis) Overture

MOZART, Concerto No. 21 in C for Piano, K. 467

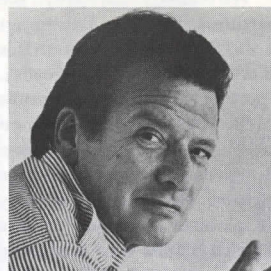
Allegro
Andante
Allegro vivace assai

HAYDN, Symphony in G Major, No. 100 ("Military")

Adagio; allegro
Allegretto
Menuetto
Finale: presto

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

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, October 24, 1979



Neville Marriner

continues a kind of "unofficial permanent guest-conductorship" of the Orchestre National in Paris, as well as fulfilling guest engagements around the world.

Many of his recordings have been and will continue to be made with the renowned Academy of St. Martin-in-the-Fields, a Baroque-sized ensemble he helped found in 1959. He was also the first conductor of the Los Angeles Chamber Orchestra, formed ten years later; he culminated his 9-year tenure with them by taking the group on a highly praised concert tour of Europe.

Born in Lincolnshire, Marriner became a leading violinist in London musical circles in the mid-1940s, playing in various chamber groups, in the Boyd Need Orchestra, the London Mozart Players, and the Jacobean Ensemble, before accepting the post as principal second violin with the London Symphony Orchestra, which he held for 13 seasons. Pierre Monteux, then the LSO's chief conductor, encouraged him to take up the baton (though without putting down the violin bow for any length of time, of course) and Marriner studied with "le Maitre" both in London and later at Monteux's Maine home.

By now he has conducted many of the world's leading orchestras, among them those of Boston, Los Angeles, San Francisco, Washington D.C., Berlin, Vienna, Helsinki, Warsaw, Cologne, Paris, Hamburg, Amsterdam, and of course London, where he has led both the BBC Symphony and the Philharmonia. In New York the *Times* greeted his Philharmonic debut with the headline "Marriner Is a Virtuoso Conductor." His recent concerts with the Mostly Mozart series at Lincoln Center, his first for them, were standing-room-only events. Coming up in seasons ahead are first-time appearances in a number of cities including Cleveland and Stockholm.

His earliest recordings were made possible by Louise Dyer, the Australian sheep farmer and music philanthropist. "Whenever we made a record," Marriner recalls affectionately, "Louise had to kill another sheep." Seventeen years later, he has conducted more than 200 albums covering a very wide repertory (Bach to Prokofiev, Rossini to Holst). By his new contract with Philips Records he will make 200 additional ones in the next decade, and a smaller number for other labels. Among his honors in the field of recording are the prestigious Edison Award, given him three years in a row by the Dutch record industry, the Grand Prix de l'Academie Charles Cros, and the Viennese Flotenuhr Award.

Off the conducting podium Marriner and his wife Molly spend as much time as his schedule will allow in either of their two country places (they also have a flat in London), one in Lyme Regis — "Jane Austen country" — and the other, called Gosleford Cottage, in Devonshire.

OVERTURE TO SEMIRAMIDE

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

Between 1810 and 1829, when he renounced the theater, Rossini wrote 36 operas. *Semiramide* was one of his most successful works, the last he wrote for production in Italy and, according to the composer, the only one he ever created at leisure. "My contract gave me forty days," he recalled later, "but I did not need forty days to write it." Most of his operas were written in much greater haste, and the overtures were usually left to the very last minute. Rossini once said that "nothing excites inspiration like necessity. The presence of an anxious copyist and a despairing manager tearing out handfuls of his hair is a great help. In Italy, in my day, all managers were bald at thirty."

Semiramide was a "tragic melodrama" in two acts, with a libretto based on Voltaire's play *Semiramis*. It was written at the end of 1822 and beginning of 1823 for the Carnival of Venice, and was first produced there at the Teatrol La Venice on February 3, 1823. The overture and the second act were very well received, but Act I lasted two and a half tiring hours. After some cuts were made, the opera was successfully produced throughout Europe and, not long afterward, in the United States.

The story of Babylonian Queen Semiramis, who reigned about 800 B.C., has inspired more than thirty operas. As it is told in this one, *Semiramide*, with the help of her lover, Prince Assur, has slain the King and now rules the land. When she meets the warrior chieftain Arsaces, she falls in love with him, unaware that he is her son. At the height of a victory celebration, the tomb of the dead King opens, his ghost emerges and declares that Arsaces shall be the new ruler. Prince Assur springs at Arsaces with a drawn dagger, but the Queen throws herself in his path and is slain. Arsaces, in turn, kills Assur, and the King's prophecy is fulfilled.

The Overture to *Semiramide* is a dramatic, symphonic composition based on themes from the opera. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion and strings.

CONCERTO FOR PIANO AND ORCHESTRA NO. 21, IN C MAJOR, K. 467

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

During the winter and spring of 1785 and 1786, Mozart wrote three piano concertos, *The Marriage of Figaro* and the little one-act operatic comedy, *The Impresario*. This one was the third of the concertos and was completed on March 9, 1786. Mozart planned to perform the solo works at his Lenten concerts, when the opera and theaters were closed for the solemn season and there was little other entertainment for the Viennese.

After several years of experience, Mozart had learned how to appeal to his public, and his reputation assured him of a large audience — if he had a new piano concerto for each event. Sometime earlier he had written in a letter to his father that his new concertos were "a very happy medium between too easy and too difficult; they are very brilliant, pleasing to the ear, and natural. There are special passages from which connoisseurs alone can derive satisfaction, but I believe that the less learned cannot fail to be pleased, even without knowing why."

Perhaps his father, who was an experienced musician, had warned against allowing the originality of his powers of invention to run too far ahead of public taste. To live by music required "pleasing the ear," and the difficulties in some of the concertos that Mozart had started in 1784 may have been as great for the listener as for the soloist.

Mozart gave the first performance of this Concerto on March 12. It is a work of astonishing richness of invention. The first movement alone, which formally requires only two fixed themes, has as many as eight melodic ideas. It is not just a composer-pianist's virtuoso display piece but a majestic, symphonic movement in which a pianist participates prominently. The detached notes of its opening theme are echoed in the steady bass beat of the *Andante* slow movement, where they provide a firm foundation for the agitated inner voices and also combine with them to accompany an incomparable, sublime melody. The finale, *Allegro vivace assai*, is a sonata-rondo that is a masterpiece of musical wit.

"The Concerto is astonishingly difficult," Mozart's father wrote in 1786, and it still is. We now believe that the originality of its harmonies results not from breaking the rules but from stretching them to the limit. Leopold Mozart was not quite sure at first and wrote to his daughter, with some surprise, "I doubt

very much that there are any mistakes [in the music], since the copyist has checked it." A large part of the concerto repertoire at the time was written so that it could be played with single string instruments, like chamber music, but Mozart often treats the large wind section of his orchestra as brilliant soloists too. Altogether, this work and its companion piece, the D-Minor Concerto K. 466, completed a month earlier, are a pair of masterpieces that can be compared only with his last two symphonies, in G Minor and C Major ("Jupiter"), written in July and August, 1788.

The Concerto is scored for a flute, pairs of oboes, bassoons, horns, trumpets and timpani, and strings.

SYMPHONY NO. 100, IN G MAJOR (MILITARY)

..... Joseph Haydn
(Born March 31, 1732, in Rohrau; died May 31, 1809, in Vienna)

From 1731 to 1790, Haydn was in the service of the Esterhazy family, an ancient, noble, Magyar line that had made its fortune by joining the Catholic Emperors of Austria against the Turks. "My prince was satisfied with all my work," he told his earliest biographer. "As head of the orchestra, I could experiment, observe ... take risks. There was no one nearby to serve as model, to challenge me or to make me doubt myself, so I had to be original."

In 1790, when Prince Nicolaus Esterhazy died, his successor reduced the size of his musical establishment and pensioned off the fifty-eight-year old composer. On learning that Haydn had become a free agent, the German violinist Johann Peter Salomon, who was a successful impresario in London, rushed to Vienna and persuaded him to go to England for a series of concerts. Haydn was to be very much a star-attraction, and since musical novelty was greatly valued then, he was to write six new symphonies for performance there.

"My arrival caused a great sensation in the city," Haydn wrote to a friend back home and, very much like a twentieth-century touring virtuoso, added, "I made the rounds of the newspapers." He was lionized, sought out by musicians, pursued by the wealthy and noble, adored by women, even honored with a degree from Oxford University. When Salomon offered a return engagement, he quickly accepted and set right to work on the new set of six symphonies required by the great appetite of the English public for new music. He started his second journey on January 19, 1794, traveled down the Rhine and arrived in London on February 4.

On March 31, the *Military* Symphony was performed for the first time and it was the most smashingly successful of the twelve masterpieces Haydn composed for London. It was repeated a week later by popular demand, and a critic reported that the second movement, the one that gives the work its nickname "was again received with absolute shouts of applause. Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear. It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! which, if others can conceive, he alone can execute."

The Symphony opens with a masterful first movement, whose *Adagio* introduction, the score's only slow music, presents a beautiful melody that prefigures the *Allegro* main section to come. Here the subject matter is music of extraordinary gaiety, presented in a novel manner: first by solo winds, and then by the rest of the orchestra.

Next is the "military" movement, *Allegretto*, whose music is actually an expansion of a part of a Concerto for Two Lyras, written in 1786. This curious solo instrument was a kind of viol whose strings were set in vibration by the edge of a rotating wheel, rather than a bow, and it also had a tiny set of organ pipes. It was a great favorite of the King of Naples, who commissioned Haydn's five double concertos and other music

for it. The music of the movement is basically a simple song, of the kind then called a Romance. We can no longer estimate the shocking effect, on eighteenth-century English ears, of Haydn's inserting into it episodes with bass drum, cymbals and triangle — the percussion instruments that Austrian army bands had taken over from the Turks — and of the trumpet call in the closing coda, which was still in use in the 1930's as the cavalry call to parade.

This is followed by a Minuet, *Moderato*, that Haydn wisely made quite conservative in style, after the extraordinary second movement. The brilliant Finale, *Presto*, is a classic sonata-form structure with another military shock, for when Haydn brings back the music that opens it, he also brings back the percussion from the second movement.

The score's conventional instruments are pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani, and strings.

597th performance

Saturday, August 11

DETROIT SYMPHONY ORCHESTRA
NEVILLE MARRINER, conductor
ITZHAK PERLMAN, violinist

*BERLIOZ, Corsaire Overture, Op. 21

BRUCH, Concerto No. 1 in g for Violin, Op. 26
Vorspiel - allegro moderato
Adagio
Finale

INTERMISSION

STRAVINSKY, Petrouchka (complete ballet)
(1947 version)
First Tableau — The Shrove-Tide Fair
Second Tableau — Petrouchka's Room
Third Tableau — The Moor's Room
Fourth Tableau — The Fair Toward Evening

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

* First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, October 31, 1979

LE CORSAIRE, OVERTURE, OP. 21

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

The history of this work has been confused by the Romantic imagination. In 1856, Berlioz conducted its first performance in Germany at a concert given in the castle of the Grand Duke of Weimar, where Franz Liszt was Music Director. According to an account published at the time, Berlioz had composed the Overture in three days during a storm-tossed sea voyage, after having read Byron's narrative poem, *The Corsair*, about a pirate hero modeled after the historical Jean Lafitte.

In fact, Berlioz made his first sea voyage, a stormy one, in 1831, and he may have thought of writing a descriptive piece about it then. The first version of the Overture we now know as *Le Corsaire* was written fifteen years later in Nice, however, and was called *La Tour de Nice* ("The Tower of Nice"), after an old ruin, two hundred feet above sea level, to which he often



Itzhak Perlman

given recitals in every major American city, and visited Europe, Australia, the Far East and South America. He regularly performs in chamber music ensembles with his colleagues at the pre-eminent summer festivals in the United States, Europe and Israel.

Many of his recordings for Angel, RCA, Columbia and Decca have become recognized as definitive and encompass most of the literature for violin, including his highly-lauded recording of the Brahms Violin Concerto with the Chicago Symphony Orchestra conducted by Carlo Maria Giulini. He has also recorded sonatas by Franck, Prokofiev and Beethoven with the renowned Vladimir Ashkenazy, with whom he performed the complete Beethoven Sonatas for Violin and Piano in a memorable series of concerts during March of 1978. During this past season he performed several long-awaited joint recitals with Pinchas Zukerman, in addition to his recital and orchestral appearances.

climbed. Berlioz conducted it in Paris in January, 1845, but was unsatisfied with his work and set it aside for revision.

He recast the score in London in 1851 and 1852 and retitled it *Le Corsaire rouge* ("The Red Rover"), after the pirate tale by James Fenimore Cooper, in which a mill tower above a rocky sea coast is an important feature. In 1856, for the first performance of the new version, in Paris, Berlioz dropped the word *rouge*, leaving as his title simply *Le Corsaire*. He never made any association between his Overture and the Byron poem. That idea was an invention of others.

Le Corsaire is not an overture to anything. It is a short atmospheric piece of the kind that Liszt extended into the symphonic poem. Like some other Berlioz Overtures it starts with rushing runs, then slows for a lyrical section. The opening figure returns and a grand new theme is heard. The material is magnificently developed and the Overture closes triumphantly. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani and strings.

CONCERTO FOR VIOLIN AND ORCHESTRA, NO. 1, IN G MINOR, OP. 26

..... Max Bruch
(Born January 6, 1838, in Clogne; died October 2, 1920, in Berlin)

Max Bruch was an important musician in his time. He started his career as a child prodigy who had a symphony performed when he was only fourteen years old and he grew up to write operas, oratorios, symphonies, concertos and chamber music, but he is remembered today only by his G-Minor Violin Concerto and a few other solo pieces. He was born eleven years after Beethoven's death and died two years after Debussy's, almost forgotten by musicians, who thought of him as belonging to a distant musical past. He had outlived the Romantic era to which he belonged.

Bruch wrote his first Violin Concerto in 1866 and 1867, when he was not yet thirty years old, but sketches for it go back ten years earlier. After a trial performance in April, 1866, he revised his score radically, and that summer sent it to the great violinist Joseph Joachim, who helped him put it into its final form. Joachim played through the Concerto with the Hanover Court Orchestra in October, 1867, and played its first public

Itzhak Perlman, one of the world's most sought-after musicians, has firmly established himself as the foremost violinist of his generation. He annually performs with all of America's major symphonies, as well as with such internationally renowned orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the London Symphony, the Amsterdam Concertgebouw and L'Orchestre de Paris.

In addition to his orchestral performances, Itzhak Perlman has also

performance at a concert in Bremen in January, 1868. When it was published, that April, it was with an inscription, "Dedicated, in friendship, to Joseph Joachim."

The Concerto, as we now know it, is in three movements, the first two played without pause. Bruch at first thought it too free in form to deserve to be called a Concerto and thought that it might better be entitled a Fantasy, but Joachim wrote to him, "I think that the title Concerto is easily justifiable. The second and third movements are too thoroughly developed to be a fantasy. There is a beautiful relationship between the movements and — most important of all — there is enough contrast between them."

Bruch called his first movement a Prelude, *Allegro moderato*, and it serves as an elaborate introduction to the beautiful slow movement, *Adagio*. The Finale, *Allegro energico*, is a brilliant bravura showpiece for the soloist. The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

PETROUCHKA, BURLESQUE IN FOUR SCENES

..... Igor Stravinsky
(Born June 17, 1882, in Oranienbaum, near St. Petersburg; died April 6, 1971, in New York City)

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, *Petrouchka*. 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*.

Petrouchka 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.

Petrouchka is the Russian counterpart of the old Italian *commedia dell'arte*, and of our own Punch-and-Judy show. The ballet characters, Petrouchka, 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 *Petrouchka* is a lively Shrovetide fair in the Admiralty Square of St. Petersburg, around 1830. A cruel old Showman exhibits his three puppets — Petrouchka, the Moor and the Ballerina — whom he has magically endowed with human feelings. Petrouchka 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 merry-making at the fair reaches its height with dances by a trained bear, a group of coachmen, grooms and nursemaids. Suddenly,

Petrouchka 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 Petrouchka is only a puppet made of wood and sawdust, but when the people have dispersed, he is terrified by the sight of Petrouchka's ghost jeering at him from the roof of his booth.

Stravinsky originally scored *Petrouchka* 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: three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, tambourine, cymbal, tam-tam, triangle, xylophone, celesta, harp, piano and strings. The original orchestration is only rarely heard today. Almost all performances are given in the revised version.

598th performance

Sunday, August 12

BARBARA COOK
WALLY HARPER, music director

"The Great Songs"
by
"The Toast of Broadway"

599th performance

Tuesday, August 14

DETROIT SYMPHONY CHAMBER ORCHESTRA
NEVILLE MARRINER, conductor
†EMMANUEL AX, pianist
DONALD BAKER, oboe
PAUL SCHALLER, clarinet
ROBERT WILLIAMS, bassoon
EUGENE WADE, french horn

*VAUGHAN WILLIAMS, Fantasia on theme by Tallis

MOZART, Sinfonia Concertante for Oboe, Clarinet, Bassoon, Horn and Strings, K. Anh. 9 (297b)
Allegro
Adagio
Andantino con variazione

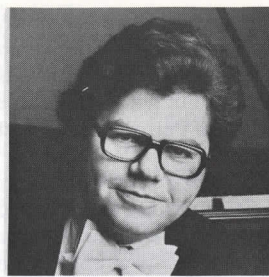
INTERMISSION

BEETHOVEN, Concerto No. 4 in G Op. 58
Allegro moderato
Andante con moto
Rondo

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

†First appearance at Meadow Brook Music Festival
* First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, December 5, 1979



Emanuel Ax

1977.

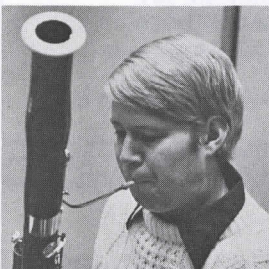
The Polish-American Mr. Ax has captured more than his share of prizes in his career. In addition to winning the First Rubenstein International Competition in 1974, he has won the coveted Michael's Award, presented by Young Concert Artists; and prizes in Warsaw's Chopin, Belgium's Queen Elizabeth and Lisbon's Vianna da Motta Competitions.

After winning the Michael's Award in 1975, Mr. Ax began his concert tours across the United States where he has performed in nearly every major city. He has toured Central and South America extensively and has given European recitals in Munich and Vienna, among others. In November 1978 he returned to the continent for a tour of England and Germany and debut concerts in Milan and Perugia.



Donald Baker

Donald Baker, principal oboist, came to the Detroit Symphony Orchestra at the beginning of the 1973 Meadow Brook season from the Dallas Symphony, where he was also principal oboist. A native of Pittsfield, Massachusetts, he studied with John Holmes of the Boston Symphony Orchestra, with Devere Moore at Oberlin, and later with the famed French oboist Marcel Tabuteau in Nice.



Robert Williams

Robert Williams, principal bassoonist, joined the Detroit Symphony Orchestra in the fall of 1974. Born in Tucson, Arizona, he previously held the position of first bassoon in the Tucson Symphony, the Winnipeg Symphony and CBC Orchestra, and played as principal bassoonist with both the Minnesota Orchestra and the Colorado Philharmonic. In his spare time he breeds and raises Shetland Sheepdogs.



Paul Schaller

Paul Schaller has been principal clarinetist of the Detroit Symphony Orchestra since 1957. Born in Chicago, he began studying the clarinet with his father, and continued his musical education at both Tanglewood and the Juilliard School of Music in New York. He was principal clarinetist with the Pittsburgh and New Orleans symphonies before coming to Detroit. He is also assistant professor of clarinet at Wayne State University.



Eugene Wade

Eugene Wade came to the Detroit Symphony Orchestra as principal horn player from the Minnesota Orchestra in 1972. Previous posts included the Rochester and New Orleans Philharmonic Orchestras. A faculty member at Wayne State, he studied with Philip Farkas of the Chicago Symphony and with Vern Reynolds at the Eastman School of Music.

FANTASIA ON A THEME BY THOMAS TALLIS, FOR STRING ORCHESTRA

..... Ralph Vaughan Williams
(Born October 12, 1872, in Down Ampney; died August 26, 1958, in London)

For some general observations on the life and work of Ralph Vaughan Williams, see the note on his Tuba Concerto, which was played on June 30.

The Fantasia is a free treatment of a melody that Thomas Tallis (ca. 1505-1585), a member of Queen Elizabeth's Chapel Royal, published in 1567. It was originally a setting of the Second Psalm, which begins, in the King James Version, "Why do the heathen rage?" The text that Tallis set to music was an English verse translation by the Archbishop of Canterbury. The first edition described it as a tune that "doth rage [and] roughly brayeth," which it no longer does. The tune is still in the English Hymnal, and in The Hymnal of the Protestant Episcopal Church in the United States it appears with the words, "I heard the voice of Jesus sing."

Vaughan Williams composed his Fantasia for the Three Choirs Festival of 1910, which was held in Gloucester, that year. It is richly written for the strings, which are subdivided into a solo quartet, a small string orchestra and a large one. "The three bodies of strings," the composer said, "are used in various ways, sometimes playing as one, sometimes antiphonally, sometimes accompanying one another."

The music is an inspired re-creation of the rich polyphonic style of Tallis's time by a greatly gifted modern master. "With the Norman grandeur of Gloucester Cathedral in mind and the strange quality of the resonance of tone," the composer's widow later wrote, "the echo idea of three different groups of instruments was well judged. It seemed that his early love for architecture and his historical knowledge were so deeply assimilated that they were translated and absorbed into the texture and the line of the music."

SINFONIA CONCERTANTE FOR OBOE, CLARINET, BASSOON, HORN AND ORCHESTRA IN E-FLAT MAJOR, K. 297b

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

The idea of a concerto for several instruments with orchestra originated in the seventh-century concerto grosso, which pitted a small group of soloists against a larger body of string instruments. This kind of concerto was developed by Corelli and Vivaldi, and it was brought to its highest form in the *concerti grossi* of Handel and the Brandenburg Concertos of Johann Sebastian Bach. In the later eighteenth century, in Mozart's time, the multiple concerto was adapted to the new sonata form, and the orchestra, instead of competing with the solo group, served it as accompanist and commentator.

In September, 1777, the twenty-one-year-old Mozart, dissatisfied with his position as staff composer to the tyrannical Archbishop of Salzburg, left on a concert tour that was to take

him as far as Paris. He stopped in Munich and Augsburg, and at the end of October arrived in Mannheim, where he stayed until the middle of March. This little-known Bavarian town was then the seat of a music-loving ruler who maintained the best orchestra in Europe, staffed by fine musicians, many of whom were also talented composers.

When Mozart left Mannheim for Paris, the orchestra was in recess, and four of its leading wind players accompanied him on his journey. He wrote this Sinfonia Concertante for them in Paris in April, and a performance was scheduled there, but unfortunately the concert manager lost the score. Some time later, no one knows exactly when or where, Mozart reconstructed it. The clarinet part in the version of the Sinfonia Concertante we know today is an adaptation of the part that Mozart originally wrote for the Mannheim flutist. The accompanying orchestra of two oboes, two horns and strings is unchanged.

The Sinfonia Concertante is in three movements. The opening *Allegro* begins with a very long orchestral introduction, after which the four soloists take over to comment and elaborate on the material that has been presented. Toward the end of the movement there is an extended cadenza for all four soloists. The middle movement is a beautiful *Adagio* and the finale is an *Andantino con variazione*, in which a simple, folklike theme is subjected to ten variations, that are separated by a repeated, brief orchestral refrain.

CONCERTO FOR PIANO AND ORCHESTRA NO. 4, IN G MAJOR, OP. 58

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

In all of Beethoven's fertile creative life, there was no time that was more productive than the years 1805 and 1806. In 1804 he had reached the climax of his early career with the completion of the *Eroica Symphony*, his third, which was a turning-point in the history of music. During the next two years, Beethoven, in his mid-thirties, proved that he was not just another young composer of great promise but the mature possessor of musical powers without precedent and beyond compare.

An astonishing series of masterpieces poured from his mind on to music paper in 1805 and 1806: the opera *Fidelio* and its three *Leonore Overtures*, the three great string quartets for Count Razumovsky, the *Sonata Appassionata* and the Thirty-Two Variations in C Minor for piano, the Fourth Symphony, the Violin Concerto and the Fourth Piano Concerto. He had put aside his sketches for the Fifth Symphony in order to write the Fourth, and when he took it up again he would then also work simultaneously on the Sixth. His extraordinary new music was in great demand. Mighty nobles addressed him respectfully and paid him high fees for his works, which good businessmen were eager to publish.

The Fourth Piano Concerto was probably completed sometime around the middle of 1806, and Beethoven was the soloist in its first performance, in March, 1807, in one of a pair of private concerts devoted entirely to his music, at the palace of his generous friend, Prince Lobkowitz. In August, 1808, it was published with a dedication to Archduke Rudolph, the Emperor's youngest son, who had been studying the piano and composition with him since 1804.

Beethoven was eager to give a public performance of the Concerto but he had difficulty in getting a hall on a good date. A single official of the Imperial Court was both director of theaters and supervisor of charities, and he finally gave Beethoven free use of the Theater-an-der-Wien on December 22, 1808, in exchange for his services at three benefit concerts.

The program presented the premieres of the Concerto, the Fifth and Sixth Symphonies, a concert aria, parts of the Mass in C, and the Choral Fantasy. Another composer who was there reported that he sat in Lobkowitz's box "in very bitter cold,

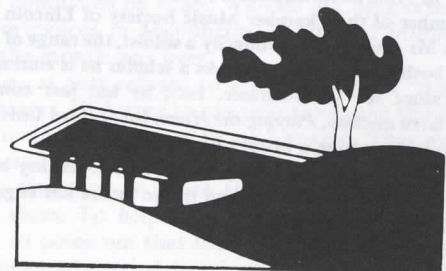
from 6:30 to 10:30, and learned the truth that one can have too much of a good thing." The event was a near disaster. The soprano, a last-minute substitute, suffered a severe attack of stage-fright and could barely get through her aria. The orchestra, which had revolted against Beethoven in rehearsal, broke down in concert. The composer was in a vile temper. He wanted his new Concerto played at a benefit concert to be given on the very next day, December 23, but neither of the two young pianists to whom he offered the part could prepare it in the four or five days he gave them. In a rage, on the day of his own concert, he agreed to having the Third Concerto performed on the following day, instead of the Fourth.

The Fourth had difficulty making its way in the world. It was overshadowed by the Third, which is easier to play, and the Fifth, which is more imposing. Finally it was Mendelssohn who established a place for it in the concert repertoire, in his second season as conductor of the Leipzig Gewandhaus (Draper Hall) Orchestra. On November 3, 1836, Robert Schumann wrote, "Today Mendelssohn played the G-Major Concerto of Beethoven with a power and polish that transported us all. I took a pleasure in it such as I have never before enjoyed, and I sat in my seat without moving a muscle or even breathing." The Concerto is enormously difficult to play, but it differs greatly from the usual virtuoso concerto of the time, for the purpose of all its difficulties is to express the composer's complex ideas, not to show off the pianist. The orchestra does not just fill musical time and space around the soloist, but participates fully and equally in the event, and in fact the entire work is a dialogue of orchestra and piano.

The first movement, *Allegro moderato*, does not open with the conventional, orchestral exposition of the principal ideas, which are then ordinarily restated, weighted somewhat differently, by the soloist. The piano starts instead, with an ambiguous phrase, almost as though in mid-sentence. The orchestra answers, and only then does it begin the main theme. Phrases and musical sentences, in piano and orchestra, are often telescoped, run together as though in a rush to get on to a new idea before quite finishing with the old one. The ideas are warm, personal, witty, heroic, severe, as the conversation takes many turns. There are references to Mozart and the past, suggestions of Brahms and the future, and (in the third movement) even discussions of a subject to be heard in the Ninth Symphony that Beethoven would write more than fifteen years later.

In the second movement, *Andante con moto*, the persistently forceful statements of the orchestra's strings are answered quietly by the piano until the orchestra is calmed. The entire movement is like a recitative and arioso, dramatic but not especially operatic, and it runs without pause into the taut Rondo finale, *Vivace*.

The orchestration calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. It is worth noting that after completing the score, Beethoven made some changes in the piano part to reflect the extended bass range available on the newest instruments.



Thursday, August 16

DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, conductor BARRY TUCKWELL, french horn

MOZART, Symphony No. 31 in D, K. 297, "Paris"
Allegro assai
Andante
Allegro

*MOZART, Concerto No. 3 in E-flat for Horn, K. 447
Allegro
Larghetto
Allegro

INTERMISSION

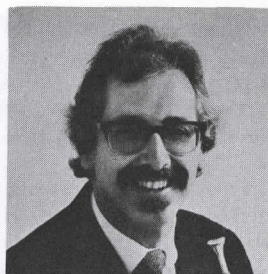
*STRAUSS, Concerto No. 1 in E-flat for Horn,
Op. 11
Allegro
Andante
Allegro - rondo (allegro)

STRAUSS, Till Eulenspiegel's Merry Pranks,
Symphonic Poem, Op. 28

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

*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM
(frequency 101.9) on Wednesday, November 7, 1979



Barry Tuckwell

Barry Tuckwell is the acknowledged master of the French horn and is the only player to have established a career exclusively as a soloist. In a *New Yorker* "Profile", Winthrop Sargeant describes Tuckwell not only as "the finest horn player of the present generation," but adds, "one of the finest horn players who has ever lived."

Proof of his success as a concert and recording artist is that he has had more works composed for him than any other player. This extraordinary musician performs over 200 concerts a year with leading orchestras all over the world. In 1968, he formed the Tuckwell Wind Quintet. He is also an Artist Member of the Chamber Music Society of Lincoln Center.

Though Mr. Tuckwell is primarily a soloist, the range of his musical activity is both broad and diverse. As a scholar he is editing the entire horn literature for G. Schirmer, Inc.; he has just completed the definitive horn method, *Playing the Horn*, for Oxford University Press and is currently writing a history of the horn.

Recently he added conducting to his career making his debut at London's South Bank Festival and in the future has engagements in Europe, Canada and the USA.

SYMPHONY NO. 31, IN D MAJOR, K. 297 (Paris)

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

In 1777 Mozart, tired of the tyranny and ungrateful attitude of his employer, the Archbishop of Salzburg, obtained leave to undertake another tour. Since his father was not permitted by the Archbishop to leave at the same time, his mother accompanied him instead. They set out on September 25, and after stops in Munich and Augsburg, arrived in Mannheim, where they remained from the end of October until the middle of March, 1778.

The electoral court at Mannheim boasted one of the finest orchestras in Europe, and Mozart's ears were opened to the wonderfully new, full and precise sounds it made. His contact with the Mannheim orchestra was to exert a profound influence on his music for some time. The young composer's eyes and ears were also opened by a sixteen-year-old soprano, Aloysia Weber, with whom he became badly smitten. Fearing that he might marry the girl, Mozart's worried father ordered Wolfgang and his mother to proceed to Paris, where he hoped his son might secure a position of some consequence.

They arrived in Paris from Mannheim on March 23, 1778. Mozart failed to obtain a post there, but he did meet Le Gros, director of the *Concert Spirituel*, one of the city's two leading orchestras, who asked him to compose a new symphony.

It had been four years since Mozart had written a symphony, for the simple reason that there had been no occasion to do so. He had long been disenchanted with the limited instrumental resources of the Salzburg orchestra, but his visit to Mannheim, where he heard clarinets in an orchestra for the first time, changed his attitude. In June, 1778, he composed his Symphony No. 31, and it was first performed on the 18th.

In writing this work, he took into account the extensive instrumentation of the orchestra and the pride it took in the execution of what the French called *le premier coup d'archet*, the first incisive stroke of the bow, in precise unison, on a brilliant chord. He also catered to the taste of the impatient Parisian audience by eliminating all repeats and omitting the usual minuet.

Mozart was extremely disappointed at the way the rehearsal went, writing to his father, "I never heard anything worse in my life." He was so disillusioned, in fact, that he almost decided not to attend the concert. Fortunately, all went very well at the performance — especially the last *Allegro*, the composer reported in the same letter to his father. "I had heard that all the last *Allegros* here, like the first, begin with all the instruments together and generally in unison; so I began with the violins alone, *piano*, for eight bars followed at once by *forte*. The audience (as I had anticipated) cried 'Sh!' at the *piano*, but directly the *forte* began they took to clapping. As soon as the symphony was over, I went to the *Palais Royal*, treated myself to an ice, told my beads as I had vowed, and went home."

Two weeks after the premiere of the D-Major Symphony, tragedy struck the young composer. On July 3, his mother died of an unknown disease. Facing the horror of death for the first time, the sensitive young man was deeply affected. Besides, he was left in the intrigue-ridden capital without the help and guidance he so badly needed. Since he was unable to find any new prospects, he returned to Salzburg.

The *Paris* Symphony is the most heavily scored of all Mozart's symphonies. It calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

CONCERTO FOR HORN AND ORCHESTRA, NO. 3, IN E-FLAT, K. 447

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

We know that at least three of Mozart's four horn concertos were written for Ignatz Leutgeb or Leitgeb, a friend of his youth who had also left Salzburg for Vienna. Leutgeb's connection with the Concertos Nos. 1, 2 and 4 is very well documented. We know little of the origins of this one, No. 3, but there were few other musicians around who could play it; none for whom Mozart would have bothered to write it. This formidable virtuoso played as much as he wanted to in Vienna, but his principal source of income was a tiny cheese shop that he had opened with capital borrowed from the composer's father, Leopold Mozart.

Leutgeb was a Mozart familiar who was almost always addressed in friendly, jocular, teasing, even insulting terms. The Rondo of the First Horn concerto has a joking, running commentary on the music's difficulty. The Second Concerto is inscribed to "Leutgeb, ass, ox and fool." The manuscript of the Fourth is written in red, blue, green and black ink, and over an especially difficult passage Mozart wrote, "What do you think of that, Herr Leutgeb?" The distinction of the Third Horn Concerto is that it is the most beautiful of these four fine works.

The instrument that the Concertos were written for was of course not the modern horn with valves but the one sometimes called the "natural" horn: little more than a coiled length of brass tubing, flared out into a bell at one end. By changing the pressure of lips and breath, the player could select the note he wished from the series of natural overtones produced by the vibrating body of air inside the horn, in accordance with the laws of physics. It is this limited repertoire of notes available from the natural horn (and trumpet) that accounts for the characteristic melodic and harmonic cast of most solo horn parts and of fanfares and bugle calls.

However, players of great skill, in Mozart's day, had a technique of inserting a hand into the horn's bell, which effectively reduced the size of the instrument and therefore made it possible to produce another series of notes. The long, flowing melodic lines of the first and second movements of this concerto were impossible to play on the natural horn without using the difficult hand-technique. The creation of such themes for the horn, with no limitations on melody and fantasy, provides some of the clearest evidence we have of the inventive genius of Mozart and the virtuosity of Leutgeb.

The Third Horn Concerto opens with an *Allegro* sonata movement. The second movement, a Romance, *Larghetto*, is based on a long and serene but poignant melody. The last, like the finales of all four Concertos, is a rondo, *Allegro*, in 6/8 meter, in which the horn features the natural, open hunting-call kind of tunes. Mozart's writing for the orchestral wind instruments, pairs of clarinets and bassoons, supports the horn with great subtlety.

CONCERTO FOR HORN AND ORCHESTRA NO. 1, IN E-FLAT, OP. 11

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

Richard Strauss's father, Franz, was first horn player of the Royal Opera in Munich and a distinguished musician in his time. The son greatly admired what he described as his father's "beauty and volume of tone, and perfection of phrasing and technique." The great conductor, Hans von Bulow, who was no friend, called Franz Strauss "the Joachim of the horn," referring to the great violinist of the Romantic era. "The fellow is intolerable, but when he blows his horn you cannot be angry with him."

Franz Strauss had a passionately conservative attitude towards the music of his time. He brought up young Richard on a diet of Haydn, Mozart and Beethoven, and did not allow him to know the music of such "radicals" as Mendelssohn, Chopin, Schumann and Brahms, let alone Liszt and Wagner.

Since this Horn Concerto was finished in 1883, before Richard Strauss was twenty, it is easy to understand why it gives no hint of the music of his maturity, when he, too, earned a world-wide reputation as a "radical." Perhaps his father found even this Concerto too advanced. When he examined the work for the first time, he criticized several pages that he thought bold, but Richard had a ready answer, "I have heard you practice passages like these at home. Now you will have to play them in public." He did not. The first performance was given by von Bulow and his orchestra in Meiningen on March 4, 1885, with Gustav Leinhos as the soloist, and the score was published with a dedication to Oskar Franz, a horn-playing friend of the composer, from Dresden. In 1942, almost sixty years later, Strauss composed a Second Horn Concerto, also in E-flat major.

The First Horn Concerto is in three movements. The first, *Allegro*, is rhapsodic in character and form, and is dominated by a hunting-call theme. A romanza, *Andante*, follows without pause, and runs into a buoyant rondo, *Allegro*, in which the hunting-call motive and other material from the first movement return. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

TILL EULENSPIEGEL'S MERRY PRANKS, OP. 28

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

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

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

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

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

Later, however, Strauss wrote these descriptive notes into a copy of the score: "Once upon a time there was a joker named

Till Eulenspiegel. An awful hobgoblin. Off for new pranks. Just wait, you hypocrites! Hop! On horseback into the midst of the market women. He goes off in seven-league boots. Hides in a mouse-hole. Disguised as a pastor, he drips unction and morality but is a rogue down to his big toe. But before he's done, he has qualms about having mocked religion. Till, as cavalier, pays court to the girls. One has made an impression on him. He courts her. A kind refusal is still a refusal. Till departs, furious, and swears vengeance on all mankind. Philistine motive; after he has propounded a few amazing theses to the Philistines he leaves them, astonished, to their fate. Grimaces from afar. Till's street tune. The court of justice. He still whistles to himself indifferently. Up the ladder! There he swings, gasps for air. A last convulsion. The mortal part of Till is no more."

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

602nd performance

Saturday, August 18

DETROIT SYMPHONY CHAMBER ORCHESTRA

NEVILLE MARRINER, conductor

LOUISE RUSSELL, soprano

†DEAN RHODUS, tenor

†JOHN DARRENKAMP, bass

KENNETH JEWELL CHORALE

*HAYDN, Creation

Part I.

Part II.

Part III.

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

†First appearance at Meadow Brook Music Festival

*First performance at Meadow Brook Music Festival

This performance is being taped for broadcast on WDET-FM (frequency 101.9) on Wednesday, November 14, 1979

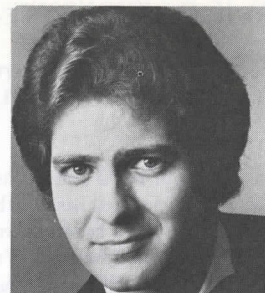


Louise Russell

Critics and audiences are justifiably lavish in their praise of coloratura soprano Louise Russell. With an operatic repertoire that encompasses the leading soprano heroines from Bellini to Verdi and an equally extensive orchestral and recital repertoire, Miss Russell has been hailed for both her vocal beauty and dramatic flair.

Born in Muscatine, Iowa and a graduate of Iowa State University, Louise Russell made her debut with the New York City Opera in 1968 as Micaela in

"Carmen". The following year she received a study grant and won first prize at the prestigious vocal competition in Vercelli, Italy. Miss Russell's European debut was in 1970 at the Stuttgart Staatsoper as Gilda in "Rigoletto".



Dean Rhodus

Dean Rhodus, the dynamic American-born and trained tenor is definitely one of opera's newest and most exciting young artists. With opera companies throughout America, he has already sung the leading tenor roles in such operas as "Madame Butterfly", "La Traviata", "La Boheme", "The Magic Flute", "The Barber of Seville", "Romeo and Juliet", "The Tales of Hoffman", and "Werther".

Dean Rhodus graduated in 1972 from California State College at Los Angeles and immediately thereafter attended the San Francisco Opera's prestigious Merola Opera Program and the Opera School of Chicago. While in San Francisco and Chicago, Mr. Rhodus attended master classes under the guidance of two of opera's most respected names: Kurt Herbert Adler and Carol Fox. He made his Lyric Opera of Chicago debut in the fall of 1974 in Massenet's "Don Quixote". That summer 1975 he sang a series of concerts with the San Francisco Symphony conducted by the famed Arthur Fiedler.

In addition to his operatic and recital engagements, Dean Rhodus is heard with the country's leading symphony orchestras and American music festivals. As a favorite orchestral soloist, Mr. Rhodus has been heard often with Arthur Fiedler in his famed "Pops Concerts".



John Darrenkamp

Handsome American John Darrenkamp made his New York City Opera debut in "Madame Butterfly" and his success brought him the title role in "Prince Igor". That same season he made his debut with the Mexico City Opera as Marcello in "La Boheme" and appeared in "Lucia di Lammermoor" with Beverly Sills in Jackson, Mississippi.

Darrenkamp received a large part of his musical training at the famous Philadelphia Academy of Vocal Arts. Early in his career he made frequent guest appearances, both in concert and recital, at a number of colleges in the Pennsylvania area. He was the baritone soloist with the Philadelphia Oratorio Choir in such works as "Elijah", "The Messiah", "The Creation", Brahms' "Requiem" and several others. He also sang in Carl Orff's "Carmina Burana" at the Philadelphia Academy of Music.

Mr. Darrenkamp, a leading baritone with the New York City Opera, has sung leading roles in numerous New York City productions and has also sung with many leading opera companies throughout the rest of the country. In addition, he has been a guest soloist with many of our major orchestras.

THE CREATION

..... Joseph Haydn
(Born March 31, 1732, in Rohrau; died May 31, 1809, in Vienna)

History is indebted to Johann Peter Salomon, the German-born violinist who became a powerful impresario in London, for providing Joseph Haydn with the occasion and inspiration for some of his last great works, the twelve *London* Symphonies and *The Creation*. In 1790, when Salomon learned of the death of Prince Nicolaus Esterhazy, who had been Haydn's employer for almost thirty years, he hastened to Vienna and persuaded the composer to go to London with him to give a series of concerts. His success was so great that Haydn was lionized and showered with honors, returned to give more concerts in 1794, and became a rich man.

In May, 1791, Haydn attended a grand festival performance of Handel's *Messiah* at Westminster Abbey. When he heard the *Hallelujah Chorus*, he was so deeply moved that he burst into tears and exclaimed, "He is the master of us all!" For a long time Haydn considered ways to modernize the form and style of Handel's oratorios, which were grand concert pieces on Biblical subjects, little different from his operas but of course performed without costumes or scenery. Then in 1795, just as Haydn was

preparing to leave London for the last time, Salomon suggested the story of the Creation as a subject. He found a libretto for him that a man named Lidley or Linley had assembled from Milton's *Paradise Lost* and the first chapter of Genesis. The subject interested Haydn greatly, but he felt that he could do it greater justice in German than in English. When he got back to Vienna, he discussed the idea with Baron Gottfried van Swieten, who was the Director of the Court Library, an amateur composer and musical busybody who was involved in the careers of almost everyone in importance from C. P. E. Bach to Beethoven. Van Swieten undertook to translate the English text and at the same time collected a generous sum from his friends in the nobility as an honorarium for the composer.

Haydn worked on the music from 1796 to 1798. When asked why he took so long, he answered, "Because I intend it to last a long time." Haydn was a religious man all his life long, but, he once said, "I was never as devout as when I was composing *The Creation*. I knelt down and prayed to God every day to give me strength for my work." When inspiration flagged, he told a writer, he rose from his desk and said the rosary.

On April 29, 1798, *The Creation* was performed for the first time, at a private concert given in Prince Schwarzenberg's Vienna palace for an invited audience. An eyewitness wrote, "Who can describe the applause, the delight, the enthusiasm of this society? I was present and I can assure you I never witnessed such a scene. The flower of the literary and musical society of Vienna was assembled in the room, which was well suited to the purpose, and Haydn himself directed the orchestra. The most profound silence, the most scrupulous attention, a feeling, I might almost say, of religious respect, were the dispositions which prevailed when the first note was played. The general expectation was not disappointed. A long train of beauties, until that moment unknown, unfolded themselves before us. Our minds, overcome with pleasure and admiration, experienced during two successive hours something they had rarely felt — a happy existence, ever lively, ever renewed, and never disappointed." Haydn, too, was greatly moved during the performance. "One moment," he said, "I was as cold as ice. The next I seemed on fire. More than once I was afraid I should have a stroke." When the first public performance was given, on March 19, 1799, the box-office receipts broke the theater's record.

Haydn made his last public appearance at a performance of *The Creation* that was given at the University of Vienna on March 27, 1808, a little more than a year before his death. The composer was the guest of honor, and Prince Esterhazy sent a carriage for him. Details of the event were recounted by one of Haydn's early biographers:

"On alighting from the Prince's carriage, he was received by distinguished personages of the nobility and by his pupil, Beethoven. The crowd was so great that the military had to keep order. He was carried into the hall, sitting in his armchair, and was greeted upon his entrance with a flourish of trumpets and joyous shouts of 'Long live Haydn!' He occupied a seat next to his Princess. The people of highest rank selected seats in his vicinity. Haydn thought he felt a little draught; the Princess threw her shawl about him, many ladies followed her example, and in a few moments he was completely wrapped in shawls. He could not conceal his feelings. His overburdened heart found relief in tears. When the passage, 'And there was Light,' came, the audience broke out into tumultuous applause, he made a motion of his hands towards heaven, and said 'It came from there!' He was in such an agitated condition that he was obliged to make his departure at the close of the first part. As he went out, the audience thronged about him to take leave of him, and Beethoven kissed his hand and forehead devoutly. Upon every countenance there was deep pity, and tearful eyes followed him as he was taken to his carriage. [Abridged]"

The Creation is in three large parts. The first deals with the formation of the earth out of chaos during the first four days; the second, with God's creation of the beings on earth, on the

fifth and sixth days. Part Three is a vision of Paradise. In the first two parts, the story is told principally by the soloists, the Archangels Gabriel (soprano), Uriel (tenor), and Raphael (bass). In the third part they are joined by Adam (bass) and Eve (soprano). The chorus aids in telling the story and in commenting on it, like a kind of heavenly host.

"Uriel," Sir Donald Francis Tovey wrote, "is the angel of the sun and of daylight; and his is the description of Man. Raphael sings of the earth and the sea, of the beginning of all things, and of the Spirit of God moving upon the face of the waters. His also is the description of the beasts, the great whales, and 'every living creature that moveth;' and it is he who reports God's blessing, 'Be fruitful and multiply,' in a measured passage which is one of the sublimest incidents in Haydn's recitatives. Gabriel leads the heavenly host and describes the vegetable kingdom and the world of bird life. Lastly, Adam and Eve appear and fulfill the purpose announced by Raphael while as yet 'the end was not achieved; there wanted yet the masterwork that should acknowledge all this good!'"

The English text that has been in general use since 1880, when the first edition of the score was published, is unfortunately far from idiomatic. It, too, is the work of Van Swieten, who, having translated the English into German, then translated his German text back into English himself. The score contains much remarkable pictorial writing and requires an extraordinarily large orchestra, for its time: three flutes, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, harpsichord and strings.

PART ONE

INTRODUCTION.—Representation of Chaos.

RECITATIVE.

Raphael.

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

RECITATIVE.

Uriel.

And God saw the light, that it was good: and God divided the light from the darkness.

AIR.

Now vanish before the holy beams
The gloomy shades of ancient night.
The first of days appears.
Now chaos ends, and order fair prevails.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing cursing rage attends their rapid fall.
A new-created world springs up at God's command.

RECITATIVE.

Raphael.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Now furious storms tempestuous rage,
Like chaff, by the winds impelled are the clouds,
By sudden fire the sky is inflamed,
And awful thunders are rolling on high.
Now from the floods in team ascent reviving showers of rain.
The dreary wasteful hail, the light and flaky snow.

AIR.

Gabriel.

The marvellous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God, and of the second day.

RECITATIVE.
Raphael.

And God said, Let the waters under the heavens be gathered together to one place, and let the dry land appear: and it was so. And God called the dry land earth, and the gathering of waters called the seas: and God saw that it was good.

AIR.

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

RECITATIVE.
Gabriel.

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant.
With copious fruit the expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

RECITATIVE.
Uriel.

And the heavenly host proclaimed the third day, praising God, and saying,

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For he both heaven and earth
Has clothed in stately dress.

RECITATIVE.
Uriel.

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

RECITATIVE.—(Accompanied).

In splendour bright is rising now the sun,
And darts his rays; a joyful happy spouse,
A giant proud and glad
To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through silent night.
The space immense of th' azure sky
A countless host of radiant orbs adorns.
And the sons of God announced the fourth day,
In song divine, proclaiming thus his power:

CHORUS.

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

TRIO.

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

TRIO.

In all the lands resounds the word,
Never unperceived, ever understood.

CHORUS.

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

PART TWO

RECITATIVE.
Gabriel.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air,
In swiftest flight, took the blazing sun.
His welcome bids to morn the merry lark,
And cooling calls the tender dove his master
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

RECITATIVE.
Raphael.

And God created great whales, and every living creature that moveth; and God blessed them, saying, Be fruitful all, and multiply.

Ye winged tribes, be multiplied,
And sing on every tree; multiply,
Ye finny tribes, and fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

And the angels struck their immortal harps, and the wonders of the fifth day sung.

TRIO.
Gabriel.

Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow sinuous veins
Distil, in crystal drops, the fountain fresh and bright.

Uriel.

In lofty circles play, and hover in the air,
The cheerful host of birds; and as they flying whirl,
Their glittering plumes are dy'd as rainbows by the sun.

Raphael.

See flashing through the deep in thronging swarms
The fish a thousand ways around.
Upheaved from the deep, th' immense Levia than
Sports on the foaming wave.

Gabriel, Uriel, Raphael.

How many are thy works, O God!
Who may their number tell?

TRIO AND CHORUS.

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

INTERMISSION

RECITATIVE.
Raphael.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth, after his kind.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.

Cheerful roaring, stands the tawny lion. With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.
The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms arose
The host of insects. In long dimension
Creeps, with sinuous trace, the worm.

AIR.

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod;
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice his goodness praise.

RECITATIVE.
Uriel.

And God created Man in his own image, in the image of God created he him. Male and female created he them.
He breathed into his nostrils the breath of life, and Man became a living soul.

AIR.

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

RECITATIVE.
Raphael.

And God saw every thing he had made, and behold, it was very good.
And the heavenly choir, in song divine, thus closed the sixth day:

CHORUS.

Achieved is the glorious work;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO.
Gabriel and Uriel.

On thee each living soul awaits;
From thee, O Lord, all seek their food;
Thou openest thy hand,
And fillest all with good:

Raphael.

But when thy face, O Lord, is hid,
With sudden terror they are struck;
Thou tak'st their breath away,
They vanish into dust:

Gabriel, Uriel, and Raphael.

Thou sendest forth thy breath again
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

CHORUS.

Achieved is the glorious work;
Our song let be the praise of God.
Glory to his Name for ever,
He sole on high exalted reigns.
Hallelujah.

PART THREE

INTRODUCTION.—Morning.
RECITATIVE.
Uriel.

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair.
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go: their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

DUET.

Adam and Eve.

By thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be his power,
His Name be ever magnified.

Adam.

Of stars the fairest, pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all;

CHORUS.

Proclaim in your extended course
Th' almighty power and praise of God.

Eve.

And thou that rul'st the silent night,
And all ye starry hosts,
Everywhere spread wide his praise
In choral songs about.

Adam.

Ye mighty elements, by his power
Your ceaseless changes make
Ye dusky mists, and dewy steams,
That rise and fall thro' th' air;

CHORUS.

Resound the praise of God our Lord.
Great his name, and great his might.

Eve.

Ye purling fountains, tune his praise;
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream;

Eve and Adam.

Ye creatures all, extol the Lord;

CHORUS.

Ye creatures all, extol the Lord;
Him celebrate, him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song,
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS.

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth thy power adore;
We praise thee now and evermore.

RECITATIVE.
Adam.

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and ever step
Pours new delights into our breasts,
Shows wonders everywhere.
Then may'st thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounties celebrate.

Eve.

O thou for whom I am, my help, my shield,
My all, thy will is law to me:
So God our Lord ordains; and from obedience
Grows my pride and happiness.

DUET.
Adam and Eve.

Adam. Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.

Eve. Spouse adored, at thy side
Purest joys o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.

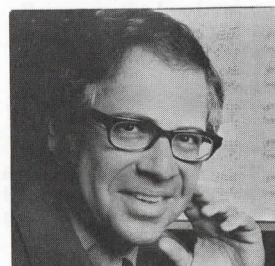
Both. The dew-dropping morn, O how she quickens all!
The coolness of even, O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

RECITATIVE.
Uriel.

O happy pair! and happy still might be
If not misled by false conceit.
Ye strive at more than granted is;
And more desire to know, than know ye should.

CHORUS.

Sing the Lord, ye voices all,
Magnify His Name thro' all creation,
Celebrate His power and glory,
Let His Name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure. Amen



Gary Graffman

Hailed by *Newsweek* as "one of the great living pianists," Gary Graffman celebrates his fiftieth birthday this year with resounding applause from all over the country. In some thirty years before the public, he has performed with virtually every conductor in the world and has been acclaimed by music critics "as one of the most solid and respected pianists of his generation." Gary Graffman is also one of the few thoroughly American pianists on the international concert circuit today. Born in New York City, he studied at Philadelphia's Curtis Institute, won America's most prestigious musical award (the Leventritt), and became the only pianist to have recorded with the United States' top five orchestras. Graffman has just completed his seventh South American tour and spring of 1979 found him again in Europe and Asia where his concert schedule included his third visit to Japan.

Surrounded by the musical tradition that his Russian-born parents had brought with them to New York, Gary Graffman first climbed to the piano bench at the age of three. His violinist father had given him a small fiddle, but the instrument proved too difficult for the youngster to hold, and piano lessons were substituted with the idea that Gary would eventually return to the violin. However, this was not to be, and at age seven, with pedal extension in hand, the young pianist appeared for an audition at Philadelphia's Curtis Institute of Music. When the day was over, he had won the scholarship and his career was underway.

Regarded as a superstar among today's elite circle of international musicians, Graffman is in demand not only as a performer but as lecturer on classical music, a judge of piano competitions, and a frequent guest on national television programs. He was also selected as one of the two classical music performer subjects of famed photographer Francesco Scavullo's new book entitled *Men*.

603rd performance

Sunday, August 19

DETROIT SYMPHONY POPS

"Last Night at the (Meadow Brook) Proms"
A traditional English End to the Pops Season.

NEVILLE MARRINER, conductor
GARY GRAFFMAN, pianist
DONALD GREEN, trumpet

ROSSINI, William Tell Overture

RACHMANINOFF, Concerto No. 2 in c for piano,
Op. 18
Moderato
Adagio sostenuto
Allegro scherzando

INTERMISSION

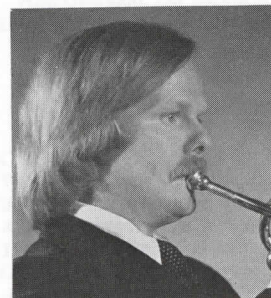
HAYDN, Concerto in E-flat for Trumpet and
Orchestra

WOOD, Fantasia on British Sea Songs

ELGAR, Pomp and Circumstance March No. 1 in
D Major, Op. 39
"My Country 'Tis of Thee (God Save the Queen)"

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

This performance is being taped for broadcast on WDET-FM
(frequency 101.9) on Wednesday, November 21, 1979



Donald Green

Green has also been a member of the Seattle and New Jersey Symphony Orchestras.

DSO principal trumpet Donald Green was associate principal with the Houston Symphony before he joined the DSO in 1975. A native of Wayne, Michigan, he moved when he was 10 to Los Angeles, where he graduated from UCS and played frequently with the Los Angeles Philharmonic and in Hollywood recording studios. For graduate work, he came to Juilliard, where he studied with William Vacchiano, former principal trumpet of the New York Philharmonic. Mr.

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*Based on 1977 test. ©VOLKSWAGEN OF AMERICA, INC.

The Meadow Brook Festival Women's Committee Story

In the summer of 1977 Mrs. John Secrest, Mrs. Francis A. Engelhardt and a member of the Meadow Brook Music Festival staff attended a conference at Blossom Music Festival for Women Volunteers of Major Festivals in the United States. It was an exciting experience, and the ladies returned determined to revamp the Meadow Brook Festival Women's Committee.

Prior to that time the Women's Committee had consisted of several hundred women whose major responsibility had been the distribution of promotional material and the sale of coupon

mittee with her husband. The purpose of the meeting was to discuss the organization and the direction of the new committee. A membership meeting was planned for January 1978 and from these small beginnings a most enthusiastic and dedicated group of ladies has evolved.

As their major fund-raising effort last season, the ladies designed a Meadow Brook blanket which was available for sale on the grounds. One of the member's husband built a cart from which the sales were conducted. This year their effort has expanded to include a Meadow Brook tote



books. Valuable as this service was for Meadow Brook it lacked the reward which is usually associated with volunteer activities and required a tremendous amount of telephone time to organize the work. The ladies decided to shift their emphasis and organize a "working committee" smaller in number but one whose members would be actively involved in projects which further the goals of the Festival.

In the fall of 1977 a group of twelve ladies met at the home of Mrs. Richard Vining, who at that time chaired the Meadow Brook Executive Com-

bag and compact umbrella, a scarf with a musical design, Meadow Brook Festival posters and t-shirts. Next year they fully expect to staff a gift shop on the grounds.

The Junior Women's Association of the Detroit Symphony Orchestra has provided volunteer ushers for the Festival since its inception. Last year the Meadow Brook Festival Women's Committee held a wine and cheese party on stage to honor this outstanding group of volunteers. In addition the party served as an indoctrination for new members of the Juniors.



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Last season the Committee played host to the Second Annual Conference for Volunteers of Major Music Festivals, a two day event at Meadow Brook Hall which included workshops, tours, dinner and reception and, of course, attendance at one of the concerts. Representatives attended from Artpark, Blossom, Concord, and Saratoga music festivals.

This season the Saratoga Festival will host the conference and a delegation of five plan to attend from Meadow Brook.

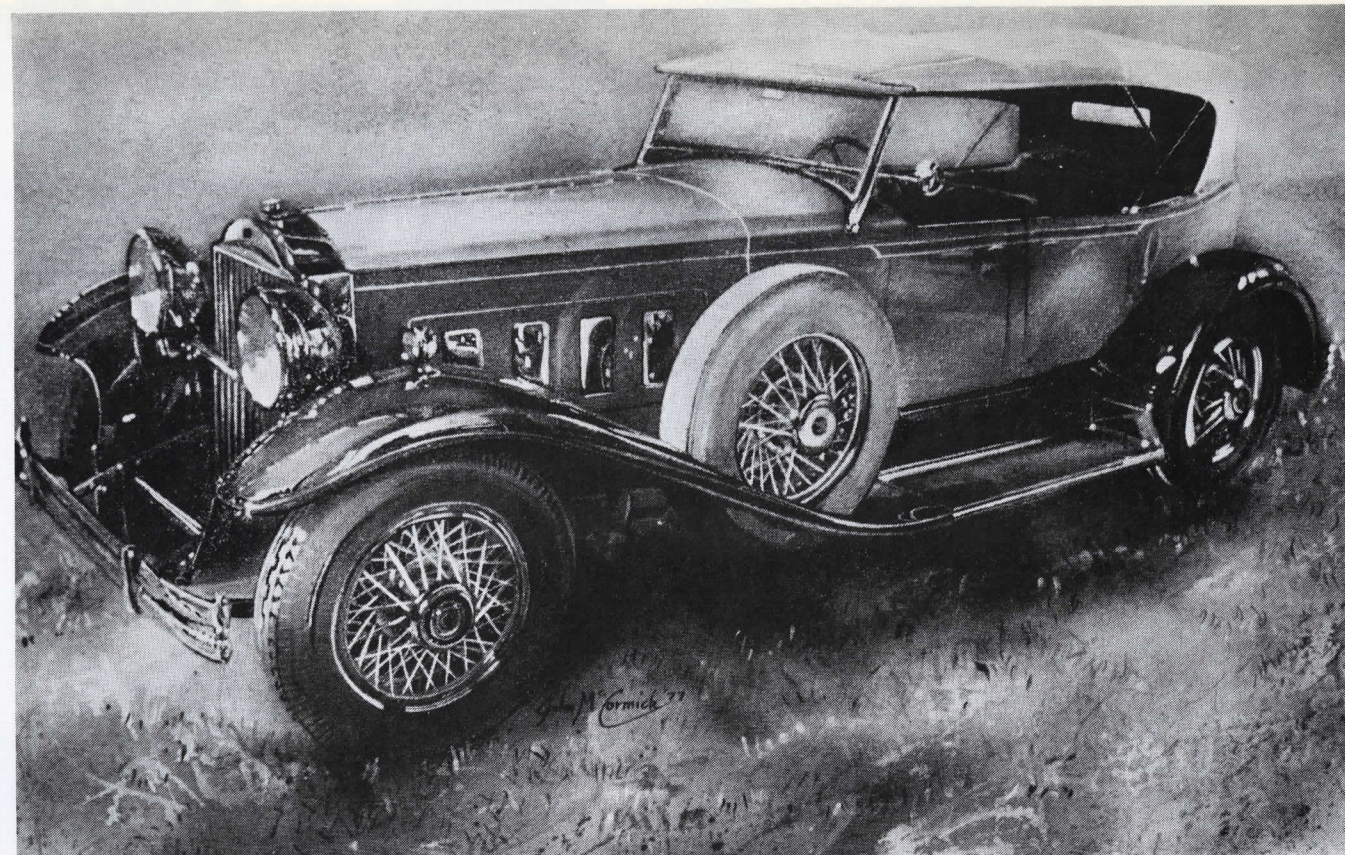
The Music Aeterna luncheon and concert in the English Garden at Meadow Brook Hall was another major undertaking of the Committee. Two-hundred guests gathered for the luncheon on one of the warmest days of the summer, and were entertained by the Musica Aeterna Chamber Orchestra. It was truly a memorable occasion, and again its success was attributable

to the efforts of the Women's Committee.

This year the ladies will undertake a similar fund-raising venture by holding a benefit performance for the matinee of the "4 Girls 4" concert on August 22. The concert will be followed by a reception on stage to meet the cast.

Membership continues to grow. Mrs. Bennett Bidwell, who, together with her husband, chairs the Meadow Brook Executive Committee played host at a tea at the home of Mrs. Sam Williams. Sixty guests attended and were entertained with a recital by Flavio Varani. Many guests have just recently become members of the organization and the Committee continues to undertake new directions. There are as many suggestions for projects as there are members to think of them. And the wonderful thing about it is the ladies make it all come true.





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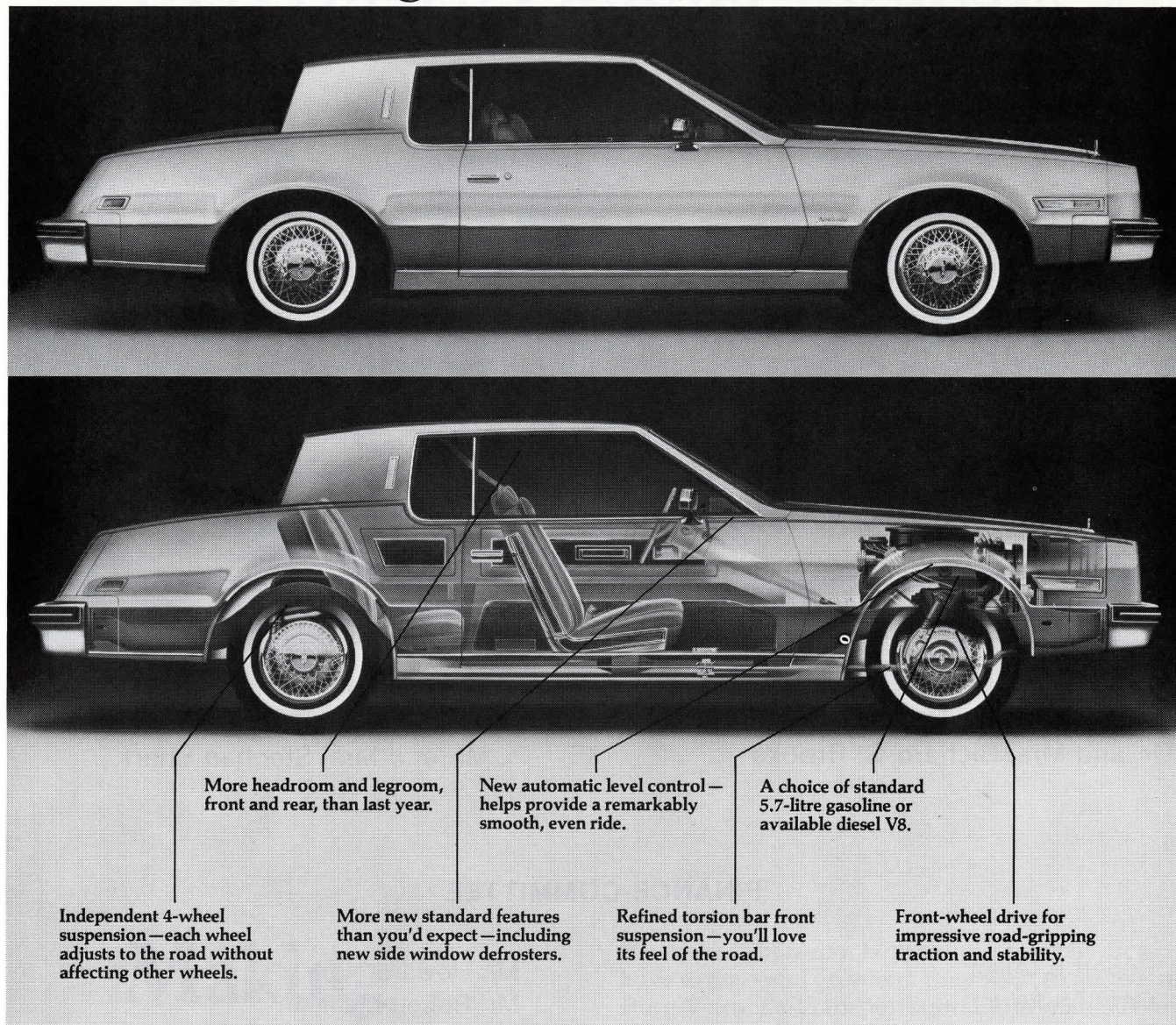
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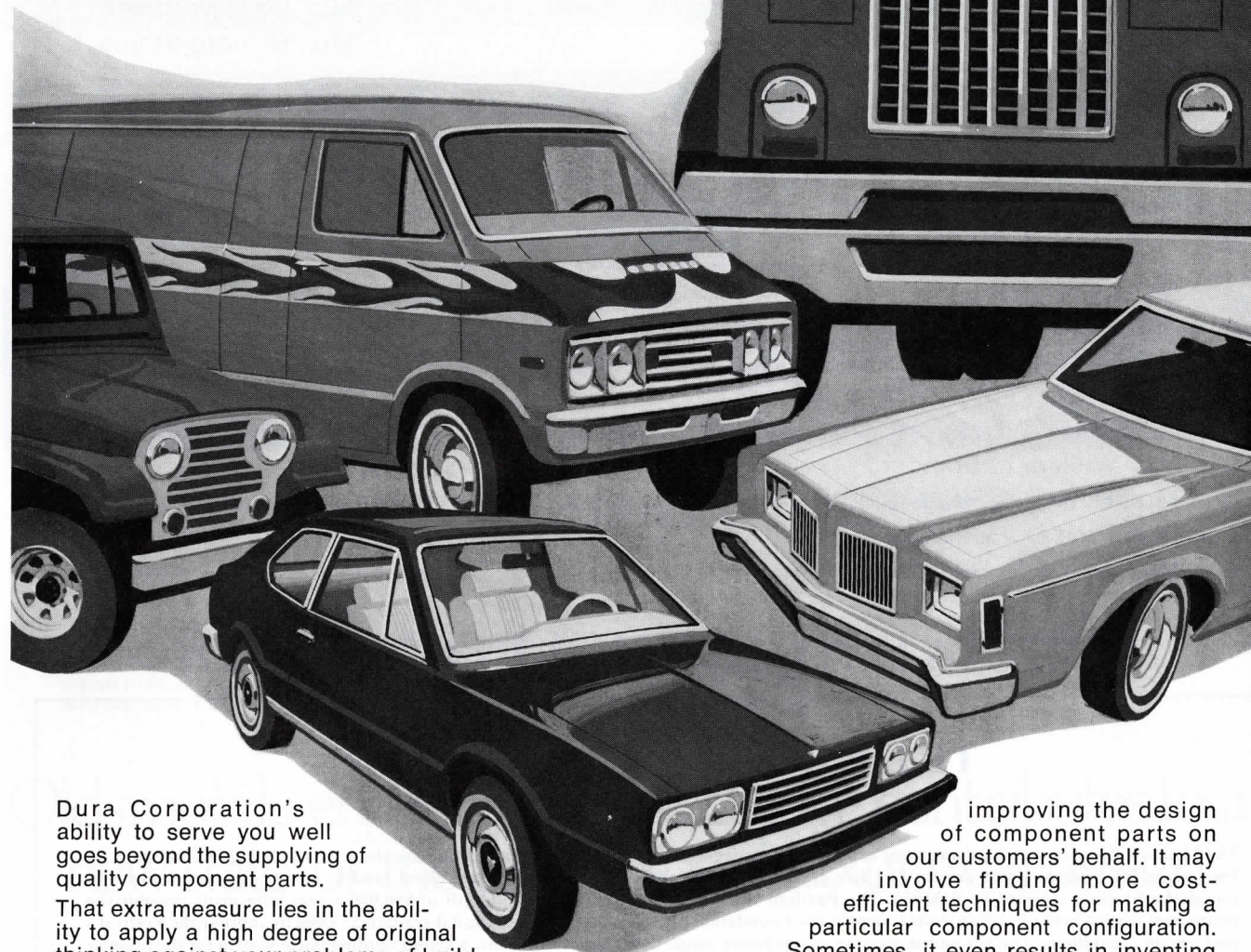
The Meadow Brook Executive Committee expresses its appreciation to one of its most important benefactors, The Kresge Foundation. In 1964 when the Festival was a dream, The Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and foundation trustee, Howard C. Baldwin. The Pavilion is named in his honor. A second gift of \$50,000 a year later made possible the permanent seating in the Pavilion. Subsequently, the Foundation provided an additional capital grant of \$33,000 to improve the Festival's performing capabilities. The gift added dressing rooms below stage, new electrical circuits, a sound reinforcement system for the popular programs, and new restroom facilities. Most recently, the Foundation provided a grant of \$145,000 for renovation and expansion of the Festival's facilities. Included in this grant was renovation and repair work on the Pavilion, a box office addition and renovation, parking lot expansion, and general landscaping to improve the aesthetic surroundings of the Festival.

MRS. GEORGE T. TRUMBULL

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

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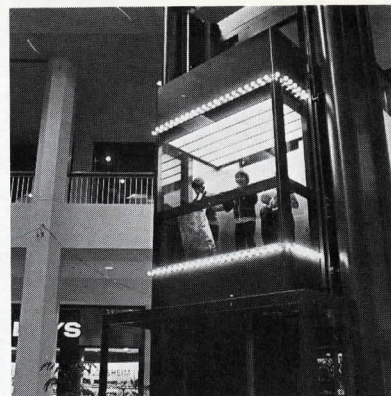
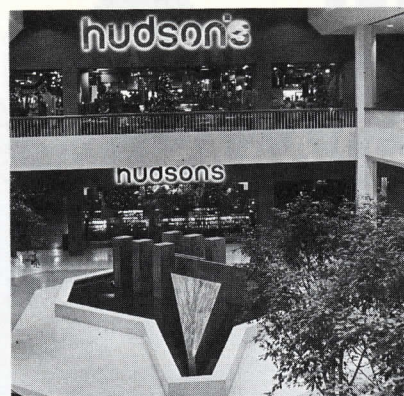
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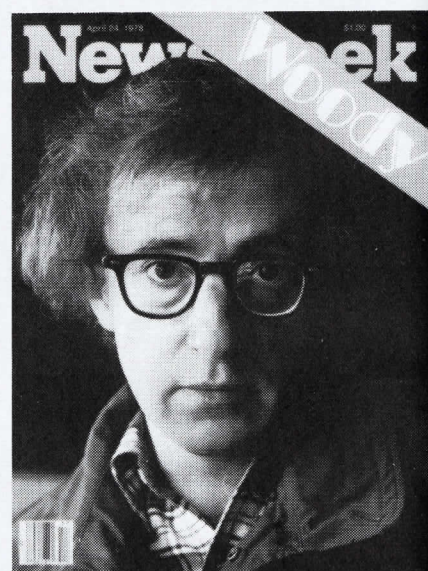
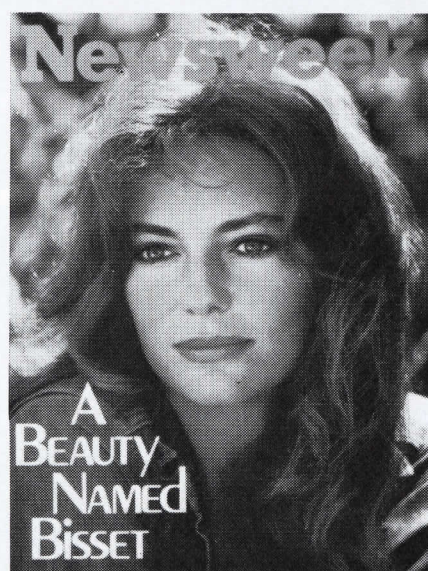
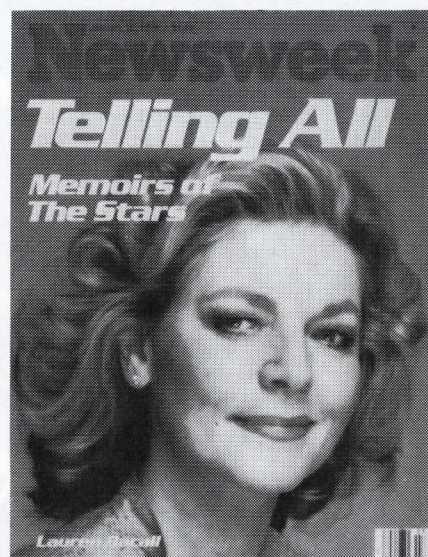
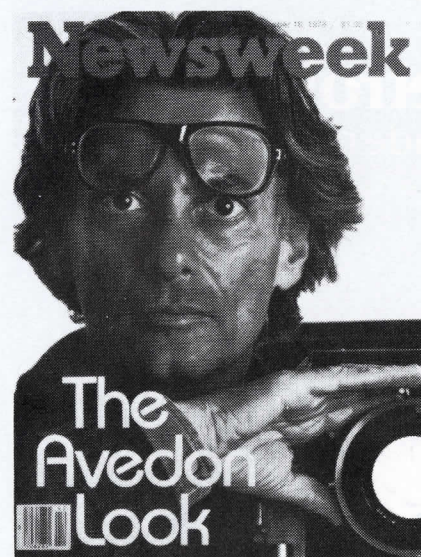
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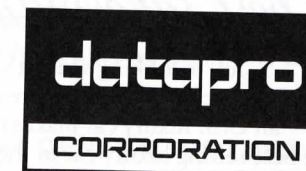
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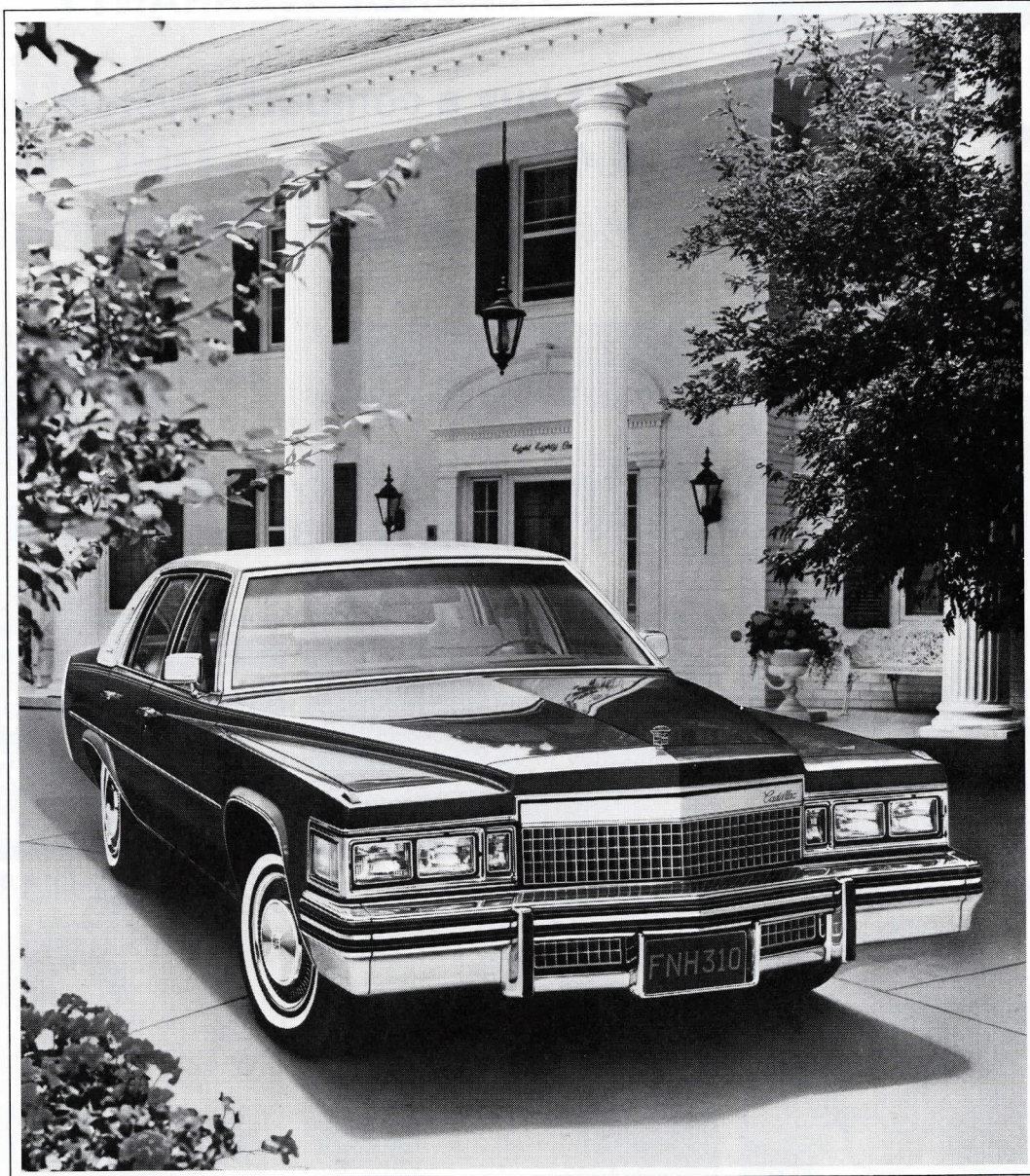
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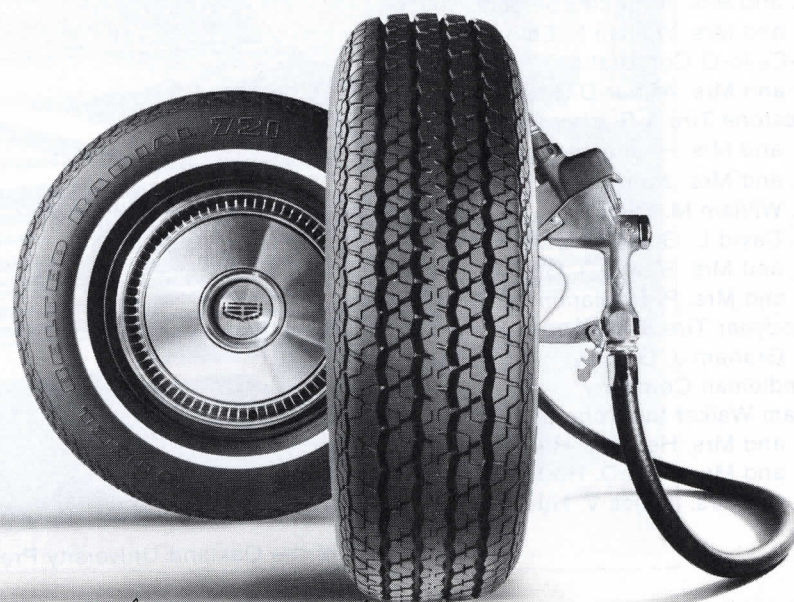
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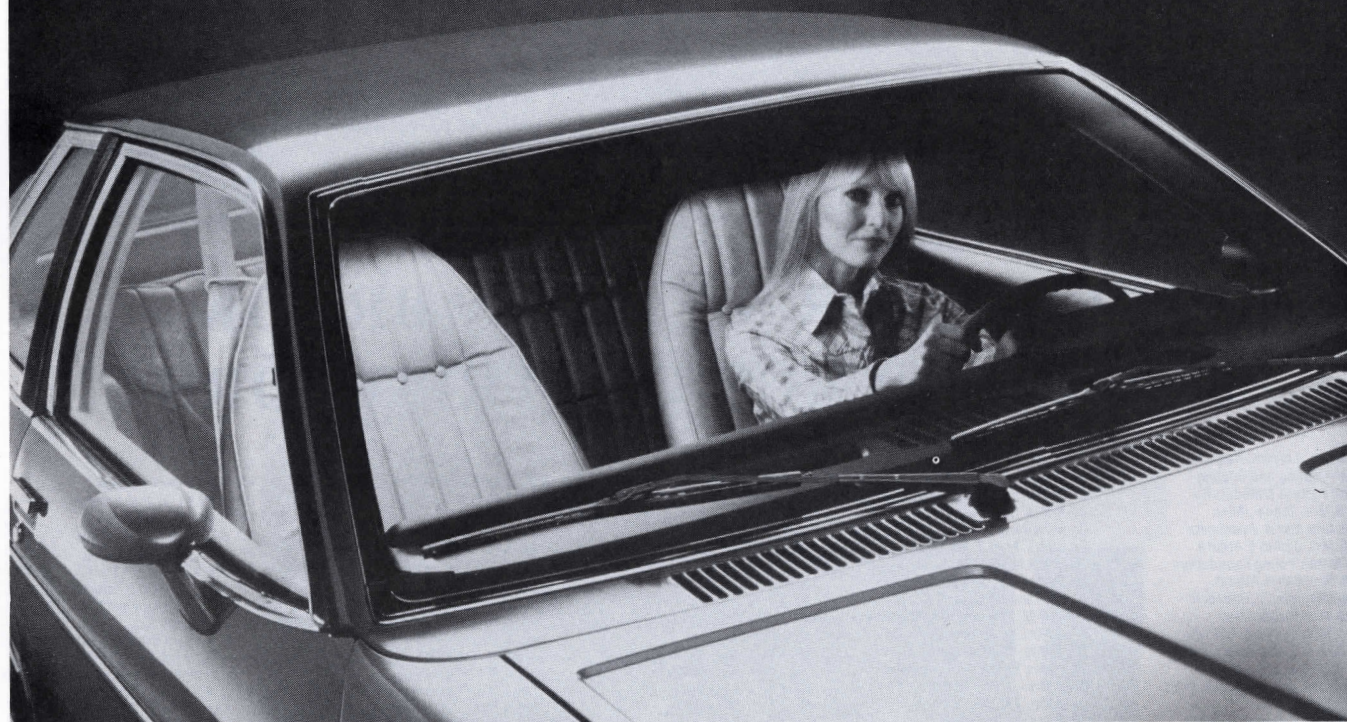
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**PPG: a Concern
for the Future**



The old man came to the front of the room. His shoulders bent. His hands worn. There was a presence about him that spoke of ageless wisdom seldom seen in modern times. The room fell silent as the old man took the violin from the auctioneer.

He dusted it tenderly with his handkerchief and tightened the strings. He picked up the bow and put the violin under his chin. With quiet grace, the old man began to play. And the people leaned forward in their seats to hear the sweet, soft notes that drifted over the room.

When the last note flowed from the violin, the room erupted with people shouting bids for the old violin. High bids, where only minutes before there had been none.

And the old man? He had the power to make busy people stop and listen. And he turned an old violin into a valuable object, desired by all.

Truly, then, he was a master.



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Bloomfield Hills, Atlanta, Chicago, Los Angeles, Minneapolis/St. Paul, New York, St. Louis, San Francisco, Adelaide, Amsterdam, Athens, Auckland, Brisbane, Brussels, Cape Town, Copenhagen, Frankfurt, Hamburg, Helsinki, London, Melbourne, Mexico City, Milan, Oslo, Paris, Perth, Pretoria, Stockholm, Sydney, Toronto, Vienna, Wellington, Zurich

In its inaugural exhibition "Art of the Decade 1960-1970: Paintings from the Collections of Greater Detroit" the gallery was able to draw on resources available here in the Detroit area.

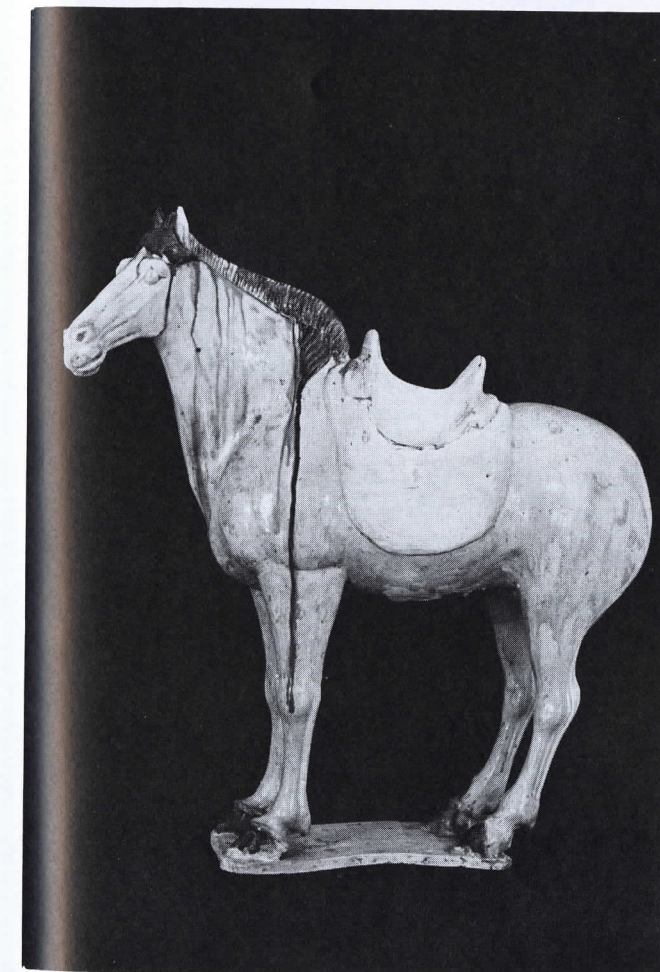
Another exhibition, most appropriately stemming from the Motor City was "Found Industrial Objects: Unintended Art." Objects found at various industrial sites were presented completely out of context when mounted as art works in the gallery and the result was one of unexpected beauty.

In still another realm of art, we were fortunate to honor the internationally renowned, Detroit based architect Minoru Yamasaki with a retrospective exhibition in 1974.

Again and again, our own community has been a source of art that spans a wide spectrum — from the traditional folk art of Michigan to contemporary art's topical movement of photo-realism.

One of the most successful fund-raising activities of the Gallery Associates has been their

Continued on Page 103



Horse-Three Color Glazed Pottery
From: "Art of the Tang Dynasty"
Plate 3, Catalog No. 1



Catalog No. 43
Tani, Buncho (1763-1840)
"Kanzan and Jittoku"
Tani Collection, Tokyo



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

— Anonymous

Best wishes for a most successful season.



Ford Parts and Service Division

White Chapel

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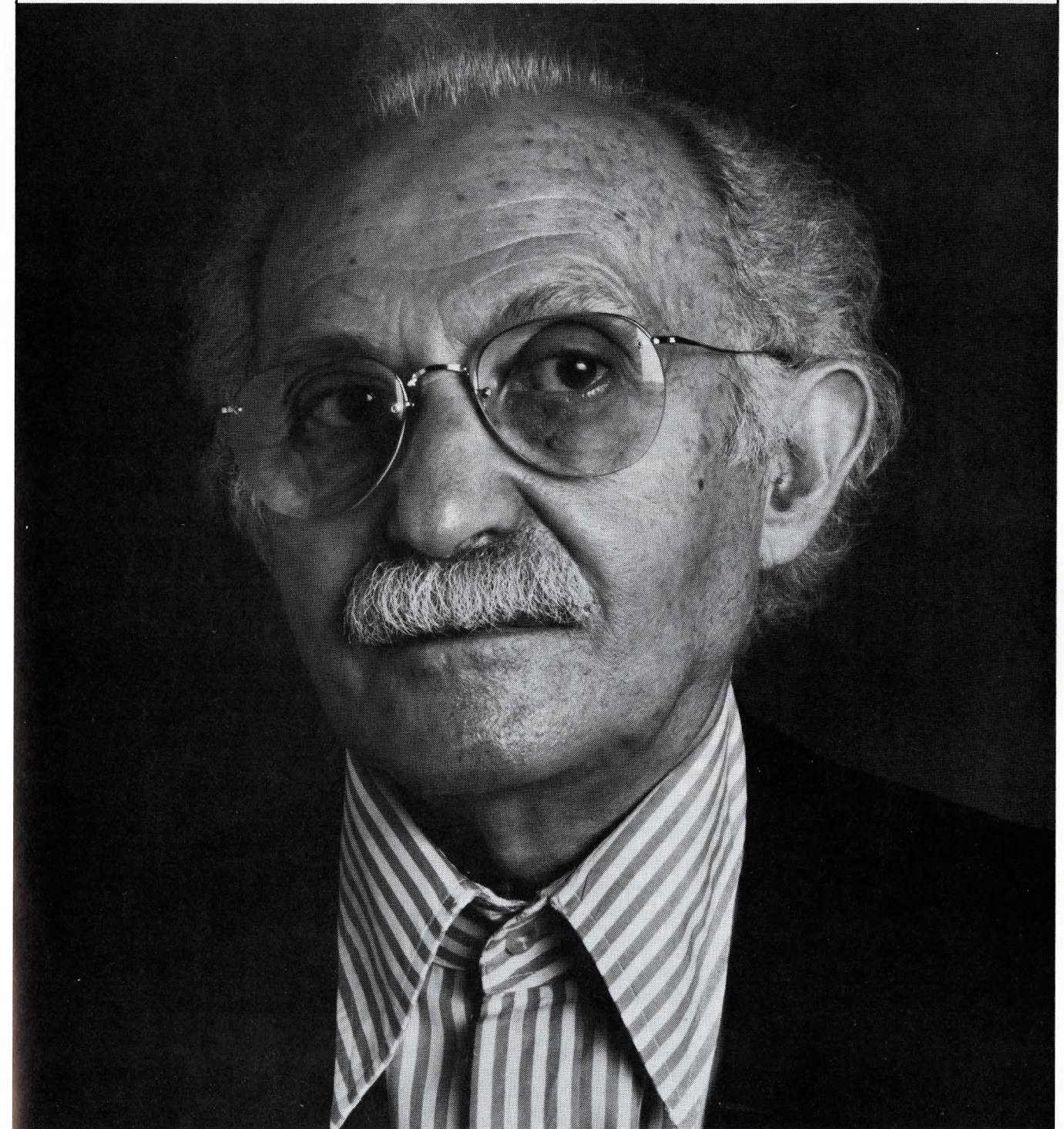


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GENERAL MOTORS PARTS DIVISION



productions sponsored by the music department, the annual Slavic Folk Ensemble program March 28-29-30, and the Pontiac-Oakland Symphony Series.

The combined effort of the five departments will produce more than 100 performances and 24 productions.

But while the *On Stage* program showcases certain student and faculty productions, along with the professional concert series, it is only a portion of the (Non-Meadow Brook) cultural activities offered on campus during the academic year.

The music department also stages concerts by various student/staff/community ensembles, including Collegium Musicum (chamber music), Afram Lab Band, University Orchestra, and University Community Chorus.

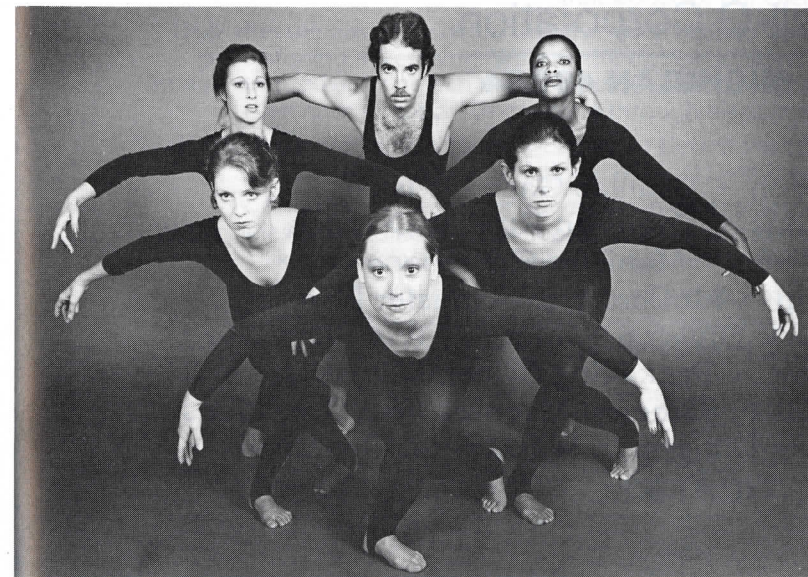


In addition, student and faculty recitals are held throughout the year on a regular basis.

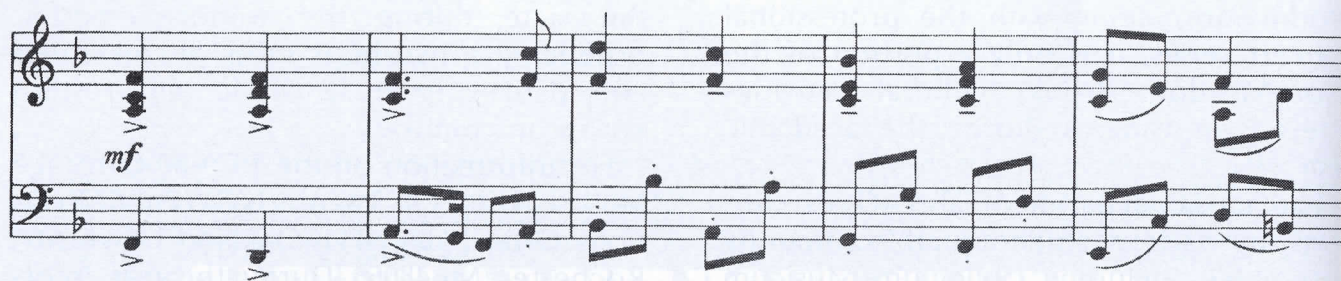
Finally, the music department houses the Meadow Brook Estate, a touring jazz and show choir. These undergraduate students will also perform at the Meadow Brook Festival this summer.

Other groups perform off-campus as well. The Slavic Folk Ensemble tours throughout the state during the winter semester, producing a two-hour show of folk songs and dances from 12 Slavic and Eastern European countries.

For information on the 1979-80 *On Stage* season, write: *On Stage*, c/o OU Public Relations Office, 109 NFH, Oakland University, Rochester, MI 48063. During the year, information can be obtained daily by calling the university events hotline (377-4650) or the campus ticket office (377-2000).



*There is a power in music
to light the memory,
kindle the imagination,
and stir the spirit,
that cannot
be explained
nor needs to be.*



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TROY, MICHIGAN 48084

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creative work plan

1. KEY FACT
2. PROBLEM THE ADVERTISING MUST SOLVE
3. ADVERTISING OBJECTIVE
4. CREATIVE STRATEGY
 - A. Prospect Definition:
 - B. Principal Competition:
 - C. Promise:
 - D. Reason Why:
5. (If necessary) MANDATORIES & POLICY LIMITATIONS

Account _____ Date _____ Creative Supervisor _____
Young & Rubicam Inc.

**The most effective advertising
doesn't begin with someone yelling "I've Got It!"**

Effective advertising begins with careful thinking. At Young & Rubicam, we get that thinking onto paper in the form shown above. A Creative Work Plan.

This is a disciplined, demanding, sometimes agonizing exercise we impose upon ourselves. We do it because we've found that it's the best way to create memorable advertising that works for our clients.

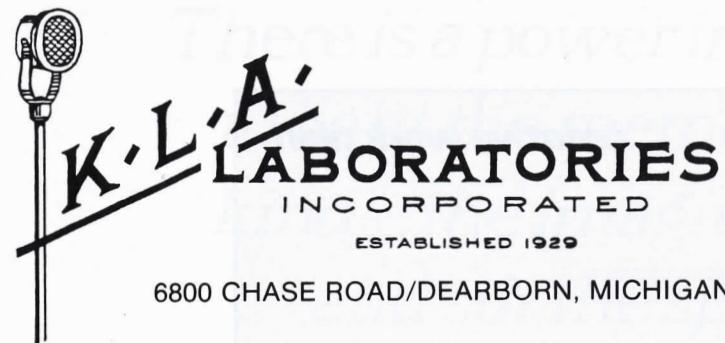
Only after the discipline of the Creative Work Plan do we turn loose the imagination that creates prize winning advertising. Without the discipline, advertising can become silly. Without the imagination, advertising can become dull. Our stock in trade is knowing how to combine both. We even have a motto: "Understand through discipline, compel through imagination."

The formula works. You'll see it working for Detroit based clients such as Ford Motor Company, Manufacturers National Bank of Detroit and Tuff-Kote Dinol, Inc.

It works just as well for our clients in other cities around the world. From some of our oldest clients like General Foods, Gulf Oil, and Johnson & Johnson to some of our newest, like Kentucky Fried Chicken, Kodak Instant Cameras, Pabst and Merrill Lynch.

If you'd like to see how our unique approach to advertising can work for your company, contact Joe Seregny, Executive Vice President and Office Manager, Young & Rubicam, Detroit (313) 963-1345.

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 Michigan State Fair
 Detroit Symphony Orchestra
 Meadow Brook Music Festival

For the 1979 season of The Meadow Brook Music Festival the KLA installed sound system was designed using components from top manufacturers like J.B.L., Spectra-Sonics, Technics, Ashly Audio, Crown, Shure, Electro-Voice, Belden, White, Yamaha, and Clear-Com. The system was designed to provide the top performance that demanding professional entertainers insist upon.

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Meadow Brook has music, Tweeny's Cafe has great food in picnic baskets \$5 - \$25. Redeemable offer after the concert is a complimentary serving of our **famous Nancy tort.** P.S. Jack Brokenshaw and other talent are now playing the late evening set. Lunches 11:30 - 3, Dinners 5:30 - 12, full liquor and wine service, valet parking.

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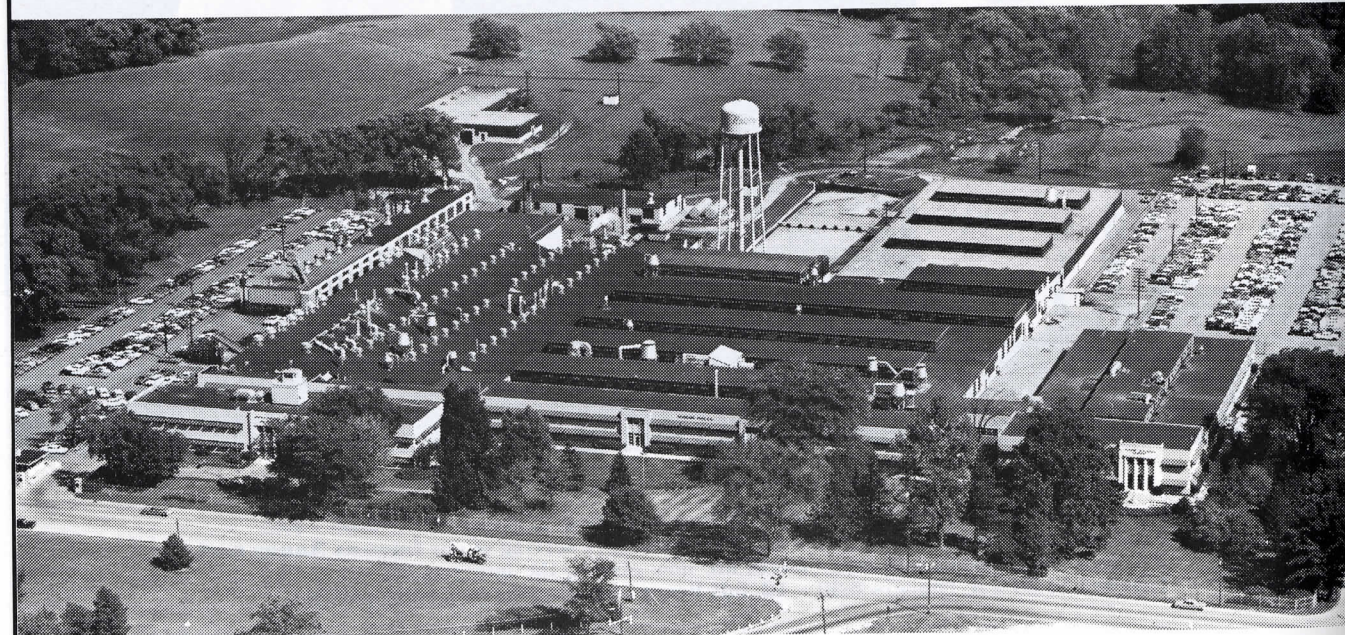
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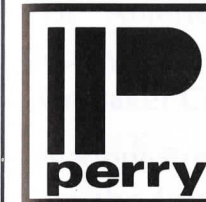
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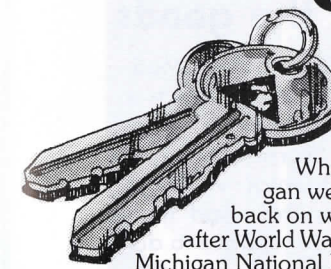
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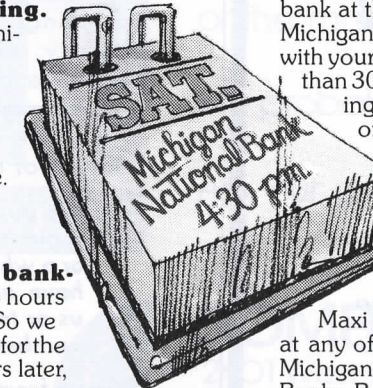
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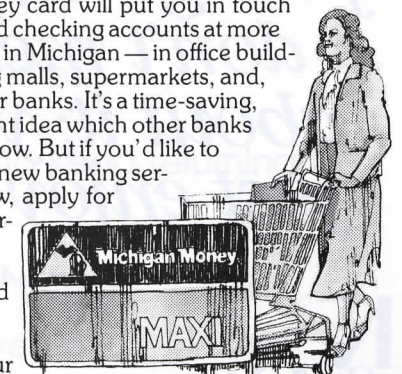
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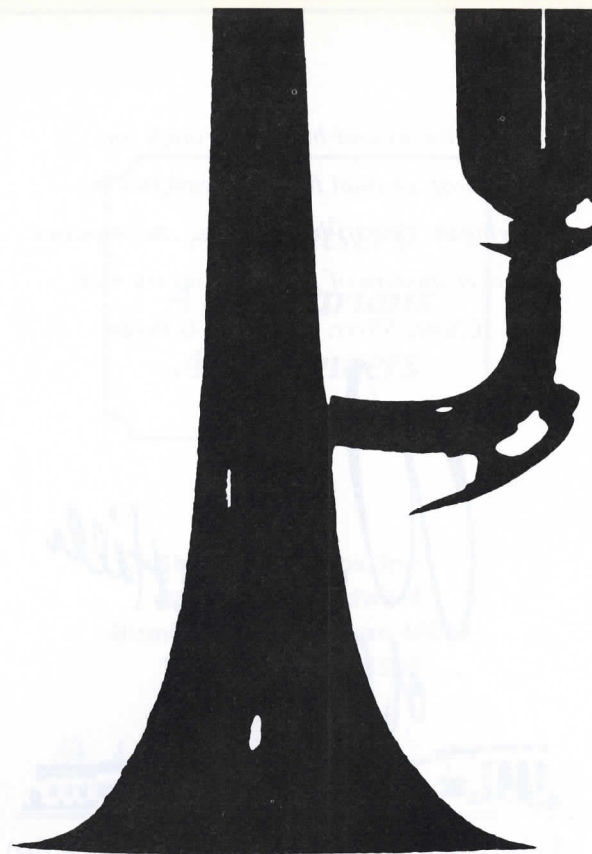
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Continued from Page 91

annual "Picnic on the Grass." This summer members will be having their seventh sumptuous meal on the lawn of Meadow Brook Hall.

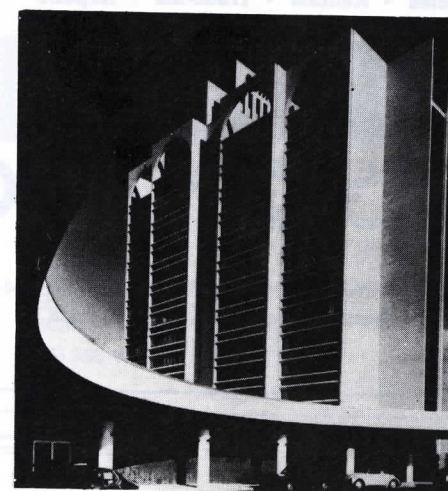
Active participation of the Gallery Associates has resulted in a new lecture series which will begin during the 1979/80 exhibition season. Mr. Ivan Karp of the O.K. Harris Works of Art in New York will speak at the opening of "America in the 70's: Depicted by Artists from the Richard Brown Baker Collection."

Meadow Brook Art Gallery is also in the fortunate position of being able to draw on the scholarly capabilities of faculty and students and the results have been original and educational

Continued on Page 109



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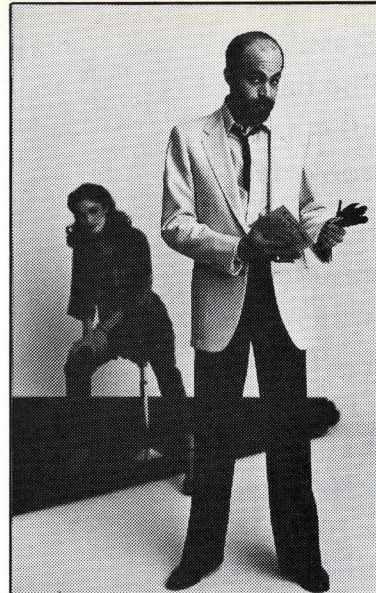
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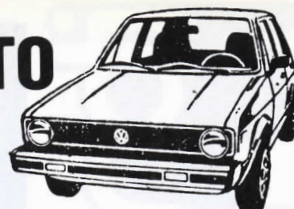
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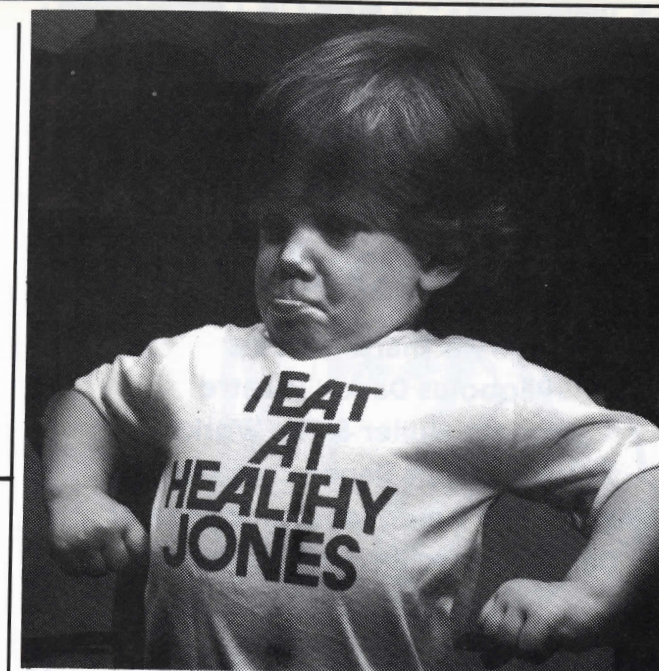
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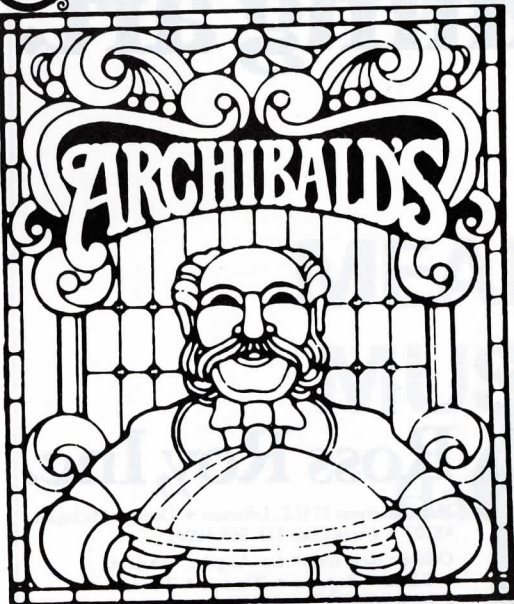
exhibitions such as "Art of Pre-Columbian America", "Art of the T'ang Dynasty" and "Japanese Ink Painting of the Edo Period."

This collaborative effort between scholar and curator recently culminated during the 1977/78 season when Meadow Brook Art Gallery and the Kobe City Museum of Namban Art co-sponsored "Through Closed Doors: Western Influence on Japanese Art 1639-1853". Introduced in this exhibit were the works of Japanese artists who sought the teachings of western culture through its art prior to

Continued on Page 115



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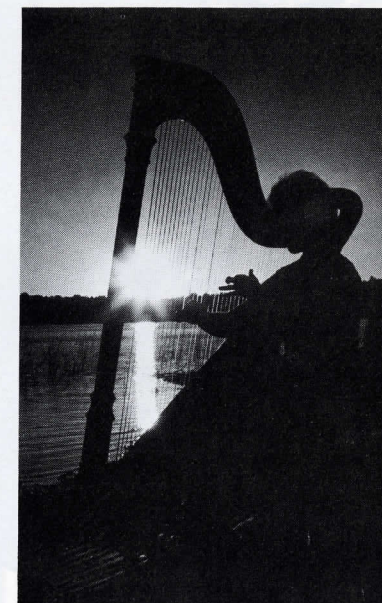
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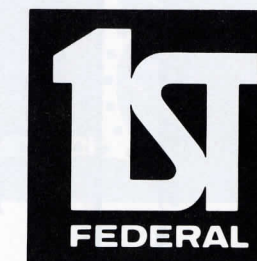
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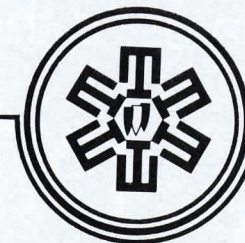
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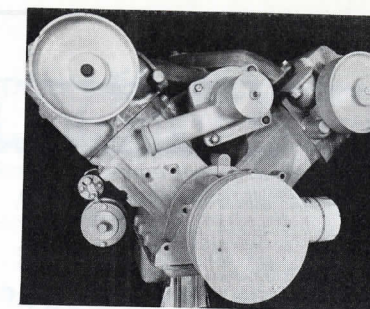
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Continued from Page 109

contact with modern western civilization. Shown at Meadow Brook Art Gallery for the first time outside Japan, this exhibition was supported by grants from the National Endowment for the Arts and the JDR 3rd Fund. It was subsequently shown at the University of Michigan Museum of Art, the Denver Art Museum and the Asian Art Museum of San Francisco.

With the cooperation of Oakland University's Art History Department, the art gallery will begin its 1979/80 season with "Meadow Brook Hall: Tudor Revival Architecture and Decoration." Gallery visitors will view a vanished American life style at the

Continued on Page 121



Wood Model of V-8 Engine



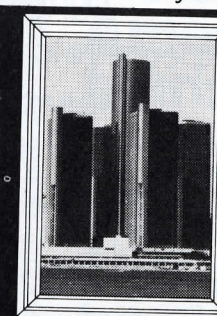
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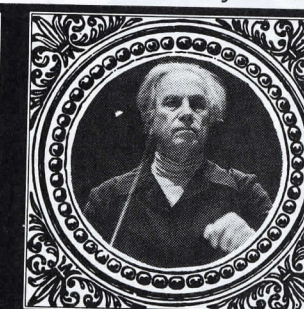
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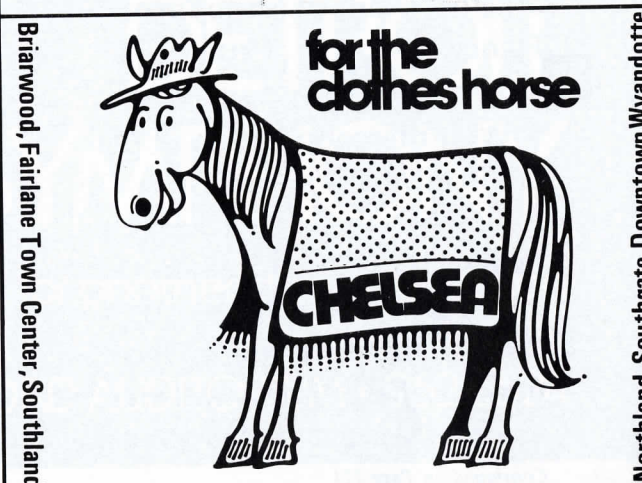
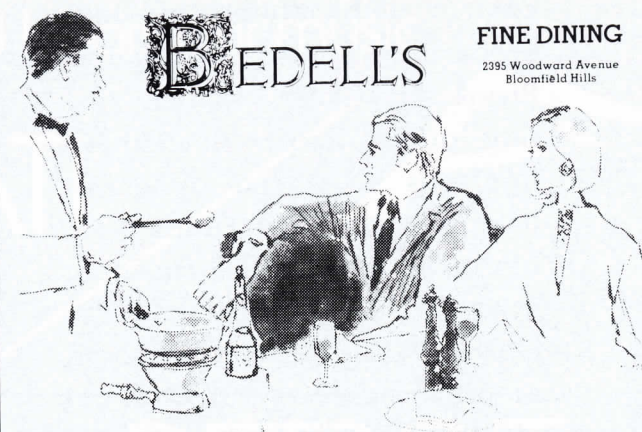
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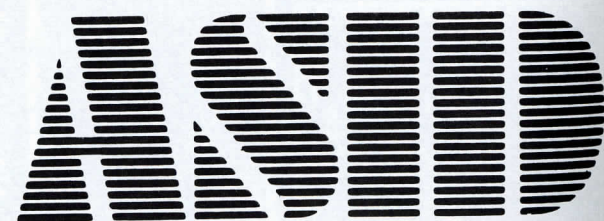
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Carefully preserved with original furnishings, Meadow Brook Hall is the visual history of an era in American life that flourished only briefly. Begun in 1926 and completed in 1929, the Hall contains examples of skills and craftsmanship that are now lost arts. Its 100 rooms are filled with hand-carved paneling, sculptured stone arches, fine glasswork and exquisite appointments. Every room reflects the unbounded luxury of a way of life that is gone forever.

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TOURS

Year Around:
Sundays 1-5 p.m.
(last tour, 4 p.m.)

July and August:
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(Sun. 1-5, last tour, 4 p.m.)

Adults \$3.50 • under 13, over 64 \$2.00

Summer Tea Room and Sunday Dining
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WOMEN'S COMMITTEE BENEFIT

August 22, 1979

The matinee performance of 4 GIRLS 4 on Wednesday, August 22, at 2:00 p.m. is a benefit for the Meadow Brook Music Festival Women's Committee. Please join us for the performance and meet the performers at a reception on stage following the concert. Tickets are \$10.00 each and include reserved Pavilion seating and the reception.

Luncheon will be available at an additional cost on Trumbull Terrace at 12:00 noon preceding the concert.

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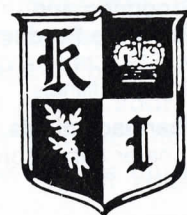
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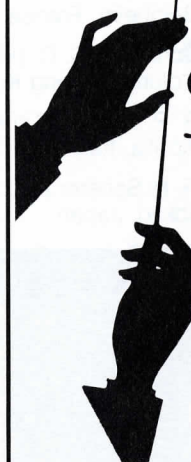


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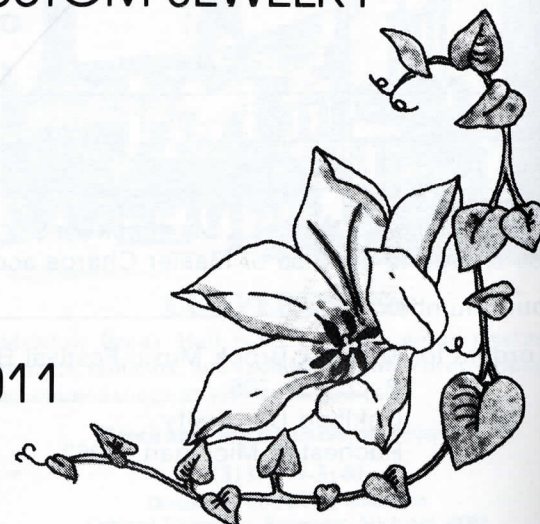
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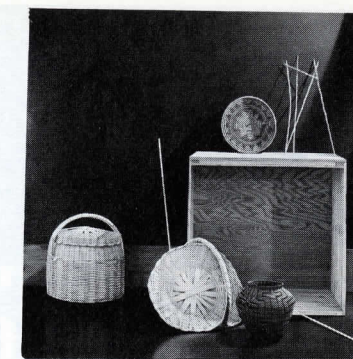
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50th anniversary commemoration of this remarkable architectural structure. The exhibition has been planned to coincide with a symposium which is to be held at Meadow Brook Hall entitled "What is the Future of Our Past?" Its focus will be historic preservation in Michigan during the 1980's.

Through the cooperative efforts of the academic community and the supportive membership involvement of the Gallery Associates, Meadow Brook Art Gallery is continually able to offer the citizens of this area exhibitions that equal some of the finest in the art world today.



Stephen Lorber
"Still Life with Four Baskets"



Noel Mahaffey
"Louisiana Superdome-Times Square"
"America in the 70's" exhibition 1979

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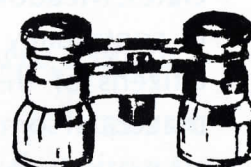
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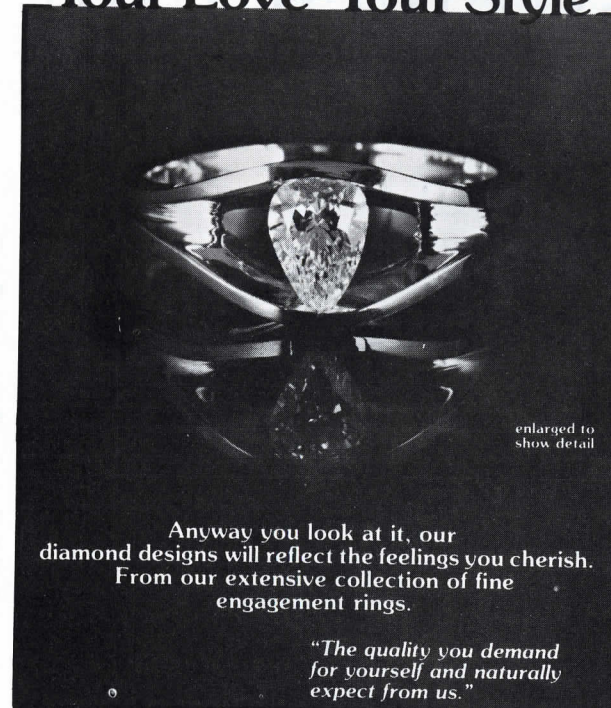
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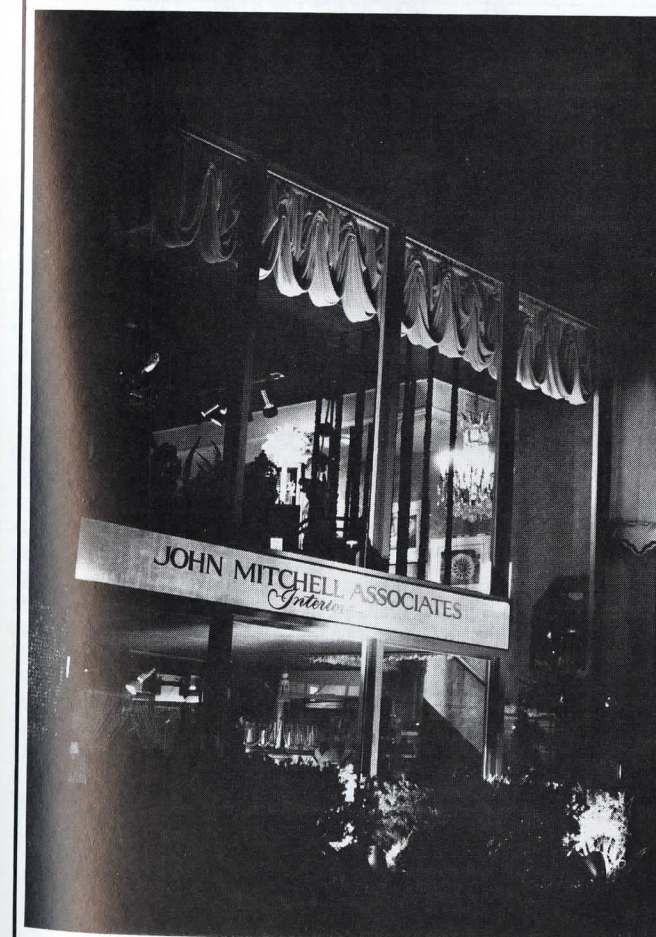


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August 9 - September 3
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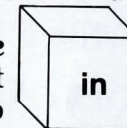
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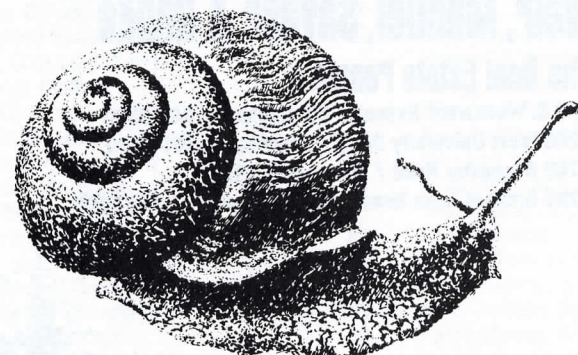
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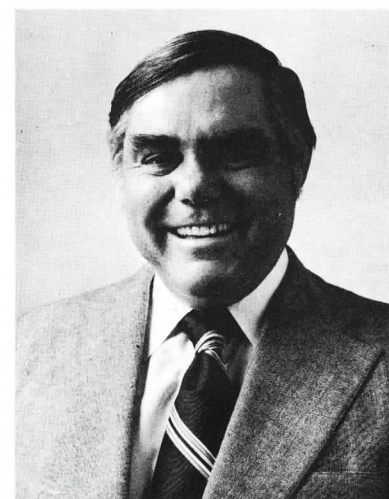


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