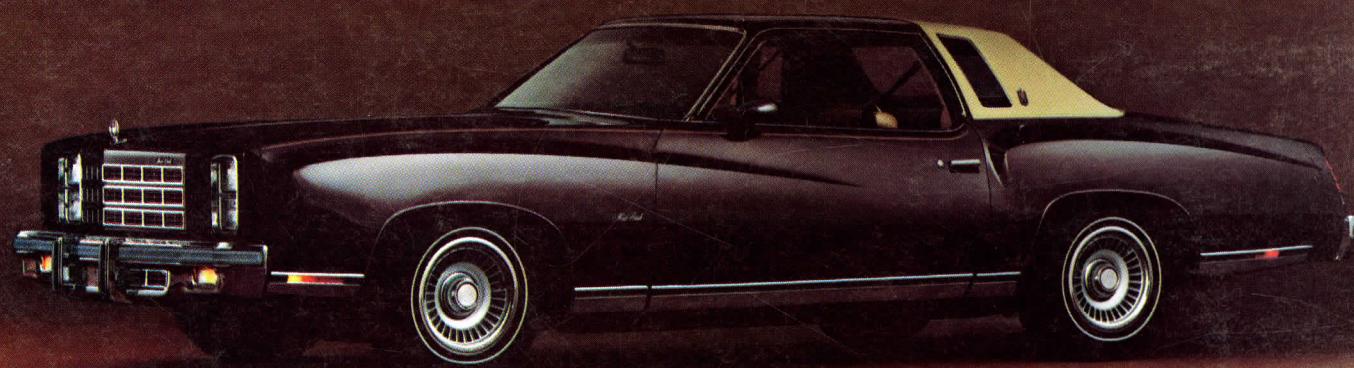


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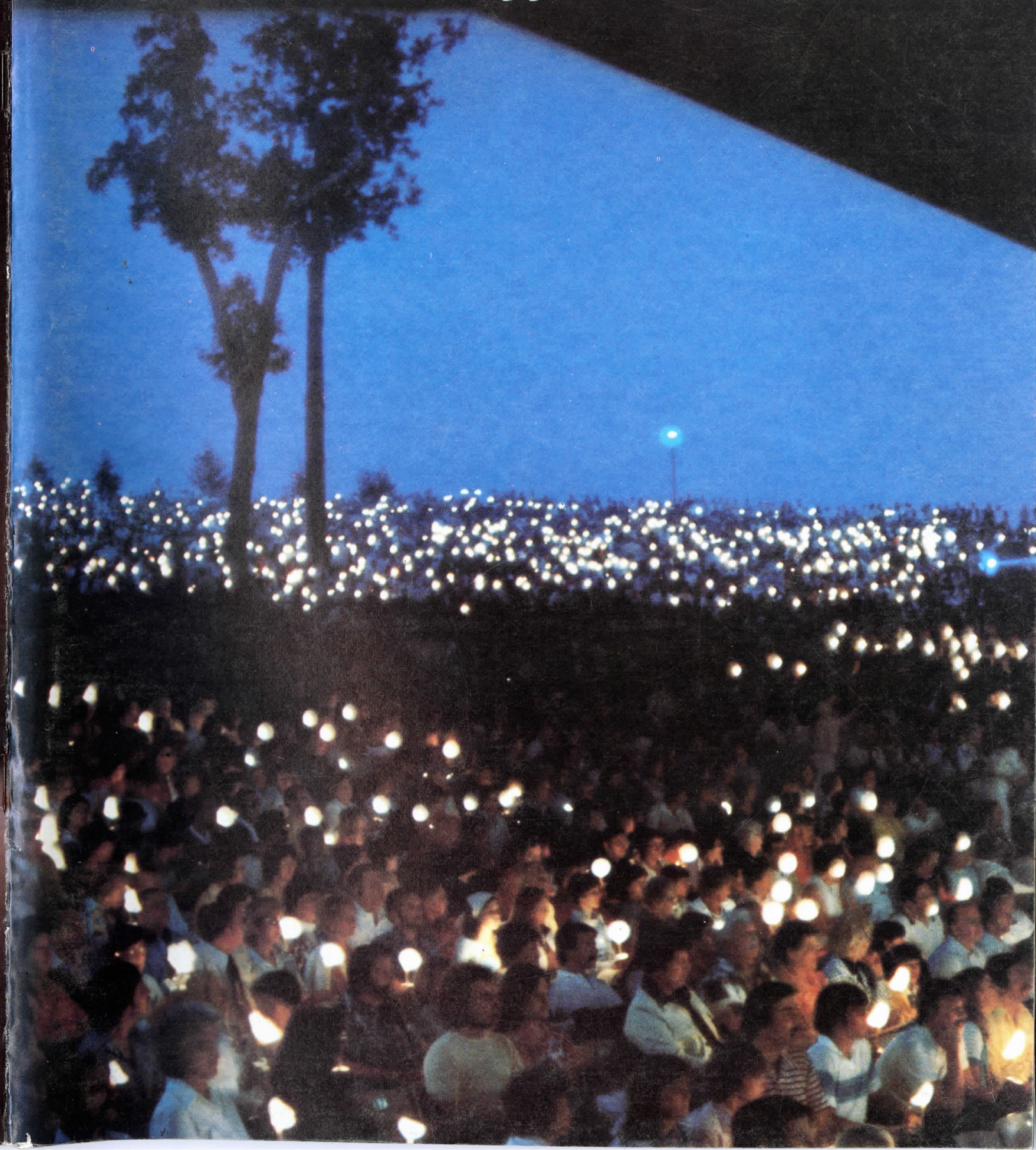
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GOODYEAR

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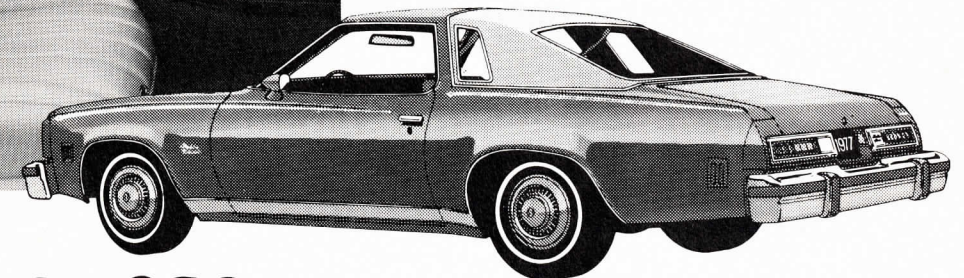
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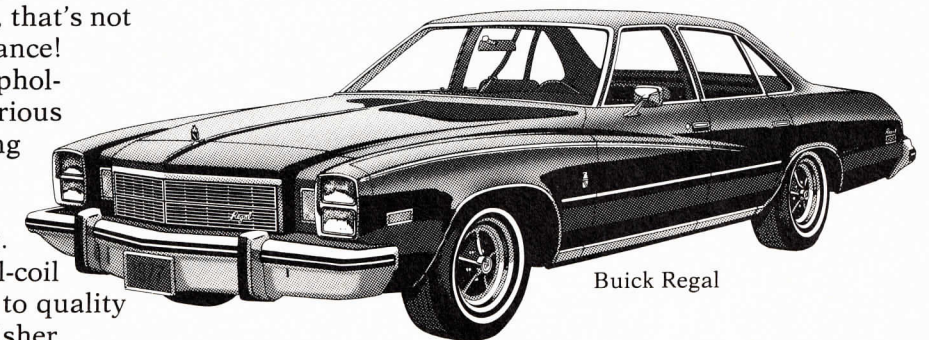
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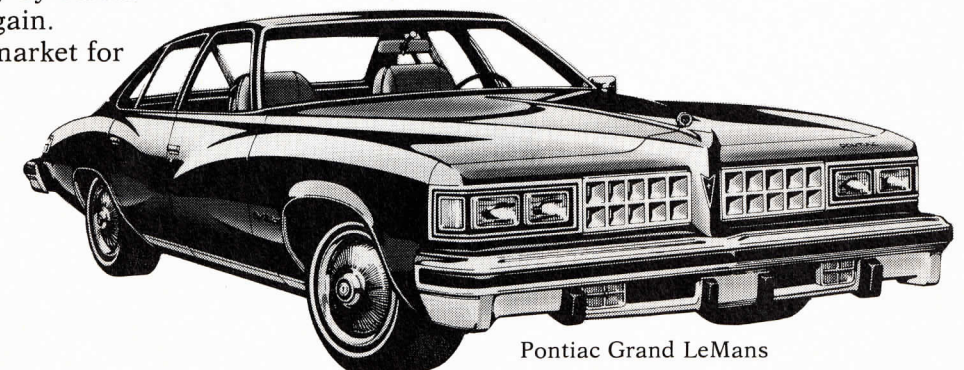
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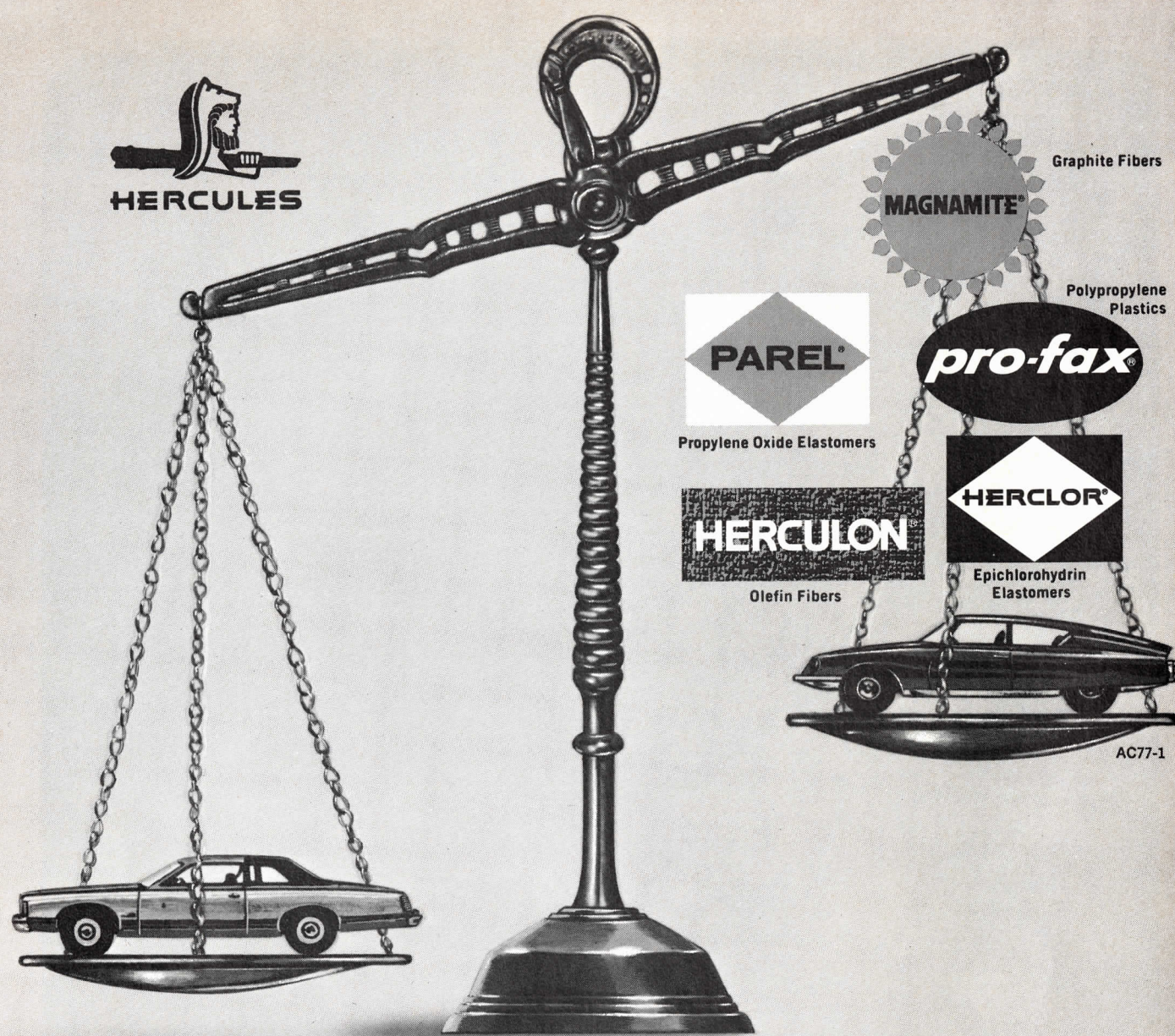
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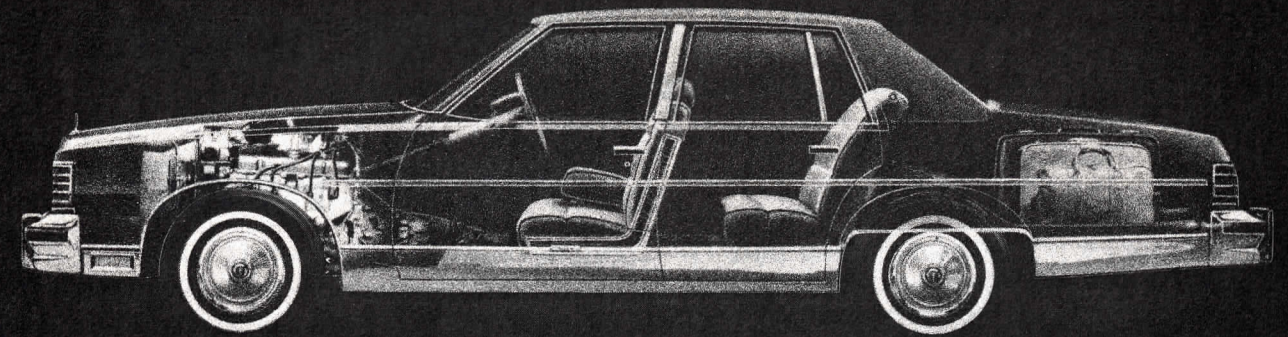
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*5.7-Litre (350-CID) V-8 mandatory base engine in California and high altitude counties.

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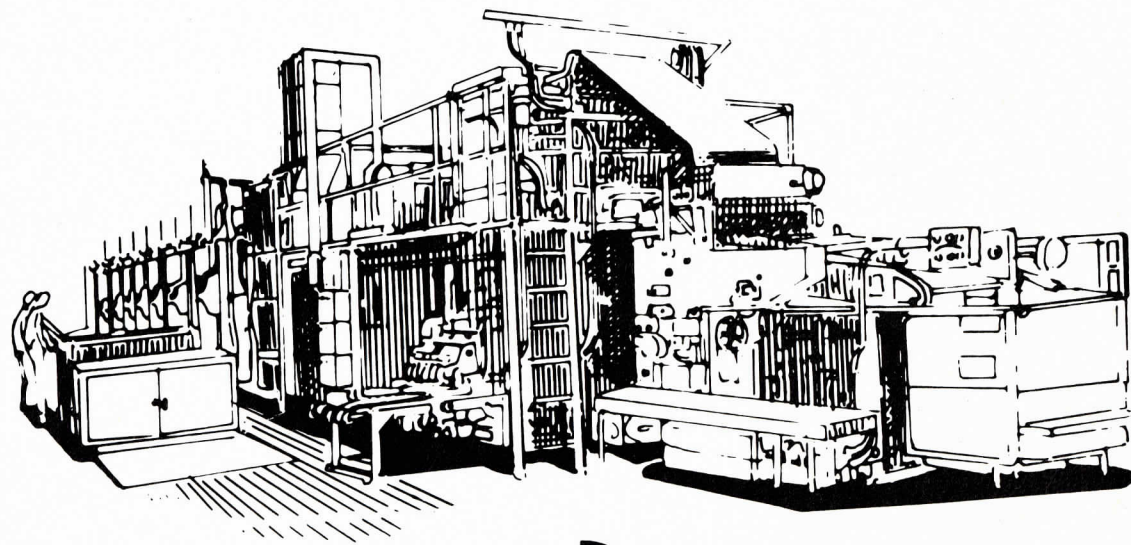
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SYMPHONY'S EARLY YEARS

A Fragment of Social History
by Leonard Burkat

The symphony orchestra is a great collective musical instrument, one for which many of the supreme masterpieces of our civilization were created, masterpieces of the kind often called "immortal," yet their history is short. The earliest direct ancestors of our orchestras came into existence only about 300 years ago, and the kind of orchestras and the music we hear now are barely 250 years old.

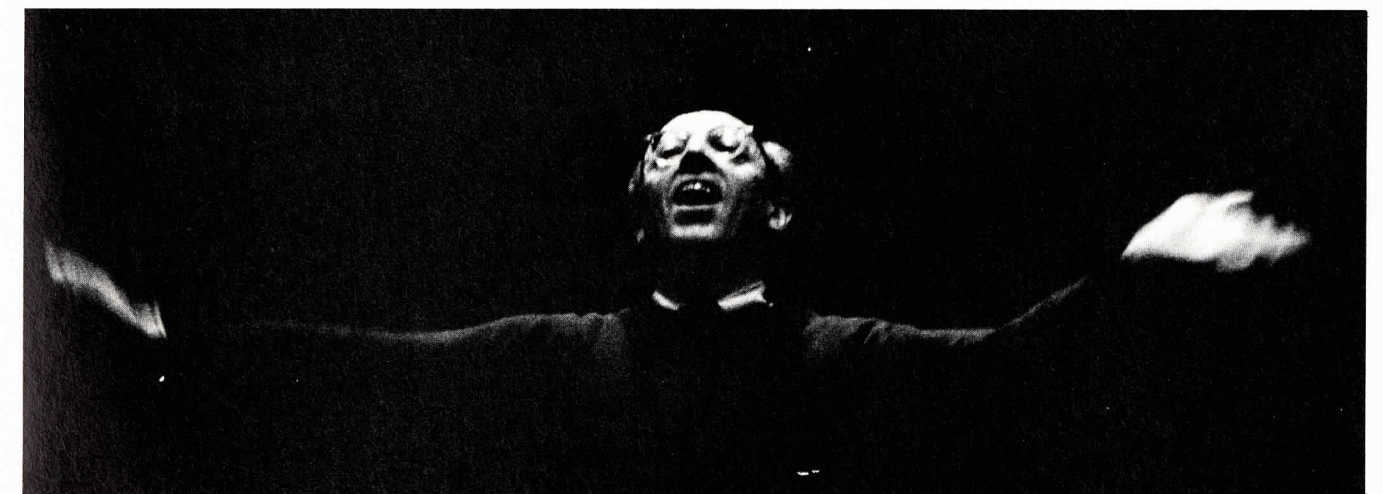
The idea of the orchestra originated in the seventeenth century. Until then, instrumental ensemble music had generally been played by whatever instruments happened to be on hand, but when composers discovered how to use tone-color as a means of expression, they began to write for groups of specific instruments. Public music-making and the art of musical composition were then centered on the courts and churches. Instrumental groups played for the nobility and for members of the ruling classes in the palaces and the great houses where they lived. Only in the churches, which were open to all believers, was there music for everyone. Some instrumental forms found a place in the

church service, and the model for the modern symphony is not found in the worldly dance suites that were written for court concerts but in the serious concertos that could be played as part of the church service in seventeenth-century Italy.

A few musicians of great distinction were honored and respected in those days, but most were not. With their attempts to elevate themselves from simple servitude, and the rise of the middle class that formed an audience, the public concert began to take form. First, they organized events at which they performed for one another, rather than for their masters, and then they began to invite ordinary people, like themselves, to listen to them.

One of the first of these concert-giving groups was started in Leipzig, in 1701, by the composer Telemann, when he was a young university student. He and his friends met in a room at Zimmermann's cafe to play chamber music, and soon professional musicians came to join them. Before long, Zimmermann found that his cafe

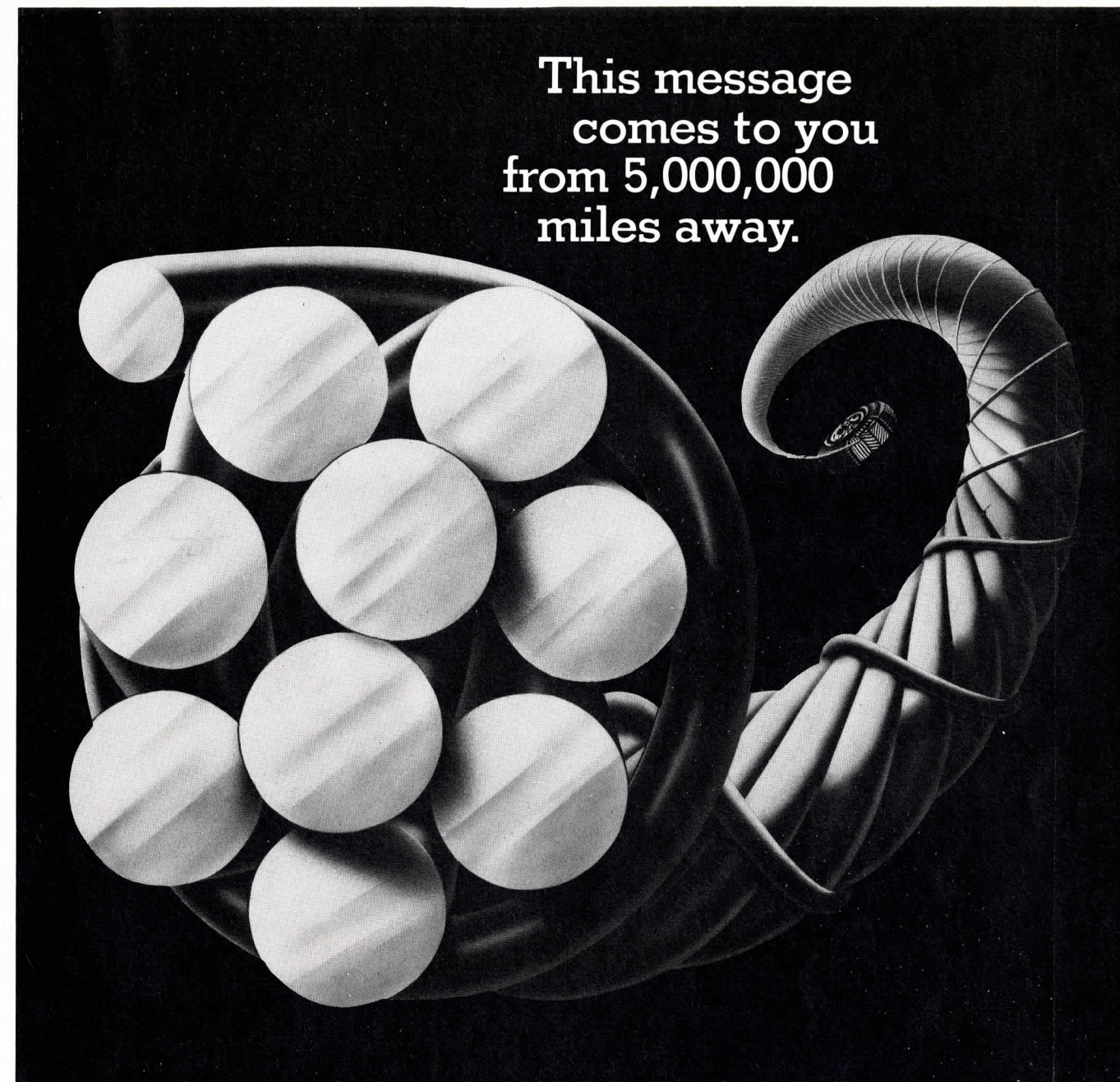
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Aaron Copland



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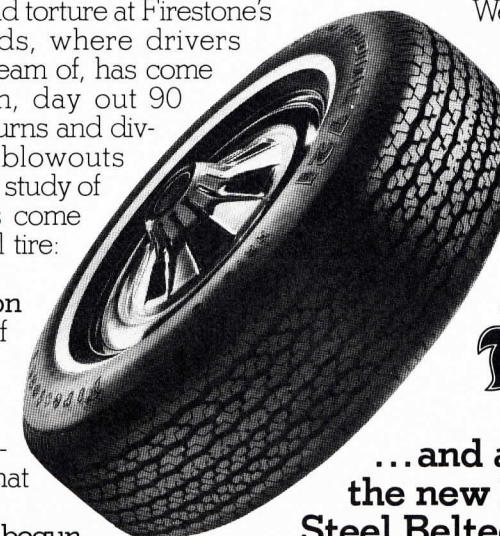


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From five million miles of testing and torture at Firestone's Developmental Proving Grounds, where drivers do things to tires you shouldn't dream of, has come a special new tire. From day in, day out 90 mph speeds, from slamming into turns and diving into water, from deliberate blowouts and long agonizing hours of careful study of test after test...from all of this has come Firestone's finest steel belted radial tire: the Firestone 721.

Why did 721 steel cord come on so strong? It uses ten strands of steel, where five were used before. And we've wound it differently than before. With seven strands around two strands, and one other wrapping up the pack...the new twist that gives our tire its name.

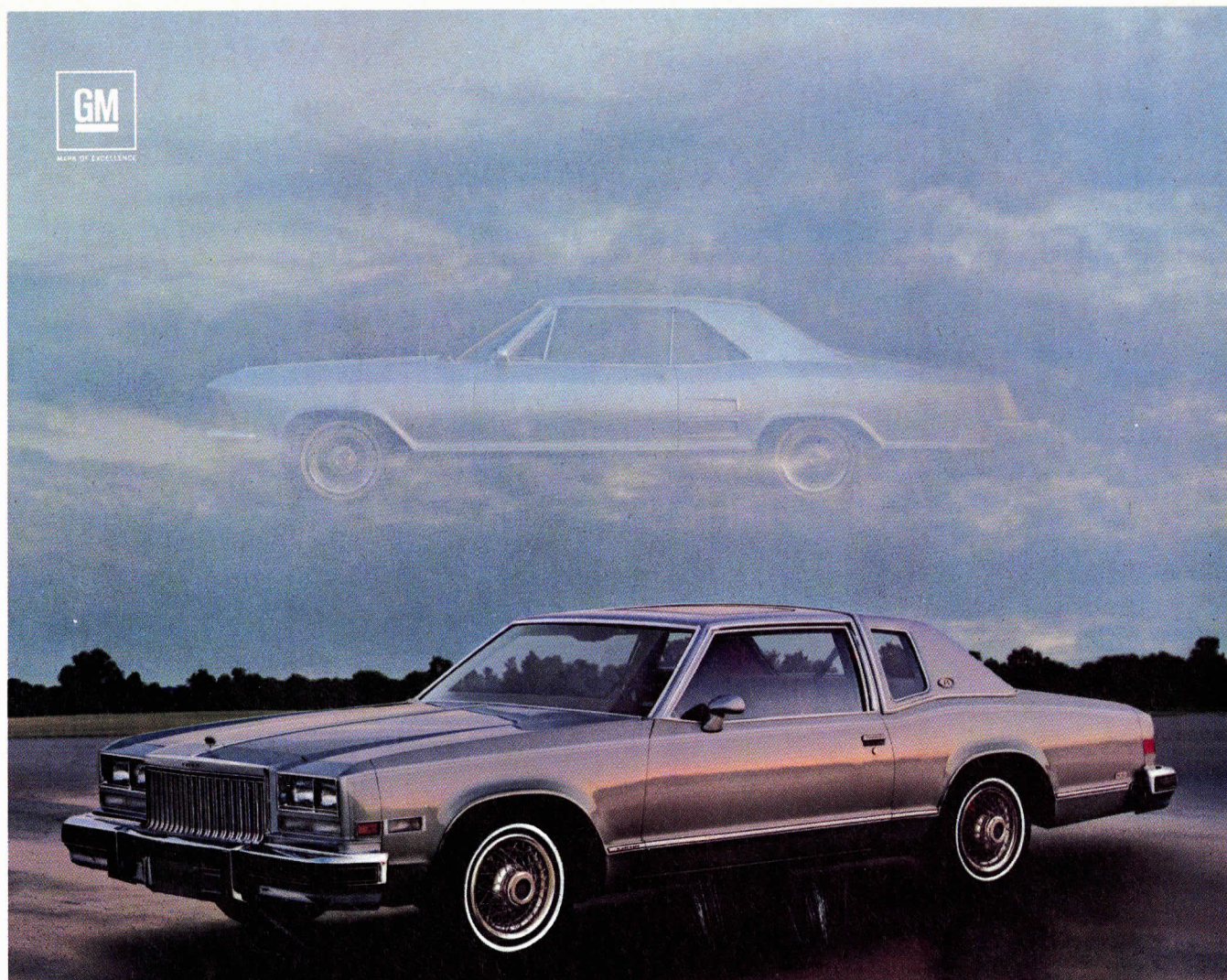
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We've tortured out the secrets to bring you tires that work hard and long and well. If you'll remember that the safety of any tire depends on wear, load, proper inflation and driving conditions, you'll take advantage of *everything* five million hard miles have taught us.

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Firestone**

**...and ask your dealer about
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Steel Belted Radial 721.™**



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This is the Riviera 14 years later. Refinements abound. But the philosophy is the same. The 1977 Riviera may surround you with elegance and luxury, but it is still a driver's car.

Its smooth, quiet ride is coupled with an ability to be tough in the corners. To respond with precision. To give its driver a sense of the road.

The standard suspension system includes front and rear stabilizer bars. And special shock absorbers. And for even better ride control, there's an optional ride and handling package that includes firmer shocks and springs and a larger rear stabilizer bar.

Other driving assists include power steering. Which you manipulate with a leather-covered steering wheel, if you so order. And you can order disc brakes at all four wheels — a feature that you'll find on exotic European touring and racing cars.

The standard engine is a 5.7 litre (350 CID) V-8. Or you can order a new 6.6 litre (403 CID) V-8.

But as we indicated earlier, for all its roadability Riviera is a most satisfyingly elegant and luxurious automobile.

For instance, while Riviera satisfies a serious driver's demand for agility, it also has more front and rear headroom than last year. And more rear legroom. (Not to mention more trunk room.) There is new 50/50 front seating with twin armrests. Rich velour fabrics. And a highly functional instrument panel.

The 1977 Riviera. It's a very special automobile. Because it carries on a very special tradition. Something you'll never really grasp, until you get that available leather steering wheel in your own two hands and take a Riviera out into the real world.



BUICK *Dedicated to the Free Spirit in just about everyone.*

Everything You Never Wanted To Know About The Meadow Brook Music Festival

by
Patricia Smith

... BUT, BACKSTAGE ACTIVITY ALSO INTERESTING

If they ever give a backstage tour of Meadow Brook Music Festival, the autograph hounds will go crazy. When the Festival began 13 years ago, manager James Hicks started a tradition by asking performers to "sign in, please" all over the flip side of the Baldwin Pavilion's music shell.

The performing history of the Festival is written, informally, backstage. In a word, it's a musical mess back there, but one worth seeing — if you ever get the chance.

Seiji Ozawa signed in English and Japanese. The Festival's first music director, Sixten Ehrling, was one of the first to sign up. He has been followed, in all the ensuing years by such musical notables as conductors Aaron Copland, Erich Leinsdorf, Charles Munch, Andre Previn and Robert Shaw. Solo performers have included Claudio Arrau, Phyllis Curtin, Vladimir Ashkenazy, Eugene Fodor, Lorin Hollander, Jan Peerce, Itzhak Perlman, Elisabeth Schwarzkopf, Richard Tucker and Ruggiero Ricci.

After Maestro Ehrling, Mary Costa signed. She performed on the grand opening night of the Festival. Ms. Costa was the first of a long list of performers who would come to bucolic Rochester, Michigan, to launch one of the first major outdoor music festivals in the United States.

She arrived by plane and someone was dispatched to fetch her in grand style, a la Detroit — in a classic Thunderbird two-seater. Little did the chauffeur know that Miss Costa, like so many famous musical ladies, would come with several suitcases and hanging bags full of evening gowns and other glamorous trappings. The luggage was sent to Meadow Brook in something called a cab — not very chic, but a lot bigger than the T-Bird.

Backstage lore is something people in the arts love to tell. And there are a million stories. Meadow Brook Music Festival has a lively repertoire for the musical raconteur.

The great conductor Charles Munch arrived during the week of the Detroit riots. Before he'd even seen such headlines, his

friends in Boston were reading about the "Burning of Detroit." One of his Boston friends called him at the Kingsley Inn to make sure he was all right.

"Sure, I'm fine, but I can't get a drink of Scotch," he lamented to his caller. (There was a ban on the sale of intoxicating beverages during that time.) Minutes after hearing of this situation, manager Hicks sent what he described as his "last bottle of good Scotch" over to the thirsty maestro.

"I also sent my secretary over to make his bed every morning because there was no help at the inn during that awful week," Hicks said.

The airlines have caused all sorts of problems and stories as well for Meadow Brook Music Festival managers. Hicks said he nearly lost his mind during a month-long airline strike, making it difficult for performers and conductors to get to Detroit. W.W. "Bud" Kent, the third Festival manager, blamed the airlines, specifically jets, for some of his difficulties in hiring people to play and conduct.

"The jet airplane has made international competition for artists' services even tougher," Kent said one summer. "The ar-

Continued on Page 37

Van Cliburn





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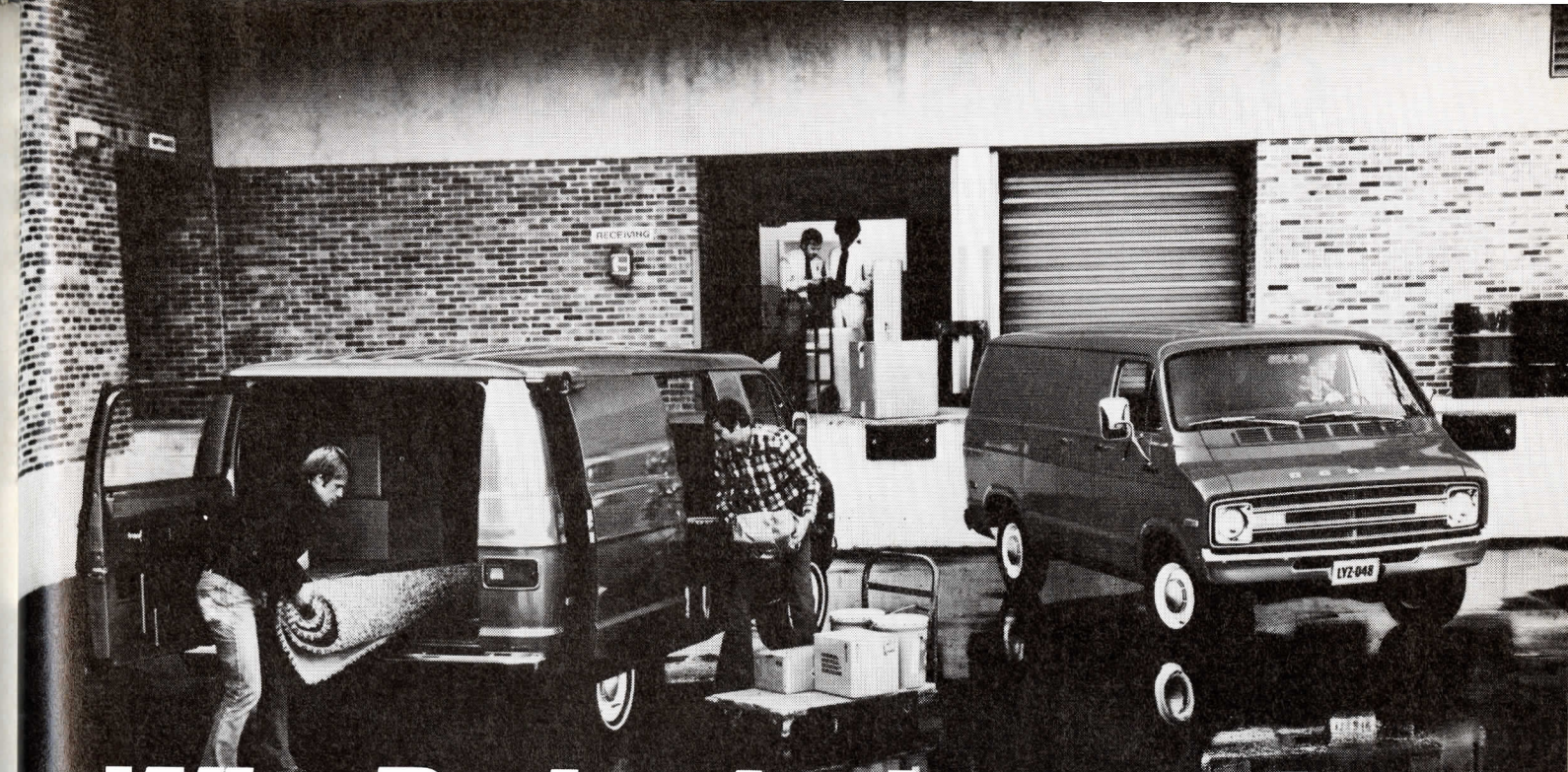
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*"Music must take rank as the highest
of the fine arts — as the one which,
more than any other,
ministers to human welfare."*

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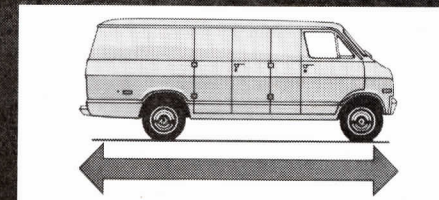
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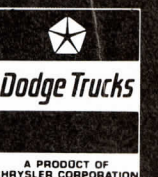
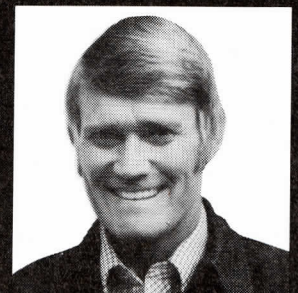
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OAKLAND UNIVERSITY

GROWTH
THROUGH

DIVERSITY . . . EXCELLENCE . . . SERVICE

This adage has served Oakland University well during its first 18 years of service to the community and state.

Now the institution prepares for 1977-78 confident that it has the proper mix of programs to remain vital in the years ahead.

The university has maintained its traditional strengths in the arts and sciences, engineering, management and education, while adding new courses and services to fit the needs of a changing student body.

"We have made significant program changes over the past four years, changes not only in the range of offerings, but in the format as well," Frederick W. Obear, academic vice-president and provost, reports.

The provost points to the scheduling of more late afternoon and evening classes, and to more Saturday morning classes. This format accommodates a growing adult, part-time, evening student population.

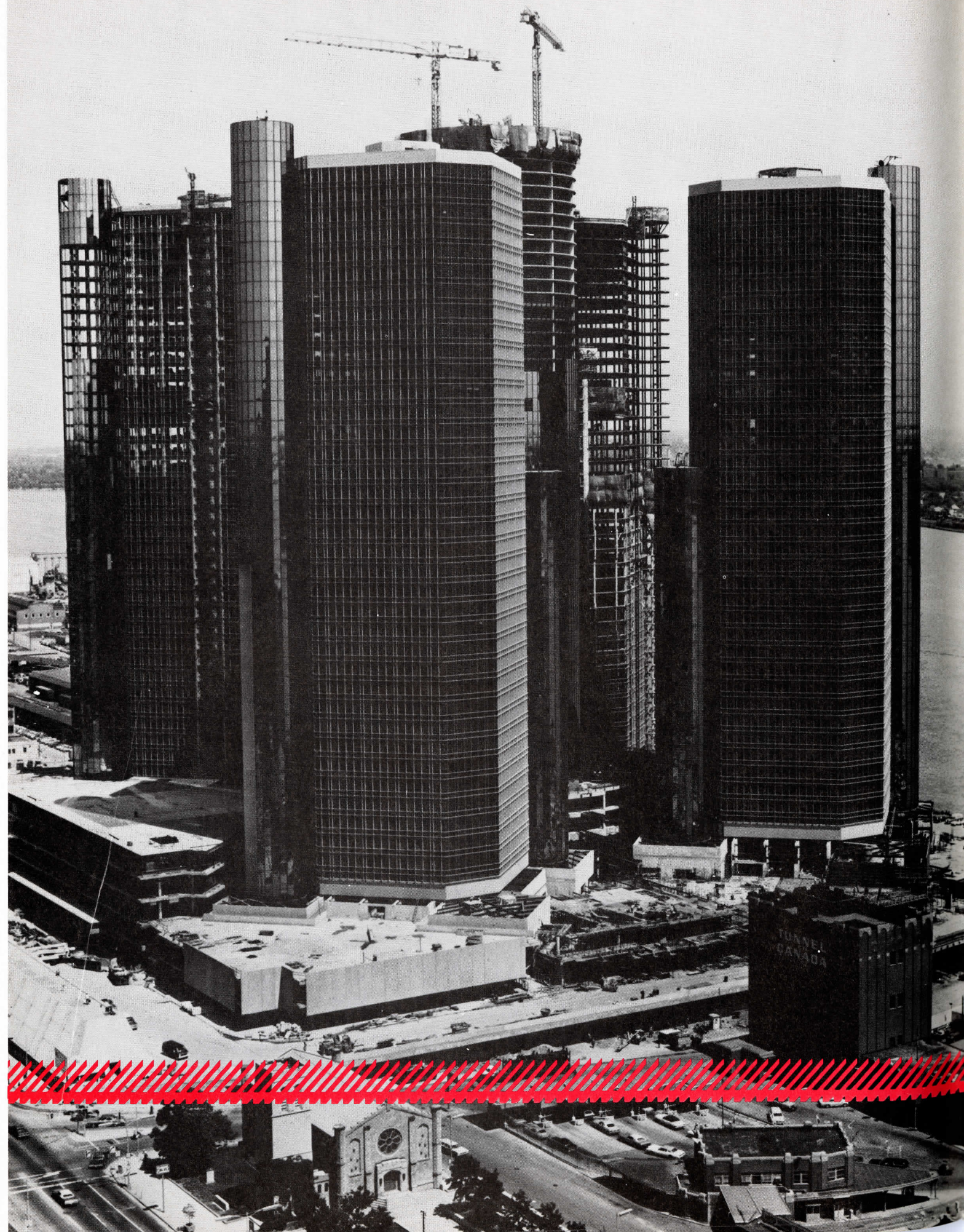
The program changes include new offerings in the health sciences, journalism and the communication arts, economics and management, and computer and information science.

The university continues to have a strong program in the natural sciences, and the University Senate has just approved a new Master of Science in Music program to reflect the growing interest in that subject. The university now has 375 undergraduate music majors to make it one of the strongest undergraduate programs in the institution.

University officials believe that it is this blend of new and traditional programs that has kept the university strong.

The university's major academic units include the College of Arts and Sciences, School of Economics and Management, School of Education, School of Engineering, School of Nursing, and School of Performing Arts.





“a two story shack on a forty story foundation”

A business executive was standing with a friend in the Skyroom of an office building in Houston. He pointed far below. “Look at that building,” he remarked: “They sank a forty-story foundation, and then built a two-story shack on it.”

The executive hesitated a moment, then concluded, “that’s like a lot of people I know: forty-story foundations and two-story lives.”

There are men and women who are equipped by natural skill and training to make a significant contribution to their company or business, yet they are satisfied to waste their time and efforts. That’s building a shack on a skyscraper foundation.

There are men and women who have the opportunity and the potential to develop and grow in their personal lives, yet they are content to put forth the least possible effort. That’s building a shack on a skyscraper foundation.

There are men and women who have education and training which makes them potential leaders in the continuing battle for a better society, yet they resist every effort to enlist their support for worthy endeavors. That’s building a shack on a skyscraper foundation.

There are men and women who possess a heritage of faith and idealism sufficient to make them impervious to the pitfalls of moral decadence, yet they are weakened by shoddy thinking and de-

structive habits. That’s building a shack on a skyscraper foundation.

Pressures to be successful are severe in our society. Too often our world is impatient with failures of any kind. But that is no reason why you should hesitate and procrastinate while you wait for someone else to give you what you think you want from life. Build what your dreams and your conscience tell you is the rightful goal for one with your potential and abilities.

Make your achievements of skyscraper proportions as have the men and women whose efforts are now visible in the Renaissance Center. Nothing else will suffice for a man or woman to whom life has given a skyscraper foundation.

The Renaissance Center is living proof of the vision, energies and dedication to a society that is present in the city of Detroit. To the men and women that do battle to better our city and society by fully exploiting their natural and acquired skills, by supplying the seemingly unending inner strength, the idealism and the personal conviction in pursuit of building a better community in which to work, live and recreate, this great achievement can be looked upon with personal satisfaction and pride. For it is through their efforts that the cohesive spirit to do good is being realized.

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"How come I feel it's gonna last 40 days and 40 nights?"



"Chatter—chatter—chatter—chatter."

Tough Test #2.

Push a Cold Button and the temperature drops to zero degrees. In just a short time you and the test car are sitting at the North Pole freezing your fenders off. This is how we test the operation of



"That breeze is a real hang-up."

starter motors, heaters, defoggers, defrosters, engines, and fuel systems.



"I'm not saying Test #3 is hot...but you put an egg on the roof and it's gonna fry."

Tough Test #3.

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In addition, administrative units exist to plan and coordinate programs of strong community interest. They are a Center for Community and Human Development, a Center for the Health Sciences, and a Center for General and Career Studies. The last unit administers the Bachelor of General Studies Degree, a popular offering for the growing adult, evening student population and for others who want to plan their own course of study.

The university has distinctive programs in Area Studies, the biological sciences, early childhood education, engineering, the health sciences, and human resource development.

The university offers more than 60 undergraduate programs, more than 20 master's degree programs, and two doctorates, in systems engineering and in reading education.

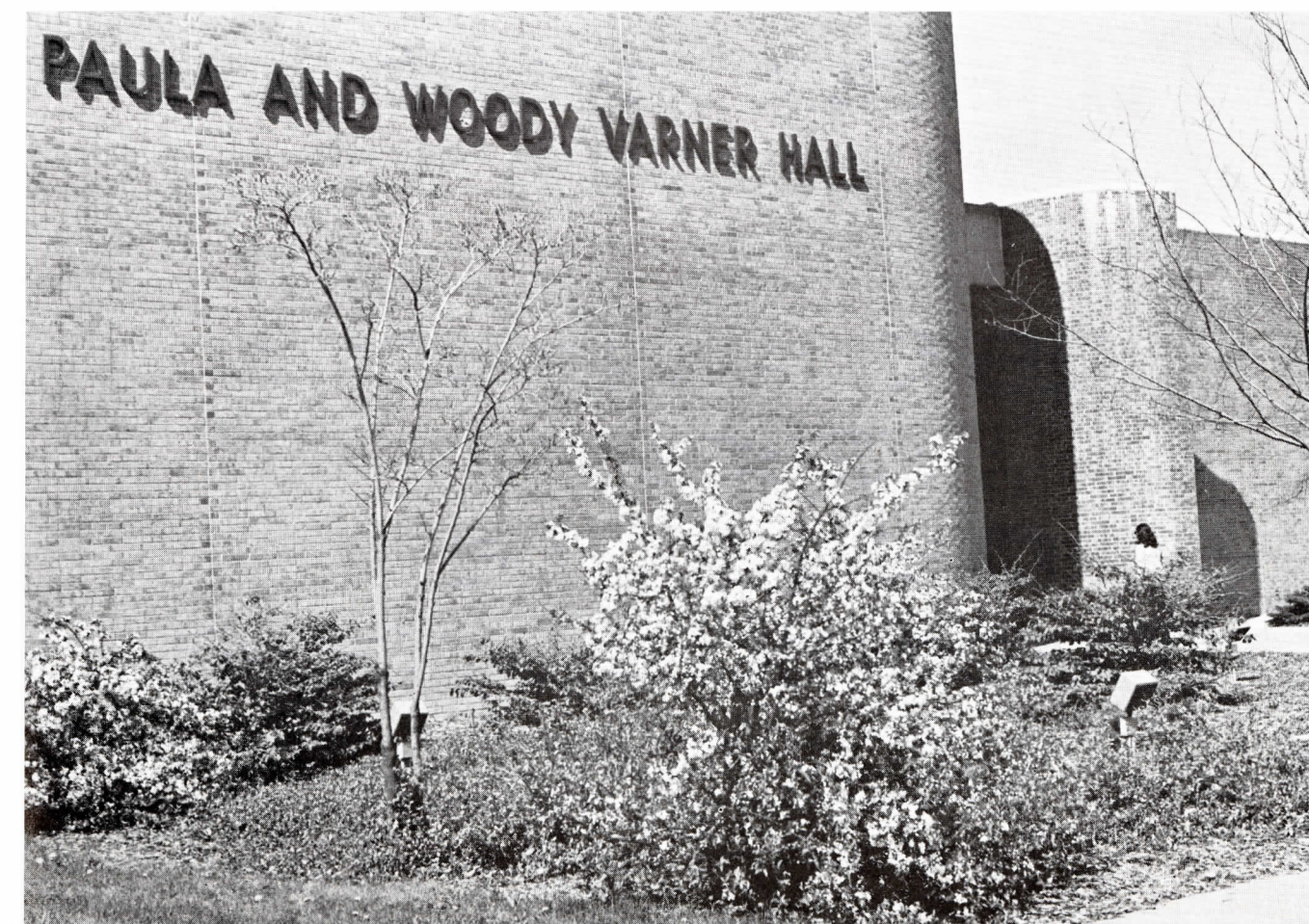
The undergraduate program began at OU in 1965. In fiscal 1975-76 it accounted for 17½ percent of all credits delivered at the university.

The faculty combines good teaching with research efforts. Recent awards include Fulbright Lectureships and National Endowment for the Humanities awards. The Institute of Biological Sciences has just received a \$308,685 research grant from the National Eye Institute. Outside grant support for the entire university now exceeds \$2 million each year.

OU is the youngest institution nationally to receive chapter status in Sigma Xi, the national honorary research society.

The university's Division of Continuing Education serves thousands of persons yearly with non-credit courses, conferences and institutes.

Cultural enrichment has been a constant OU goal. The founding of the Meadow Brook Music Festival in 1964 fulfilled the concept, envisioned by D. B. Varner, the university's first chancellor, that Oakland serve as a major center for the performing arts. The Meadow Brook Theatre, established in 1967, and the Meadow Brook Art Gallery, which opened in 1972, contributed new dimensions to that concept.



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The premiere concert of the Meadow Brook Music Festival was held at the Howard C. Baldwin Pavilion, setting chosen by Mrs. Wilson, benefactress of the university.

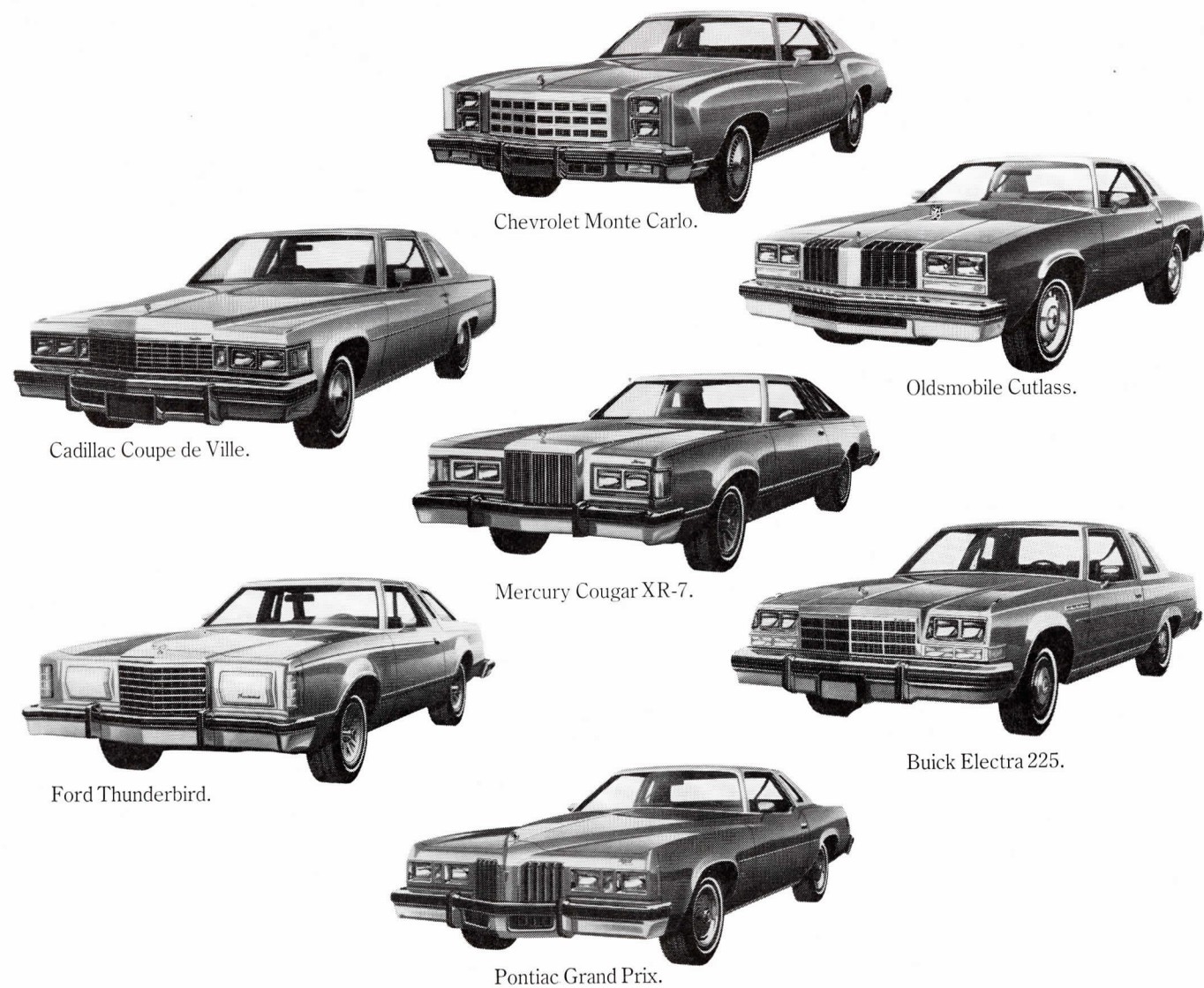
Meadow Brook Theatre is now 11 seasons old. It is an outstanding professional regional theatre, ranked among the finest in the country. It mounts eight productions from October through May with a roster of distinguished directors and nationally recognized actors. In 1976-77 the theatre offered works by Shakespeare, Molnar, Tennessee Williams, and Medoff, among others. A touring company presents professional theatre to many outstate communities.

The Meadow Brook Art Gallery has received plaudits for its 1976-77 exhibitions, such as "Gertrude Kase Collection," "Art in Architecture," and "Garner Tullis — the International Institute of Experimental Printmaking." The gallery boasts a permanent collection of African Art. The facility is a major segment of OU's cultural arts program.

The university has a varied program of intercollegiate and intramural athletics. In post-season competition in 1976-77, the Oakland University swim team placed fifth at the N.C.A.A. Division II championships, and the soccer team competed in N.C.A.A. Division II tournament play. The wrestling team had six members qualify for the N.C.A.A. II tournament.

The "Oakland idea" began in 1957 when the late Matilda R. and Alfred G. Wilson left their Meadow Brook Farms estate and \$2 million to create a new university in Oakland County. The OU campus is situated on a quarter of that estate.

The university opened in 1959 with 570 students. The 1977 fall enrollment is expected to be around 10,500 full and part-time students. The enrollment is drawn from more than 12 states and as many foreign countries.



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Oldsmobile Cutlass.

Cadillac Coupe de Ville.

Mercury Cougar XR-7.

Buick Electra 225.

Ford Thunderbird.

Pontiac Grand Prix.

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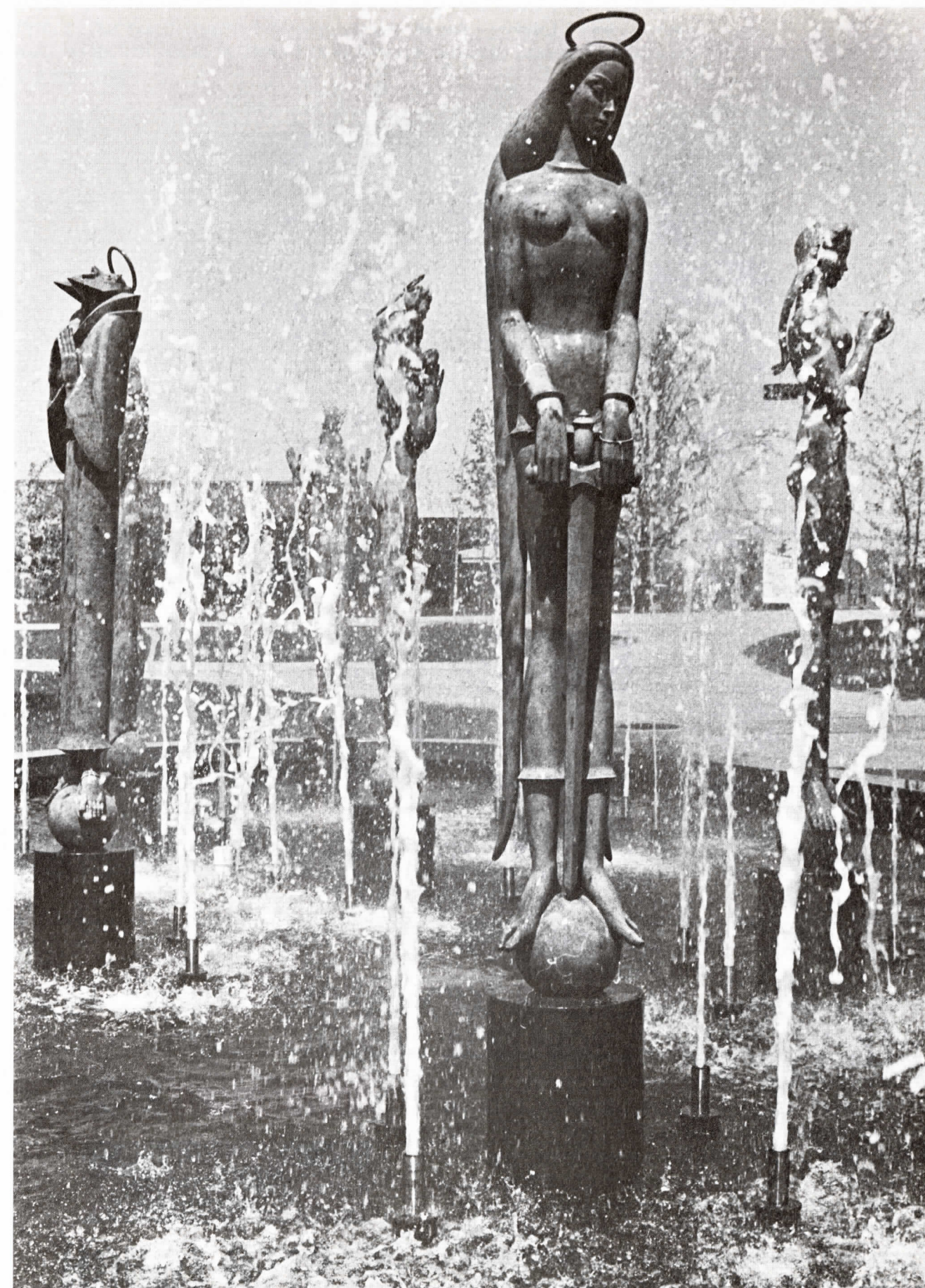
Seven of the finest cars in the world. Cars built by General Motors and Ford Motor Company. The radial tires used as original equipment on these cars are among the world's finest. The Uniroyal Steel-Belted Radial Tire is one of them.

The Uniroyal Radial Tire passed a series of arduous tests conducted by General Motors and Ford.

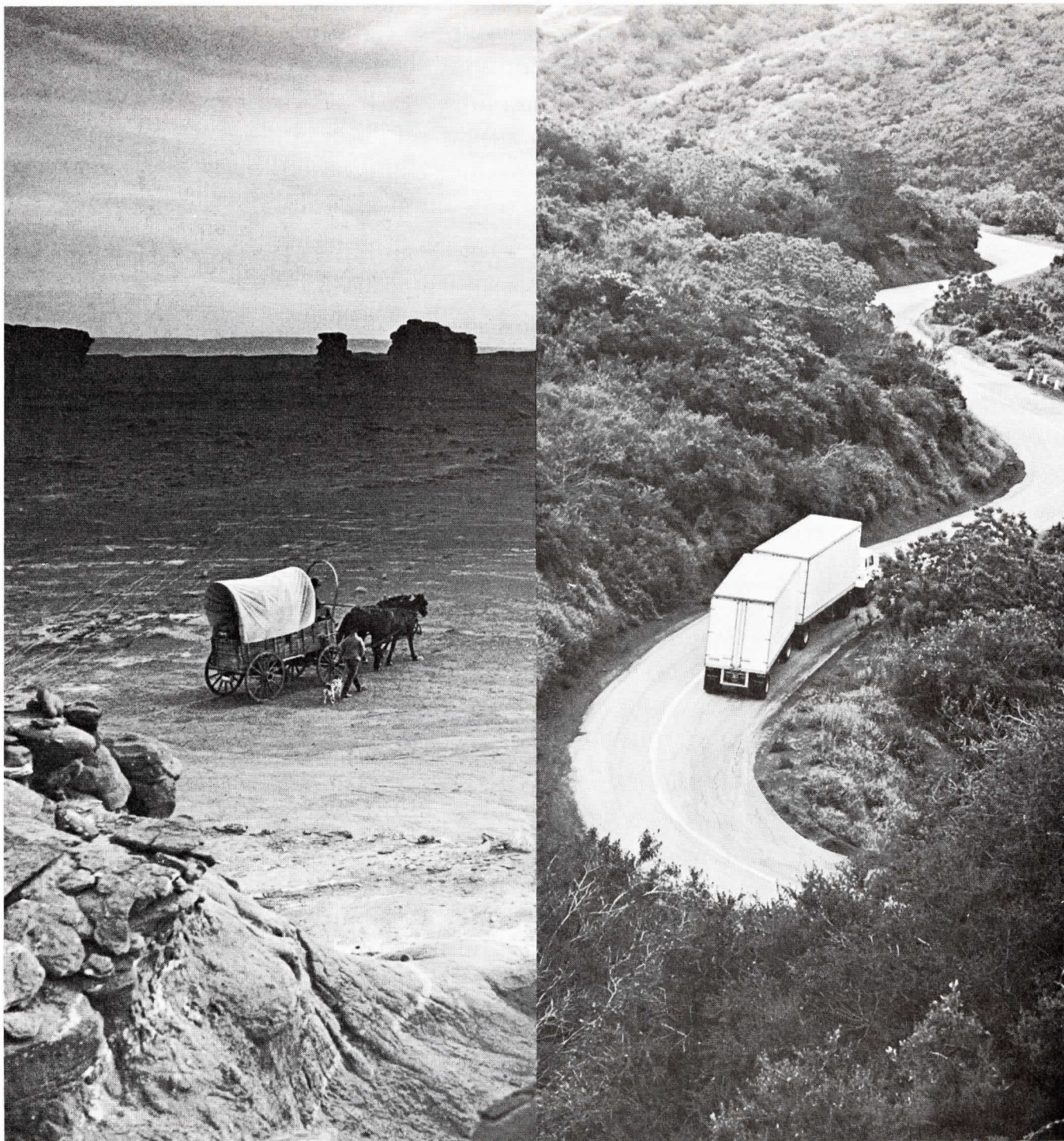
Only then was it chosen for use as an original equipment tire on the finest cars in the world.

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"Saints and Sinners," Oakland University's first major exterior sculpture, stand before the university's Kresge Library. The seven bronze figures are by Royal Oak sculptor Marshall Fredericks.



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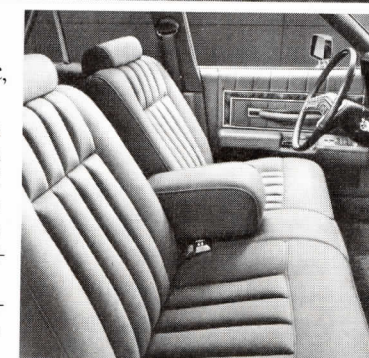
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COMPATIBLE WITH THE FUTURE
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Continued from Page 17

tists now find it easier to play the winter season at the Sidney (Australia) Opera House. That's our summer season, of course, so now we're competing with Australia as well as all the other summer festivals around the world."

Van Cliburn's plane story is one of the best.

"One evening while he was here to perform, four of us went out to dinner after a concert. Van looked up at the sky and said, 'Oh, it's the dark of the moon — I always have my haircut during the dark of the moon.'" Jim Hicks recounted.

"He casually asked if I could get a plane for him the next day so he could go to Milwaukee and have his hair cut. He had three favorite barbers and the closest one was in Milwaukee. There was an airline strike on, so Ehrling and I told him it was out of the question," Hicks said.

But the next morning, sure enough, Hicks got a call from Van Cliburn asking when the plane would be ready to take him to Milwaukee.

Hicks told Cliburn he would call him back.

"I picked up the phone and quickly called his mother. I asked her whether Van was serious. She answered in her Texas drawl that he sure was and once he had something in his head, it had to be attended to. So I looked in the friendly Yellow Pages and found, appropriately enough, the Barbour Flying Service in Pontiac. Yes, they had a plane and it could go to Milwaukee for me," Hicks said.

He dispatched a chauffeur to take Van Cliburn to the plane and accompany him to Milwaukee for the haircut. It was an expensive haircut in more ways than one. Getting there, Hicks said, cost about \$300. "Who knows what this private barber in Milwaukee charged him for the haircut," Hicks said. But the cost to Hicks' nerves was even greater.

Imagine having an expensive and famous soloist go up in a private plane, sail over Lake Michigan for a haircut and not return until hours after he was expected, minutes before the starting time of a sold-out performance.

"Where have you been?" Hicks quizzed the complacent chauffeur. "Did he get his haircut? What else did you do there while I was tearing out my own hair here?" he asked.

"Well, yes, he got his hair cut and then we had to have lunch and he bought me a tie

you know, and it just took some time," answered the fellow.

Some planes were great, however.

On opening night in 1964 a plane flew over the Festival grounds an hour before the crowd arrived. Was it a spy plane from Tanglewood? Or Ravinia, checking on the progress of this upstart festival?

No, it was just the Festival's major benefactress making sure the mosquitoes would not be well-fed guests on opening night. Mrs. Alfred G. Wilson had hired a professional crop duster to spray the Festival grounds with mosquito repellent.

"Mrs. Wilson really opened her pocketbook to the Festival. She loved it," Hicks said. "She'd come over some nights and quietly sneak into the audience to see the concerts. She was really a dear. She'd set out her most beautiful horses on concert evenings, just to make the hillsides look prettier."

The second summer of the Festival, an added attraction was the Meadow Brook School of Music, an ambitious undertaking which challenged the more established schools of its kind at Tanglewood and Aspen. Musical forces were pulled together to attract students from all over the country.

Robert Shaw led the choral contingent. Isaac Stern was one of the many masters present to instruct the faithful. (Among his students that summer was a very young Eugene Fodor.) The atmosphere was informal. Maestros mingled easily with their adoring students. Music was everywhere.

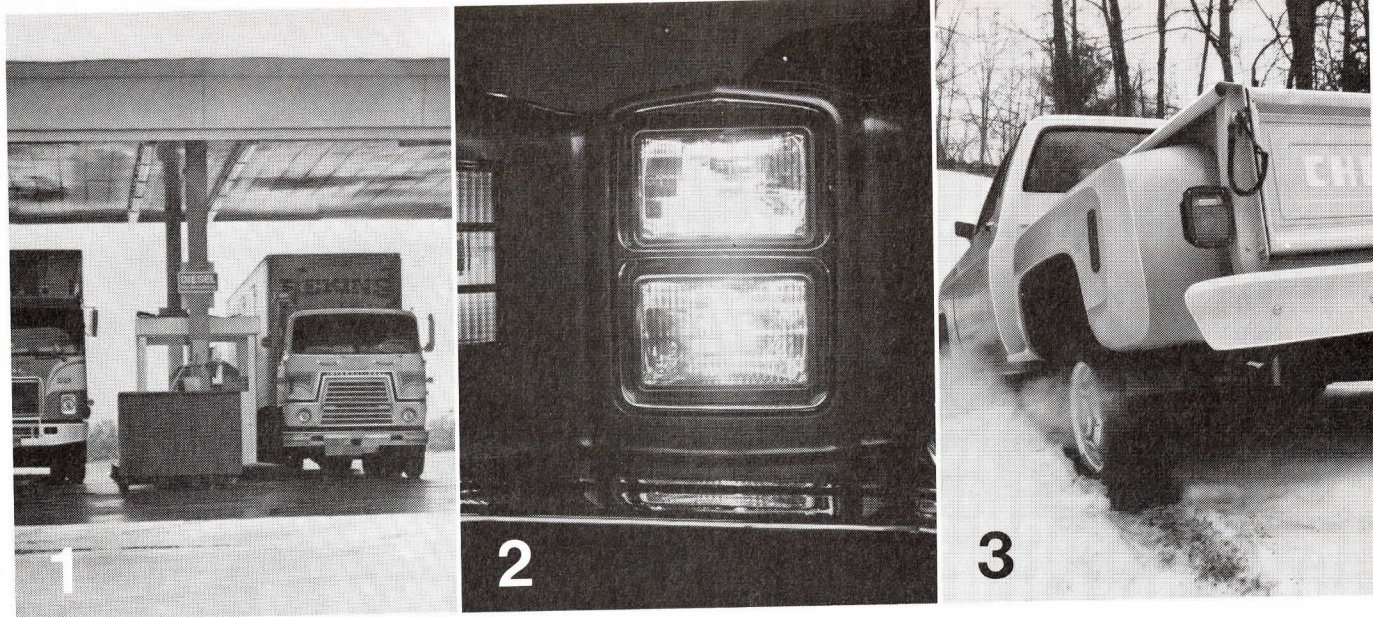
The great teachers assembled taught in dormitories, out-of-doors and many other never-designed-for-music locations.

Even so, the effect was miraculous, if costly. Everyone had their own supply of Meadow Brook School of Music stationery and anything else upon which the logo could be printed. An urban Interlochen was created and people of all ages clamoured for acceptance into the school.

The experiences to be had were there for the taking.

It isn't hard to remember the day John Wustman, the famous accompanist of soprano Elisabeth Schwartzkopf, was teaching a master class in German lieder (songs). Members of the class were asked to interpret songs from the gigantic cycles of Wolf, Strauss and Schubert. One young lady, dumbstruck by the proximity of Wustman, forgot the name of her song.

Continued on Page 39



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EATON

Continued from Page 37

Wustman, in his knowing way, coaxed her into explaining what the song was about. From a three-word description, he turned to the exact page the song was on, even before the girl could tell him the composer.

That rattled her even more, but eventually she could sing again and Wustman played the same way for her that he had so many hundreds of times for his famous soprano associate.

Robert Shaw led a choral conducting class, among others, in one of the meeting rooms of the Student Activities Center on the young campus of Oakland University. The class consisted of rigorous sight-reading exercises designed to make the singers much more proficient at this awesome task. One day, after weeks of practice, he asked the class to sight-read Bach's difficult St. Matthew Passion. In the middle of the reading Isaac Stern walked in.

"Very good," he shouted over the din. That stopped the sight-reading episode, but nobody minded. Stern and Shaw proceeded to have a dialogue on music for the class's benefit. Stern wanted to make a musical point. He pulled his priceless violin from its case and started to play the Mendelssohn Violin Concerto. He didn't stop until he'd finished the entire first movement — a capella.

It was this love of music which prevailed the school. But even love couldn't, as they say, keep it alive. But while it was alive, many exciting events came out of it.

A gigantic choral event was scheduled as the culmination of the first Choral Institute of the school. The participants in the Institute, soloist teachers who'd given voice lessons that summer and the Detroit Symphony Orchestra were to perform Beethoven's massive "Missa Solemnis." Under the skilled baton of Robert Shaw the event was rehearsed and re-rehearsed. Beethoven wrote very demanding for the voice. After hours of rehearsal the work was finally approaching the kind of perfection Shaw sought.

In the middle of a particularly climactic passage he stopped the hundreds of performers before him with a sweep of his hands. His navy blue turtle neck drenched with perspiration and his hair askew from the same, he lifted his head slowly and addressed the group:

"Between you all and Beethoven, I could become a Christian again," the avowed agnostic spoke softly.

Making history like that has always been a part of the Meadow Brook Music Festival. During the third season, Isaac Stern returned and with his two friends, pianist Eugene Istomin and cellist Leonard Rose and the trio performed the complete Piano Trios of Beethoven. Sometimes the audiences were painfully small, but history was made just the same. Rarely are all of these works performed in their proper cycle.

Then there was the concert version performance of Beethoven's only opera "Fidelio." And the concert version of another famous opera, Verdi's "Aida." Both these events were staged during the tenure of manager Sandor Kallai.

This "Aida" was like very few others. For one thing, the weather was anything but Egypt-like. The soloists nearly froze during rehearsals in the 45-degree weather. The dampness took its toll on the strings and the singers, and life (like it must have been in some of those pyramids) was dank at best.

One of the queens of opera, Martina Arroyo, was the "Aida." With the bearing of a real princess she withstood the frigid and unpredictable Michigan weather as long as she could and then asked for something in which to wrap up. A stagehand produced the closest warm thing — an old Army blanket that had been backstage for several seasons (from the look of it).

Miss Arroyo accepted the cloak without even so much as a sideways glance to the wings to see who had brought her such a garment. Later in the week a more appropriate full-length mink coat was produced to keep this princess warm.

Backstage Morley Meredith was readying his part as Miss Arroyo's father. He was wearing a striped railroad man's hat to ward off the cold. He also wore yellow shoes which he said were for "good luck."

Mignon Dunn, who was to sing Amneris, told Miss Arroyo in her cool Southern drawl, "Honey, this is one 'Aida' I won't forget soon!" Manager Kallai agreed.

Among the cast of thousands was one local singer who had been given the role of a vestal virgin priestess, but the whole chorus knew she was a fake — she was six months pregnant!

Kallai must have held his breath all week before "Aida" was performed. The enormity of the project, plus the weather, made life rough for such a mild-mannered man. "The summer of '72 was atrociously cold," he said.

Continued on Page 123

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1977 Meadow Brook Executive Chairpersons Mr. and Mrs. John C. Secrest

The Meadow Brook Music Festival began fourteen years ago as a dream to create a natural setting where people could come together to share their common love of music. Making the dream a reality has depended upon the leadership of many dedicated persons during the past fourteen years.

We have been fortunate in attracting gifted leadership, and this year is no exception. Harriet and John Secrest have guided the Meadow Brook Festival and Theatre Executive Committee in a period of change and growth, which gives new dimensions to the festival.

The physical improvements on the grounds are numerous this season. The beautiful new trees and attractive flower arrangements, the party tent, and the new sound-system will provide additional enjoyment for the patrons. The picnic grounds have been redesigned for the listening and dining pleasure of everyone who attends the Festival. Most important, however, is the continued quality of programming and the appearance of world renowned artists and conductors.

Oakland University and Meadow Brook are most grateful to Mr. and Mrs. Secrest and to the Executive Committee for their guidance and support. Without the dedication of such leaders in the community, Meadow Brook would never have become one of the most outstanding music festivals in the country.

Donald D. O'Dowd
President, Oakland University



MEADOW BROOK RECOGNIZES . . .



1964
Mr. and Mrs. Semon Knudsen



1965
Mr. and Mrs. Rinehart S. Bright



1966
Mr. and Mrs. Ben D. Mills



1967
Mr. and Mrs. James O. Wright



1968
Mr. and Mrs. Virgil E. Boyd



1969
Mr. and Mrs. Marvin L. Katke



1970
Mr. and Mrs. E. M. Estes

. . . PAST COMMUNITY LEADERSHIP

Traditionally the Meadow Brook Music Festival has looked to the community for leadership, and we are proud to salute our past chairpersons.

Under their direction Meadow Brook has reached new goals and attained new heights.

The continued growth and development of the Music Festival is attributable to the efforts of the many dedicated persons who have served on the committees for Finance, Grounds Improvement, Advertising and Promotion, Corporate Sales, Womens Activities and Programs.

We are grateful for their leadership and past support and look to the future for continued success.



1971
Mr. and Mrs. John J. Riccardo



1972
Mr. and Mrs. William P. Benton



1973
Mr. and Mrs. Robert D. Lund



1974
Mr. and Mrs. Eugene A. Cafiero



1975
Mr. and Mrs. Donald E. Petersen



1976
Mr. and Mrs. F. James McDonald

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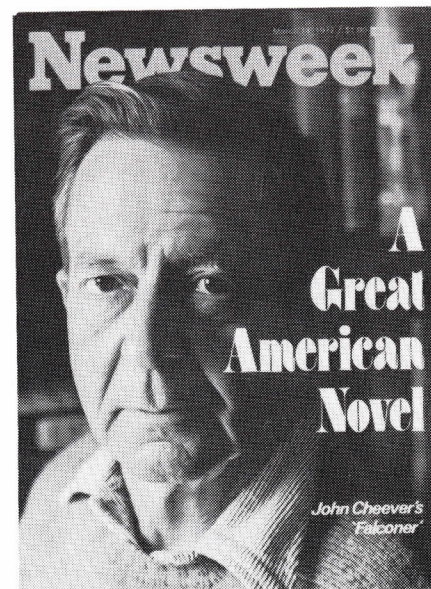
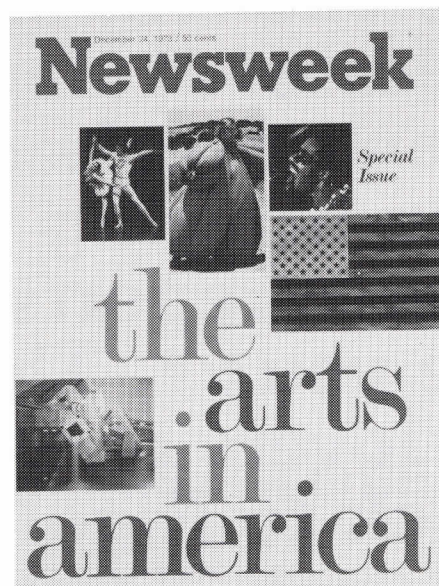
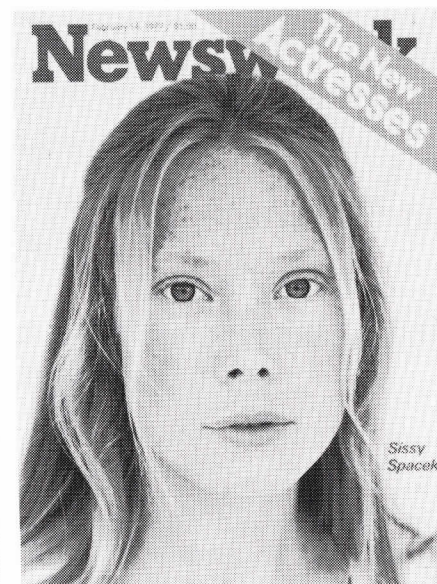
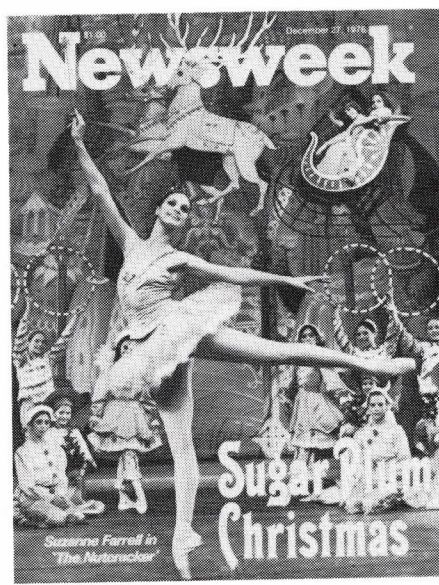
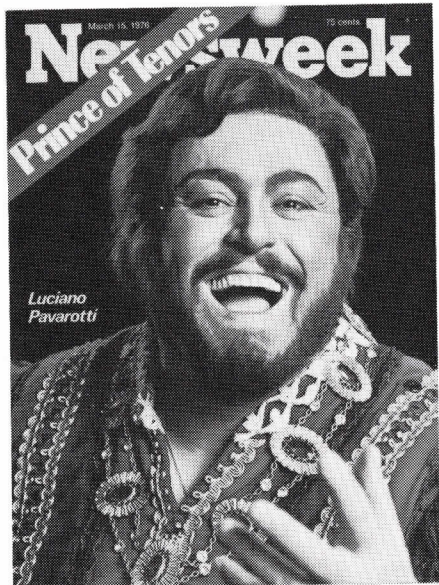
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(natural)

No one covers the music beat like The News. Our three critics of ♯^(note) (Jay Carr, Bill Gray and Stephen Ford) never ^(rest) in bringing you ^(sharp) and incisive reports that never leave you ^(flat) ♭. That's why for true lovers of music—from Rock to Rigoletto—The Detroit News is A♮.

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**The Arts:
Eternal,
yet as fresh
as this morning's
news.**



Newsweek



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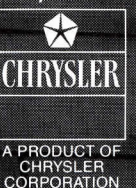
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*Chrysler
Cordoba*

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WHERE THE MAGIC OF
MEADOW BROOK ALL BEGAN

It was in this magnificent Tudor-style mansion that the dream of Oakland University began, a dream that has enriched thousands of lives, and which you now enjoy in the beautiful sound and setting of Meadow Brook Music Festival.

Meadow Brook Hall was the home of Matilda and Alfred G. Wilson, who gave their entire estate to the people of Michigan for the founding of Oakland University. Following their deaths, their home was opened to the public as a cultural and conference center. It now remains as one of the finest examples of residential architecture anywhere in the world.

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.

A visit to Meadow Brook Hall is an experience you'll never forget.



TOURS

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Sundays 1-5 p.m.
(last tour, 4 p.m.)

July and August:

Mon.-Sat. 10-5
(last tour, 3:30 p.m.)
(Sun. 1-5, last tour, 4 p.m.)

Adults \$3.50 • under 12, over 65 \$2.00

Summer Tea Room and Sunday Dining
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Division of Continuing Education
Oakland University, Rochester, Michigan 48063



Visiting Western depicted by 18th Japanese artist, Matsui Genchu, from the "Through Closed Doors: Western Influence on Japanese Art" exhibition.

October 9 - November 13, 1977

"Through Closed Doors: Western Influence on Japanese Art" (1630-1850), — art works on loan from Kobe Museum of Nanban Art depicting Western visitors and European landscapes created by 18th century Japanese artists. Forty art objects: hanging scrolls, prints, and screens will be on display.

December 4 - January 8, 1978

"Tribal Art Collection" — tribal art works from the Oakland University permanent collection.

January 22 - February 26, 1978

"Classics in The Primitive Arts" — Oceanic, Pre-Columbian and African art works from the collection of Professor Harry Bober of New York University.

March 19 - May 14, 1978

"Packaging" — survey of industrial packaging design.

Gallery Hours:

Tuesday - Friday: 1-5 pm
Saturday & Sunday: 2-6:30 pm
*Evenings: 7:30-8:30 pm

*only when there is a Meadow Brook Theatre performance

Meadow Brook Art Gallery
Oakland University

Sunshine Moonlight Music Enjoys



MEADOW BROOK
MUSIC FESTIVAL '77

Summer Home of the
Detroit Symphony Orchestra
Aldo Ceccato, Music Director



Meadow Brook Music Festival

TUESDAY SPECIAL	WEDNESDAY SPECIAL	DSO Thursday at 8:30
		JUNE 23 MICHAEL TILSON THOMAS, <i>conductor</i> Mahler: Symphony of a Thousand
		JUNE 30 ALDO CECCATO, <i>conductor</i> MISHA DICHTER, <i>pianist</i>
		JULY 7 ALDO CECCATO, <i>conductor</i> EUGENE FODOR, <i>violinist</i>
JULY 12 8:30 p.m. EIGHT SOLOISTS <i>from</i> THE ROYAL DANISH BALLET	JULY 13 8:30 p.m. EIGHT SOLOISTS <i>from</i> THE ROYAL DANISH BALLET	JULY 14 ALDO CECCATO, <i>conductor</i> MARTHA ARGERICH, <i>pianist</i>
		JULY 21 NEVILLE MARRINER, <i>conductor</i> ANDRE WATTS, <i>pianist</i> MEADOW BROOK FESTIVAL CHORUS
	JULY 27 8:30 p.m. PRESERVATION HALL JAZZ BAND	JULY 28 SIXTEN EHRLING, <i>conductor</i> JANOS STARKER, <i>cellist</i>
		AUGUST 4 KRZYSZTOF PENDERECKI, <i>conductor</i> KENNETH JEWELL CHORALE
AUGUST 9 8:30 p.m. Monday Tuesday KRIS KRISTOFFERSON <i>with</i> RITA COOLIDGE, <i>Guest Artist</i>		AUGUST 11 DETROIT SYMPHONY CHAMBER ORCHESTRA OTTO-WERNER MUELLER, <i>conductor</i> GARRICK OHLSSON, <i>pianist</i>
		AUGUST 18 ELENA OBRAZTSOVA, <i>mezzo-soprano</i> In Recital
		AUGUST 25 MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, <i>conductor</i> GARY GRAFFMAN, <i>pianist</i>

Performance Schedule

Jazz Fridays at 8:30	Saturdays at 8:30	Pops Sundays at 7:30
JUNE 24 ELLA FITZGERALD COUNT BASIE & HIS ORCHESTRA	JUNE 25 MICHAEL TILSON THOMAS, <i>conductor</i> Mahler: Symphony of a Thousand	JUNE 26 DETROIT SYMPHONY POPS PDQ BACH <i>with</i> PETER SCHICKELE PHILIP GREENBERG, <i>conductor</i>
JULY 1 OSCAR PETERSON DIZZY GILLESPIE	JULY 2 ALDO CECCATO, <i>conductor</i> FRANCO GULLI, <i>violinist</i>	JULY 3 UP WITH PEOPLE
JULY 8 ENGLAND DAN JOHN FORD COLEY <i>WITH</i> MARY MAC GREGOR	JULY 9 ALDO CECCATO, <i>conductor</i> GRACE BUMBRY, <i>soprano</i>	JULY 10 DETROIT SYMPHONY POPS MORTON GOULD, <i>conductor</i> MIRYO PARK, <i>pianist</i>
JULY 15 THE FOUR FRESHMEN STAN KENTON & HIS ORCHESTRA	JULY 16 ALDO CECCATO, <i>conductor</i> GORDON STAPLES, <i>violinist</i> ITALO BABINI, <i>cellist</i>	JULY 17 FRED WARING'S PENNSYLVANIANS
JULY 22 CHUCK MANGIONE	JULY 23 NEVILLE MARRINER, <i>conductor</i> ANDRE WATTS, <i>pianist</i>	JULY 24 DETROIT SYMPHONY POPS ISTVAN JARAY, <i>conductor</i> JANE POWELL
JULY 29 GORDON MAC RAE ROSEMARY CLOONEY THE FOUR LADS	JULY 30 SIXTEN EHRLING, <i>conductor</i> ITZHAK PERLMAN, <i>violinist</i>	JULY 31 DETROIT SYMPHONY POPS KARL HAAS, <i>conductor</i>
AUGUST 5 LIONEL HAMPTON & QUARTET MARIAN MC PARTLAND & TRIO WOLVERINE CLASSIC JAZZ ORCHESTRA	AUGUST 6 KRZYSZTOF PENDERECKI, <i>conductor</i> KENNETH JEWELL CHORALE	AUGUST 7 DETROIT CONCERT BAND LEONARD B. SMITH, <i>Music Director</i> EARL WRIGHTSON, <i>baritone</i> LOIS HUNT, <i>soprano</i>
AUGUST 12 MAYNARD FERGUSON & BUDDY RICH & HIS KILLER FORCE	AUGUST 13 DETROIT SYMPHONY CHAMBER ORCHESTRA PHILIPPE ENTREMONT, <i>conductor</i>	AUGUST 14 DETROIT SYMPHONY POPS PHILIP GREENBERG, <i>conductor</i> ROBERTA PETERS, <i>soprano</i>
AUGUST 19 TEX BENEKE HELEN O'CONNELL BOB EBERLY	AUGUST 20 ALBERT MARKOV, <i>violinist</i> In Recital	AUGUST 21 MEADOW BROOK COUNTRY WESTERN NIGHT CONWAY TWITTY CRYSTAL GAYLE
AUGUST 26 HELEN REDDY	AUGUST 27 MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, <i>conductor</i> JUDITH RASKIN, <i>soprano</i> FLAVIO VARANI, <i>pianist</i>	AUGUST 28 2:30 p.m. MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, <i>conductor</i> JEAN-PIERRE RAMPAL, <i>flutist</i>
		AUGUST 28 7:30 p.m. BOBBY SHORT
	SEPTEMBER 3 8:30 p.m. ANDY WILLIAMS	SEPTEMBER 4 8:30 p.m. ANDY WILLIAMS

Meadow Brook Music Festival

Aldo Ceccato, Music Director

Aldo Ceccato has been Music Director of the Meadow Brook Music Festival since 1974. He was Music Director of the Detroit Symphony Orchestra from May 1974 to May 1977, and was the Orchestra's Principal Conductor for a year previous to that. In addition to his DSO concerts in Ford Auditorium, at Meadow Brook, and on tour over the last four years, he has also kept up a very busy schedule of guest conducting. In December 1974 he was appointed General Music Director of the Hamburg Philharmonic, and he began that post with the 1975-76 season.

Maestro Ceccato entered the conducting field in his twenties after a prominent career as a pianist in his teens. A concert in Milan at which he conducted the twelve Vivaldi Opus 8 concertos quickly established him as one of the exciting new conducting talents on the European scene. Engagements with the leading orchestras and opera houses of Italy followed, and soon he found himself conducting all over Europe.

He made his US conducting debut in 1969 at the Chicago Lyric Opera; in the next two seasons he conducted almost every major American orchestra, including New York, Boston, Philadelphia, Chicago, Cleveland, and Los Angeles, and was invited to return to them all. Since coming to Detroit he has made several important debuts, including the Berlin Philharmonic, the Vienna Festival, and the Paris Opera, which, added to his previous successes in England and other parts of the globe, make him a truly international conductor.

Aldo Ceccato has continued during the past season to receive excellent reviews both with the DSO and as a guest conductor. Of his return engagements with the Philadelphia Orchestra at the Academy of Music in April the *Philadelphia Bulletin* wrote that the performance "was splendid, well understood by Ceccato, whose agile conducting manner elicited illuminating and sparkling playing . . . Ceccato reined the orchestra with a flexible and delicate touch." The *Washington Star* praised his conducting of the Philadelphians in *Bolero* at the Kennedy Center "for the virtuoso demonstration that Ceccato is as excellent a choreographer as he is a maestro." And *The New York Times* wrote in February after hearing Ceccato conduct the DSO in Carnegie Hall: "He has made the Detroit Symphony a very efficient, smooth-functioning machine with a more homogeneous sound than that of some comparable orchestras. In Carnegie Hall it played with a good deal of verve and brilliance as well."

Maestro Ceccato's recordings include music of Vivaldi, Strauss, Verdi, Donizetti, and Rachmaninoff, on several labels including Angel and ABC. He and his wife, daughter of the famous Italian conductor and composer Victor de Sabata, have two young sons.



The Detroit Symphony Orchestra

Marshall W. Turkin, executive director
Michael A. Smith, orchestra manager
Haver E. Alspach, business manager
Sylvia Espenschiede, public relations director
Paul R. Weiser, development director

Wayne S. Brown, assistant manager
Bruce Carr, assistant manager
Carolyn R. Hill, assistant development director
Rose Dabanian, executive secretary
Fred Thomas, public relations assistant

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

The Detroit Symphony is the resident orchestra at the Meadow Brook Music Festival at Oakland University in suburban Rochester, Michigan, during the summer.

Former chief conductors of the DSO were Weston Gales, Ossip Gabrilowitsch, Victor Kolar, Franco Ghione, Karl Krueger, Paul Paray, and Sixten Ehrling. Aldo Ceccato became Principal Conductor of the Orchestra in September 1973 and was named Music Director the following May. Antal Dorati will become the DSO's ninth Music Director in September 1977.

In addition to its regular Thursday and Saturday evening concerts in Ford Auditorium, the DSO has diversified its activities to bring music to a larger audience in the community and outstate Michigan as well. In Detroit these activities include Sunday afternoon Family Concerts; the Friday evening series; the immensely popular Friday morning NBD Coffee Concerts series; several educational and Young People's Concerts series; and a new, highly successful Weekender Pops series. During the summer the Orchestra also presents several series of free concerts at the Michigan State Fairgrounds, Belle Island and other metropolitan area parks and shopping malls.

Detroit Symphony Orchestra subscription concerts are broadcast weekly in FM-Stereo over radio station WDET in Detroit, and are heard regularly over Public Radio throughout the State of Michigan.

FIRST VIOLINS

Gordon Staples
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Misha Rachlevsky
Jack Boesen
Franklyn D'Antonio
Derek Francis
Alan Gerstel
Nicholas Zonas
LeAnn Toth
Beatriz Budinszky
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

VIOLAS

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

VIOLONCELLOS

Italo Babini
James C. Gordon Chair
Thaddeus Markiewicz
Edward Korkigian
Mario DiFiore
David Levine
John Thurman
Barbara Fickett
Marcy Schweickhardt
Susan Babini
Debra Fayroian Hillman
William Graham

*Assistant Principal
†Co-principal

BASSES

Robert Gladstone
*Raymond Benner
Stephen Molina
Maxim Janowsky
Linton Bodwin
Donald Pennington
Stephen Edwards
Albert Steger

HARPS

†Elyze Yockey Ilku
†Carole Crosby

FLUTES

Ervin Monroe
Shaul Ben-Meir
*Robert Patrick
Clement Barone

PICCOLO

Clement Barone

OBOES

Donald Baker
Ronald Odmark
*Robert Sorton
Treva Womble

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
Charles Weaver
Edward Sauve
Willard Darling
*Lowell Greer
Keith Vernon

TRUMPETS

Donald Green
Gordon Smith
*Alvin Belknap

TROMBONES

Raymond Turner
Joseph Skrzynski
Elmer Janes

TUBA

Wesley Jacobs

TIMPANI

Salvatore Rabbio
*Robert Pangborn

PERCUSSION

Robert Pangborn
*Norman Fickett
Raymond Makowski
Sam Tundo

LIBRARIAN

Albert Steger
Elmer Janes, assistant

PERSONNEL MANAGER

Oliver Green

DAYTIME PERFORMANCES AT MEADOW BROOK

A Series of 4 Open Rehearsals will continue the Festivals mid-week, mid-day concerts.

Bring your own lunch or enjoy a salad buffet served at the Trumbull Terrace. Luncheon 12:00 noon.
Lecture 1:00 Rehearsal 1:30

OPEN REHEARSALS

456th Performance
Wednesday, June 29
DETROIT SYMPHONY ORCHESTRA

Aldo Ceccato, conductor
Rossini: "La Gazza Ladra"
Beethoven: Seventh Symphony

466th Performance
Tuesday, July 12
Eight Soloists from
THE ROYAL DANISH BALLET

473rd Performance
Wednesday, July 20
DETROIT SYMPHONY ORCHESTRA
Neville Marriner, conductor
Mendelssohn, Symphony No. 4
Holst, "The Planets"

490th Performance
Wednesday, August 10
Otto-Werner Mueller, conductor
DETROIT SYMPHONY
CHAMBER ORCHESTRA
Copland: Appalachian Spring Suite
Stravinsky, Pulcinella Suite

500th Performance
Friday, August 26
MUSICA AETERNA ORCHESTRA
For the first time the Meadow Brook Music Festival will present a woodwind chamber concert with members of Musica Aeterna Orchestra in the English Garden at Meadow Brook Hall at 1:30. Luncheon 12 noon at Meadow Brook Hall.

BOX OFFICE HOURS

Monday — Closed
Tues. thru Wed. — 1-6 p.m.
Thurs. thru Sat. — 1-9 p.m.
Sunday — 2-8 p.m.
Phone: 377-2010

FESTIVAL GROUNDS OPEN
TWO AND A HALF HOURS PRIOR
TO CONCERT TIME
ON PERFORMANCE NIGHTS

All concerts start promptly. Late-comers will be seated at the discretion of the management.



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

CHILDREN'S CONCERTS

The Festival will present 2 concerts beginning at 11:00 a.m. Each concert will be of one hour duration with no intermission. Food suitable to young tastes will be available at Trumbull Terrace, following the concert.

454th Performance
Saturday, June 25 11:00 a.m.
DETROIT SYMPHONY ORCHESTRA
Philip Greenberg, conductor

Kathleen Winkler, violinist
Mozart: Marriage of Figaro overture
Dvorak: New World Symphony (excerpts)
Mendelssohn: Violin Concerto (3rd movement)

481st Performance
Saturday, July 30 11:00 a.m.
MIME ENSEMBLE
Tom Aston, artistic director
DETROIT STRING QUARTET
DETROIT SYMPHONY BRASS QUINTET
PASTICHE WOODWIND QUINTET
"Penny Candy Suites for the Young Mind"

ENSEMBLE OF CHORUSES

Dr. Donald T. Bryant, director

The Kenneth Jewell Chorale

Eric Freudigman, director

	Soprano		Tenor (Cont'd.)		Alto (Cont'd.)
	Pat Appleman Bonnie Brooks Jan Casai Maria Cimarelli Faith Gilchrist Carolyn Grimes Agatha Pfeiffer Kalkanis Nancy Nowak Nancy Zanolli von Oeyen Jo Pickett Cheryl Savage Shirley Schlorff Fay Washington Gretchen Woods Kaerry Pohlmann Cindy Todd		Dennis Curry Stuart Eppinga Eric Freudigman Thomas Grimes Kenneth Ish Ian Lyons Dennis Murphy Lawrence Nuckolls Arthur Vidrich Charles Wingert		Alona Moon Pamela Powley Maro Partamian Cleopatra Rigas Loretta Ryder Pamela Smith
			Alto		Bass
					Charles Babcock Robert Brown Conwell Carrington Michael Giszczak Dalos Grobe Murray Hulse William Keener George Raptis Donald Renz John Stewart Thomas Strode Mark Vondrak John Wittrock
	Tenor				
	Frederick Bellinger Donald Blancett Christopher Brodersen		Kay Abbott Helen Anderson Lynn Brown Barbara Diles Carol Ferrero Katherine Harris Anne Jaffe Ruth Kileen Anne Henry Maters		

University Choral Union of the University of Michigan

Dr. Donald T. Bryant, director
Bob Johnson, manager of chorus
Nancy Hodge, rehearsal accompanist

First Soprano	Jane Alcalá Fran Alfs Karen Hirsch Edith Bookstein Medina Burns Letitia Byrd Susan Campbell Maureen Casey Lisa Climer Elaine Cox Darcy Duffy Julie Giuliani Barbara Gockel Sharon Gregerson Joanne Hoover Sylvia Jenkins Ellen Kay Doris Luecke Lisa Maglott Gay McNally Loretta Meissner Cheryl Murphy Karen Persello Linda Rowe Alice Schneider Kim Smith Laura Sparrow Charlotte Stanek Heidi Unger Cheryl Waldenmyer Diane Weil Denise Rae Zellner Mary Ann Sincok	Second Soprano (Cont'd.) Patricia Tompkins Jean Weamer Judith Weber Kathy Young <
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ENSEMBLE OF CHORUSES Cont'd.

Dr. Donald T. Bryant, director

Meadow Brook Festival Chorus

Dr. Raynold Allvin, director

Soprano	Soprano (Cont'd.)	Tenor
Marianne L. Albert Floy Alschbach Ann P. Anderson Martha Bahnmiller Freda Baker Jackie Barth Carmen Beverst Joyce Bigelow Florence Bock Vija Bowles Harriet Bray Judy Brayer Phyllis Butler Sandra Carden Nancy Cardon Mrs. James J. Carter Barbara Cossa Helen Cousins Darlene Durrwachter Claudia Farrell Kathy Froehlich Valerie Gibberman Ginny Gilbert Irene Gordon Sharon Gregersen Marjorie A. Halcrow Theresa Hanks Linda Haus Jane Jacobsen June Jardine Mary Jardine Marlene Johnson Elaine Keimert Diana Kolakowski Pat Koontz Irene Larson Mary Ellen Leonard Darlyne C. Luce Dorothy McKibben Cheryl McGinnis Nancy Marentette Marguerite Marshall Olga S. Meyer Joan Moore Mary Mullin Roberta Nottingham Felicia Nowak Veda D. Pesda Joann Poske Sherry Rehm	Rose Rutledge Annette M. Ryan Mary Shiner Katie Smith Nancy Smith Clair Sprung Jenny Stewart Kathy Thornton Nancy M. Verner Grace M. Vicklund Catherine Weymouth Helen Williams Mary L. Williams Cheryl Wilton Joanne M. Albert Laurie Anderson Lottie Ball Ruth Beckendorf Lorraine Brozo Judie Cochill Ellen J. Collarini Marie Crusinberry Carol Droege Loraine Edwards Renee Fraley Bessie Greer Carol Hartman Glory Havlin Gayle Krengler Vivian Kruckho Lois Lundell Kathy Marburger Judith Mayer Therese O'Connor Margaret Patton Margery C. Reuther Lola Rodgers Claudia Rogell Lori Shetterley Alice Stock Mary Thauvette Halina S. Ujda Ruth Van Hala Marie Walck Jenny Andrews Marsha Guerrein Shirley J O Kazen	Norm Arendell Rich Dale Roy Lambert Phillip Mooney Richard Pouget Bob Rabb Lloyd Schultz Tyrone Secord John Kennedy Ron Arndt Leon Beckendorf Ed Bondy Norm Brinkman Kenneth Collinson Tom Crusinberry Philip Gaston Michael Herderich John Herold Paul Joseph Jonathon Leonard Jack Ledingham Anthony Litwinski Peter Lundell Ron McMaster Dennis R. Marburger Arnaud Marshall Paul Morrison Bill Parcells John Picha Allan Priore John Rodgers Robert Schlorff Clayton Schlotterbeck James Simpson, Sr. David Sloan Wallace Szumny Bill Thauvette Ben W. Walker Bill Waldroop Stan Wickman Dan Williams Richard Zajac Ward Lamphere
Alto	Bass	

Boys and Girls Choir, Christ Church Episcopal Grosse Pointe, Michigan

D. Frederic De Haven, director
Dennis Schmidt, assistant

Clair Colby Charlotte Deaver Mary DeHaven Sarah Eatherly Hadley Fink Martha Gard Lynne Garred Cathy Gaskin Vicky Gaskin Lynne Gemmill Elizabeth Gray Martha Guard Hope Higbie Katie Higbie Susan Hiyama Jennifer Johnson Robin Lees	Jane McLeod Nancy Miller Susan Reindel Kate Roach Sally Russell Mary Schorer Chris Schrashun Jane Spencer Kary Standish Nancy Wack Vicky Webster Elizabeth Williams Colin Barr Harry Constant John Dunn	Dan Garan Randy Gibson Andrew Hetzel Peter Huebner Basil Johnson Robert Lynch Todd McCoy Robert McKean Geoffrey Morin William Morin Tom Persing Marcel Santiz Marshall Stalker Rusty Traillian Chip Vaughan Jeffrey White
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452nd and 454th Performances

Thursday, June 23 Saturday, June 25

DETROIT SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor
DONALD T. BRYANT, director of choruses

PHYLLIS BRYN-JULSON,
Soprano I (Magna Peccatrix)
ELLEN SHADE,
Soprano II (Una poenitentium)
DIANA HOAGLAND,
Soprano III (Mater gloriosa)
CLAUDINE CARLSON,
Alto I (Mulier Samaritana)
ROSE TAYLOR, Alto II (Maria Aegyptiaca)
GENE BULLARD, Tenor (Doctor Marianus)
PETER BINDER, Baritone (Pater ecstaticus)
JOHN CHEEK, Bass (Pater profundus)
MEADOW BROOK FESTIVAL CHORUS
UNIVERSITY OF MICHIGAN CHORAL UNION
KENNETH JEWELL CHORALE
Eric Freudigman, director
GIRL'S AND BOY'S CHOIR
(Christ Church-Grosse Pointe)
D. Frederic DeHaven, Director
For listing of personnel in the
Ensemble of Choruses,
see pages 59 and 60.
GORDON STAPLES, solo violin
RAY FERGUSON, organ

MAHLER, Symphony No. 8 in E flat major

"Symphony of a Thousand"

Part I: Hymn, "Veni Creator Spiritus"

INTERMISSION

Part II: Final Scene from Goethe's "Faust"

This program is made possible through a special support grant from the Michigan Council for the Arts.

This performance is being taped for broadcast by WDET-FM on Wednesday evening, August 24, at 8:30.

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

*The Rodgers organ for
these performances is
furnished courtesy of Musical
Heritage, in Royal Oak.*



Michael Tilson Thomas years. He is also Music Director of the New York Philharmonic Young People's Concerts, a post he has held for five years. Born in Hollywood, Thomas began his music studies at the age of ten at the University of Southern California Preparatory School. He received both his Bachelor's and Master's degrees from Southern California and was awarded the Alumni Prize as outstanding student. He has also gained recognition for his comprehensive programming of music which ranges from 12th Century compositions to music of the 1970s.



Donald T. Bryant came to Ann Arbor in 1969 from Princeton, New Jersey where he was director of the Columbus Boy Choir School for twenty years touring the world as well as appearing with the major orchestras of the east coast. In addition, the Boy's Choir appeared on major television shows and Decca and RCA recordings. Mr. Bryant is currently on the faculty of the University of Michigan School of Music, Director of the University of Michigan Choral Union and Festival Chorus, and Director of Music at the First Presbyterian Church of Ann Arbor. He is a composer and arranger and the world premiere of his opera "The Tower of Babel" was well received by critics and public alike.



Phyllis Bryn-Julson Born in North Dakota of Norwegian parents, Phyllis Bryn-Julson received a full scholarship to Concordia College where she spent two years studying piano, organ, violin, and voice. She received both her Bachelor's and Master's degrees in music from Syracuse University, and it was during her junior year there that she made her Carnegie Hall debut. During her student years Miss Bryn-Julson began her rich and enduring association with the Berkshire Music Center in Lenox, Massachusetts. Invited to Tanglewood by Gunther Schuller, she received a scholarship and studied at the Berkshire Music Center for four summers, working there with Mr. Schuller and Erich Leinsdorf among others, performing numerous solo assignments with the Boston Symphony and the Berkshire Music Center Orchestras. While at Tanglewood she received the Fromm Foundation Scholarship, the Hi-Fidelity Magazine, and the Composition-Performance Award. Highlights of last season are engagements with the Chicago Symphony (with which she made her debut this past April in the world premiere of Alan Stout's Passion) in performances of Bach and Mahler, her annual return to the Boston Symphony (this year for Mahler), and the Annapolis Symphony, as well as return engagements with the Minnesota Orchestra and the Battle Creek Symphony.



Ellen Shade

A native New Yorker, Ellen Shade began her career with the Julliard American Opera Center. Later she was a prize winner in the Philadelphia Lyric Opera Competition and the same season she was applauded in New York for her stunning performances of Eboli in recently discovered excerpts from Verdi's "Don Carlo." She is currently leading soprano with the Frankfurt Opera. During the 1975-76 season she made her German TV debut in "The Gypsy Baron" which will be seen here on PBS-TV. In Frankfurt Miss Shade has appeared in a variety of roles including Eva in "Die Meistersinger," Mimi in "La Boheme," the Countess in "Marriage of Figaro," Pamina in "The Magic Flute," and Nedda in "Pagliacci." Miss Shade's tours of the United States have included appearances with the orchestras of Detroit, Pittsburgh and Louisville in a variety of repertoire from Beethoven's Ninth Symphony to the music of Rodgers and Hammerstein.

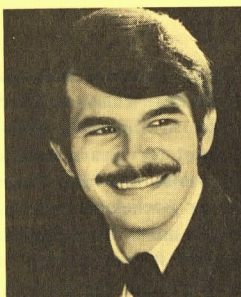


Gene Bullard

The young American tenor Gene Bullard made his orchestral soloist debut with the New York Philharmonic in "Elijah" and has appeared since with orchestras throughout the United States, including Boston, Detroit, Pittsburgh, St. Louis and Cincinnati symphonies. Among his recent engagements was the farewell concert of William Steinberg at Carnegie Hall singing Berlioz, "Romeo and Juliet". He has sung at the Tanglewood and Caramoor Festivals and made his European debut last season at Gran Teatro Liceo, Barcelona in "William Tell" and "LaJuive".

Since then, his operatic engagements have included "Fille du Regiment" in Seattle, "LaJuive" in New Orleans, "Ballo in Maschera" in Cincinnati, "Lucia" at the New York City Opera and "Romeo and Juliet" in Miami.

Mr. Bullard's recent engagements include his appearance in Miami for "Tosca" and "Boris Goudunov", Dayton for "LaBoheme", Providence for "Faust" and Fort Worth for "Rosenkavalier".



John Cheek

A native of North Carolina, Mr. Cheek received his Bachelor-of-Music degree at the North Carolina School of Arts. He subsequently earned the Diploma of Merit at the Academic Musicale Chigiana, under the tutelage of Gino Bechi.

In August of 1975, Mr. Cheek completed his four years of service in the United States Army, where he was featured soloist with the U.S. Army Chorus, and he has subsequently been engaged as soloist with many of this country's most important symphonies and operatic organizations.

During the 1975/1976 season, his engagements included the Buffalo Philharmonic, Alfonso in "Cosi fan tutte" conducted by Michael Tilson Thomas, "Messiah" with the National Symphony, Brahms' "Requiem" in Carnegie Hall with the Collegiate Chorale, Basilio in the Michigan Opera production of "Barber of Seville", and Carlisle Floyd's "Billy's Doll" with the Omaha Opera.

In the summer of 1976, Mr. Cheek was engaged at the Wolf Trap Festival for three separate appearances including a Wagner concert of "Walkure" excerpts, Mahler's "Symphony No. 8", and Theseus in Britten's "A Midsummer Night's Dream".

During the 1976/1977 season, Mr. Cheek's engagements include Banquo in "Macbeth" with the Miami Opera, Commendatore in "Don Giovanni" with the Omaha Opera, and Bach's "St. John Passion" with the Minnesota Orchestra conducted by Raymond Leppard.



Rose Taylor

California-born mezzo-soprano Rose Taylor received international acclaim for her performance in the world premiere of Hans Werner Henze's *Voices* given in London in January, 1974, with Henze conducting. Subsequently the performance, featuring the London Sinfonietta, was repeated in three Italian cities and at the Wiesbaden Festival. Last season Miss Taylor appeared in the world premiere of Dominick Argento's *The Voyage of Edgar Allan Poe* with the Minnesota Opera. Her orchestral successes range from Monteverdi, Bach, Mozart, Haydn, Berlioz, and Tchaikovsky to Henze, Honneger, and Stravinsky. Miss Taylor has been soloist with the Boston Symphony, the Chicago Symphony, the Minnesota Orchestra, and the Buffalo Philharmonic among others. This season she returns to the Philadelphia Orchestra for another series of *Messiahs* in addition to the world premiere of David Amram's *Trail of Beauty*, a Bicentennial commission to be conducted by Eugene Ormandy. Miss Taylor is especially looking forward this season to her first recital tour of the United States, and her Meadow Brook debut.



Diana Hoagland

Diana Hoagland made her debut in Carnegie Hall singing "Carmina Burana" with the American Symphony Orchestra under the direction of Leopold Stokowski. She has appeared at the Meadow Brook Festival, the Amherst Music Festival, and at the Marlboro Festival where she worked with Leon Kirchner while he was completing parts for his opera "Lily", and since has recorded both soprano roles, *Mt. Fuji* and *Lily*, for Columbia Records. She has appeared in all the major concert halls in New York, singing under John Nelson (Pro Arte), Newell Jenkins (Clarion Concerts), Richard Westenberg (Musica Sacra), the New York Oratorio Society, Speculum Musicae, Lincoln Center's New and Newer Music Series, and the Performers Committee for Contemporary Music. In Boston she has done premiere concerts for the Fromm Foundation including "Lily", "The Same Day Dawns" by Nicola LeFanu, and "When the Lilacs Bloom" by Sessions, opera performances with the New Opera Company of Boston, and Mendelssohn's "Midsummer Night's Dream" with the Boston Symphony conducted by Maestro Ozawa.



Claudine Carlson

Claudine Carlson made her operatic debut at the New York City Opera singing Cornelia in Handel's "Giulio Cesare." It marked the first time a Handel opera had been produced on a New York stage in more than a century, and its phenomenal success brought the young mezzo to the attention of the musical world. Her mezzo-soprano voice has been described by the critics as "as a sound that resembles molten gold," "opulent," "luscious," "silvery," "lustrous," "a creamy tone," and "clear and beautiful." Her vocal technique and her musicianship have been characterized in the press as "ideal projection," "perfect diction," "flawless legato," "impeccable phrasing," "a tone perfectly focused." Composer Gian Carlo Menotti chose Claudine Carlson to sing the role of Mrs. Nolan in his opera "The Medium" in performances by the Opera Society of Washington that were recorded on the Columbia label. She sang mezzo roles with a number of opera companies in North and Central America, meanwhile concentrating on acquiring a large concert repertoire.

PROGRAM NOTES by Leonard Burkat

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SYMPHONY NO. 8

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

For most of his adult life, Mahler worked as a conductor during the winter concert and opera seasons, and spent his summers in mountain retreats where he composed. As his career advanced, he moved from provincial towns to important cities, and in 1897 he was appointed to one of the most powerful musical positions in all Europe, General Director of the Royal and Imperial Opera in Vienna. Ten years later, tired of the non-musical burdens of administration, he resigned and went to New York to conduct the Philharmonic and the Metropolitan Opera. He hoped that in a few seasons in America he would earn enough money to be able to give up conducting and devote all his time to composition, but it was not to be. His failing health allowed him only three seasons here, the last of them cut short when he returned to Vienna to die.

Mahler wrote his Eighth Symphony during the summer of 1906 and orchestrated it in 1907. On September 12, 1910, in Munich, he conducted its first performance. It is a gigantic work requiring a great number of performers, and it is still known by the promotional catch-phrase coined by the concert manager who presented its first performance: "Symphony of a Thousand." It was the last of Mahler's symphonies to have its premiere under the composer's direction. He never heard his Ninth Symphony or *Das Lied von der Erde* ("The Song of the Earth"), his great cycle of valedictory songs with orchestra, and his Tenth Symphony was incomplete when he died. Mahler himself said of the Eighth (at various times), "All my earlier symphonies, tragic and subjective, are but preludes to this one, a great dispenser of joy. Imagine the universe bursting into song, the voices of planets circling suns!"

In a book published in 1925, Mahler's widow wrote, "The premiere of the Eighth Symphony turned into a triumph of the kind that absolutely no musician of the time had ever enjoyed. For weeks in advance, all the papers were full of stories about the 'Symphony of a Thousand.' Every rehearsal was a celebration. Important people came from all over the world. He felt understood, loved! On the evening [of the performance], when he stepped onto the conductor's podium, the whole audience stood and greeted him with shattering silence." Bruno Walter, the great conductor who was then Mahler's disciple, wrote that "all the performers were in a state of exaltation, especially the children, whose hearts he had captured." At the end, during a thirty-minute ovation, Mahler climbed up to the back rows of the chorus where he thanked each one of the three hundred choirboys, for they, he felt, represented the future of the art of music.

The score calls for a very large orchestra of two piccolos and four flutes, four oboes and English horn, three clarinets and two or more small clarinets in E-Flat and a bass clarinet, four bassoons and contrabassoon, eight horns, four trumpets



Peter Binder

Peter Binder has achieved a growing reputation as a leading concert, opera and recital performer in Germany and throughout Europe. He has previously appeared with the Detroit Symphony Orchestra and his appearance in the Mahler Symphony No. 8 marks his Meadow Brook debut.

and four trombones (to which at least four more trumpets and three more trombones should be added for the closing pages), tuba, timpani, bass drum, cymbals, tam-tam, triangle, high and low bells, celesta, piano, harmonium, organ, two harps, mandolin and strings. The vocal forces are two mixed choruses, a choir of boys and six soloists: two sopranos, two altos, tenor, baritone and bass. The voices are not treated as a performing body that is separate from the orchestra and accompanied by it. Instead, Mahler weaves a single, incomparably rich texture in which the four groups of voices and the huge orchestra are combined into a single, tightly integrated ensemble of unprecedented size.

The Eighth Symphony is a huge musical structure in two large parts. The first is essentially in sonata-form, classic in outline but gigantic in proportions. The second part combines the three additional movements of the conventional symphony: slow movement, quick scherzo and grand finale. In Part I, the solo voices sing as an ensemble. In Part II, where they represent various symbolic characters in the closing scene of Goethe's philosophical poetic drama, *Faust*, they have extended solo passages.

Mahler considered the two parts of the Symphony to be in balance, as a kind of question and answer or as paired hymns: the first to the power of creation and the second to the immortality of the human spirit. The text of Part I is the Latin hymn *Veni creator spiritus* ("Come, Creative Spirit"), written by the great Benedictine teacher Hrabanus Maurus (ca. 780-856). The English translation below is a somewhat abbreviated version that appears in The Book of Common Prayer as part of the services for the ordination of priests and the consecration of bishops. As a text for Part II of the Symphony, Mahler has almost all of Act 5, Scene 7, from the second part of Goethe's *Faust*. It is given here in the English translation of the American poet, journalist and diplomat, Bayard Taylor (1825-1878).

PART ONE

<i>Veni, Creator Spiritus</i>	Come, Holy Ghost, our souls inspire,
<i>Mentes tuorum visita;</i>	And lighten with celestial fire.
<i>Imple superna gratia,</i>	Thou the anointing Spirit art,
<i>Quae tu creasti pectora.</i>	Who dost thy sevenfold gifts impart.
<i>Qui Paraclitus diceris,</i>	Thy blessed unction from above,
<i>Donum Dei altissimi,</i>	Is comfort, life, and fire of love.
<i>Fons vivus, ignis, caritas</i>	Enable with perpetual light
<i>Et spiritalis unctio.</i>	The dullness of our blinded sight.
<i>Infirma nostri corporis,</i>	Anoint and cheer our soiled face
<i>Virtute firmans perpeti;</i>	With the abundance of thy grace.
<i>Accende lumen sensibus,</i>	Keep far our foes, give peace at home;
<i>Infunde amorem cordibus.</i>	Where thou art guide, no ill can come.
<i>Hostem repellas longius</i>	Teach us to know the Father, Son,
<i>Pacemque dones protinus;</i>	And thee, of both, to be but One;
<i>Ductore sic te praevio</i>	That, through the ages all along,
<i>Vitemus omne pessimum.</i>	This may be our endless song:
<i>Tu septiformis munere,</i>	Praise to thy eternal merit,
<i>Digitus paternae dexteræ.</i>	Father, Son and Holy Spirit.
<i>Per te sciamus da Patrem,</i>	
<i>Noscamus Filium, Spiritum</i>	
<i>Credamus omni tempore.</i>	
<i>Da gaudiorum praemia,</i>	
<i>Da gratiarum munera;</i>	
<i>Dissolve litis vincula,</i>	
<i>Adstringe pacis foedera.</i>	
<i>Gloria Patri Domino,</i>	
<i>Deo sit gloria et Filio</i>	
<i>Natoque, qui a mortuis</i>	
<i>Surrexit, ac Paraclito</i>	
<i>In saeculorum saecula.</i>	

PART TWO

MOUNTAIN GORGES, FOREST, ROCK, DESERT
Holy Anchorites, divided in ascending planes,
are posted among the ravines.

CHORUS AND ECHO:

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan,
Woge nach Woge
spritzt,
Höhle, die tiefste, schützt;
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

Forests are waving grand,
Rocks, they are huge at hand,
Clutching, the roots expand,
Thickly the tree-trunks stand;
Foaming comes wave on
wave;
Shelter hath deepest cave;
Lions are prowling dumb,
Friendly where'er we come,
Honoring the sacred place,
Refuge of Love and Grace!

PATER ECSTATICUS, BARITONE
(hovering up and down)

Ewiger Wonnebrand,
Glühendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich,
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern!

Endless ecstatic fire,
Glow of the pure desire,
Pain of the pining breast,
Rapture of God possessed.
Arrows, transpierce ye me,
Lances, coerce ye me,
Bludgeons, so batter me,
Lightnings, so shatter me,
That all of mortality's
Vain unrealities
Die, and the Star above
Beam but Eternal Love!

PATER PROFUNDUS, BASS
(lower regions)

Wie Felsenabgrund mir zu
Füssen
Auf tiefem Abgrund lastend
ruht,
Wie tausend Bäche strahlend
fliessen
Zum grausen Sturz des Schaums
der Flut,
Wie strack, mit
eig'nem kräft'gen Triebe,
Der Stamm sich in
die Lüfte trägt;
So ist es die
allmächt'ge Liebe,
Die alles bildet,
alles hegt.
Ist um mich her ein
wildes Brausen,
Als wogte
Wald und Felsengrund!
Und doch stürzt,
liebepoll im Sausen,
Die Wasserfülle
sich zum Schlund,
Berufen gleich das
Tal zu wässern;
Der Blitz, der flammend
niederschlug,
Die Atmosphäre
zu verbessern,
Die Gift und Dunst
im Busen trug:
Sind Liebesboten,
sie verkünden,
Was ewig schaffend
uns umwallt.
Mein Inn'res mög' es
auch entzünden,
Wo sich der Geist,
verworren, kalt.
Verquält in stumpfer
Sinne Schranken,
Scharf angeschloss'nem
Kettenschmerz.
O Gott! beschwichtige
die Gedanken,
Erleuchte mein
bedürftig Herz!

As at my feet abysses
cloven
Rest on abysses deep
below;
As thousand severed
streams are woven
To foamy floods that
plunging go;
As, up by
self-impulsion driven,
The tree its weight
sustains in air;
To Love, almighty
Love, 'tis given
All things to form,
and all to bear.
Around me sounds a
savage roaring,
As rocks and forests
heaved and swayed,
Yet plunges,
bounteous in its pouring,
The wealth of waters
down the glade,
Appointed, then, the
vales to brighten;
The bolt, that flaming
struck and burst,
The atmosphere to
cleanse and lighten,
Which pestilence in
its bosom nursed, —
Love's heralds both,
the powers proclaiming,
Which, aye creative,
us infold.
May then, within my
bosom flaming,
Inspire the mind.
Confused and cold,
Which frets itself,
through blunted senses,
As by the sharpest
fetter-smart!
O God, soothe Thou my
thoughts bewildered,
Enlighten Thou my
needy heart!

ANGELS, CHORUS I AND II

(soaring in the higher atmosphere, bearing the spirit of Faust)

Gerettet ist das edle
Glied
Der Geisterwelt vom
Bösen:
Wer immer strebend sich
bemüht,
Den können wir erlösen;
Und hat an ihm die
Liebe gar
Von oben teilgenommen,
Begegnet ihm die
sel'ge Schar
Mit herzlichem
Willkommen.

The noble spirit now is
free,
And saved from evil
scheming:
Whoe'er aspires
unweariedly,
Is not beyond redeeming;
And if he feels the grace
of Love
That from on High is given,
The Blessed Hosts that
wait above
Shall welcome him to
Heaven!

CHORUS OF BLESSED BOYS
(circling around the highest summit)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein!
Göttlich belehret,
Dürft ihr vertrauen;
Den ihr verehret,
Werdet ihr schauen.

Hands now enring ye,
Joyously wheeling!
Soar ye and sing ye,
With holiest feeling!
The Teacher before ye
Trust, and be bold;
Whom ye adore, ye
Him shall behold.

THE YOUNGER ANGELS, WOMEN OF CHORUS I

Jene Rosen, aus den
Händen
Liebend-heil'ger
Büsserinnen,
Halfen uns den Sieg
gewinnen
Und das hohe Werk
vollenden.
Diesen Seelenschatz
erbeuten;
Böse wichen, als
wir streuten;
Teufel flohen, als
wir trafen.
Statt gewohnter
Höllenstrafen
Fühlten Liebesqual
die Geister;
Selbst der alte Satans-Meister
War von spitzer Pein
durchdrungen.
Jauchzet auf! es ist
gelungen!

They, the roses, freely
spended
By the penitent, the
glorious,
Helped to make the fight
victorious,
And the lofty work is
ended.
We this precious Soul
have won us;
Evil ones we forced to
shun us;
Devils fled us, when we
hit them:
'Stead of pangs of Hell
that bit them,
Love pangs felt they,
sharper, vaster;
Even he, old Satan-Master,
Pierced with keenest pain,
retreated.
Now rejoice! The work's
completed!

THE MORE PERFECT ANGELS
(CHORUS II WITH ALTO II SOLO)

Uns bleibt ein Erdenrest
Zu tragen peinlich,
Und wär' er von Asbest
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich
herangerafft,
Kein Engel trennte
Geeinte Zwiennatur
Der innigen beiden;
Die ewige Liebe nur
Vermag's zu scheiden.

Earth's residue to bear
Hath sorely pressed us;
It were not pure and fair,
Though 'twere asbestos.
When every element
The mind's high forces
Have seized, subdued, and
blent,
No Angel divorces
Twin-natures single grown,
That inly mate them;
Eternal Love, alone,
Can separate them.

THE YOUNGER ANGELS, WOMEN OF CHORUS II

Ich spür
soeben,
Nebelnd um Felsenhöhen,
Ein Geisterleben,
Regend sich in der Näh'.
Seliger
Knaben
Seh' ich bewegte Schar,
Los von der Erde
Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und
Schmuck

Mist-like on heights
above,
We now are seeing
Nearer and nearer move
Spiritual Being,
And moving throngs
appear
Of Blessed Boys,
Free from the earthly
gloom,
In circling poise,
Who taste the cheer
Of the new spring time
bloom

Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!

Of the upper sphere.
Let them inaugurate
Him to the perfect state,
Now, as their peer!

THE BLESSED BOYS

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flokken
los,
Die ihn umgeben!
Schon ist er schön und gross
Von heiligem
Leben.

Gladly receive we now
Him, as a chrysalis;
Therefore achieve we now
Pledge of our bliss.
The earth-flakes
dissipate
That cling around him!
See, he is fair and great!
Divine Life hatch crowned
him.

DOCTOR MARIANUS, TENOR
(in the highest, purest cell)

Hier ist die Aussicht frei,
Der Geist erhoben;
Dort ziehen Frauen
vorbei,
Schwebend nach oben;
Die Herrliche mittenin
Im Sternenkranze,
Die
Himmelskönigin,
Ich seh's am Glanze!

Free is the view at last,
The spirit lifted;
There women, floating
past,
Are upward drifted;
The Glorious One therein,
With star-crown tender, —
The pure, the Heavenly
Queen,
I know her splendor!

(enraptured)

Höchste Herrscherin der
Welt,
Lasse mich im blauen
Ausgespannten
Himmelszelt
Dein Geheimnis schauen!
Bill'ge, was des Mannes
Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt!
Unbezwänglich unser
Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die
Glut,
Wenn du uns befriedest.

Highest Mistress of the
World!
Let me in the azure
Tent of Heaven, in light
unfurled,
Hear thy Mystery measure!
Justify sweet thoughts that
move
Breast of man to meet thee,
And with holy bliss of love
Bear him up to greet thee!
With unconquered courage
we
Do thy bidding highest;
But at once shall gentle
be,
When thou pacifiest.

Jungfrau, rein im schönsten
Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Virgin, pure in brightest
sheen,
Mother sweet, supernal, —
Unto us elected Queen,
Peer of Gods Eternal.

(The Mater Gloriosa soars into space.)

Dir, der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit
hingerafft,
Sind sie schwer zu retten.
Wer zerreisst aus
eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell
der Fuss
Schiefelem, glattem Boden?

Thou, in immaculate ray,
Mercy not leavest.
And the lightly led astray,
Who trust thee, receivest:
In their weakness fallen
at length,
Hard it is to save them:
Who can crush, by
native strength
Vices that enslave them?
Whose the foot that may
not slip
On the surface slanting?

CHORUS OF WOMEN PENITENTS,
CHORUS II AND SOPRANO II

Du schwebst zu
Höhen
Der ewigen Reiche;
Vernimm das Flehen,
Du Gnadenreiche!
Du Ohnnegeleiche!

To heights thou'rt
speeding
Of endless Eden;
Receive our pleading,
Transcendent Maiden,
With Mercy laden!

MAGNA PECCATRIX, SOPRANO II
(St. Luke, vii, 36)

Bei der Liebe, die den
Füssen
Deines gottverklärten
Sohnes

By the love before Him
kneeling, —
Him, Thy Son, a Godlike
vision;

Tränen liess zum Balsam
fliessen,
Trotz des Pharisäer-Hohnes;
Beim Gefässe, das so
reichlich
Tropfte Wohlgeruch
hernieder;
Bei den Lokken, die so
weichlich
Trockneten die heil'gen
Glieder —

By the tears like balsam
stealing,
Spite of Pharisees' derision;
By the box, whose ointment
precious
Shed its spice and odors
cheery;
By the locks, whose softest
meshes
Dried the holy feet and
wary! —

MULIER SAMARITANA, ALTO I
(St. John, iv)

Bei dem Bronn, zu dem schon
weiland
Abram liess die
Herde führen;
Bei dem Eimer, der dem
Heiland
Kühl die Lippe durft'
berühren;
Bei der reinen reichen
Quelle,
Die nun dorthin sich
ergiesst,
Überflüssig, ewig helle,
Rings durch alle Welten
fliesst —

By that well, the ancient
station
Whither Abram's flocks
were driven;
By the jar, whose
restoration
To the Savior's lips was
given;
By the fountain, pure and
vernal,
Thence its present bounty
spend
Overflowing, bright, eternal,
Watering the worlds
unending! —

MARIA AEGYPTIACA, ALTO II

Bei dem hogeweihten
Orte,
Wo den Herrn man niederliess;
Bei dem Arm, der von
der Pforte,
Warnend mich zurückke
stiess;
Bei der vierzigjäh'gen
Busse,
Der ich treu in Wüsten blieb;
Bei dem sel'gen
Scheidegrusse,
Den im Sand ich
niederschrieb —

By the place, where the
Immortal
Body of the Lord hath lain;
By the arm, which, from
the portal,
Warning, thrust me back
again;
By the forty years'
repentance
In the lonely desert-land;
By the blissful farewell
sentence
Which I wrote upon the
sand! —

THE THREE WOMEN

Die du grossen
Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes
Gewinnen
In die Ewigkeiten steigerst,
Gönn' auch dieser
guten Seele,
Die sich einmal nur
vergessen,
Die nicht ahnte, dass sie
fehle
Dein Verzeihen
angemessen!

Thou Thy presence not
deniest
Unto sinful women ever, —
Lifest them to win the
highest
Gain of penitent endeavor, —
So, from this good soul
withdraw not —
Who but once forgot,
transgressing,
Who her loving error saw
not,
Pardon adequate, and
blessing!

Neige, neige,
Du Ohnnegeleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem
Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt
zurück.

Incline, O Maiden,
With Mercy laden,
In light unfading,
Thy gracious countenance
upon my bliss!
My loved, my lover,
His trials over
In yonder world, returns
to me in this.

BLESSED BOYS
(approaching in hovering circles)

Er überwächst uns
schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören,
Doch dieser hat
gelernt:
Er wird uns lehren.

With mighty limbs he
towers
Already above us;
He, for this love of ours,
Will richlier love us.
Early were we removed,
Ere Life could reach us;
Yet he hath learned and
proved,
And he will teach us.

THE PENITENT (GRETCHEN)

Vom edlen Geisterchor
umgeben,
Wird sich der Neue
kaum gewahr,
Er ahnet kaum das frische
Leben,
So gleicht er schon der
heil'gen Schar.
Sieh, wie er
jedem Erdenbände
Der alten
Hülle sich entraft.
Und aus ätherischem
Gewande
Hervortritt erste
Jugendkraft!
Vergönne mir, ihn
zu belehren,
Noch blendet ihn
der neue Tag.

The spirit-choir around
him seeing,
New to himself, he
scarce divines
His heritage of newborn
Being,
When like the Holy Host
he shines.
Behold, how he each
band hath cloven,
The earthly life had
round him thrown.
And through his garb, of
either woven,
The early force of youth
is shown!
Vouchsafe to me that I
instruct him!
Still dazzles him the
Day's new glare.

MATER GLORIOSA, SOPRANO AND CHORUS

Komm! Hebe dich zu
höhern
Sphären!
Wenn er dich ahnet, folgt
er nach.

Rise, thou, to higher
spheres!
Conduct him,
Who, feeling thee, shall
follow there!

DOCTOR MARIANUS, TENOR AND CHORUS

Blikket auf zum Retterblick,
Alle reuig
Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!
Werde jeder
bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter,
Königin,
Göttin, bleibe gnädig!

Penitents, look up, elate,
Where she beams
salvation;
Gratefully to blessed fate
Grow, in re-creation!
Be our souls, as they
have been,
Dedicate to Thee;
Virgin Holy, Mother,
Queen,
Goddess, gracious be!

CHORUS MYSTICUS, CHORUS AND SOLOISTS

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-
Weibliche
Zieht uns hinan.

All things transitory
But as symbols are sent:
Earth's insufficiency
Here grows to Event:
The Indescribable,
Here it is done:
The Woman-soul
leadeth us
Upward and on.



Ella Fitzgerald
identify with.

The one point that stands out about the flexibility of an Ella song set is that her flawless musicianship provides that no matter what song from what era she sings, she has that rare innate quality to give it her own inimitable treatment. Lyrics interest her mostly. Ella explains her feelings, "The tunes I prefer are those that have a story and a pretty melody. The lyric means so much. They bring back memories to people. I like it when lyrics and melody blend together."

She is often referred to as "the singer's singer." Arranger Nelson Riddle puts it another way, "Ella is pure musician. She could mis-

453rd Performance

Friday, June 24

ELLA FITZGERALD COUNT BASIE and his orchestra

pronounce the words and it would still be marvelous to listen to. Critic Leonard Feather has said on occasion, "Ella can do anything to a melody except damage."

Ella is a mature artist who knows her craft almost backwards and forwards. Experience has been a grand teacher. You're more than aware when this lady sings that she has spent a great deal of her life singing under every condition, and before every type of audience imaginable. One hot July night several years ago Ella was singing from a floating stage at the point in Pittsburgh where the Allegheny and Monongahela meet to form the Ohio river. She started a number, inexplicably hesitated one beat, then continued. After the applause at the conclusion of the song she stepped forward and explained that the pause had not been planned, "Ladies and gentlemen, I swallowed a moth!" The crowd gave her a standing ovation.



Count Basie

William "Count" Basie is one of jazz' immortals. From 1937 when his band made its first recordings on the Decca label through his successful world tours of the 1970's, the Count Basie sound has had an electrifying impact upon the world of music.

The Count was born in Red Bank, New Jersey in 1904. He has played the piano since childhood, studying first with his mother. In the summer of 1937, Basie and his band, the former Benny Moten group, were heard in Kansas City by music critic John

Hammond, who helped him get his band first to Chicago and then to New York. By 1938 the band was internationally known for his new kind of music, "jump rhythm."

In 1939 Count Basie performed successfully at New York's Carnegie Hall, marking the start of a trend to jazz concerts that grows with each decade. "One O'Clock Jump" swept the country, and Basie rocketed into the musical limelight.

Basie has never left the limelight. Basie has led a big band for over three decades, gaining a global reputation for his undying allegiance to the beat. The qualities that have always distinguished Basie are a simple, swinging piano style and the driving impetus of a great rhythm section.

In the ensuing years, Basie has accumulated every honor bestowed on a jazz performer.



456th Performance

Sunday, June 26

DETROIT SYMPHONY ORCHESTRA

PROFESSOR PETER SCHICKELE Intellectual Guide and Pianist

by arrangement with Harold Shaw

in association with Stephen Schmidt
assisted by WILLIAM WALTERS
PHILIP GREENBERG, conductor
SENATOR JACK FAXON, sportscaster

PROGRAM

SUITE FROM "THE CIVILIAN BARBER" (S. 4F) — PDQ BACH

- I Entrance of the Dragoons (Tempo di Marsha)
- II Dance of St. Vitus
- III His Majesty's Minuet
- IV Fanfare for the Royal Shaft
- V Her Majesty's Minuet
- VI Departure of the Dragoons (Tempo di on the double)

CHACONNE A SON GOUT PROF. SCHICKELE

NEW HORIZONS IN MUSIC APPRECIATION: SYMPHONY NO. 5 in C minor L. VON BEETHOVEN (first movement)

Prof. Schickele, announcer
Senator Jack Faxon, color man

INTERMISSION

CONCERTO FOR PIANO VS. ORCHESTRA (S. 88) — PDQ BACH

- I Allegro immoderato
- II Andante con Mr. Moto
- III Vivace Liberace

Prof. Schickele, piano

& & & & & & & & &
Vanguard Records

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

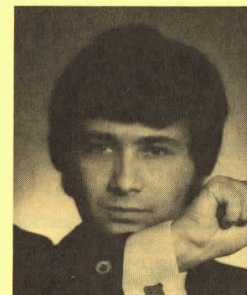


Peter Schickele

He is prolific, having composed music for television (Sesame Street); the Louisville Orchestra and the St. Louis Symphony; four feature films including "Silent Running" and he was also the composer lyricist for the Broadway hit "O! Calcutta". He also wrote all the music for singer Joan Baez' "Baptism Album".

Schickele has also taught at the Juilliard School of Music and was awarded a Ford Foundation Grant to continue his composition studies. His principal teachers have been Sigvald Thompson, Roy Harris and Vincent Persichetti.

His appearance at Meadow Brook this summer marks his fourth time with the Detroit Symphony Orchestra.



Philip Greenberg

Philip Greenberg became the very first to win the Nicolai Malko International Orchestra competition for young conductors in Copenhagen, Denmark.

The 29 year old conductor outclassed 29 other conductors from 17 countries to take the top prize in the five day competition. He was also selected as the Danish Radio Orchestra's favorite conductor, marking the first time in the 18 year history of the Nicolai competition that the same person has won both prizes.

Philip Greenberg is the assistant conductor of the Detroit Symphony Orchestra and conductor of the Detroit Symphony Youth Orchestra. His conductorial training includes work at the Meadow Brook School for Music and with Theo Alcantara at the University of Michigan, where he received the first Master of Music in Conducting awarded by that school. Most recently, Greenberg's conducting experience includes holding the post of Assistant Conductor of the Grand Rapids Symphony from 1972 to 75, Assistant Conductorships of the Olivet Summer Workshop Orchestra (1966 thru 1970, and director 1971), the University Orchestra at the National Music Camp Interlochen (1972 to 74), and the University of Michigan Orchestras (1971 to 73).

He recently was named Music Director of the West Shore Symphony Orchestra, Muskegon, a post he will hold simultaneously with his Detroit Symphony Orchestra Assistant Conductorship. Greenberg joined the Detroit Symphony Orchestra conducting staff in the fall of 1974 and now has the major responsibility for the continuing development and conducting of the Detroit Symphony Youth Orchestra, as well as conducting Detroit Symphony Youth in several concerts throughout the year.



Thursday, June 30

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor
MISHA DICHTER, pianist

ROSSINI, La Gazza Ladra Overture

SCHUMANN, Piano Concerto in A minor, Opus 54
Allegro affettuoso
Intermezzo
Allegro vivace
MISHA DICHTER

INTERMISSION

BEETHOVEN, Symphony No. 7 in A, Opus 92
Poco sostenuto — Vivace
Allegretto
Presto
Finale: Allegro con brio

This performance is being taped for broadcast on
WDET-FM on Wednesday, August 31, at 8:30 p.m.

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



Misha Dichter

his country as well as on world wide tours. He was born in Shanghai of Polish parents. He was brought to the United States at age two, and his family settled in Los Angeles. Mr. Dichter gives concerts frequently with his Brazilian pianist wife, Cipa. They will play this summer at the Hollywood Bowl, the Ravinia Festival and the Mostly Mozart Festival.

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OVERTURE TO LA GAZZA LADRA ("THE THIEVING MAGPIE")

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

La Gazza Ladra ("The Thieving Magpie") was the twenty-first of Rossini's thirty-six operas, first performed on May 31, 1817, at La Scala, in Milan, when the composer was still only twenty-five years old. The story was derived from a French comedy about a young servant, tried and condemned to death for the theft of a silver spoon from the household where she was employed. The plot is complicated by her father's desertion from the army, her secret engagement to the young man of the house and the judge's attempts to seduce



Aldo Ceccato

Lyric Opera. Since then, he has conducted every major European orchestra, including the Vienna Philharmonic, the Berlin Philharmonic and the Paris Opera. In 1974, he was appointed general music director of the Berlin orchestra. His recordings include works by Vivaldi, Rachmaninoff, Strauss, Verdi and Donizetti.

her. In the end, the spoon is discovered in a magpie's nest and all turns out well.

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

Productions of the opera are now extremely rare, but the Overture has become and remained a concert favorite. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, timpani, percussion 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 Endenich)

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, 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 the requested work, a one-movement Phantasie 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 Phantasie twice with the orchestra. Her verdict was that it was magnificent, but publishers felt otherwise. When Schumann tried to have it printed, he met with no success. No publisher was interested in a one-movement work. Early in the summer of 1845, Schumann composed an Intermezzo and Finale to go with the Phantasie. 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. At its first performance in Vienna, on New Year's Day, 1847, Clara was the soloist again, and this time Schumann himself conducted. This lack of recognition for her husband's music

Maestro Aldo Ceccato, Music Director of Meadow Brook Music Festival 77, began conducting in his 20's. Before that he made a career as a concert pianist. In May of 1974, he was appointed music director of the Detroit Symphony Orchestra, following a year as the DSO principal conductor. During his tenure with the DSO he also continued a strenuous guest conductor career.

He made his United States conducting debut in 1969 with the Chicago

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. 7, IN A MAJOR, OP. 92

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

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

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

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

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

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

Each of the Seventh Symphony's movements is built on a rhythmic figure that seems to dominate it in much the same way that Beethoven's Fifth Symphony is dominated by its

Friday, July 1

OSCAR PETERSON
DIZZY GILLESPIE



Oscar Peterson

pianist began to be apparent.

It is a hopeless business trying to think of a few titles to stand as symbols for all the others which Oscar has performed, but on a purely subjective level, he cut some sides with Sonny Stitt, an album with a big band led by Ernie Wilkins, a monumental version of the songs from "My Fair Lady", the "Exclusively for My Friends" series, the "Night Train" album, and so on. It is hardly conceivable that he can get much better than he is, but certainly, his work continues to show a rising curve.

Oscar has been very active on television, having starred in his own series for CBC-TV and two six part series for BBC-TV called "Oscar Peterson's Piano Party."

He is also becoming better known as a composer these days. Oscar, today, is doing what he has been doing for more than twenty-five years, traveling the world, leaving his audiences shouting his praises, and being what he has always been — one of the world's greatest jazz virtuosos.

opening, rhythmic, four-note motto. After a long, slow introduction, *Poco sostenuto*, the first movement becomes the dancing *Vivace* that led Wagner to call this Symphony the very "apotheosis of the dance." The second movement is a processional, *Allegretto*. The third movement is an expanded scherzo, *Presto*, in which the contrasting, slower trio section is played twice. The finale, *Allegro con brio*, heavily and often irregularly accented, is a rhythmic movement of enormous vigor.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The orchestra score was published in May, 1816, with a dedication to Count Moritz von Fries, and an arrangement for piano was dedicated to the Czarina Elisabeth Alexievna, Empress of All the Russias.





John Birks ('Dizzy') Gillespie, composer, band leader and trumpet virtuoso, has had a profound influence on American music for the past 35 years. Mr. Gillespie has been responsible not only for the transition from the swing to the more progressive style of jazz, but also introduced African, Cuban and Oriental elements into his own music.

During his career he has had bands numbering from five to twenty players including John Lewis, Milt Jackson, Percy Heath and Kenny Clarke (the

Dizzy Gillespie

original Modern Jazz Quartet), as well as Lalo Schiffrin, Quincy Jones, Yusef Lateef and James Moody. He has made numerous overseas tours, has appeared with major music festivals and symphony orchestras including the American Wind Symphony in Pittsburgh where he has been an annual guest artist. He also takes part in lectures and seminars on jazz whenever he makes campus concert appearances.

Mr. Gillespie is a member of the Jazz Hall of Fame and is, in the opinion of most trumpet players and music experts, the greatest living jazz trumpet player, a composer of superb melodies, and one of the four or five most important figures in the history of jazz.



Franco Gulli

nerius violin and last year recorded Paganini's Concerto No. 5, a work he premiered in 1959. Mr. Gulli is currently an artist-in-residence at Indiana University, Bloomington, Indiana.

Celebrated Italian violinist Franco Gulli serves on many juries of international competitions. He has appeared with every major symphony orchestra in Europe and has performed at the major music festivals in Europe, the United States and Canada as well. Last season he made his New York recital debut. His wife assisted with the concert. Mrs. Gulli (Enrica Cavallo) performs in joint piano recitals with her husband. A student of Paganini's works, he has played his famed Guar-

a prison near Seville. The opera failed at its first performance, in 1805, and again when revised for a new production in 1806. The third version, which was not performed until 1814, is now considered one of the greatest works of the musical theater.

The story concerns Florestan, a nobleman incarcerated by the Governor whose crimes he has threatened to reveal to the King's Minister. Leonore, Florestan's wife, determines to free him, disguises herself as a young man, takes the name Fidelio, and becomes assistant to the jailer. When the evil Governor decides to kill Florestan and orders a grave dug, Leonore reveals her identity, whips out a pistol and holds him at bay while the trumpets announce the arrival of the Minister — who frees all the political prisoners and sends the villainous Governor to a dungeon cell.

Beethoven wrote four different overtures for the work. The one called Overture to *Fidelio* was written for the 1814 production and is now usually played as the introduction to the opera. His earlier attempts to write a satisfactory piece for this purpose resulted in the three different works we now call the *Leonore* Overtures. The composer had his doubts about the first one, discarded it before the opera was performed, and never allowed it to be played during his lifetime. No. 2, which was used in the 1805 production, is the longest of the four overtures, and is a kind of orchestral synopsis of the climactic moments of the drama. For the 1806 production, Beethoven condensed this into Overture No. 3, which is in effect a short and powerful symphonic poem, and has become the most popular of them all. In the opera house, it is sometimes played as an entr'acte between the two scenes of Act II.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, 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)

Beethoven composed his only violin concerto toward the end of 1806, a fertile year in which he also created the three Razumovsky Quartets, the *Sonata Appassionata*, the Fourth Symphony, the Fourth Piano Concerto, and the first version of the opera *Fidelio*. He wrote the Violin Concerto for Franz Clement, concertmaster and conductor of the orchestra at the Theater an der Wien in Vienna, an exceptionally fine and sensitive musician with a splendid violin technique.

Beethoven finished the Concerto too late for the final rehearsal, it is said, and Clement performed it at sight, on December 23, 1806. The three movements were not played consecutively. The first movement was heard during the first part of the concert, and the second and third movements after

the intermission, a practice that was common in those days. Clement must have been a bit of a showman too, for on the same program he performed a fantasy of his own composition, which he played on one string with the violin held 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 continuity is often completely broken, and that the endless repetition of certain commonplace passages may easily become tedious to the listener. It is to be said that Beethoven might employ his indubitable talents more fittingly by giving us works such as the first Symphonies in C and D, the charming Septet in E-flat, the ingenious Quintet in C Major, and more of his earlier compositions, which will always place him in the front rank of composers." We may wonder, today, how well a critic could judge this difficult new composition after what must have been just a hasty reading rather than a thoroughly studied performance.

The Concerto was slow in gaining popularity. It was not until the middle of the century, when Joseph Joachim took it up and played it all over Europe, that it became an accepted and respected staple of the standard repertoire.

The first movement, *Allegro non troppo*, opens with timpani strokes as a sort of call to attention, after which the music is lyrical, calm and serene. The slow movement, *Larghetto*, is a simple and tender set of beautiful variations. It runs without pause into a third movement, a rondo, *Allegro*, a brilliant, exuberant virtuoso piece.

The score of the D Major Violin Concerto calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

SYMPHONY NO. 7, IN A.

.....Ludwig Von Beethoven
Program Notes for this program selection are shown under Program Notes for Thursday, June 30.

461st Performance

Sunday, July 3

UP WITH PEOPLE (Fireworks Display) "Candlelight Ceremony"

Up With People is an independent, non-profit, educational corporation which has become known around the world through its international casts. Varied cultural experiences through travel, participation in all phases of the show, plus the responsibility of handling day-to-day cast operations, provide youth with a creative educational framework. This "experiential learning" enables each person to develop leadership, maturity, self-confidence, and intellectual flexibility. Students may earn up to eighteen college credits from the University of Arizona during the year. In addition, an independent study program is available to individuals for specific areas which correlate their year on the road to their career objectives. Cast members may pursue learning opportunities in fields such as the performing arts, social and political science, the humanities, public relations, business management, education, and more.

460 young people from 16 countries are currently traveling with Up With People. They represent a cross section of economic backgrounds and ethnic origins. The acceptance of applicants is based on personal interviews conducted throughout the year. About 700 people apply monthly and one in eighteen is finally selected.

Up With People made their debut at Meadow Brook July 4, 1976 and we look forward to having them with us again this season.



Up With People

462nd Performance

Thursday, July 7

DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor EUGENE FODOR, violinist

GLAZUNOV, Violin Concerto in A major, Opus 82.

Moderato
Andante
Allegro

EUGENE FODOR

INTERMISSION

BRUCKNER, Symphony No. 7 in E major
Allegro Moderato
Adagio (Sehr feierlich und sehr langsam)
Scherzo (Sehr schnell)
Finale: (Bewegt, doch nicht schnell)

This performance is being taped for broadcast on WDET-FM on Wednesday, September 7, at 8:30 p.m.

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

460th Performance

Saturday, July 2

DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor FRANCO GULLI, violinist

BEETHOVEN, Leonore Overture No. 3

BEETHOVEN, Violin Concerto in D major, Opus 61
Allegro ma non troppo
Larghetto
Rondo

FRANCO GULLI

INTERMISSION

BEETHOVEN, Symphony No. 7 in A major, Opus 92

Poco sostenuto — Vivace
Allegretto
Presto
Finale: Allegro con brio

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and the Meadow Brook Music Festival*

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LEONORE OVERTURE NO. 3

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

Beethoven's only opera, which we know as *Fidelio*, was originally called *Leonore*, after a melodrama based on an actual event of the French Revolution. In order to avoid confusion with two other operas based on the same play, Beethoven changed the title to *Fidelio*, the name adopted by the heroine in the course of the action. For political reasons, the setting was moved to Spain, where the story takes place in



Eugene Fodor

Returning to the Meadow Brook Music Festival stage this season is Eugene Fodor, the American violinist who tied for first prize in the competitive Tchaikovsky Violin contest in Moscow in 1974. This competition, considered Olympics for the violin contests, made Fodor an almost overnight celebrity. Raised in Turkey Creek, Colorado, he began studying the violin at age seven and by the time he was eleven he was a soloist with the Denver Symphony. He has studied at the Juilliard School of Music with Ivan Galamian, University of California with Jascha Heifetz and also at Indiana University. Before he competed in the Moscow competition he won the Merriweather Post Competition in Washington, D.C. in 1967 and in 1972 became the first American in 21 years to win the International Paganini Competition in Genoa, Italy. He has appeared as a guest soloist with many of the major American symphony orchestras including the Cleveland Orchestra and the Philadelphia Orchestra. This winter season included a two-week tour of Japan for the 24-year old violinist. He records exclusively for RCA Records and has made six albums. He plays a Guarneri del Gesù violin.

PROGRAM NOTES by Leonard Burkat
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CONCERTO FOR VIOLIN AND ORCHESTRA IN A MINOR, OP. 82

..... Alexander Glazunov
(Born August 10, 1865, in Saint Petersburg; died March 21, 1936, in Paris)

Alexander Glazunov showed his great talent at an early age. In 1880, when he was fifteen, he began to study composition with Rimsky-Korsakov, and in 1882 he produced an astonishingly mature First Symphony that established his position as a new young Russian master and was soon performed in Western Europe too. He went on to write a total of eight symphonies and much more orchestral, chamber, keyboard and choral music.

From 1905 to 1928, Glazunov was Director of the Saint Petersburg Conservatory, where he influenced a whole generation of Russian composers. He spent most of the last eight years of his life in Paris, and in 1929 he visited the United States to conduct many performances of his own works. Glazunov is represented in the current repertoire chiefly by his Violin Concerto, his ballets *Raymonda* and *The Seasons*, and his reconstruction of the Overture to Alexander Borodin's opera *Prince Igor*, which he wrote out from memory after the composer's death, although he had heard the composer play it at the piano only once.

His Violin Concerto was composed in 1904 and he dedicated it to the great violinist and teacher, Leopold Auer, who had shown a keen interest in the work during its composition and was to be the first to play it in public. One day Glazunov happened to call on Auer while he was giving a lesson to fifteen-year-old Mischa Elman, who so impressed the composer that he asked Auer if the boy might perform the Concerto first. Auer gladly consented, and Elman gave the world premiere at a concert in Queen's Hall, London, conducted by Sir Henry Wood, on October 17, 1905. Auer played the first Russian performance in February, 1906 at a concert of the Imperial Musical Society of Saint Petersburg, with the composer conducting.

The Concerto is in three movements that are played without pause. The opening movement, *Moderato*, is based on two themes that return to play an important part later in the Concerto. The second movement is a lyrical *Andante* with an agitated middle section. Before going on to the final movement, Glazunov recalls portions of the opening *Moderato* and

inserts a cadenza based on them. This ushers in the last movement, an animated *Allegro*, with a fanfare-like principal theme.

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

SYMPHONY NO. 7, IN E MAJOR

..... Anton Bruckner
(Born September 4, 1824, in Ansfelden; died October 11, 1896, in Vienna)

Anton Bruckner was the son and grandson of poor teachers in the provincial Upper Austrian village where he was born. Orphaned in early childhood, he turned away from his destined career as schoolmaster and became a musician. As an organist and teacher of music, he worked his way up to larger villages and towns, and then to big cities, immersing himself all the while in the new musical language that Richard Wagner was presenting to the world in his operas. In 1868, Bruckner was at last ready for the capital and he moved to Vienna, where he became the Emperor's court organist, taught counterpoint and organ at the Conservatory and theory at the University.

Throughout his lifetime, Bruckner had great difficulty in gaining recognition for his music. He and his compositions belonged to the Wagner camp, which was always at war with the advocates of the music of Johannes Brahms. If Bruckner had worked in a German Wagnerian center, his career would have developed with less difficulty, but in the Austrian capital of Vienna, which was a Brahms stronghold ruled over by the acid, conservative critic, Eduard Hanslick, he faced constant opposition. Hanslick poured such abuse on the shy, mild-mannered Bruckner and his symphonies that when the Emperor Franz Joseph once told the composer to make a wish and it would be granted, he half-jokingly asked the monarch to prevent Hanslick from denouncing him in print.

Success finally came to Bruckner when he was in his sixties, with his Seventh Symphony. He protected this score from his pupils and friends who, under the mistaken impression that they were improving his music or somehow making it more acceptable, often tampered with his works, changing the content and the scoring of the symphonies. Its composition occupied him for two full years, from September, 1881, to September, 1883, and it was played for the first time on December 30, 1884, at a concert of the Gewandhaus Orchestra in Leipzig, conducted by his former pupil, Artur Nikisch. At the end of the performance there was a fifteen-minute ovation. Nikisch had gone over the score in advance with the critics and the reviews were raves of delight.

Soon the Symphony was widely performed, even in hostile Vienna, where Hanslick was obliged to admit, while calling the music "sick and perverted," that it "contains ingenious inspirations, interesting and even pleasant details," and that "the composer was called to the stage several times after every movement." This unaccustomed success gave Bruckner new confidence in his creative powers. He made no revisions but had the score published immediately, exactly as it was, with only a single detail in the slow movement remaining for historians to puzzle over.

The character of the Symphony is set at its very beginning, *Allegro moderato*, by a long, soaring melody that dominates the first movement and is echoed in some of its other themes. Soon after starting to work on the second movement, *Adagio: Sehr feierlich und langsam* (very solemn and slow), Bruckner felt a premonition of Wagner's death. His idolized seventy-year-old master was then living in Venice, frail with age, but not ill. Three weeks later, Wagner died of a sudden heart attack, and Bruckner made the movement into an elegy.

He introduced two themes from a *Te Deum* that he was working on at about the same time and added to the solemnity by using a quartet of the tubas that Wagner had invented for his *Ring* operas. The news of Wagner's death reached Bruckner just as he was writing the movement's great climactic measures, which his friends persuaded him to intensify with a crash of cymbals and the ring of a triangle. Later he wanted to eliminate them, but Nikisch insisted that they added greatly to the effect, and they remain in the published score. Modern conductors sometimes delete them, however.

A huge restless Scherzo follows, *Sehr schnell* (Very fast). Its principal materials are the little, rolling figure in the strings, the trumpet call and the clarinet's answer. There is a contrasting central trio section at a somewhat slower tempo. The tempo indication for the last movement is *Bewegt, doch nicht schnell* (lively, but not fast). Its first theme is related to the one that opened the Symphony and its second is a hymn-like tune with a marching accompaniment.

The Symphony is scored for two flutes, two clarinets, two bassoons, four horns, four Wagner tubas (played by horn-players), three trumpets, three trombones, tuba, timpani, cymbals, triangle and strings. Bruckner dedicated the Symphony to Wagner's patron, His Majesty King Ludwig II of Bavaria.

463rd Performance

Friday, July 8

ENGLAND DAN
JOHN FORD COLEY
with
Mary MacGregor

England Dan & John Ford Coley

England Dan and John Ford Coley are a musical oasis in these days of glitter rock and stage theatrics. They are two guys from Texas who sing their own songs, and wear clothes that do not snap, crackle or pop. With piano and guitar as their main musical instruments, and vocal harmonies that seem to grab your soul, England Dan and John Ford Coley are a unique commodity on the musical market place.

Danny and John are unique because they are so simple. Their stage is not filled with a menagerie of visual padding. Instead they paint pictures through their songs, and create the excitement of a symphony with their voices. They are well-seasoned writer performers who depend only on their talents to make the magic happen.

Danny and John began their musical friendship in high school involving themselves in various rock groups that were locally prominent.

Their first L.A. performance at The Ice House in Pasadena became a showcase to the record industry which led to A & M records. Their first album and their first single, "New Jersey", jumped on top 40 stations throughout the country.

They got the opportunity to fill in for another group that had to cancel two dates in Wisconsin with Elton John and thus found themselves touring England. Since that time Danny and John have toured extensively with such groups as Bread, Chicago, Carole King, Seals and Crofts and Three Dog Night.

Their second release on A & M Records, "Simone," found its success internationally. A tour of Japan with Three Dog Night helped make their single #4 in that country. France and Spain both reacted with equal zeal, with Madrid charting the song at #13 on their National charts. Just recently to a contract with Big Tree Records, Danny and John recorded "I'd Really Love to See You Tonight," which hit the National Record charts at 89 with a bullet in both Cashbox and Billboard. Their new album, "Nights Are Forever," was an August, 1976 release.



England Dan & John Ford Coley



Mary Macgregor

Mary Macgregor was born and raised in St. Paul, Minnesota, and spent the greater part of her early years studying for what was to become her chosen profession, classical piano, music theory, voice and even violin. Through high school and college, she earned her spending money by playing with a 14-piece band and working as a folksinger in the Minneapolis/St. Paul area. After completing her schooling, she sang, danced, played electric piano, organ and bass in a variety of rhythm and blues, and rock bands, eventually finding a place as lead singer with a folk-rock group known as Sunlending. Through all of this, Mary's parents were not too enthusiastic about the direction their daughter's life was taking, even though her mother had been a professional radio singer.

The big turn in Mary's career came in the summer of 1974 when she met Peter Yarrow, the Peter of Peter, Paul and Mary. Yarrow offered her a job as a backup singer on his fall tour. Mary spent three weeks on the road with his group, and was exceptionally well received by professionals and audiences alike. Again in the fall of 1975, Peter called on Mary and asked her to do the backup vocals on an album he was about to record. But Mary had plans for launching her own recording career. However she did complete the Yarrow sessions, and they went well.

464th Performance

Saturday, July 9

DETROIT SYMPHONY ORCHESTRA
ALDO CECCATO, conductor
GRACE BUMBRY, soprano

STRAUSS, Four Last Songs
GRACE BUMBRY

INTERMISSION

BRUCKNER, Symphony No. 7 in E
Allegro Moderato
Adagio (Sehr feierlich und sehr langsam)
Scherzo (Sehr schnell)
Finale (Bewegt, doch nicht schnell)

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



Grace Bumbry
In the theatre for which "Carmen" was created, Grace Melzia Bumbry "brought down the house" at age 23. She also triumphed in the role of Amneris in "Aida" at the Paris Opera. These performances began the international career of this American singer. She made her New York, Carnegie Hall debut in 1962, and the following year made her London debut as Eboli in the Covent Garden production of "Don Carlo." In 1965 she scored again at the LaScala, Milan, opera house in the role of Amneris. Also that year she made her Metropolitan debut as Eboli. Since then she has sung nearly 100 Metropolitan performances in eight leading roles. She records for six major labels and was the first to make a stereo recording of the original Opera-Comique version of "Carmen." She was born in St. Louis, Missouri, and began singing at the Union Memorial Methodist Church in that city. She studied at Boston University, Northwestern University and at the Music Academy of the West.

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FOUR LAST SONGS

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

In the course of his long, productive life, Richard Strauss wrote more than 150 fine songs, none of them more beautiful than these four, his last completed works, written in 1948, when he was eighty-four years old. As the famous lieder-singer Lotte Lehmann said, "They represent the end of a great and noble German tradition" that stretched from the time of Schubert (who wrote his first surviving song in 1811) through Robert Schumann, Johannes Brahms, Hugo Wolf and Gustav Mahler.

The songs are *Frühling* ("Spring"), a welcome to Spring after the gloom of Winter; *September*, a song of resignation at the end of Summer, and symbolically at the end of life itself; *Beim Schlafengehen* ("Going to Sleep"), which expresses the relief from toil and thought that quiet sleep will bring, and *Im Abendrot* ("In the Evening Sun"), in which a husband speaks to his wife of the close of day and of life. In this final song, Strauss ends by quoting the horn theme of transfiguration from his tone poem *Tod und Verklärung* ("Death and Transfiguration"). The texts of the first three songs are by the novelist and poet, Herman Hesse (1877-1962). *Im Abendrot* is by Joseph von Eichendorff (1788-1857). The songs were first performed on May 22, 1950, at Albert Hall, London, by Kirsten Flagstad with the Philharmonic Orchestra conducted by Wilhelm Furtwangler.

The accompaniment requires a characteristically large Straussian orchestra of two piccolos, three flutes, two oboes, English horn, two clarinets bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, celesta, harp and strings.

Program Notes for Bruckner's Symphony No. 7, are listed under the performance for July 7, 1977.

465th Performance

Sunday, July 10

DETROIT SYMPHONY ORCHESTRA

MORTON GOULD, conductor

MIRYO PARK, pianist

TCHAIKOVSKY, Waltzes
Swan Lake
Serenade for strings
Sleeping Beauty

TCHAIKOVSKY, Piano Concerto No. 1 in B flat,
Opus 23

Allegro non troppo e molto maestoso
Allegro con Spirito
Andantino semplice
Allegro con fuoco

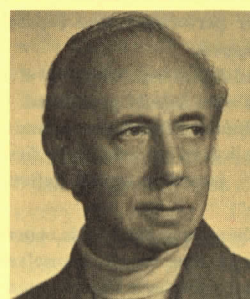
MIRYO PARK

INTERMISSION

GOULD, American Ballads (Detroit Premiere)

Star Spangled Overture
("Star Spangled Banner")
Amber Waves
("America the Beautiful")
Jubilo
("Year of Jubilo")
Memorials
("Taps")
Saratoga Quickstep
("The Girl I Left Behind Me")
Hymnal
("We Shall Overcome")

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



Morton Gould

As part of the Detroit Symphony Orchestra's bi-centennial celebration, the orchestra performed the "Symphony of Spirituals". It was the world premiere of a work commissioned by the Detroit Symphony Orchestra of composer Morton Gould. Gould was awarded four major bi-centennial commissions. The first time he conducted the DSO was in January of 1970. He first gained attention as a piano prodigy and by the time he was 21 years old his name was well known throughout the United States for his orchestral radio broadcasts. Since then, he has become one of the most active influences on the American scene. He is a prolific composer with 5 symphonies and many commissioned works to his credit. He has composed ballets including the "Fall River Legend" for Agnes DeMille, "Interplay" for Jerome Robbins and a work for George Balachine. He also has composed radio, theatre, movie and television scores and has made numerous recordings. The Detroit Symphony Orchestra has performed more than a dozen of his works.



Miryo Park

Miryo Park, seventeen year old pianist, was born in Seoul, South Korea. She began her piano studies at the age of four, and at the age of nine became a student of Mrs. Won Bok Kim. She played the Haydn Concerto in D Major with the Seoul Philharmonic Orchestra at age seven and won two piano competitions at the ages of nine and ten. In 1973, she was awarded a scholarship in the Pre-College Division of The Juilliard School, where she is presently a student of Herbert Stessin. Since coming to the United States, she has played the MacDowell piano concerto in d minor with the Queensborough Symphony Orchestra, Martin Canellakis conducting, and has appeared on the *Young People's Concert at the Avery Fisher Hall with Michael Tilson Thomas conducting*. In January 1975, Miss Park won the National Young Artists Competition in Midland, Texas, and as a result appeared twice as soloist with the Odessa-Midland Symphony in March. In April, Miss Park played the Chopin F minor with the Saint Olaf's College Orchestra in Minnesota. In May, she was awarded the Terese Kleppel Prize in Piano. In June, she was one of the finalists in the Kosciuszko Foundation Chopin Competition. During the summer, she won the concerto competition at Aspen, Colorado, and as a result played the Chopin f minor concerto with the Aspen Philharmonica Orchestra, James Conlon conducting. Miss Park is pursuing her academic studies at the Professional Children's School.

467th Performance

Tuesday, July 12

EIGHT SOLOISTS from THE ROYAL DANISH BALLET

FRANK ANDERSON	NIELS KEHLET
IB ANDERSON	EVA KLOBORG
DINNA BJORN	HANS JACOB
	KOLGAARD
ANNEMARIE BYBDAL	ANNE MARIE VESSEL

KONSERVATORIET

Choreography: August Bournonville
Arranged and stage by: Hans Brenaa
Music: H. Paulli
(First performed at The Royal Theatre of Copenhagen — 1849)

Pas de deux from FLOWER FESTIVAL AT GERZANO

Choreography: August Bournonville
Arranged and staged by: Hans Brenaa
Music: H. Paulli — Helsted
(First performed at The Royal Theatre of Copenhagen — 1858)

INTERMISSION

SEPTET EXTRA

Choreography: Hans van Manen
Arranged and staged by: Hans van Manen
Scenography (Costume design):
Jean-Paul Vroom

Music: Camille Saint-Saens (Septet for strings, piano and trumpet Opus 65; and Etude, Opus 52 nr.6)
(First performed by The Netherlands Dance Theatre — First performance in Copenhagen — 1977)

INTERMISSION

Pas de six and Tarantella from NAPOLI, Act III
Choreography: August Bournonville and Hans Beck
Arranged and staged by: Hans Brenaa and Kirsten Ralov
Music: H. Paulli — Helsted
(First performed at The Royal Theatre of Copenhagen — 1842)

The Royal Danish Ballet

The Royal Danish Ballet is one of the world's finest ballet ensembles. The soloists appearing at Meadow Brook bring to the Festival the inimitable style of the company's mentor August Bournonville who directed the company for 50 years during the mid-19th century. The school of technique and choreography based on the technique emphasizes precision, speed, simplicity and equal importance on the virtuosity of the male dancer. This attitude toward the danseur was progressive for his time and has allowed the Royal Danish Ballet to produce some of the world's most outstanding male dancers such as Erik Bruhn. The eight solo performers were brought together under the direction of Frank Andersen after the 1976 Royal Danish season at the Metropolitan Opera House and Kennedy Center. One Massachusetts critic said, after their performance at the 44th Jacob's Pillow Dance Festival, "Surely the Danes, royally, do the world a profound and heartlifting service by preserving in pastoral purity of heart, the roots of the Romantic ballet."



Lise Stripp

Lise Stripp is the youngest and newest member of this ensemble and one of the most promising young talents in the Royal Danish Ballet. She received her training at the Royal Theatre in Copenhagen, studying with such renowned teachers as Edite Feifere Frandsen, Toni Lander and the late Vera Volkova. Graduated in 1975, Lise joined the Company that same year and toured Washington, D.C. and New York with the Company in 1976.

Lise Stripp has a great sense of the Bournonville style, which was already obvious at her final examination in school when she danced a Teresina-solo from "Napoli." As a member of the Royal Danish Ballet she has been most noted for her Bournonville roles in which she has demonstrated her precise and strong technique.

Anne Marie Dybdal

Anne Marie Dybdal's technique is remarkable and first drew attention to this attractive blonde's dancing in Balanchine's "Donizetti Variations." From there she moved on to important classical roles that demand expertise in both the Russian and more graceful French Bournonville schools (the Swan Lake pas de trois, Nutcracker Princess and the Napoli pas de six). Last season she danced the demanding role of Juliet in John Neumeier's "Romeo and Juliet" with great success. In addition to her appearances with the Royal Danish Ballet, Anne Marie Dybdal has been featured in Eske Holm's Workshop Ballet and Murray Louis' "Proximities" mounted for the Royal Danish Ballet.

Ib Andersen

Ib Andersen, the youngest male soloist in The Royal Danish Ballet, was the last of the group of dancers trained by Vera Volkova, the great Russian pedagogue who worked in Copenhagen from 1951 until her death in 1975. Ib Andersen was a mere youngster when he made his debut in Rudy van Dantzig's "Monument for a Dead Boy" in which he revealed, apart from obvious technical talent, an impressionable, sensitive mind. These gifts promoted him, with surprising speed, to the front ranks where his agility, his smooth, flowing lines and sheer joy of dancing were displayed to advantage in Felix Blaska's "Elektro Bach" and in Murray Louis' "Hoopla" and "Proximities" to which Ib Andersen lent his understanding of pointed irony. His great success came with his Romeo in John Neumeier's "Romeo and Juliet," a part that let him add a wider emotional register to his boyish charm. In the purely classical field he took solo parts in Lander's "Etudes" and in Bournonville's "The King's Volunteers on Amager," "La Symphide" and "Napoli." His latest role is Ivan in Eske Holm's updated "Firebird."

Hans Jacob Kølgaard

Hans Jacob Kølgaard made a name for himself in the role of Boot-Face in John Cranko's "The Lady and the Fool" — a moving, little clown demonstrating Kølgaard's ability in the field of characterization. Recently he won an award and prize in the Varna International Ballet Competition where he performed the pas de deux from Bournonville's "Flower Festival at Gerzano" and Robbins' "Afternoon of a Faun," both with Dinna Bjørn. This international recognition brought with it a series of roles as charmingly cheeky young men: his Carelis in Bournonville's "The Kermess in Bruges" was a happy-go-lucky youngster, he was a flippant little urchin in Bournonville's "A Folk Tale," and an attractive cadet in Lichine's "Graduation Ball." His jester in Flindt's "Swan Lake" was catchingly jolly, and his servant, Planchet, in the latter's full-length "The Three Musketeers" saucily entertaining. But Kølgaard goes beyond bouncing about in demi-character roles. He made an early attempt to establish himself as a choreographer, and has created ballets for The Royal Danish Ballet as well as productions outside their theatre. As a choreographer he takes a giant step away from classical ballet, expressing himself in European-accented contemporary movement inspired by modern dance.

Frank Anderson

Frank Anderson, with his dashing, dare-devil zest is a fire-cracker on any stage. His "Swan Lake" Jester is delivered with joyous, catching jollity in a fine technique, acquired in Copenhagen and polished in classes with Stanley Williams in New York. His exuberant frankness is perfectly suited to characterize the Soldier in Flemming Flindt's TV-production of Hans Christian Andersen's "The Kinderbox." He

throws himself, body and soul, into Murray Louis' modern "Hoopla" and "Proximities," and is a natural for the acrobatics of "Trio" and one of the ruffians in "The Miraculous Mandarin," both by Flindt. He is singleminded, blunt Benvolio, addicted to the girls, in "Romeo and Juliet" by John Neumeier who asked him to appear with Dinna Bjørn in Hamburg. In the summer of '75 he demonstrated the Bournonville style at Jacob's Pillow. In the Copenhagen "Nutcracker" he dances a winning, fiery Frants, and he has been seen in several solos in Bournonville ballets such as "Far from Denmark" and "Napoli."

Dinna Bjørn

Dinna Bjørn made her debut as the young dancer in Jerome Robbins' "Afternoon of a Faun" which, coupled with the pas de deux from Bournonville's "Flower Festival at Gerzano" placed her among the prize winners in one of the international ballet competitions at Varna. She proceeded to dance her way through a large number of roles. In Bournonville she is shy and lovely as Eleonore in "The Kermess in Bruges," touching yet ominous in "La Symphide," a nimble cadet in "Far from Denmark," and adept in her various solos in "La Ventana" and "A Folk Tale" with ample evidence of her special gifts for the Bournonville style. Her romantic attitude is perfect for her enticing Clara in "The Nutcracker," but she was never confined to the traditional repertory. Her improper and depraved maid, Johanna, in Tomaszewski's "Baggage" is as exciting a study in character as is her Sister in Flindt's "Young Man to be Married," in which she also took the part of the Goddess Bride with sophisticated femininity. As a choreographer Dinna Bjørn has already provided The Royal Danish Ballet with several works, and despite her youth she is a sought-after Bournonville teacher. Beside her regular teaching with The Royal Danish Ballet she will this summer be teaching Bournonville at the International Ballet Seminar in Copenhagen and in Colorado Springs.

Eva Kloborg

Eva Kloborg is one of the most versatile dancers of The Royal Danish Ballet. Her assured technique, ranging from Russian classical to Bournonville French to the neo-classical made her well-equipped for one of her early roles as Kalliope in Balanchine's "Apollon Musagete." She is the Flower Fairy in the Flemming Flindt "Nutcracker," and in a variety of Bournonville roles has combined confident dancing with reticent grace, spiced at times with a strong and willful temper. She is a touching, deserted Effie in "La Symphide," coy as Andrea in "The King's Volunteers on Amager," and last season made Teresina, the central character in "Napoli," a happy, straight forward Italian girl who, after forceful dramatic acting in Act II is transformed into a poetic naiad. Also prominent in modern repertory, Eva Kloborg is noted for several roles in Flindt's dance drama "The Triumph of Death" and her participation in last season's acclaimed, erotic Flindt-revue, "Bewitching Bitch," in Copenhagen.

Niels Kehlet

Niels Kehlet, one of the top soloists from The Royal Danish Ballet, is staggeringly versatile. Typically demi-character, he has taken several internationally known parts such as the Jester in "Swan Lake," the servant, Planchet, in "The Three Musketeers," both by Flindt, a bandit in Roland Petit's "Carmen," and Frants in "Coppelia," apart with which he has travelled widely, and which shows off his enormous charm and confident acting. His technique, fabulously polished and springy, has earned him purely classical parts in Lander's "Etudes," Balanchine's "Symphony in C" and Fokine's "Spectre de la Rose." Modern works such as Glen Tetley's "Pierrot Lunaire" impressively illustrate his knack of creating a character, as does Fokine's "Petrouschka," Balanchine's "The Prodigal Son" and his amazingly jolly and adroit Mercutio in Neumeier's "Romeo and Juliet." Another fine character-study is his mad ballet teacher in Flemming Flindt's "The Lesson." One of the finest Bournonville dancers of his age he has taken principal parts in "La Ventana," "A Folk Tale" and "The Kermess in Bruges," and yet these do not begin to match his handsome, sensitive James in "La Symphide" and his Gennaro in "Napoli" in which he can add acting to dancing.

Niels Kehlet has appeared throughout most of Europe, and with Ballet Theater in America. He also has made several appearances at Jacob's Pillow.

468th Performance

Wednesday, July 13

EIGHT SOLOISTS from THE ROYAL DANISH BALLET

FRANK ANDERSON
IB ANDERSON
DINNA BJORN

NIELS KEHLET
EVA KLOBORG
HANS JACOB
KOLGAARD

ANNEMARIE BYBDAL ANNE MARIE VESSEL

DREAM PICTURES

Choreography: Emilie Walbom
(Harlequin's solo: Harald Lander)
Arranged and staged by Niels Bjørn Larsen
Music: H. C. Lumbye
(First performed at The Royal Theatre of Copenhagen 1915)

Pas de deux from WILLIAM TELL

Choreography: August Bournonville
Arranged and staged by Hans Brenaa
Music: Rossini
(First performed at The Royal Theatre of Copenhagen 1842)

INTERMISSION

SEPTET EXTRA

Choreography: Hans van Manen
Arranged and staged by Hans van Manen
Scenography (Costume design):
Jean-Paul Vroom
Music: Camille Saint-Saens (Septet for strings, piano and trumpet Opus 65; and Etude, Opus 52 nr.6)
(First performed by The Netherlands Dance Theatre — First performance in Copenhagen 1977)

INTERMISSION

Pas de six and Tarantella from NAPOLI, Act III

Choreography: August Bournonville and Hans Beck
Arranged and staged by Hans Brenaa and Kirsten Ralov
Music: H. Paulli — Helsted
(First performed at The Royal Theatre of Copenhagen 1842)

(For biographies of the eight Royal Danish Ballet soloists, see page 75-A)

469th Performance

Thursday, July 14

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor
MARTHA ARGERICH, pianist

BEETHOVEN, Prometheus Overture, Opus 43

BEETHOVEN, Piano Concerto No. 2 in B flat major, Opus 19
Allegro con brio
Adagio
Rondo

MARTHA ARGERICH

INTERMISSION

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

Allegro vivace e con brio
Allegretto Scherzando
Tempo di menuetto
Allegro Vivace

This performance is being taped for broadcast on WDET-FM on Wednesday, September 14, at 8:30 p.m.

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



Martha Argerich

the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic and the Detroit, Indianapolis and Toronto Symphony orchestras. She will be a featured soloist at four other summer music festivals besides Meadow Brook this summer.

Argentinian pianist Martha Argerich began her piano studies at age four. She is the winner of three of the most esteemed piano competitions in the world: the Chopin competition in Warsaw, Poland of which she was the first participant from the Western Hemisphere to win; the Concorso Pianistico Internazionale Ferruccio Busoni in Bolzano, Italy and the Concours International d'Execution Musicale in Geneva. In the coming 1977-78 season she is scheduled to play as soloist with

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OVERTURE TO THE BALLET *DIE GESCHÖPFE DES PROMETHEUS* ("THE CREATURES OF PROMETHEUS"), OP. 43

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

Beethoven wrote dozens of pieces to accompany social dancing — minuets, contredances, *Deutsche, Ländler* and such — but he became involved with music for theatrical dance only twice. The first was a *Ritterballett* ("Chivalric Ballet") written by Count Waldstein and danced by the local nobility in Bonn in 1791. The second was *Die Geschöpfe des Prometheus* ("The Creatures of Prometheus"), Op. 43, a ballet that the great dancer and choreographer Salvatore Viganò (1769-1821) created to honor the Empress of Austria and first performed in March, 1801, at the Imperial Court Theater.

Prometheus was a popular work that was performed twenty-three times during its first two Vienna seasons. The poet Collin admired the "dramatic action, depth of feeling and plastic beauty" of Viganò's work, and when it was revived in Milan, in 1813, Stendhal found it particularly memorable. We know nothing of the ballet but the music and this contemporary account of the content:

"The philosophers of Greece allude to Prometheus as a lofty soul who drove ignorance from the people of his time, refined them by means of science and the arts, and gave them manners, customs and morals. As a result, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the human passions. Prometheus leads them to Parnassus, in order that Apollo, the god of the arts, may enlighten them. He instructs them in music, tragedy, comedy, the country dance and the heroic dance. [abridged]"

Beethoven was a surprising choice as composer of Viganò's new ballet. He was a prominent pianist and a well known young composer in Vienna, but he had written little for orchestra and nothing for the theater. Nevertheless he quickly composed music for sixteen danced numbers and a vigorous Overture that consists of a slow introduction, *Adagio*, and a classical, sonata-form *Allegro*. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

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. There are almost countless 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 public 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.

SYMPHONY NO. 8, IN F MAJOR, OP. 93

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

Beethoven wrote to one of his publishers, in June, 1812, "I am working on three new symphonies, one of which is already completed." He was not exaggerating for he had finished the Seventh in May, and his sketchbooks show that he had worked at the same time on the Eighth (which would be done in October) and the Ninth (which would require ten more years to reach its final form). The Eighth Symphony was first performed at a concert Beethoven gave in Vienna on February 27, 1814, but two other recent compositions on the program, the Seventh Symphony, Op. 92, and the curious descriptive work entitled *Wellington's Victory, or the Battle of Victoria*, Op. 91, had popular movements that were encoored and overshadowed the new symphony.

A reviewer mentioned this "entirely new, unheard symphony" and said, "The greatest interest of the listeners seemed to center on this newest product of Beethoven's muse, and expectation was great but not satisfied after the single hearing. The applause did not have the enthusiasm that distinguishes a work that give universal delight. In brief . . . it did not create a furor. This reviewer is of the opinion that the reason is not at all in weaker or less artistic workmanship — for here, as in all of Beethoven's works of this class, there breathes that special spirit that always asserts his originality. It was poor judgment to permit this symphony to follow the one in A major [the Seventh] . . . When this symphony is performed *alone* in the future, we have no doubt that it will succeed." In later years, the Eighth Symphony was able to establish its own special appeal and was frequently performed.

This symphony falls into a strange time, at the end of the second of the three periods into which Beethoven's creative life is customarily divided. The Eighth Symphony is a com-

pact work in classical form, and for about two years after its first performance Beethoven composed almost no music at all. It is as though he felt that the old forms could no longer be used, and he was collecting his strength for his final series of gigantic compositions in new forms that carried the old names: the Ninth Symphony and the last piano sonatas and string quartets.

The Eighth Symphony is not a heavy, dramatic, world-shaking composition. It is music designed to entertain and please, the first movement is a vigorous *Allegro vivace* sonata-form. The second movement has a special place in the literature. It owes its origin to Beethoven's friendship with Johann Nepomuk Mälzel (1772-1838), who was educated as a musician but abandoned art in order to exercise his extraordinary mechanical genius.

Beethoven wrote the original version of his *Battle Symphony* for Mälzel's "panharmonicon" a mechanism for playing most of the instruments of the orchestra, and Mälzel built four ear-trumpets for him, listening aids for use during the years when his hearing was deteriorating.

Around the time of the conception of the Eighth Symphony, Mälzel had finally developed a satisfactory working model of a new invention, his "musical chronometer," a device that became the one we now know as the metronome. This is a clockwork of adjustable speed that sounds a relatively loud equivalent of "tick-tock," making it possible to specify the tempo of a piece of music in terms of the number of beats per minute. A newspaper article of 1813 reported, "Herr Beethoven considers this invention a welcome means for securing the performance of his brilliant compositions in the tempos that he had in mind, which, to his regret, have been so often misunderstood."

The steady rhythmic pulse of the Eighth Symphony second movement represents the beat of the metronome, and the principal theme is one that Beethoven, Mälzel and several important musicians of the day once sang at a party as a canon or round. It is marked *Allegretto scherzando* and it is a light-hearted (*scherzando* means "joking") replacement of the usual serious, slow second movement (not of the scherzo).

Beethoven reverts to the old style of the Minuet, for the third movement, since the modern scherzo would not have provided enough contrast with the second movement. The finale, *Allegro vivace*, is lively, boisterous, almost rowdy in its high spirits.

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

The Four Freshmen

THE FOUR FRESHMEN were not an overnight sensation when they organized their quartet in 1947 at Butler University in Indianapolis. They were four freshmen who decided not to become sophomores when they went on the road in September of 1948. Their rise to the top has been a steady and deliberate process, a determined march from obscurity to their unchallenged position as "America's Number One Vocal and Instrumental Quartet." Their struggles and frustrations on the way were rewarded when, in 1950, they were appearing in Dayton and Stan Kenton, who happened to be in town, stopped to catch their act. Kenton was immediately impressed and phoned Capitol Records in Hollywood the next day, and convinced that company to sign the Freshmen to a contract.

In 1952 their hit version of "It's A Blue World" swept the country, launching what was to become a spectacular recording career. Their versions of "Day By Day," "Candy," and a host of others brightened the middle 50's.

Through the "Folk Singer craze" the "Elvis phase," "Beatlemania" and "Acid Rock" the Freshmen have continued a steady parade of musical albums, the sales of which have reached the two million mark. In addition, the Freshmen have won every major music poll during their 29-year career. They have been honored time and

again by Downbeat, Playboy, Billboard, and a host of other leading publications, as the nation's "Best Vocal Group" . . . a title they're not likely to relinquish for a long, long time.



470th Performance

Friday, July 15

THE FOUR FRESHMEN STAN KENTON with his orchestra



Stan Kenton

chestra was organized in 1941 and achieved instant success as a "new Big Band sound". Recording and national tours followed with this group which was recognized by Look Magazine's "Band of the Year" award, Downbeat, Metronome and Variety jazz polls.

He took a new direction in late 1947 with a larger "Progressive Jazz" orchestra which was followed by the 43 piece "Innovations in Modern Music" orchestra, "New Concepts of Artistry in Rhythm", the "Mellophonium" orchestra and the "Neophonic" orchestra. In 1966, Stan began the first of his now famous clinics for music students and educators at Rutlands University, California. The orchestra presently conducts workshops on approximately 150 college, university and high school campuses during the year when it is not on national and international tours.

In 1970 Kenton established Creative World, his direct mail firm, in order to make his own and other jazz available to the selective person who is unable to find music of this high caliber in the usual record outlet.

Kenton orchestras have won wide acclaim from the public and the press, including seven Playboy Jazz Poll Awards. He was the third person elected to Downbeat Magazine's Hall of Fame (following Louis Armstrong and Duke Ellington).

Please, no photographic flashes or tape recordings during performance.

Saturday, July 16

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

GORDON STAPLES, violinist

ITALO BABINI, cellist

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

GORDON STAPLES
 ITALO BABINI

INTERMISSION

BRAHMS, Symphony No. 4 in E minor, Opus 98
 Allegro non troppo
 Andante moderato
 Allegro giocoso
 Allegro evergico e passionato

This performance is being taped for broadcast on
 WDET-FM on Wednesday, September 21, at 8:30
 p.m.

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

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

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

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

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

In composing the Double Concerto, Brahms was following to some extent the idea of the baroque concerto grosso, where



Gordon Staples
 the Trans-Canada network.

Staples is a graduate of the Philadelphia Academy of Music where he studied with Janis Zanto, later continuing his studies with D. C. Douniz in New York City.

He joined the Detroit Symphony Orchestra in 1955, coming from the New Orleans Symphony, where he had been concert master. He became concert master of the D.S.O. in 1968. He plays the world famous "Salabue" violin made in 1779 by Giovanni Battista Quadagnini in Turin.



Italo Babini

post, the James C. Gordon chair. Mr. Babini appears as a soloist with the DSO and has played with chamber ensembles throughout the United States.

Gordon Staples is Concert Master of the Detroit Symphony Orchestra and frequently appears with the orchestra. He has concertized extensively in the U.S.A., Canada, and in Latin American countries, and has been soloist with the New York Little Symphony, New Orleans Philharmonic and Vancouver Symphony.

Staples' concert career began at the age of thirteen. At fourteen he was staff soloist for the Canadian Broadcasting Corporation performing weekly over

DSO Principal cellist Italo Babini was raised in Brazil. He began his music studies at the age of five and as a youth performed throughout South America. His youthful music apprenticeship was followed by study at Tanglewood, Yale University and Munich. He also studied with Pablo Casals, during which time he appeared as a soloist at the Casals Festival in Puerto Rico. He became DSO Principal cellist in 1960 and he occupies the orchestra's first endowed instrumental

a small group of solo instruments — often two violins and a cello — engaged in a sort of musical tournament with the rest of the orchestra. He had as models such works as the concerti grossi of Vivaldi and Handel, the six Brandenburg Concerti of Bach, Mozart's Sinfonia Concertante for Violin, Viola and Orchestra, and Beethoven's Triple Concerto for Violin, Cello, Piano and Orchestra.

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

Because the whole idea of a concerto for violin and cello was so new, and because Brahms did not give the soloists many opportunities to show off their individual skills, the Double Concerto was slow to win acceptance, and performances were rare. "The explanation of the difficulty is simple enough," writes Sir Donald Francis Tovey in his *Essays on Musical Analysis*. "Brahms did not make the new work a systematic display of the charms of the new combination, but simply expressed some of his most powerful and dramatic ideas for all the world as if the combination was perfectly familiar. His critics and his admirers had, in short, to deal with Brahms's most powerful ideas as well as with the unfamiliar combination." In more recent years, of course, the concerto has had many noted protagonists, and has long since become a favorite with audiences.

The first movement of the Double Concerto is a powerful

Allegro; the second is a simple, tender and eloquent *Andante*, and the finale, *Vivace non troppo*, is a free and spirited rondo with numerous Hungarian overtones. The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

SYMPHONY NO. 4, IN E MINOR, OP. 98

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

When he was in his twenties, Brahms held a post at the court of a minor principality for a few years, but he spent a large part of his youth wandering from one city to another, meeting many of the important participants in Germany's decentralized musical life and broadening his artistic horizons. He settled in Vienna when he was in his thirties, and like Beethoven before him and Mahler after, he soon began to spend his summers in the country. In winter, he polished his recent compositions and planned his next ones, but the serious business of artistic creation was the summer's.

In 1884 and 1885, in the Styrian Alps of Austria, he wrote his Fourth Symphony — two movements in each summer. Returning from a mountain walk one day, Brahms found his lodgings in flames. Fortunately his friends were able to carry most of his books and music out of the burning house, and happily for posterity, the manuscript of the Symphony was saved.

Brahms entrusted the first performance of his Fourth Symphony to Hans von Bülow's orchestra at the court of the Duke of Meiningen. Bülow prepared it in rehearsal, and Brahms conducted the premiere on October 25, 1885. A week later Bülow conducted it, and in November Brahms and he set off on a concert tour of Germany and the Netherlands with the new Symphony in their repertoire, but it was slow to win favor. Even in Brahms's own Vienna it disappointed his friends and delighted his enemies. Twelve years later there was an extraordinary performance of the Symphony. Fatally ill with a disease of the liver, Brahms made his last public appearance at a concert of the Vienna Philharmonic Orchestra on March 7, 1897, at which the Fourth Symphony was played. His English pupil, Florence May, described the touching scene:

"The Fourth Symphony had never become a favorite work in Vienna, had not gained much more from the general public than the respect accorded there to any important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank, and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause, and yet another; one more acknowledgement from the master, and Brahms and his Vienna had parted forever. [Abridged]"

The Fourth Symphony reflects the earnestness and introspection of a Brahms's late years. The first movement, *Allegro non troppo*, is alternately contemplative and dramatic, and the second, *Andante moderato*, is based principally on an austere theme in the old, ecclesiastical Phrygian mode, which is like a scale played on the white keys of the piano, beginning with the note E instead of C. The contrastingly robust third

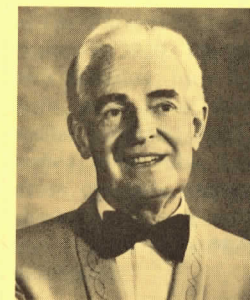
movement is the Symphony's scherzo, *Allegro giocoso*, although it is only distantly related in form to the classical scherzo of Beethoven. The finale, *Allegro energico e appassionato*, is a chaconne, a set of continuous variations on an eight-measure theme in triple meter. After presenting the theme in the wind instruments, Brahms constructs a monumentally powerful series of thirty variations, carefully controlling the ebb and flow of the music, the continuity and the contrasts in the eight-measure phrases, until a brilliant coda brings the Symphony to a close.

The score calls for piccolo and two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

472nd Performance

Sunday, July 17

FRED WARING'S PENNSYLVANIANS



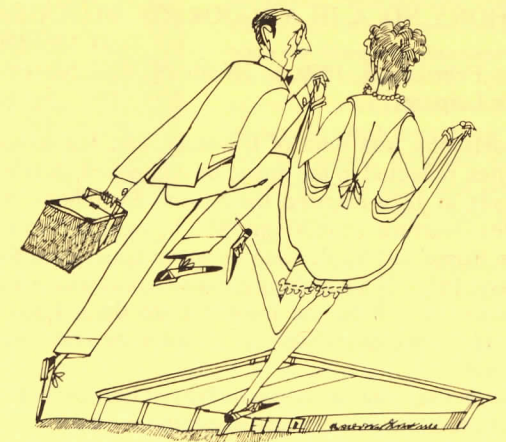
Fred Waring

This remarkable star of Vaudeville, Hollywood, Radio, Broadway, Television and the Concert Stage is beginning his 61st year of making his incomparable brand of music.

From the time he was leader of the Boy Scout Drum Corp to the present, he has been interested in music. However, music is not the sole interest of this dynamic man. He is married to the lovely former concert pianist, Virginia Morley, and has five children, thirteen grandchildren, and two great grandchildren. He is the developer of both a steam iron and the famous Waring Blendor. His favorite sport is golf, and he plays almost daily.

Along more musical lines he has been a pioneer in the recording industry ever since the early 1920's. For the past 30 years he has been intensely interested in Music Education. He established the Shawnee Press Music Publishing Company to share his choral arrangement, and in 1946 he organized the Fred Waring Music Workshop. He personally supervises this Workshop and its staff of "working professionals". He and his Pennsylvanians made their television debut on the General Electric Show in 1949. He managed to find time for a series on CBS in 1957, and in the 60's and 70's he became known as the "King of the Road", touring some 40,000 miles a year by bus.

In 60 years of touring the nation Fred Waring has missed only one performance.



Thursday, July 21

DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, conductor ANDRE WATTS, pianist MEADOW BROOK FESTIVAL CHORUS

MENDELSSOHN, Symphony No. 4 in A minor,
Opus 90 "Italian"
Allegro vivace
Andante con moto
Con moto moderato
Saltarello

BEETHOVEN, Piano Concerto No. 4 in G major,
Opus 58
Allegro moderato
Andante con moto
Rondo

ANDRE WATTS

INTERMISSION

HOLST, "The Planets" Opus 32
Mars, Bringer of War
Venus, Bringer of Peace
Mercury, Winged Messenger
Jupiter, Bringer of Jollity
Saturn, Bringer of Old Age
Uranus, Magician
Neptune, Mystic

For listing of personnel in the
Meadow Brook Festival Chorus, see page 59.

This performance is being taped for broadcast by
WDET-FM on Wednesday evening, September 28,
at 8:30 p.m.

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

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SYMPHONY NO. 4, IN A MAJOR, OP. 90 (ITALIAN)

..... Felix Mendelssohn
(Born February 3, 1809, in Hamburg; died November 4,
1847, in Leipzig)

Mendelssohn was fond of traveling, and his wanderings were often reflected in the music he composed. A trip to the Highlands in 1829 inspired the *Scotch* Symphony and the *Hebrides* Overture. In 1830 and 1831, he went to Italy for long stays in Rome and Naples and he wrote home from Rome in February, 1831, "I am making great progress with my *Italian* Symphony. It will be the most mature thing I have ever done." He expected to finish it in Naples, he said, but in fact he did not.

It was perhaps an invitation in November, 1832, from the London Philharmonic Society to compose "a symphony, an overture, and a vocal piece" that gave Mendelssohn reason to



Neville Marriner

among the most comprehensively recorded in the world. Mr. Marriner records for Argo/Decca, EMI and Philips. Since 1975 his guest conducting assignments have taken him from one end of the world to the other including tours to Japan, Australia, Europe and the United States.



Andre Watts

When his family moved to Philadelphia when he was eight years old, he was enrolled in the Philadelphia Musical Academy. He has studied at the Peabody Conservatory in Baltimore with Leon Fleisher. He began his piano studies when he was six and it is said that it was Franz Liszt who replaced the traditional fairy-tale princes and knights in armor as young Watts' childhood hero.

complete the score, in March, 1833, in Berlin. It was first performed by the Society, under the composer's direction, in May and made a great impression on the audience — as did Mendelssohn's performance of the solo part in the Mozart D-Minor Piano Concerto.

Mendelssohn was not satisfied with his work. He made many revisions in the score, considered writing a new first movement, and never released it for publication during his lifetime. For that reason, the *Scotch* Symphony, when published in 1843, was called No. 3, and the *Italian* Symphony, published in 1851, is No. 4.

The Italian character of this Symphony appears principally in its vivacious first and last movements. The underlying rhythm of the first, *Allegro vivace*, suggests an Italian dance, the *tarantella*, although the music follows the prescribed sonata-allegro form for symphonic first movements. The *tarantella* took its name either from the town of Taranto or from the tarantula spider whose poisonous bite the wild dance was thought to cure.

The second movement, *Andante con moto*, is a solemn processional that used to be described as a pilgrims' march, and the third is a smooth-flowing minuet, *Con moto moderato*, with an ingratiating middle section.

The finale, *Presto*, is the most characteristically Italian of the Symphony's four movements. It is in the style of a *saltarello*, a lively Roman country dance that dates from the sixteenth century. It is a leaping dance performed by a man and woman, the latter holding her apron up throughout the various steps, and is almost always in fast triple meter. Mendelssohn may have seen the *saltarello*, whose rhythm resembles the *tarantella*'s, at Carnival time in Rome.

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

Neville Marriner's early violin playing was set aside when he was encouraged to study the role of the conductor. But before that he'd already studied in Paris and London and had performed in a string quartet, a string trio, a sonata ensemble, the London Mozart Players, the Boyd Neel Orchestra, the Philharmonia Orchestra and the London Symphony Orchestra. So it was not without experience that he formed the St. Martin-in-the-Fields chamber orchestra in 1956. This ensemble is

It was 1963 when Andre Watts was introduced to the world via television and Leonard Bernstein, not to mention the New York Philharmonic. He has played all over the world since, regaling audiences with his elegant and sensitive interpretations of the works in the piano repertoire. But piano music is not all that Watts loves. He has an extensive collection of recordings by the Russian basso Feodor Chaliapin and Spanish Flamenco guitar music. Watts was born in Nurnberg, West Germany.

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)

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 received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise." This was an important performance, for it rescued Beethoven's Fourth Concerto from undeserved neglect. Before Mendelssohn revived it, it had been overshadowed by the less difficult Third Concerto and the more imposing *Emperor* Concerto.

We do not know exactly when the Fourth Concerto was written, but it was probably finished in early 1806. The first performance was given at a private subscription concert in the home of Beethoven's patron, Prince Lobkowitz, in Vienna, in March, 1807.

It was first presented to the general public at a historic concert in the Theater an der Wien on December 22, 1808. At that musical marathon, a small audience sat huddled in overcoats in an unheated hall for four hours to hear first performances of this imposing group of Beethoven's latest compositions: the Fourth Piano Concerto; the Fifth and Sixth Symphonies; the aria *Ah Perfido!*; the Fantasia for piano, chorus and orchestra; the *Sanctus* from the Mass in C Major and several shorter works. Although it is almost certain that never before or since have so many important works had their first hearings on one occasion, it is not surprising that this over-long and under-rehearsed program, in which Beethoven doubled as conductor and piano soloist, was no great popular success.

Beethoven's Fourth Piano Concerto makes great advances over its predecessors. It is no longer a piano showpiece with accompaniment, but a conversation between the soloist and the orchestra. This is immediately apparent in the opening of the first movement, *Allegro moderato*, where the piano announces the principal theme alone, then is answered by the orchestra, the reverse of the classical procedure and a daring innovation.

The idea of dialogue is carried much further in the second movement, *Andante con moto*. Here the strings speak in dramatic tones and are answered with quiet restraint by the piano until, with quiet persuasion, the soloist finally breaks down the resistance of the strings. The movement subsides and leads, without a break, into the cheerful *ronda-finale*, *Vivace*, where again there is considerable interplay between piano and orchestra.

Accompanying the solo piano is an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

THE PLANETS, OP. 32

..... Gustav Holst
(Born September 21, 1874, in Cheltenham; died May 23, 1934, in London)

Gustav Holst, one of the best English composers of the first half of the century, was born into a family of musicians and began to work as an organist and choirmaster when only eighteen years old. Later he became an active figure in almost every aspect of musical life. He was a conductor and orchestral musician with a touring opera company, taught simultaneously at two preparatory schools and the Royal College of Music, created an influential music-and-recreation program for the British Army in Greece during the First World War,

conducted amateur choral societies, and all the while composed a great number of works.

At the time of *The Planets*, a suite in seven movements written between 1914 and 1916, Holst had two great interests from widely separated sources that somehow merged successfully in this extraordinary work. One was the mystical thought of the East, which he approached through his studies of the Sanskrit language and literature. The other was the early music of England, especially its folk music and the work of the great Elizabethan polyphonists.

In 1920, Holst told the London press, "These pieces were suggested by the astrological significance of the planets. There is no program music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the sub-title to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind."

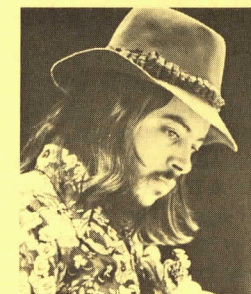
The seven movements of the Suite are *Mars, the Bringer of War; Venus, the Bringer of Peace; Mercury, the Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; Uranus, the Magician, and Neptune, the Mystic*.

There were some informal rehearsals and private readings of *The Planets* before it had its first complete, public performance in 1920. The score requires a very large orchestra of two piccolos, four flutes, bass flute, three oboes, English horn, bass oboe, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tenor tuba, bass tuba, six timpani, bass drum, snare drum, cymbals, triangle, tambourine, gong, bells, xylophone, glockenspiel, celesta, organ, two harps and strings. A wordless chorus of women's voices sings offstage in the last movement.

475th Performance

Friday, July 22

CHUCK MANGIONE



Grammy Award winner, Chuck Mangione is one of the crossover geniuses of the seventies. A reviewer for the *Rolling Stone* recently wrote, "For the second time I've been asked to explain the Mangione phenomenon . . . it's all very simple really. Mangione's approach is unpretentiously wholly musical, at a high level of pop". Whatever the reason, his music communicates with rock fans, jazz fans, disco fans and with people who just love music.

Chuck Mangione

Of all the musicians to play at the Mangione home during Chuck's early years, certainly the most influential was Dizzy Gillespie. "I regard him as my musical father".

When Chuck was fifteen years old, Dizzy was so impressed with his playing that he sent him one of his upswept horns. For some thirty years, Chuck's musical balloon had been slowly inflating. For the past six years he has been enjoying great success with records, Grammy nominations and concert appearances.

Saturday, July 23rd

DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, conductor ANDRE WATTS, pianist

BRITTEN, Young Person's Guide to an Orchestra,
Opus 34

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

Alegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

ANDRE WATTS

INTERMISSION

SHOSTAKOVICH, Symphony No. 1 in F minor,
Opus 10

Allegretto: Allegro non Troppo
Allegro
Lento
Allegro molto

This performance is being taped for broadcast by
WDET-FM on Wednesday evening, October 5, at
8:30.

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

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THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA,
VARIATIONS AND FUGUE ON A THEME OF
HENRY PURCELL, OP. 34

..... Benjamin Britten
(Born November 22, 1913, in Lowestoft; died December 4,
1976, in Aldeburgh, England)

Benjamin Britten, the leading English composer of our time, wrote *The Young Person's Guide to the Orchestra*, Variations and Fugue on a Theme of Henry Purcell, in 1946 for a film entitled *Instruments of the Orchestra*, produced by the British Ministry of Education. It had its first concert performance in Liverpool on October 15, 1946, by Sir Malcolm Sargent and Liverpool Philharmonic Orchestra, who were also the performers in the film. The purpose of the composition and the film was to introduce the instruments of the orchestra to young persons of all ages. The published score includes a descriptive text that may be read aloud by the conductor or a speaker while the music is being played.

Britten devised a highly entertaining way of presenting the instruments that has proved to be a great popular success: a theme followed by a set of variations, each featuring a different orchestral instrument or group of related instruments. For his theme Britten chose an eight-measure passage from the incidental music for the play *Abdelazar*, or *the Moor's Revenge* by the great seventeenth century English composer, Henry Purcell.

Britten starts by having the theme played by the full, modern symphony orchestra. Then it is played by each of the

families of instruments: the woodwinds ("really a superior variety of pennywhistle," the composer says), the brasses (modern descendants of old trumpets and hunting horns), the strings ("scraped with a bow or plucked with the fingers; their cousin, the harp, is always plucked") and percussion (which "includes drums, gongs, tambourines and anything else that is hit"). After this demonstration by the orchestra's instrumental "choirs," each instrument plays a variation of its own.

Variation 1 begins as a duet for two flutes, who are soon joined by the piccolo. Variation 2 is a plaintive, melancholy song for two oboes. Variation 3, more animated, is graceful music for two clarinets, who toss phrases back and forth so smoothly that they sound like one. Variation 4 is a kind of comic dance for two bassoons.

Variation 5 features the first and second violin sections playing a brilliant polonaise. Variation 6 presents the dark-toned violas and illustrates how they differ in sound from the violins. Variation 7 is a lovely song for the cellos. Variation 8 presents the double basses as elephantine lumberers, and also shows that they can play a little tune in the higher musical regions. Variation 9 displays the immense virtuosity of the harp.

Variation 10 is a grand fanfare for four horns. Variation 11 has two trumpets chasing each other around. Variation 12, full of pomp, is for three trombones and tuba.

Variation 13 brings in all of the percussion instruments. A recurring motto theme, played on three timpani, keeps popping up throughout this variation, which also introduces the bass drum, cymbals, tambourine, triangle, snare drum, Chinese woodblock, xylophone, castanets, gong and whip.

To conclude the work, Britten wrote a lively fugue. The piccolo starts and all the instruments or groups of instruments enter in the order in which they were heard in the variations. With all the instruments playing together, the composition comes to a grand climax when the brasses sound the original Purcell theme.

PIANO CONCERTO NO. 2, IN B FLAT

..... Johannes Brahms
Program Notes not available at time of printing.

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SYMPHONY NO. 1, OP. 10

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

When Dmitri Dmitriovich Shostakovich died, on August 8, 1975, music lost its last great symphonist. During the forty-five years between 1925 and 1970, he wrote fifteen works in this basic musical form. They are enormously varied in character and size, but through all of them runs the essential symphonic idea of an extended, highly developed work, based on a large number of contrasting themes.

No other composer of the twentieth century has made so extensive, so important, so durable a contribution to symphonic literature. His symphonies combine somber tragedy, mordant wit, expressive melody, dramatic development and profound emotion, all under a brilliantly orchestrated surface. We now see his works as a historic extension of the great symphonic tradition of the last few centuries, from Haydn and Mozart through Beethoven, Schubert and Mendelssohn to Schumann, Brahms and Mahler.

Shostakovich's family was originally Polish, but settled in Russia after his grandfather's exile to Siberia. As a boy, he had his first piano lessons from his mother and at the age of

thirteen, entered the Petrograd Conservatory. In 1925, at the age of nineteen, he completed his First Symphony as a Conservatory graduation piece. It was first performed on May 12, 1926, in Leningrad and was soon heard around the world.

This was in an era when the rulers of the Soviet Union felt that their new kind of society should support new kinds of art, and Russian composers, poets, novelists and painters formed a true avant-garde. Before long, their ideas changed. Shostakovich's next symphonies and his two operas of the late 1920's and early 1930's were attacked by Communist esthetic theoreticians for such faults as "bourgeois decadence" and ideological "formalism," and were withdrawn from circulation.

The first movement of Shostakovich's First Symphony opens with a short introduction, *Allegretto*, that leads into the main body of the movement, *Allegro non troppo*. There are two principal themes, the first resembling a march, the second a waltz. The second movement is a scherzo, marked *Allegro*. There is a contrasting trio section in a slightly slower tempo and less boisterous mood. Later, the main themes of both the scherzo and trio are ingeniously combined. The third movement, *Lento*, is lyrical and melancholy, with many chromatic melodies and harmonies that conjure up memories of Wagner's *Tristan and Isolde*. A roll on the snare drum connects this movement to the Finale, which begins with a slow introduction, *Lento*, followed by a brilliant and highly dramatic *Allegro molto*. This movement reaches an arresting climax with a symphonic device that was very original for its time, a solo for timpani.

The First Symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, piano and strings.

477th Performance

July 24, Sunday

DETROIT SYMPHONY ORCHESTRA ISTVAN JARAY, conductor JANE POWELL

NICOLAI, Merry Wives of Windsor Overture
Broadway Hits (Jane Powell)
TCHAIKOVSKY, Capriccio italien, Op. 45

INTERMISSION

GERSHWIN, Strike Up the Band
Broadway Hits (Jane Powell)
RIMSKY-KORSAKOV, Capriccio español, Op. 34

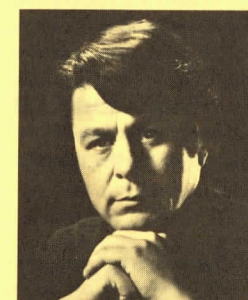
*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival*



Jane Powell

most popular radio personalities. The following summer in Los Angeles, she auditioned on the Hollywood Showcase broadcast. The following week she was one of the contestants and sang one song and received a tremendous ovation. The studio audience clamored for more. She obliged by singing an aria from "Carmen" and by the time the program was finished, talent scouts were flooding her parents with offers. The next day, Jane signed to appear on the Chase and Sanborn radio program and once again was acclaimed by the audience. As a result MGM invited her to the studio for a screen test. Almost immediately she was signed to a long term contract. Suddenly, instead of just seeing Hollywood celebrities, she became one. She starred in twenty musicals for MGM — among the finest Hollywood has ever made, most notably "Seven Brides for Seven Brothers" and "Royal Wedding", in which she co-starred with Fred Astaire.

After eleven years she left MGM and did not have the slightest idea of what she would do. Almost immediately, however, she was engaged for a concert at the famed Hollywood Bowl, and sang for twenty thousand people. With her newfound acclaim, Jane Powell's name became synonymous with "standing room only" at the nation's top clubs. Her appearances on television programs have brought her even greater following.



Istvan Jaray

Richard Austin and Sir Adrian Boult. Later he joined the Sadler's Wells Opera Orchestra, the London Symphony, the London Philharmonic and the British Broadcasting Company Symphony Orchestra. These appointments afforded him the opportunity to work with such eminent conductors as Pierre Montreux, Antal Dorati, Colin Davies, Richard Boyne and Carlo Maria Giulini. Mr. Jaray came to North America in 1965 where he has had a succession of successful appointments. He is currently Principal Conductor and Music Director of the Waukesha Symphony of Wisconsin.



Wednesday, July 27

PRESERVATION HALL JAZZ BAND



Preservation Hall Jazz Band

Preservation Hall Jazz Band is a group of New Orleans musicians who have traveled the world over playing the famous music they created decades ago. It is a living tradition played by the very artists who created this great sound. It is alive and bouncing at ancient Preservation Hall in the French Quarter of New Orleans where the band holds forth when it is not on tour. It is music born from the turn-of-the-century street parades and saloons, from the river boats and from the people who worked and laughed and danced and cried. It is not Dixieland, and it is not written down. The tempo is slower than that of other jazz forms. It comes from the hearts of the people and no one plays it better than the Preservation Hall Jazz Band.



Janos Starker

At age 10, Janos Starker was performing as a child prodigy in his native Hungary. But even before that he'd become a teacher at age eight. He began to study the cello at age six, following his two older brothers who were studying the violin. He attended Budapest's Franz Liszt Academy, but dropped out at 15. Following World War II he became principal cellist with the Budapest Opera and the Philharmonic Orchestras. Disillusionment with the political atmosphere of Central Europe led him to emigrate to the United States in 1948. At that time he joined the Dallas Symphony as first cellist. After that he became first cellist with the Metropolitan Opera Orchestra and then the Chicago Symphony under the late Fritz Reiner. In 1958 he joined the faculty of Indiana University where he is now a "Distinguished Professor." Apparently his teaching career has always been important to him. He had eight pupils when he was only 12 years old himself. His contributions to the pedagogy of cello playing includes his invention of the "Starker Bridge" a device which uses cone-shaped holes drilled into the wooden bridge supporting the strings which acts as a miniature pre-amplification system. His invention, which allows a less expensive instrument to sound like a more expensive one, was called "the most significant tonal innovation in string instruments in 300 years" by TIME magazine.

Thursday, July 28

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conductor JANOS STARKER, cellist

SMETANA, Bartered Bride Overture

DVOŘÁK, Symphony No. 7 in D minor, Opus 70
Allegro maestoso
Poco Adagio
Scherzo (Vivace) Poco
Finale (Allegro)

INTERMISSION

LALO, Cello Concerto in D minor
Prelude
Intermezzo
Introduction (Andante)-Allegro vivace
JANOS STARKER

GINASTERA, Panambi

This performance is being taped for broadcast by WDET-FM on Wednesday evening, October 12, at 8:30 p.m.

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



Sixten Ehrling

Former Music Director of the Detroit Symphony Orchestra, Sixten Ehrling, has gone on from his original American conducting post in Detroit to that of a distinguished conductor at the Metropolitan Opera, as well as head of the Julliard School of Music conducting program. He was music director of the Detroit Symphony Orchestra for ten seasons, during which time the orchestra helped to establish the Meadow Brook Music Festival. Mr. Ehrling was born in Malmo, Sweden, where he began his piano study at the age of four years. He also studied violin as a youngster. His conducting career began at the Dresden State Opera where he learned under the tutelage of master conductor Karl Boehm. In 1940 Mr. Ehrling's 20-year association with the Royal Opera in Stockholm commenced. A widely-heralded collection of recordings of Sibelius' seven symphonies was completed under Mr. Ehrling's direction. In November of 1961 he made his debut in Detroit. During the 1972-73 season, he made his debut at the Metropolitan Opera, conducting a performance of "Peter Grimes." His career with the Met has included the first complete Ring cycle of Wagner to be performed in many years.



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OVERTURE TO *THE BARTERED BRIDE*

..... Bedřich Smetana
(Born March 2, 1824, in Litomyšl, Bohemia; died May 12, 1884, in Prague)

Smetana's masterpiece is a comic opera, *The Bartered Bride*. When it had its hundredth performance in Prague, he wrote, exaggerating only a little, "It is a toy, and composing it was merely child's play . . . I simply tossed it off . . . to spite those who accused me of being Wagnerian and incapable of working in a lighter vein." In fact, the critics claimed to find Wagnerisms in Smetana's music only after a later opera, and *The Bartered Bride* is a brilliant work that could have made Wagner proud to be accused of being Smetanan. The opera is a lively and entertaining musical picture of Bohemian rural life that tells the story of a peasant's daughter who outwits her parents and a marriage broker in order to marry a landowner's son whom she loves rather than his slow-witted half-brother. It was first performed on May 30, 1866, in Prague.

The rollicking Overture to *The Bartered Bride* is based on a group of subjects that appear in the finale of the opera's second act. They have a wonderful, fresh, folklike quality, highly appropriate to the character of this peasant comedy. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

SYMPHONY NO. 7, IN D MINOR, OP. 70

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

Antonín Dvořák was the son of a village innkeeper and butcher who hoped that he would take over the family trade, but he turned to music instead, studied the violin and organ, and at the age of sixteen left home to study in Prague. Five years later, he joined the orchestra of the National Theater as a violist (in those days an instrument usually taken up only by failed violinists), but it was not until 1873 that he had his first successful performance of a major composition. Then, as he wrote more music, his fame grew, and he became a figure of world importance, Professor of Composition at the Prague Conservatory, holder of honorary degrees from Cambridge University and the Czech University of Prague, even Director of a conservatory in New York.

The conception of this Symphony seems to have sprung from Dvořák's friendship with Brahms. It was Brahms who, in 1875, discovered the remarkably talented younger man, then still a relatively obscure figure in the provincial capital of Prague, and opened the way to a great career for him. The two became fast friends, and in October, 1883, Brahms played through his Third Symphony, which had not yet been performed, for Dvořák. In 1884, Dvořák and his music had a huge success in London, and when the Royal Philharmonic Society asked him to compose a symphony, he sat down to write something comparable with Brahms' new one. He worked on the score from December, 1884, to March, 1885, and on April 22, 1885, at a concert of the Philharmonic Society, in London, he conducted its first performance.

The Brahms Symphony was not a structural model for Dvořák but, in a way, a spiritual one. He seems to have consciously avoided using material flavored by the folksongs and dances of Bohemia, for this Symphony, he said, "must shake the world, and with God's help, it will." Some early critics noticed its kinship with the Brahms Symphony and wrote that they preferred the Dvořák. Some even found its source in the great C-Major Symphony of Schubert, with which it shares a stormy, tragic, yet classic lyricism.

Dvořák's publisher did not agree with the high value that the English placed on this Symphony (in fact his next one was to be published in London) and offered him only a small fee for it, with the added condition that Dvořák also deliver a new set of popular (and profitable) Slavonic Dances. Dvořák was outraged. He replied angrily that his Symphony was worth double what the publisher offered, and that is what he was finally paid. Thus the composer was enriched by the equivalent of several thousand dollars, and the world of music by eight more Slavonic Dances, Op. 72.

Only five of Dvořák's nine symphonies were published during his lifetime and because this was the second of them, it was of course issued as Symphony No. 2. Two more appeared posthumously, shortly before the First World War, and the two earliest ones shortly after the Second World War. Since then, it has become customary to number them in chronological order, in which this is Symphony No. 7.

The principal material of the Symphony's first movement, *Allegro maestoso*, is a dark and powerful first theme and a wistful Brahmsian second that are developed to an intense climax. Next is a haunting slow movement, *Poco adagio*, with moments of passionate melody that posterity finds Wagnerian, beautifully written for the orchestra. Third is a Scherzo, *Vivace*. Dvořák makes this Symphony's only reference to the folk music of Bohemia here, but its general character is much closer to that of a Schubertian rustic waltz. There is a tranquil central trio section, *Poco meno mosso*, at a slightly slower tempo. The Symphony closes in elegant majesty with an *Allegro* Finale. The score calls for piccolo and two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

CONCERTO FOR CELLO AND ORCHESTRA IN D MINOR

..... Edouard Lalo
(Born January 27, 1823, in Lille; died April 22, 1892, in Paris)

Edouard Lalo struggled for years to establish himself as a composer in Paris, but even the friendship and protection of an important figure like Charles Gounod helped little to advance his career. His first opera was never produced, and the chamber music and songs he wrote were hardly appreciated. He earned his living as a violist in a string quartet, but he grew so discouraged that for ten years he gave up composition completely.

In 1871, Camille Saint-Saëns organized the *Société Nationale de Musique* to promote the performance of music by new French composers, and he was quickly joined by Lalo, César Franck, Gabriel Fauré and others. With new confidence, Lalo began to compose again, and in 1874 the great Spanish violinist Pablo de Sarasate played his Violin Concerto at one of the Society's concerts. In the same year, Lalo wrote another work for Sarasate, the *Symphonie espagnole*. Sarasate played its first performance on February 7, 1875, in Paris, and it soon became one of the most popular works in his repertoire. By 1876, Lalo had added this Cello Concerto to his rapidly growing list of large works.

The first movement of the Cello Concerto begins with a Prelude, *Lento*, like an operatic recitative, in which the solo line is punctuated by sharp chords from the orchestra. This leads directly into the main body of the movement, *Allegro maestoso*, a classical sonata form, with occasional added reminders of the introductory recitative.

The second movement is an *Intermezzo* that combines elements of slow movement and scherzo. A dirge-like section in the minor mode, *Andante con moto*, has a figure in the major that is the germ of the quick little scherzo section, *Allegro presto*. The slow music returns and leads again to a recapitula-

tion of the scherzo, which brings the movement to a close on a light note.

A brief declamatory *Andante* introduces the final Rondo, *Allegro vivace*. Here, as in the *Symphonie espagnole*, Lalo reveals his Spanish ancestry. A subsidiary theme reveals that Sarasate may also have had something to do with the Cello Concerto. It is a melody identical with that of his *Habañera*, Op. 21, No. 2, for violin and piano. Perhaps both Lalo's theme and Sarasate's had as their common source an authentic Spanish folk dance.

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

SUITE FROM THE BALLET PANAMBÍ, OP. 1B

..... Alberto Ginastera
(Born April 11, 1916, in Buenos Aires)

Alberto Ginastera, Argentina's leading composer, studied at the National Conservatory of Music in Buenos Aires, where he later became a professor of composition. He has written a great deal of music in many different forms, some of it in a very advanced idiom. Several of his works were commissioned by North Americans whom he has met on a number of stays here after his first visit, on a Guggenheim Fellowship, in 1946.

Panambi is a youthful work, written between 1934 and 1937, based on a romantic legend about the Guaraní Indians of what is now Paraguay. The Suite was first performed in 1937 at a concert of the Teatro Colón Orchestra in Buenos Aires, and in 1940 the ballet was produced there for the first time, with choreography by Margarita Wallmann, who is now best known for her staging of operas.

The ballet scenario, according to a note in the score, tells of Panambi, the beautiful daughter of an Indian chief whose tribe has settled on the banks of the Paraná River. Shortly before her wedding day, her betrothed, the tribe's bravest warrior, is abducted by the virgin river-spirits. The sorcerer, who also loves Panambi but has been rejected, vengefully declares to the tribe that the almighty spirits have commanded that she seek her lost lover at the bottom of the river. She is about to throw herself into the water when a clement god appears. He countermands the order, turns the wicked sorcerer into an ugly bird and brings back the young warrior, who rises from the river to take his beloved Panambi into his arms.

The Suite is in six short movements: "Moonlight on the Paraná" (*Molto lento*), a slow, quiet but richly colored nocturne; "Invocation to the Powerful Spirits" (*Energico*), for brass and percussion; "The Virgins' Lament" (*Adagio*), with solos for flute and violin; and "Indian Festival" (*Allegro energico*), a brief but fiercely rhythmic movement that serves as an introduction to the "Dance of the Virgins" (*Un poco scherzando*) and the final "Dance of the Warriors" (*Tempo giusto*).

The score calls for piccolo and four flutes, three oboes and English horn, three clarinets plus clarinet in E-Flat and bass clarinet, four bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, timpani, a larger percussion section, two harps, celesta, piano and strings.



480th Performance

Friday, July 29

"Moments To Remember"

GORDON MACRAE
ROSEMARY CLOONEY
THE FOUR LADS



Gordon MacRae

He started his film career with a succession of enormously popular films in which he and Doris Day were teamed. Almost immediately afterwards, he was signed for one of the most coveted roles of our time, that of Curly, in the film musical of Rodgers and Hammerstein's "Oklahoma" which became a motion picture as well as a stage classic. He repeated this motion picture success with the role of Billy Bigelow in another Rodgers and Hammerstein stage hit, "Carousel."

Since his television debut in 1954, Gordon MacRae is still a TV favorite, appearing frequently as a guest star on such television shows as Dean Martin, Johnny Carson, Ed Sullivan, as well as doing his own specials. He is one of the country's leading night club entertainers, playing successful engagements in such famous supper clubs as the Waldorf, the Drake in Chicago, and the Plaza in New York, among many others.



Rosemary Clooney

world's most successful artists. Her records and movies as well as her radio, TV, concerts and night club appearances have earned her an international reputation.

Enthusiasm for Miss Clooney's stature as an accomplished, all-round artist is admirably summed up in statements from two of the most respected names in the world of show business, Bing Crosby and Frank Sinatra.

Mr. Sinatra says, "Rosemary Clooney has that great talent which exudes warmth and feeling in every song she sings. She's a symbol of what I consider good modern American music."

And Mr. Crosby, with whom Miss Clooney has appeared and dueted on more records than any other female singer, states, "Rosemary Clooney is one of our great talents. The scope of her repertoire is vast indeed. Whether it's blues, comedy, ballads, Jazz, Latin American, mambo, bossa nova — you name it, and she can handle it — and beautifully.

Her friends range from carpenters, electricians, song-pluggers, boxers, jockeys, — all the way to the high society of Mayfair in London, and I'm happy to think I fall in there somewhere."

Gordon MacRae is one of the few "6 Letter Men" of show business with major achievements in motion pictures, television, night clubs, radio, recording artist and as a top Broadway star. A top flight balladeer, he did not venture into singing until he had established himself as an actor. As one critic put it, "His singing is marked by his acting, since that permits him to bring into each lyric intelligence and feeling."

Rosemary Clooney is a member of a small group of artists whose recordings have earned more than one gold record. Her versions of "Come-On-A-My-House" and "Half As Much" won her the coveted gold discs and "This Ole House" and "Hey There" brought her the even rarer platinum records reflecting sales in excess of two million copies. It is estimated that her total records sales is well over sixteen million. This explains, in part, why Rosemary is one of the entertainment



The Four Lads

THE FOUR LADS' musical prestige is the result of unusually high standards that first took form in their home town, Toronto, and their school, St. Michael's Choir School. The boys studied at this renowned musical academy for five years under the expert guidance of Monsignor Ronan.

The boys launched their professional career as the Four Lads singing in local clubs and hotels in Toronto and nearby towns. Quite a few ups and downs later they had a chance for a tryout performance at New York's posh supper club, Le Ruban Bleu which bloomed into a thirty-week engagement and led to a cross country tour of night clubs and theatres. Inevitably they began doing their own recordings, and sales of some sixteen million singles and albums tell the rest of the story most emphatically. Their Gold Records include "Standing On the Corner," "Who Needs You," "Moments to Remember," "My Little Angel" and "No, Not Much."

482nd Performance

Saturday, July 30

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conductor
ITZHAK PERLMAN, violinist

GLINKA, "Russlan and Ludmilla" Overture

BRAHMS, Violin Concerto in D major, Opus 77

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
ITZHAK PERLMAN

INTERMISSION

SIBELIUS, Symphony No. 2 in D major, Opus 43
Allegretto
Tempo andante, ma rubato
Vivacissimo
Finale

This performance is being taped for broadcast on WDET-FM on Wednesday, October 19, at 8:30 p.m.

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



Itzhak Perlman

In 1964 violinist Itzhak Perlman won the coveted Leventritt Memorial Award. Since then he's come to be known as one of the most outstanding violinists of the century. Critics acclaim him as a "full-fledged successor to Heifetz, Milstein and Oistrakh." At the age of five he entered the Tel Aviv Music Academy and by age ten he was already an experienced performer. In 1958 Ed Sullivan visited Israel, auditioned Mr. Perlman and chose him to appear on his television show. Once in the United States, Mr. Perlman decided to stay. He entered the Julliard School of Music and studied with Ivan Galamian and Dorothy DeLay. To do so, he was awarded scholarships by Julliard and the American-Israel Cultural Foundation. The Leventritt Award gave him the opportunity to perform with the New York Philharmonic and other major American orchestras. And Ed Sullivan invited him back. In 1965-66, Sol Hurok sent him on a 30-city, coast to coast tour. He has made many recordings of the classical violin literature as well as his own transcriptions of Scott Joplin rags. He lives in New York with his wife and their three children.

PROGRAM NOTES by Leonard Burkat
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OVERTURE TO RUSSLAN AND LUDMILLA

..... Mikhail Ivanovitch Glinka
(Born June 1, 1804, in Novospasskoye, Government of Smolensk; died February 15, 1857, in Berlin)

Glinka's first opera *A Life for the Czar* had its premiere at St. Petersburg in 1836. Seldom if ever has a composer written a first opera that was so important. It was with this work that he established a whole new Russian national musical style. As a result of the success of *A Life for the Czar*, Glinka was appointed director of the Imperial Chapel Choir, for which he had to travel all over Russia auditioning singers. During these travels he collected folk song material for use in his second opera *Russlan and Ludmilla*.

Russlan and Ludmilla, based on a fairy tale by Pushkin, was completed in April 1842, after three years of intermittent work. It was first performed by the Imperial Opera in St. Petersburg on December 10, 1842. The opera was a dreadful failure at first; but Glinka revised it, and it gradually won favor until it gained a place in the standard Russian operatic repertoire.

Though the opera is seldom heard in the Western Hemisphere, the vivacious Overture has always been popular on concert programs. It is based chiefly on musical material from the finale of the opera, depicting the wedding of the title characters.

The scoring is for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

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

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

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

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

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

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

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

The first movement, *Allegro non troppo*, is idyllic; the second, *Adagio*, is lyric; and the third, *Allegro giocoso, ma non troppo vivace*, is a brilliant Hungarian dance. Brahms is known to have sketched a scherzo movement that was to come between the slow movement and the finale, and may have used it in his Second Piano Concerto, which he worked on at about the same time as the Violin Concerto.

Brahms orchestrated the Violin Concerto accompaniment for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

SYMPHONY NO. 2, IN D MINOR, OP. 43

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

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, Dvořák and Grieg, for example.

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

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

Sibelius uses a musical technique in the Second Symphony that reverses classical procedures. Instead of starting with long themes and then breaking them up in a development section, he often presents the listener with short melodic fragments that he then assembles into large organic wholes. His biographer Cecil Gray wrote of the *Allegretto* first movement of this Symphony, "Nothing . . . is more remarkable than the way in which Sibelius here presents a handful of seemingly disconnected . . . scraps of melody, and then breathes life into them . . . causing them to grow in stature and significance with each successive appearance, like living things."

The slow second movement, *Tempo andante ma rubato*, opens with an accompaniment figure and a profusion of bits of melody that assemble themselves into two themes, one melancholy and one lyrical. The third movement is a comparatively conventional but tumultuous scherzo, *Vivacissimo*, with a contrasting middle section, *Lento e suave*, whose main theme starts, astonishingly, with a single note repeated nine times. There is no pause before the finale, *Allegro moderato*, begins its stately and ceremonious course.

Sibelius scored his Second Symphony for pairs of flutes, oboes, clarinets and bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.



Maureen Forrester

long-awaited Metropolitan Opera debut took place when she appeared as Erda in *Das Rheingold* in the first performances of Wagner's *Ring* since 1962.

In the spring of 1976 she appeared with sensational success as guest artist with the Montreal Symphony at Carnegie Hall in New York and toured Europe with the orchestra with great acclaim.

A favorite of symphony orchestra conductors, she has performed under the baton of such eminent conductors as Eugene Ormandy, Herbert von Karajan, Leonard Bernstein, William Steinberg, Seiji Ozawa, Zubin Mehta, Bruno Walter and James Levine.

Miss Forrester is also famed for her many recordings on RCA, Columbia, Vanguard and Westminster labels; she has recorded six Handel operas.

Canadian contralto Maureen Forrester has become a legend on five continents through her performances in opera, concert, with orchestra and on recordings. On November 12, 1976 she celebrated the 20th Anniversary of her American debut. She has appeared with the St. Louis Symphony at the Kennedy Center in Washington, D.C., and as guest artist with leading American and Canadian orchestras in San Francisco, St. Louis, Dallas, Detroit, Toronto and San Antonio. In 1975 her

483rd Performance

Sunday, July 31

DETROIT SYMPHONY ORCHESTRA

KARL HAAS, conductor

MAUREEN FORRESTER, contralto

KABALEVSKI, Overture to Colas Breugnon

DEBUSSY, Prélude à l'après-midi d'un faune

GLUCK, Che Faro Senza Euridice

SAINT-SAENS, Mon Coeur s'ouvre à ta voix,
"Samson and Delilah"

MAUREEN FORRESTER

WAGNER, Prelude to "Die Meistersinger"

INTERMISSION

BERNSTEIN, Overture to Candide

COPLAND, Saturday Night Waltz, "Rodeo"

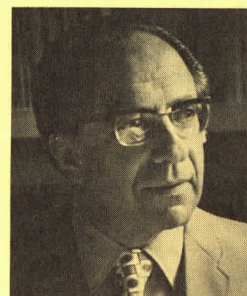
COPLAND, Hoedown, "Rodeo"

DVOŘÁK, Gypsy Songs

MAUREEN FORRESTER

DVOŘÁK, Carnival Overture

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



Karl Haas

of the State Council for the Arts under four Michigan governors.

As Director of Fine Arts of WJR, Detroit — one of America's leading broadcasting centers — Karl Haas has been author and host since 1959 of "Adventures in Good Music", a series of daily hour-long broadcasts acclaimed both in North America and around the world. This series is syndicated nationally over 26 stations, and heard world-wide over 320 stations of the American Forces Radio and Television Service, thus reaching millions of daily listeners.

Karl Haas was born on the shores of the Rhine in southwest Germany. He studied piano, composition, conducting, and art history at the Conservatory of Mannheim, and the University of Heidelberg. He came to the United States in 1936 to join the faculty of the Netzorg School of Piano, pursuing his own studies with the famed Artur Schnabel, and at Wayne State University of Detroit. He was founder and president of the Chamber Music Society of Detroit, and served as chairman

484th and 486th Performances

Thursday, August 4 Saturday, August 6

DETROIT SYMPHONY ORCHESTRA

KRZYSZTOF PENDERECKI, conducting

JOHN GOLDSMITH, countertenor

JOHN RUDZINSKI, countertenor

STEPHEN YOUNG, tenor

RICHARD STEEN, baritone

MICHAEL RICHARDSON, baritone

LEROY LEHAR, bass

TIMOTHY CADAN, bass

KENNETH JEWELL CHORALE

Eric Freudigman, director

GIRL'S AND BOY'S CHOIR

(Christ Church — Grosse Pointe)

D. Frederic De Haven, director

For listing of chorale

personnel, see pages 59 and 60

PENDERECKI, Anaklasis

PENDERECKI, Awakening of Jacob

INTERMISSION

PENDERECKI, Magnificat

1. Magnificat Anima Mes
2. Fuga
3. Et Misericordia Eius
4. Fecit Potentiam
5. Passacaglia
6. Sicut Locutus Est
7. Gloria

JOHN GOLDSMITH

JOHN RUDZINSKI

STEPHEN YOUNG

RICHARD STEEN

MICHAEL RICHARDSON

LEROY LEHAR

TIMOTHY CADAN

KENNETH JEWELL CHORALE

GIRL'S AND BOY'S CHOIR

This performance is being taped for broadcast on WDET-FM on Wednesday, October 26, at 8:30 p.m.

This program is made possible through a special support grant from the Michigan Council for the Arts.

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



Contemporary Polish composer Krzysztof Penderecki was born in 1933 in Debica, Poland, near Cracow where he now resides. He has established himself as one of the avant garde composers of his age. His style is spontaneous as he neither learned it from his study at the Conservatory of Music of Poland, nor during holidays away from home. He considers his most important teacher to have been Arther Malawski, a significant Polish composer who belonged to the New-Romantic Szymanowski School. Mr. Penderecki's style is an independent of the style of his teacher, as it is of his composer compatriots who were dedicated to the western serial technique. "Strophes" one of the three works which won him the first three prizes in the Warsaw Autumn Festival in 1959, began his career. Since then there have been successes such as the performance at the Musiktage in Bonaueschingen of his "Anaklasis" in 1960 and the performance of "Threnody" and "Polymorphia" the following year and culminated in 1966 with his St. Luke's Passion. The new symbols of notation which he invented for himself have become common musical property around the world. He has also become increasingly active as a conductor and in 1976 conducted at the Osaka Festival in Osaka and Tokyo, Japan. He is on the faculty of Yale University. Recently the Yale Philharmonic Orchestra gave the premiere of his "Magnificat" at a performance at Carnegie Hall in New York City.

PROGRAM NOTES by Leonard Burkat Copyright © 1977 by Leonard Burkat

ANAKLISIS, FOR STRING AND PERCUSSION GROUPS

..... Krzysztof Penderecki
(Born November 23, 1933, in Debica, Poland)

It is a striking irony, in the minds of many, that some of the most advanced yet most successful music for orchestra written in Europe within a generation after the Second World War came from Poland in the socialist East. It is well known that the music of the Soviet Union, though often vital, and even important, with few known exceptions remains firmly based in traditional methods and materials of musical composition. There is no equivalent, even in such musical nations as Czechoslovakia, Hungary and the German Democratic Republic, of the eruption of new musical thought and the resultant splendid compositions, that followed new political and cultural developments in Poland in 1955 and 1956.

The Association of Polish Composers then organized the Warsaw Autumn International Festival of Contemporary Music, which presented the latest, most advanced artistic inventions from Western Europe. The young Polish composers learned from what they heard, and soon Westerners were going to Warsaw to hear their works. This was the only festival of its kind in Eastern Europe, and Poland's are the only composers in the East from whom we regularly hear music of high worth to place beside the rest of the world's technical and esthetic *avant-garde*.

One of the leading figures among them is Krzysztof Penderecki, a versatile composer whose output includes many instrumental compositions for highly varied ensembles, a large number of religious vocal works, including a famous *Saint Luke Passion* (1963-1965) and an opera based on Aldous Huxley's *The Devils of Loudon* (1968). In the 1950's, Penderecki composed with a highly organized and controlled serial technique that resembled that of Pierre Boulez, but by the 1960's he had become more interested in sonorities, more concerned about the sound of his music than about the method of composition.

Anaklasis was composed in 1959 and 1960 on commission of the Southwest German Radio, in Baden-Baden, for the

1960 Festival of Contemporary Music at Donaueschingen. It is dedicated to the German music critic Heinrich Strobel, who has been an active partisan of the newest music of the moment since the 1920's. An English equivalent of the Greek title is "Refraction," a word that usually signifies the bending of light as it passes through different materials, and it is used here, of course, in reference to sound.

The work begins with a section for strings, which is followed by one for percussion. A few strings soon join in again, and then in the final pages the music is mostly in string tone clusters with a little percussion punctuation. The score calls for a large string section, celesta, harp and piano, and the pianist also plays the claves, which are short, hard wooden sticks. The many other percussion instruments are assigned to six players as follows: 1) Xylorimba, two congas, two wood blocks. 2) Vibraphone, two bongos, three bells. 3) Two cymbals, glockenspiel. 4) Two cymbals, three tomtoms, bells, triangle. 5) Two cymbals, three tom-toms. 6) Gong, tam-tam, four timpani. *Anaklasis* is approximately nine minutes in duration.

JACOB'S AWAKENING

..... Krzysztof Penderecki
(Born November 23, 1933, in Debica, Poland)

In 1974, Penderecki composed the work known in English as *Jacob's Awakening*. The published score says that it is "dedicated to His Supreme Highness, Prince Rainier III of Monaco, on the occasion of the twentieth anniversary of his accession [to the throne]." It is approximately eight minutes in duration and is written for an orchestra that is almost entirely conventional in its makeup and requires the following instruments: two piccolos and three flutes, three oboes and English horn, three clarinets, three bassoons and contrabassoon, twelve ocarinas (played by all the woodwind players), five horns, three trumpets, three trombones, tuba, timpani, bass drum and strings.

The score is headed with a Biblical verse in German from Genesis 28:16, which is rendered in the King James Version as, "And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place; and I knew it not." He has slept with a rock as his pillow and dreamed the dream of the ladder from earth to heaven, from the top of which God has said, "The land whereon thou liest, to thee will I give it, and to thy seed." Jacob anoints the rock with oil, names the place Beth El ("House of God") and vows, "If God will be with me. . . then shall the Lord be my God: and this stone. . . shall be God's house."

The music appears to use more traditional materials and notation than are found in Penderecki's scores of the 1960's, although the content remains original, idiomatically and idiosyncratically his own. The woodwinds, brasses and strings are generally treated as complete and independent choirs. The music begins slowly, quietly and heavily, undergoes mysterious transfigurations as the tempo spasmodically increases and falls back again, and at the end dies away to the quiet, hollow sound of the ocarinas.

MAGNIFICAT

..... Krzysztof Penderecki
(Born November 23, 1933, in Debica, Poland)

Penderecki composed his *Magnificat* on commission of the Austrian Radio, in celebration of the 1200th anniversary of the Salzburg Cathedral, where he conducted its first performance, on August 17, 1974. It is a large work, forty to forty-five minutes in length, requiring huge performing forces. The singers are a solo bass, two mixed choruses each of which can be divided into twenty-four parts, and a choir of boys' voices.

The orchestra consists of two piccolos, three flutes and alto flute, three oboes and English horn, four clarinets and bass clarinet, three bassoons and contrabassoon, five horns, five trumpets, three trombones, tuba, timpani, bongos, bass drum, bells, tam-tam, glockenspiel, celesta, harp, harmonium, piano and strings. All these voices and instruments join together only in the *Gloria*, the last of the work's seven movements. The text of the *Magnificat* is the canticle of the Virgin Mary from the Bible (Luke 1: 46-55), which has been sung as part of the evening service in Christian churches since earliest times, plus the doxology.

1. Magnificat anima mea Dominum: et exsultavit spiritus meus in Deo, salutari meo. (My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.)

2. Fugue: Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen eius. (For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done great things; and holy is his name.)

3. Et misericordia eius a progenie in progenies timentibus eum. (And his mercy is on them that fear him from generation to generation.)

4. Bass solo: Fecit potentiam in brachio suo; dispersit superbos mente cordis sui. (He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.)

5. Passacaglia: Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis; et divites dimisit inanes. Suscepit Israel, puerum suum, recordatus misericordiae suae. (He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath holpen his servant, Israel, in remembrance of his mercy.)

6. Sicut locutus est ad patres nostros, Abraham et semini eius, in saecula. (As he spake to our fathers, to Abraham and to his seed, for ever.)

7. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen. (Glory be to the Father and to the Son and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.)



Lionel Hampton

looking into new musical areas and show business traditions to invade.

In 1930 a meeting with jazz great Louis Armstrong put Lionel Hampton in the musical history books for all time. Hampton explained the incident as partly luck with a little bit of nerve thrown in for good measure. "Louis had come to Los Angeles without his regular back up band and so he asked us if we would back him. Anyway, the day Louis walked into the recording studio with us he spotted a set of vibes over in the corner and asked me if I knew anything about playing them. I knew keyboard so I went ahead and played the vibes with Louis on that session. As it turned out that was the first time jazz had ever been played on the vibes." That first number, "Memories of You," spurred Hamp's interest in the instrument and led, in 1934, to his forming his own band. The band worked throughout California during the summer of 1936 when a chance meeting at the Paradise Club with Benny Goodman sparked a monumental jam.

Lionel Hampton has been a musical performer for more than 45 years and if there is any clue that the entertainer is about to ease up, it is not discernable to the eye or ear. Not even personal setbacks have diminished his enthusiasm to remain active playing the vibes, or the drums in front of his big band. He has come back from major surgery to perform with the same zest as always. He is traveling as much as ever, and touring the jazz capitals of Europe and the Far East. And he's

485th Performance

Friday, August 5

"Jazz Jamboree"

LIONEL HAMPTON and his quartet
(Rowland Hanna, George Duvivier, Grady Tate)
MARIAN MCPARTLAND and
her trio
WOLVERINE CLASSIC JAZZ
ORCHESTRA

Hamp will never forget that date because it ushered in an era that will always be remembered. "I remember it clearly. We were on stage playing and the next thing I knew Benny was there playing clarinet. Gene Krupa got into the act on drums and Teddy Wilson started on the piano. We jammed like that all night long. Then the next morning we went out and made some records. Lionel Hampton has been making and breaking records ever since.



Marian McPartland

Jimmy from 1946 to 1950 and in 1951 formed her own trio, appearing in clubs throughout the country. She is active in radio and television both as a performer and as a disc jockey, writes record reviews and features for various publications, including a piece in the New York Times and a chapter in Esquire's new "World of Jazz", writes and arranges music, owns her own record company and in 1963 toured with the Benny Goodman sextet. It is under her label-Halcyon that she has recorded such hit albums as INTERPLAY, AMBIANCE, A DELICATE BALANCE, MARIAN MCPARTLAND PLAYS ALEC WILDER, and SOLO CONCERT AT HAVERFORD, a live album recorded at Haverford College.

Marian has one great concern, YOUTH. It distresses her that the current generation is devoid of jazz forms, that they might never know the sounds of Duke Ellington, Count Basie, Billy Strayhorn and other jazz greats. She wants to reach young people of all levels. She's taken to using the keyboard to bridge the generation gap. She travels her YOUTH AND JAZZ program to schools from kindergarten to colleges throughout the country, paying particular mind to under-privileged areas. The emotional satisfaction from working with the young is great, the rewards are in front of her eyes: kids who have never heard jazz hear it, and when they do — love it.

Many of the young musicians she has met at these schools will be making their way in the music profession. Last year she brought together several groups of young musicians. Young trombonist Janice Robinson from the Eastman School in Rochester and other young musicians played with Marian at her YOUTH AND JAZZ concert at the Newport Jazz Festival.





Wolverine Classic Jazz

At a time when it's difficult to get most listeners interested in the music of even a decade ago, THE WOLVERINES CLASSIC JAZZ ORCHESTRA came up with the improbable idea of duplicating the sounds of the 1920's, and amazingly, the band's prospering and it's audience is growing.

Ted Unseth organized the orchestra three years ago with the purpose of presenting the little-known music of the 1920's and early 30's.

Since the Wolverines spent a part of last spring in the basement Speakeasy room of St. Paul's Commodore Hotel all sorts of good things have happened to the band. "That's when we really started to make it," said Unseth.

But what may prove to be the big break occurred just months ago while the Wolverines were playing their engagement at the new Minneapolis club, Scottie's. Benny Goodman came to hear the group.

"He loved us," recalled Unseth. "He wants to produce our next album." Others who might be able to help the Wolverines gain more recognition heard the group the same week Goodman did. Henry Pleasants, the music critic for the international Herald Tribune, told Unseth he thought the band was wonderful and promised that he would spread the word in Europe. "We're now making a living at our music," said Unseth.



Leonard B. Smith

Dr. Leonard B. Smith has been Music Director and Conductor of the famed Detroit Concert Band for 29 years. He was cornet soloist with the Edwin Franko Goldman Band in New York City for six years 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 in 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.



487th Performance

August 7, Sunday

DETROIT CONCERT BAND
LEONARD B. SMITH, music director
EARL WRIGHTSON, baritone
LOIS HUNT, soprano

Popular band marches
 Musical comedy hits

There's a deathless myth that Earl Wrightson and Lois Hunt have been married to each other approximately forever. They are often asked, "Are you two married — or something?" The answer is: "We're not married — or anything."

They do, however, have many things in common which people seldom ask about. Both had itinerant, musical childhoods. He is a school drop out. She finished last in her class. They abandoned earlier professions. Earl abandoned high finance and Lois quit the dental profession soon after graduation.

Lois is a winner of the Metropolitan Opera Auditions of the Air. Earl refused a Metropolitan contact.

Radio and finally television made Earl a nationally known entertainer. Every record he made for Columbia Masterworks — certainly including those with Lois — has been chosen as the Columbia Record Club selection of the month.

Lois had grown restless wearing boys' pants and singing soubrette roles at the Met. She went into "The Sound of Music" on Broadway as the bitchy countess. When Earl was asked to name a singer to appear with him on the Robert Q. Lewis' daytime variety show, he asked for Lois Hunt.

For three years, five days weekly on TV and Saturday nights on radio, the nation heard Earl and Lois singing together. Supper club and concert offers followed.

"The audience is half the performance," Earl maintains. "To turn a supper club crowd into an audience is something. To get 'em despite the drinks, the service, the food, that keeps us on our toes."

Earl and Lois agree on many things, but the most important point of agreement is this: "Our greatest obligation is to that guy in the last seat in the last row, the guy who saved and sacrificed so that we could sing and act for him."

Earl Wrightson and Lois Hunt



489th Performance

Tuesday, August 9

KRIS KRISTOFFERSON
RITA COOLIDGE

Kris Kristofferson was born Kristoffer Kristofferson in Brownsville, Texas on June 22, 1936. His family moved to California when he was in high school. He attended Pomona College, did well scholastically, played football, boxed, was a sports writer for the student paper, and a ROTC Commander. His father was a retired Air Force Major General and it was expected that Kris would follow a military career. However he wanted to be a writer. He entered the Atlantic Monthly Collegiate short story contest and won first place and it was then his writing was taken seriously. He was awarded a Rhodes Scholarship, and after graduating from Pomona in 1958, went to Oxford.

He continued writing while at Oxford, started a second novel, and also began songwriting. After he received his degree at Oxford, he had several manuscripts rejected and it was then he joined the Army. He went to flight school, became a pilot and settled in Germany flying helicopters. He stayed in the Army five years and was on his way to



Kris Kristofferson & Rita Coolidge

becoming a career officer when he took a look at his life and its direction and decided he was going to be a writer. Listening to music and visiting with people in Nashville clinched it. He decided to resign his commission and return to Nashville. Fred Foster, President of Monument Records, believing in Kris' talent signed him to a recording contract. He cut his first record, went on tour, made two films and by the time his second album was released his audiences were no longer a small band of followers, his songs were everywhere.

He is fast approaching a third gold album which he recorded with his wife Rita Coolidge who appears with him at Meadow Brook. He has become a major force in today's music.

491st Performance

Thursday, August 11

DETROIT SYMPHONY
CHAMBER ORCHESTRA
OTTO-WERNER MUELLER, conductor
GARRICK OHLSSON, pianist

COPLAND, Appalachian Spring

BACH, Piano Concerto No. 1 in D minor

Allegro

Adagio

Allegro

GARRICK OHLSSON

INTERMISSION

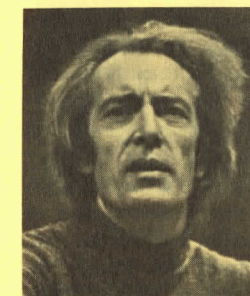
WEBER, Concerto Piece (Konzertstück) in F minor,
 Opus 79

GARRICK OHLSSON

STRAVINSKY, Pulcinella Suite

This performance is being taped for broadcast by
 WDET-FM on Wednesday evening, November 2,
 at 8:30 p.m.

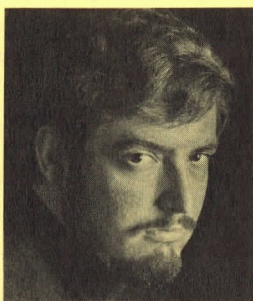
*The Steinway is the official piano
 of the Detroit Symphony Orchestra
 and the Meadow Brook Music Festival*



Otto-Werner Mueller

Conductor Otto-Werner Mueller won the first International Emmy Award for his 1965 performance of a CBC production of "The Barber of Seville." It is just one of many ways this German-born conductor has distinguished himself since he began his career at age 19 as Director of the Chamber Music Department of Radio Stuttgart. Two years later he was conductor of the Heidelberg Theatre and while in Heidelberg, he also founded an orchestra for dependents of the United States military families stationed there. Mr. Mueller emigrated to Canada in 1951. There he lived in Montreal and worked extensively for the CBC as a conductor of opera, operetta, ballet and symphonic concerts, composer and arranger. In 1960 he joined the Conservatoire de Musique et d'Art Dramatique in Montreal as conductor and teacher. In the latter part of 1963 he founded and acted as dean of the Victoria, British Columbia, School of Music. In 1967 he joined the faculty of the University of Wisconsin and since 1973 has been a member of the faculty of Yale University School of Music.





Garrick Ohlsson
Pianist Garrick Ohlsson first appeared with the Detroit Symphony Orchestra in 1973. On that concert he played a Chopin Concerto. It was another Chopin Composition, played in 1970 which won him the coveted Chopin International Piano Competition prize in Warsaw. He has also won the Busoni Prize of Italy and the Montreal International Piano Competition. Among the tours Mr. Ohlsson has made was an extended tour of New Zealand where he performed on concerts and recitals as well as the New Zealand Broadcasting Commission Symphony program. Born in White Plains, New York, Mr. Ohlsson has been playing at the keyboard since age eight when he studied with Thomas Lishman at the Westchester Conservatory of Music. He became a pupil of Sascha Gorodnitsky of the Julliard School of Music, when he was 13 years old. His present teacher is Olga Barabini. He has made numerous television appearances including the "Today" show, three appearances on the Dick Cavett show and on a CBS-TV special with Eugene Ormandy and the Philadelphia Orchestra. He records for Angel Records.

PROGRAM NOTES by Leonard Burkat
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APPALACHIAN SPRING

..... Aaron Copland
(Born November 14, 1900, in Brooklyn, New York)

When the Elizabeth Sprague Coolidge Foundation in the Library of Congress commissioned a dance work from Martha Graham in 1942, she turned to Aaron Copland for the music, and in 1944 he delivered a score to her headed simply "Ballet for Martha." Miss Graham found the title for her ballet in a poem by Hart Crane, and *Appalachian Spring* became one of her most durable works and one of the best loved of all American compositions. "Appalachian Spring would never have existed without her special personality," Aaron Copland said in 1974. "The music was created for her and it reflects the unique quality of a human being."

The action of the ballet, as described in a note in the score, concerns "a pioneer celebration, in spring, around a newly built farmhouse in the Pennsylvania hills, in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, that their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of the human fate. At the end, the couple are left, quiet and strong, in their new house." In an interview published in 1975, Miss Graham added, "It is essentially the coming of a new life. It has to do with growing things. Spring is the loveliest and saddest time of the year."

"Appalachian Spring is generally thought to be folk-inspired, Mr. Copland has said, "but the Shaker tune 'Tis the Gift to be Simple' is the only folk material actually quoted in the piece. Rhythms and melodies that suggest a certain ambience, and the use of specific folk themes, are after all not the same thing. It took me about a year to finish and . . . I remember thinking how crazy it was to spend all that time because I knew how short-lived ballet scores are, but [it] took on a life of its own."

Appalachian Spring was first performed at the Library of Congress in Washington, on October 30, 1944, by a cast that included Miss Graham, Merce Cunningham and Erick Hawkins. It was scored for an ensemble of thirteen instruments — flute, clarinet, bassoon, piano, four violins, two violas, two cellos and bass — which was all there was room for in the tiny pit of the small auditorium, but it is now sometimes performed with more strings. Mr. Copland later made a shorter concert-

version of the music for the ballet, and this may be performed either by the original small ensemble or in his rescoring for a moderately sized orchestra of piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, harp, piano and strings.

PROGRAM NOTES by Leonard Burkat
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CONCERTO FOR HARPSICHORD AND STRINGS NO. 1, IN D MINOR, BWV 1052

..... Johann Sebastian Bach
(Born March 21, 1685, in Eisenach; died July 28, 1750, in Leipzig)

From 1729 to 1736, Bach was director of the *Collegium Musicum* founded in Leipzig by the composer Georg Phillip Telemann in 1702, an organization of university students and professional and amateur musicians that met every Friday evening in the Leipzig coffeehouse of Gottfried Zimmermann. These meetings were almost the first public concerts in the modern sense, events that attracted music-loving audiences and provided valuable professional experience for the musicians.

Bach performed a great deal of his own music at Zimmermann's, and it was there that all his keyboard concertos were played for the first time. The idea of the harpsichord as solo instrument in an ensemble rather than as accompaniment was a new one, and Bach more or less invented the keyboard concerto simply by making adaptations of his violin concertos. Many of the originals have been lost, but where they survive, we can clearly see that the right hand plays the violin part, the left reinforces and embellishes the bass, and sometimes middle voices are added.

Performing "arrangements" is looked down on in our time as the acceptance of some kind of inferior copies of an original. Bach's attitude was that good music should be heard from whatever performing forces there were that could conveniently and satisfactorily handle it. Much of the music from his violin or harpsichord concertos turns up again in his sacred cantatas, and even his great B-Minor Mass is simply assembled from cantata movements originally written as settings of German texts for the Lutheran service.

Bach adapted his D-Minor Harpsichord Concerto from a violin concerto that he may have arranged from an oboe concerto by another composer, Alessandro Marcello (1684-1750). Yet Bach made the music his own, reworking and revising it for the harpsichord, and resetting parts of it for radically different forces. He even made a version for voices, wind instruments and organ for at least one church cantata. In its present form the Concerto became one of his most admired works. Its three movements are a forceful and rhythmic *Allegro*, a melancholy *Adagio* whose principal structural feature is the constant repetition of the opening figure, and a lively, dancing *Allegro* finale.

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KONZERTSTÜCK ("Concert Piece") for Piano and Orchestra, Op. 79

..... Carl Maria von Weber
(Born December 18, 1786, in Eutin, Germany; died June 3, 1826, in London)

Weber was the first great German romantic composer, a direct influence on Wagner and even on Strauss and Mahler in the twentieth century, yet his own musical roots were in the eighteenth-century Viennese classicists. His first teacher was his older brother, who had studied with Joseph Haydn. He himself later had lessons from Haydn's younger brother Michael in Salzburg, the Mozarts' home town, and he was a first cousin of Wolfgang Mozart's wife, Constanze.

Some of the musical ideas for this *Konzertstück* originated in 1815, but the composition was not completed until 1821, on the morning of the day when his greatest work, the opera *Der Freischütz* ("The Free Shooter"), had its first performance. Weber's pupil, Sir Julius Benedict, described the occasion in the biography of his master that he published in 1881:

"The 18th of June dawned. In a few hours, the work of years would be judged. Weber did not share our apprehension. He devoted the few free hours of that morning to writing the last pages of another masterpiece. Entering the room where I was sitting with his wife and placing himself at the piano, he unrolled to our enchanted ears a musical poem of which he gave us the following outline.

"The lady sits in her tower: she gazes sadly into the distance. Her knight has been for years in the Holy Land: shall she ever see him again? Battles have been fought; but no news of him who is so dear to her. In vain have been all her prayers. A fearful vision rises to her mind; — her knight is lying on the battle-field, deserted and alone; his heart's blood is ebbing fast away. Could she but be by his side! — could she but die with him! She falls exhausted and senseless. But hark! what is that distant sound? What glimmers in the sunlight from the wood? What are those forms approaching? Knights and squires with the cross of the Crusades, banners waving, acclamations of the people; and there! it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim its victory! This was the admirable *Konzertstück* in F Minor, which, interpreted by him as by nobody else, left an indelible remembrance. He was certainly one of the greatest pianists who ever lived."

Weber's two big piano concertos have disappeared from the repertoire but this perfect little gem of a miniature concerto remains one of his most popular works. The orchestral accompaniment calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, one trombone, timpani and strings.

PULCINELLA, BALLET WITH SINGING (AFTER PERGOLESI)

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

Between 1917 and 1920, Serge Diaghilev conceived and produced for his *Ballets Russes* company a series of ballets with music based on the works of old Italian composers. They were all great successes: *Les Femmes de bonne humeur* ("The Good-Humored Women"), with music by Domenico Scarlatti arranged by Vincenzo Tommasini; *La Boutique fantasque* ("The Fantastic Toyshop"), with music by Rossini arranged by Ottorino Resphigi; and *Pulcinella*, with music attributed to Giovanni Battista Pergolesi (1710-1736) arranged by Igor Stravinsky.

Tommasini and Resphigi did little more than transcribe the old music for modern orchestra. Stravinsky virtually "re-composed" it. He kept Pergolesi's melody and bass lines, but everything between is his own. Stravinsky selected the music for *Pulcinella* from a set of trio sonatas and two obscure comic operas in Neapolitan dialect that Diaghilev had found in the libraries of Naples and London. In Scene 4 of the ballet, he introduced the well-known aria *Se tu m'ami*.

The score was finished on April 20, 1920, and on May 15 the ballet was performed at the Paris Opera. The choreography was by Leonide Massine, who danced the title role, and Tamara Karsavina was prima ballerina. Scenery and costumes were designed by Pablo Picasso. Ernest Ansermet conducted.

Stravinsky was a severe critic, but he said of Diaghilev's

production, "Pulcinella is one of those spectacles — and they are exceedingly rare — where everything holds together, and where all the elements — subject, music, choreography and decor — form a coherent and homogeneous whole."

The story of *Pulcinella* is in the style of the early eighteenth-century Neapolitan theatre, slight but amusing: all the girls of the town are in love with the roguish Pulcinella. In an effort to win back their sweethearts, the men set upon Pulcinella, but he has dressed a friend in his clothes. When the friend pretends to die from the attack, the true Pulcinella appears as a sorcerer and brings him back to life. He then arranges the marriages of all the young people, saving the most beautiful girl, Pimpinella, for himself.

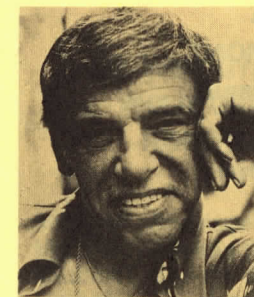
The score of *Pulcinella* calls for three solo singers and a modest orchestra of two flutes, piccolo, two oboes, two bassoons, two horns, trumpet, trombone, a quintet of solo strings and twenty supporting strings.

Later, Stravinsky selected eleven short pieces from the ballet and arranged them as a concert suite in eight movements, without voices. They are: I, Sinfonia (Overture); II, Serenata; III, Scherzino — Allegro — Andantino; IV, Tarantella; V, Toccata; VI, Gavotte with Two Variations; VII, Duet; VIII, Minuet and Finale.

492nd Performance

Friday, August 12

**BUDDY RICH and
his Killer Force
MAYNARD FERGUSON**



Buddy Rich

and he has met this age of youth domination with a free swinging, welcoming spirit. He plays the music of today distinctively "Rich" with no bending in any direction, whether toward a complete youth audience or to the keepers of the past. He is a contemporary music maker, original, as he has always been, and with no label.

And so his appeal has become all encompassing, his bandstand is limitless. The bright young band of sixteen men travel the world playing theatres, concert halls, colleges and the modern caverns of light and sound, and the reactions are overwhelming. The sixteen men average twenty-four years of age, half that of Buddy's, and half his energy. The audiences range from adolescents, who have really come to hear the rock groups like Steppenwolf, the Rotary Connection, the Buddy Miles Express or any of the NOW groups with whom Buddy shares disco engagements, but are willing to be introduced to and are captivated by the Buddy Rich Band, to all age audiences who have made Buddy's World Pacific albums best sellers, and finally, to the generations who grew up with Buddy and, through all the eras and phases of his career, have remained loyal fans.

Buddy and the times are step in step as they have been throughout his amazing career. Today's audiences respond to Buddy appreciatively and, not only because they accept, but because he is able to do his thing the way he feels it, and without compromise.



Maynard Ferguson was born Friday, May 4, 1928 in Verdun, Quebec, Canada. It is doubtful anyone would have predicted he would come to be known as "The world's most exciting trumpet sound".

He began his musical training at the age of four when he started learning the piano and violin. He enrolled in the French Conservatory of Music at the age of nine where he studied all instruments in the saxophone family as well as the clarinet and slide trombone. He

finally settled for the trumpet.

As a teenager he had his own band and by 1947 he started working in the United States with Jimmy Dorsey and Charlie Barnet. He moved to Stan Kenton's Orchestra and remained with him until 1953, when he went to Paramount Pictures as first-call trumpet man. He was on the road with the Birdland Dream Band from 1956-57 and in 1967 he signed to tour England with an All-Star British Big Band called "Top Brass". While visiting in Manchester he met Ernie Garside, trumpet player, and together they formed the band which was the forerunner of the band he now leads.

At 44 he has been almost everywhere and done almost everything and his return to Meadow Brook is anxiously awaited.



Philippe Entremont

association with the Philadelphia Orchestra and conductor Eugene Ormandy. He is the first non-resident to be recognized in that way. In 1968 he toured to a dozen French cities with the London Chamber Orchestra in the dual role of soloist-conductor. Since then he has conducted in Canada with the Hamilton and Montreal Symphonies and in Europe with the Palermo Symphony, Marseilles and Toulouse Orchestras, several orchestras in Paris and London's Royal Philharmonic Orchestra for the Columbia recording of Satie's "Parade" and "Gymnopédies." In 1975 he became Principal Conductor of the Vienna Chamber Orchestra. He has won many awards for his recordings, including France's highest award, the Grand Prix du Disque — four times. He lives with his wife and two children in Paris.

PROGRAM NOTES by Leonard Burkat
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SYMPHONY IN C MAJOR

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

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

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

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

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

The Bizet Symphony opens *Allegro vivo* with a sturdy theme that is followed by a somewhat placid second subject. The second movement, *Adagio*, is a lovely song for solo oboe and has an interesting fugal central section. The third movement is a scherzo, *Allegro vivace*, with a central trio section in which the material is heard over a drone bass accompaniment. The finale, also *Allegro vivace*, is a sprightly con-

struction with perpetual-motion and march-like passages that lead to the second subject, a soaring lyrical melody of great beauty.

The score calls for flutes, oboes, clarinets and bassoons, all in pairs, four horns, two trumpets, timpani and strings.

CONCERTO FOR PIANO AND ORCHESTRA IN D MAJOR; H. XVIII, NO. 11

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

Joseph Haydn was one of the greatest composers in the history of orchestral music, but, for so fertile a composer, he wrote curiously few concertos. The reason is perhaps that although he played the violin and piano with professional competence, he was not a great virtuoso himself, as Bach, Handel, Mozart and Beethoven were. That he had no distaste for virtuosity is evident from the difficulty of his symphonies, his quartets, his piano trios and piano sonatas. Haydn wrote hundreds of works in every other important form but the princely family that employed him as staff conductor and composer was quite content with the occasional concerto he composed for some particularly talented member of the house orchestra, a special occasion or on commission.

His three best are a Cello Concerto in D Major, a Trumpet Concerto that is a relatively rare curiosity, and this D-Major Piano Concerto. We do not know why it was written or exactly when — probably around 1780 or 1782. It went into circulation rapidly and within a few years had been published in Vienna, Paris, Berlin, Amsterdam and London. A Haydn concerto was such a rarity that one reviewer, writing in 1786, wondered if it was an authentic work or — as was the case with many symphonies issued as his — someone else's composition with the famous composer's name added by unscrupulous publishers.

Haydn's D-Major Piano Concerto is a brilliant but intimate work in three movements, cleverly and even colorfully written for a small orchestra of two oboes, two horns and strings. The first movement, *Vivace*, is based principally on a single lively theme, with incidental and accompanying motives functioning as subsidiary material. Next is a poetic slow movement in a simple three-part form, *un poco adagio*. The high point of the work is its brilliant finale, a Rondo in the Hungarian Style, *Allegro assai*. Haydn's own brief cadenzas for the first and second movements are often played in modern performances of the Concerto.

CONCERTO FOR PIANO AND ORCHESTRA NO. 1, IN C MAJOR, OP. 15

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

Beethoven is usually credited with five piano concertos, but in fact he wrote seven, two of them in early youth, and he also made a piano arrangement of the solo part of his Violin Concerto. Of the standard five concertos, the one in C Major was published first but was actually the second in order of composition. The B-Flat Concerto now known as No. 2 was written earlier. The C-Major Concerto was sketched in 1795 and 1796, completed in 1798 and published in 1801. Like the Piano Sonata, Op. 7, it is dedicated to Princess Innocenz Odescalchi who had been Beethoven's pupil when a young girl.

Throughout his lifetime, Beethoven was acknowledged to be the greatest of pianists. Perhaps a few others could almost match his technical virtuosity, the mechanical skills with which he made music at the keyboard, but none even ap-

proached the drama, the sentiment, the nobility of musical expression in his playing. Early in his career, when he needed concertos to play at his concerts, he took Mozart's as his models and expanded them somewhat. Later, in the Fourth and Fifth Concertos, he made important alterations in the classical structures, but after the age of forty he wrote no more concertos. The later innovations of his piano sonatas, string quartets and symphonies therefore have no parallels in the concertos.

He once wrote of the C-Major Concerto, "It is one of my first, and therefore not one of the best of my compositions." Nevertheless, the great artistic powers that he already possessed were reported by Johann Wenzel Tomaschek, a composer and pianist four years younger than Beethoven, who wrote in a memoir published in 1845, "In the year 1798, Beethoven, that giant among pianists, came to Prague. At a crowded concert in the Convict Hall, he played his Concerto in C Major. His magnificent playing and particularly the daring flights in his improvisation stirred me to the depths of my soul; indeed, I found myself so profoundly shaken that for several days I could not bring myself to touch the piano. [Abridged]"

The Concerto opens with a sturdy *Allegro con brio*. The middle movement is a dreamy, poetic *Largo*, and the finale, a witty, robust rondo, *Allegro scherzando*. The orchestra consists of a flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

494th Performance

Sunday, August 14

DETROIT SYMPHONY ORCHESTRA
PHILIP GREENBERG, conductor
ROBERTA PETERS, soprano

MOZART, Marriage of Figaro Overture
MOZART, Alleluia from Exultate, Jubilate, K. 165
MOZART, Voi che Sapete (Marriage of Figaro)
MOZART, Concert Aria K. 217

ROBERTA PETERS

STRAUSS, Kaiser Waltz, Opus 431
STRAUSS, Perpetual Motion, Opus 257

INTERMISSION

STRAUSS, Overture to "Die Fledermaus"
STRAUSS, Wienerblut, Opus 354
STRAUSS, Laughing Song — Die Fledermaus
STRAUSS, Audition Song — Die Fledermaus
ROBERTA PETERS

STRAUSS, Tritsch-Tratsch Polka
STRAUSS, Pizzicato Polka
STRAUSS, On the Beautiful Blue Danube

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

493rd Performance

Saturday, August 13

**DETROIT SYMPHONY CHAMBER
ORCHESTRA**
PHILIPPE ENTREMONT,
conductor and pianist

BIZET, Symphony No. 1 in C major
Allegro Vivo
Andante Adagio
Scherzo Allegro vivace
Finale Allegro vivace

HAYDN, Piano Concerto in D major, Opus 21
Vivace
Un poco Adagio
Rondo all' 'ungherese'
PHILIPPE ENTREMONT

INTERMISSION

BEETHOVEN, Piano Concerto No. 1 in C major,
Opus 15
Allegro con brio
Largo
Rondo
PHILIPPE ENTREMONT

This performance is being taped for broadcast by
WDET-FM on Wednesday evening, November 9,
at 8:30 p.m.

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



Roberta Peters

graduation from junior high school.

After six years of intensive study, the late renowned impresario, Sol Hurok, heard Miss Peters perform at her teacher's studio and was so impressed by her prodigious talent that he quickly signed her as his client, despite her young age and total lack of professional experience.

Soon afterward he arranged for Miss Peters to audition for Rudolf Bing, then general manager of the Metropolitan. Mr. Bing was so pleased by Miss Peters that he invited conductors to hear her immediately and then offered her a contract, calling for the 19 year old soprano to make her debut in the difficult role of the Queen of the Night in Mozart's *The Magic Flute*. Only two months later, prior to her scheduled debut, she was called, with only a few hours notice and virtually no rehearsal, to replace an ailing soprano in the role of Zerlina in Mozart's *Don Giovanni*. Her surprise debut, needless to say, created a sensation, making her name a household word overnight. Since then she has frequently astounded audiences and critics alike, appearing in 37 starring roles on the Stage of the Metropolitan alone.

For Mr. Greenberg's biography, please see page 67.

495th Performance

Thursday, August 18

ELENA OBRAZTSOVA, mezzo-soprano
IN RECITAL

Program to be Announced



Elena Obraztsova

Singer Elena Obraztsova has been acclaimed as a member of the Bolshoi Opera, for her performances at La Scala, Milan, in 1964 and all of her American performances. In 1975 opening night at the San Francisco Opera saw her in the role of Azucena in a production of "Il Trovatore" which featured an all-star cast of Joan Sutherland, Luciano Pavarotti and Ingvar Wixell. Oct. 12, 1976 she made her Metropolitan Opera debut as Amneris in "Aida." She has won many international competitions including gold medals from the 1970 Tchaikovsky Competition, the first Glinka All-Union Competition in Moscow in 1963 and the Eighth World Festival of Youth and Students in Helsinki in 1962. She is a graduate of the Leningrad Conservatory. Immediately following her graduation she was offered a permanent position with the Bolshoi Opera. American audiences first heard her when the Bolshoi made its historic first visit to the United States a few years ago.

496th Performance

Friday, August 19

Nostalgic Sounds from
"The Summer of '42"
starring

TEX BENEKE and his Big Band
plus Special Guest Stars
HELEN O'CONNELL and BOB EBERLY



Tex Beneke

The Beneke sax was important to the band but the vocals took Tex out of the sideman class and made him one of the personalities.

In 1942 Mack Gordon and Harry Warren wrote a hurried tune for the picture "Sun Valley Serenade." The southern flavor of the lyrics made Tex a natural for the featured vocalist. Tex Beneke can't go anywhere today, nearly 30 years later, without being asked to sing "Chattanooga Choo Choo."

Tex Beneke's responsibility to what he helped create and still embellishes is total. The Miller sound is still there but the music is never static, nostalgia notwithstanding. Tex Beneke moves along the frontier of the ever changing image of American music, wearing two hats as always.

The saga is lengthy and spans three decades, but it is still incomplete. Tex Beneke's own musical career surrounds him, but mistily the Miller legend clings, and, happily, perhaps, will never be blown away.

Gordon Lee "Tex" Beneke persuaded his parents to buy him an old soprano saxophone. He immediately took lessons and practiced until he was playing with high school and ROTC bands. Later, after playing several professional engagements, he was recommended to the Glenn Miller Band by Gene Krupa. Driving to a one-nighter, Miller heard Tex singing "Ida, Sweet As Apple Cider." He made an arrangement of the old song and informed Tex that he was to do the vocal.



Helen O'Connell

At the peak of her career she took a 7 year leave of absence. Her three eldest daughters were born during this period. It was Frank De Vol who persuaded Helen to put aside domesticity and return to sing with his band at the famous Hollywood Palladium. Her vibrant voice attracted the record industry and a contract, followed by a tour, resulted. The "New" Helen was a natural on the legitimate stage. Because of the power and range of her voice she is able to work open-air, and Theatres in the Round unmiked.

Helen calls Brentwood, California her home, where she enjoys her four beautiful daughters and two grandchildren who, she says, "keep me young." When you see her at the Meadow Brook Music Festival this summer you will agree.

This astonishing blonde from Lima, Ohio is as pretty today as she was in the 40's. A reviewer recently asked "Can a Star of the 40's find success in the 70's? If it's Helen O'Connell she can. It hardly seems possible that the good looking blonde with the deep dimples and fantastic eyes could be the same kid who used to stand up in front of Jimmy Dorsey's band and sing her heart out. But it is, and fortunately there is little change only in her material not her style."



Bob Eberly

Years later when Jimmy and Tommy had their big fight at Glen Island Casino, Bob went on with Jimmy; later Helen O'Connell joined the band and their duets made history. They included "Tangerine," "Amapola," "Green Eyes," "Time Was", and "Yours."

Eberly was the singer other singers admired including such future stars as Frank Sinatra, Perry Como, and Dick Haymes.

Bob Eberly's creative style, tempo changes and showmanship easily bridge the 40's into the 70's. He is as popular with the fans of that earlier era as he is today with the new generation of young people who are fascinated with his splendid artistry.

497th Performance

Saturday, August 20

ALBERT MARKOV, violinist
IN RECITAL

Program to be Announced

*Albert Markov is under
the exclusive worldwide management
of Maxim Gershunoff, Inc.*



Albert Markov

Until about two years ago, violinist Albert Markov was unheard of in the United States. In December 1975 he emigrated to this country from his native Russia with his wife Marina and their two sons, all of whom are also accomplished musicians. Before that time he had never appeared in the United States and had only infrequently appeared in Europe. He was the recipient, however of the Queen Elisabeth of Belgium Concours Gold Medal in 1959 for his virtuosity. In the Soviet Union he held the honored position of Soloist of the Moscow State Philharmonic. The position has also been held by such reknown artists as David Oistrakh and Leonid Kogan. In 1963 he participated in the inauguration of the Palace of Congresses inside the Kremlin wall. He received his initial music training in Sverdlovsk and Kharkov before entering the Kharkov Conservatory. He continued his music education at the Gnesin Music Teacher's College under the reknown professor, Yuri Yankelevich who served as the foremost mentor of Soviet violinists. Mr. Markov also taught at the Gnessen College from 1960 to 1975 and assumed the class of Mr. Yankelevich when he died in 1973. He made his orchestral debut with the Houston Symphony in May 1976. He has since appeared with the Baltimore and New Jersey symphony orchestras, as well. He now is on the faculty of the Mannes College of Music and has taught at the Yale School of Music. He is considered to have one of the largest repertoires of living violinists, having committed to memory 45 concerti. He is also a composer and has had many of his works published in the Soviet Union. He appears with Milton Key, former accompanist of Jascha Heifetz.

Bob Eberly's career took off when he won an audition for the Fred Allen Show, playing guitar and singing. At the same time a friend recommended him to the Dorsey Brothers. He opened with Jimmy and Tommy Dorsey at Manhattan's famed Latin Quarter. When Bob Eberly stepped up to the microphone and started to sing Jimmy and Tommy knew they had discovered a new singing star.

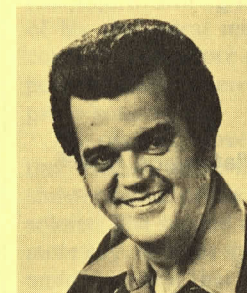
Years later when Jimmy and Tommy had their big fight at Glen Island

498th Performance

Sunday, August 21

"Meadow Brook Country Western Nite"

CONWAY TWITTY
CRYSTAL GAYLE



Conway Twitty

Phillies felt he was better suited to a professional baseball career. However, the choice was not his to make, as he was drafted into the U.S. Army.

While in the service he formed his second band, "The Cimarrons", and toured the service club circuit in Japan. He ended his military career in Japan and was welcomed home by the sounds of a new music that was taking over the country.

After eight years as a rock entertainer Conway felt that he had fulfilled his obligation to his fans but his obligation to himself was yet unfulfilled. Armed with three gold records and all his experience he followed the yearning of his heart and made the change to COUNTRY MUSIC.

In June of 1965, he recorded two of his own songs. His success and fame as a country artist grew with each song and was guaranteed with the release of "Hello Darlin'" in 1970. In 1971, he teamed with Loretta Lynn and for four consecutive years they won MCA's Duo of the year.

In all he has written over 200 songs. The Conway Twitty sound is comprised of five talented musicians. All these talented musicians together add up to one of the best liked and most respected bands on the road. They have twice been selected in the top five CMA finalists as best touring band. They give all of themselves to make and keep the Twitty Sound on top.



Crystal Gayle

Crystal Gayle began her recording career on Decca Records with her top twenty song, "I Cried (The Blue Right Out of My Eyes)". The success of this record led to regular appearances on Jim Ed Brown's "Country Place" television show. During the next three years, Crystal gained stage experience and made new friends while performing across the country.

In January of 1974, Crystal signed with United Artist Records. That spring, Crystal's first record, "Restless", was released and she took a big step toward re-establishing her recording career. It paved the way for her top ten song, "Wrong Road Again". In turn, the success of this record led to Crystal's first album, entitled, "Crystal Gayle"; from which, "Beyond You" and "This Is My Year for Mexico" were released. This album also marked the debut of Crystal's writing and publishing careers. She co-wrote "Beyond You" and started Stonehill Music Company to publish it.

In June, Crystal won the 1975 MUSIC CITY NEWS Award for the Most Promising Female Vocalist. Crystal continues her recent success with her new album, "Somebody Loves You".

Thursday, August 25

MUSICA AETERNA ORCHESTRA
FREDERIC WALDMAN, conductor
GARY GRAFFMAN, pianist
SHARON MOE, french horn

MOZART, Divertimento for strings in D major, K. 136

Allegro
 Andante
 Presto

MOZART, Horn Concerto in E flat major, K. 495

Allegro moderato
 Romanza: Andante
 Rondo: Allegro vivace
 SHARON MOE

INTERMISSION

MOZART, Symphony in C major, K. 338

Allegro vivace
 Andante di molte
 Allegro vivace

MOZART, Piano Concerto in D minor, K. 466

Allegro
 Romance
 Rondo: Allegro assai
 GARY GRAFFMAN

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



Musica Aeterna

Musica Aeterna seems to be living up to its name. For the past ten years, the organization has presented concerts at New York's Metropolitan Museum. The series has been so popular, that most of its performances are sold-out long before each concert season begins. To accommodate some of those turned away, Musica Aeterna has also given performances at Carnegie Hall. Frederic Waldman is founder and music director of Musica Aeterna. He is a native of Vienna and received his music training in Europe. In 1941 he came to the United States. For 20 years he was musical director of the Opera Theatre of the Julliard School of Music. He also has taught the opera workshop at the Berkshire Festival in Tanglewood. He is a noted conductor and has directed many American premieres of works such as Richard Strauss' "Capriccio," Benjamin Britten's "Beggars' Opera," Dallapiccola's "The Prisoner" and a special presentation of Dvorak's "Requiem"



Gary Graffman

the U.S. Among his latest recordings are those of Beethoven's last two sonatas, Opus 110 and 111 which he made for Columbia.



Sharon Moe

principal horn with the New York City Opera, the American Symphony as well as the Music Aeterna Orchestra. She has worked with the New York Chamber Soloists, New York City Ballet, Martha Graham Ballet, Robert Joffrey Ballet, American Ballet Theatre, Metropolitan Opera, Mozart Festival Orchestra, Vermont Mozart Festival, Caramoor Festival and doing numerous television commercials and recordings.

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DIVERTIMENTO FOR STRINGS IN D MAJOR, K. 136
 Wolfgang Amadeus Mozart

HORN CONCERTO IN E FLAT MAJOR, K. 495
 Wolfgang Amadeus Mozart

*Program Notes for the above selections were not available
 at time of printing.*

SYMPHONY NO. 34, IN C MAJOR, K. 338
 Wolfgang Amadeus Mozart
 (Born January 27, 1756, in Salzburg; died December 5,
 1791, in Vienna)

Mozart finished this Symphony on August 29, 1780, and took it with him to Vienna in the spring of 1781, when he followed his employer, the Archbishop of Salzburg, there. His principal duty in the capital was to entertain the Archbishop and his noble friends, under conditions so ignoble and ignominious for the composer that the final, bitter break between them came that May.

The Archbishop made a great effort to control the conditions under which Mozart appeared in public in Vienna that spring — probably to make sure that they would bring proper credit to himself for his wisdom and taste in securing the services of so fine a musician. This Symphony was performed in Vienna under auspices that the Archbishop must have thought worthy: led by Giuseppe Bonno, the Emperor's music director. In a letter to his father at home in Salzburg, Mozart wrote that under Bonno's direction "the symphony went *magnifique* and was a complete success: forty violins, the wind instruments all doubled, ten violas, ten double basses, eight cellos and six bassoons." So much for those who now insist that Mozart be played by small orchestras, even in our huge concert halls!

Gary Graffman is an all-American virtuoso pianist. He was born in New York City, studied at the Curtis Institute in Philadelphia and won the American Leventritt Award. In 1975-76 he made 50 orchestral appearances in the United States. When he last appeared with the New York Philharmonic, it marked the 25th anniversary of his debut with the orchestra. He is acclaimed as a recording artist and he is the only pianist to have recorded with the six major symphony orchestras in

Sharon Moe was born in Rapid City, South Dakota. Ms. Moe at the age of 15 won the National Federation of Music Club's Contest in both piano and horn. At 18, she won the Young Artist's Contest sponsored by the Minnesota Symphony and was asked to be soloist with the orchestra and to give a television recital. She was awarded a 4 year scholarship to Manhattan School of Music.

Ms. Moe in addition to her solo career is one of the most active horn players in New York City. She is co-

There are other interesting aspects of the orchestration of this Symphony. In its basic version, the score requires two oboes, two bassoons, two horns, two trumpets, timpani and strings. The second movement is apparently written for strings alone with the violas divided into two parts for added richness, but Mozart performed it with bassoons playing along on the bass line too. He started a minuet but scratched it out and at first played the Symphony as a three-movement work. In May, 1782, he wrote a minuet in C Major, K. 409, apparently for insertion in this Symphony at a concert performance that month. Flutes are added to the orchestra in the minuet and it is almost certain that Mozart then had the flutes play in the other movements as well. Thus modern performances of this work, following Mozart's several versions, have come to vary considerably.

Mozart opens the first movement, *Allegro vivace*, with a subject that is not a flowing melody but a heroic flourish, a call to attention that gives the music the character of an overture and is the first of several operatic elements in the Symphony. The second movement, *Andante di molto*, is an elegant extended aria, and the Finale, *Allegro vivace*, like that of a comic opera, closes the Symphony with a rush of energy and wit.

CONCERTO FOR PIANO AND ORCHESTRA NO. 20, IN D MINOR (K. 466)

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

1784 to 1786 were the climactic years of Mozart's too short career, when he was at the height of his popularity as a composer, pianist and teacher. In this brief period he wrote twelve glorious piano concertos, *The Marriage of Figaro*, six of his finest string quartets and a large number of other works. The fertility of his invention at this time, the extraordinary outpouring of incomparable masterpieces, one after another, supports the argument that in his few years on earth he had lived more than a full lifetime and could have done no more.

In 1784 alone, he composed six piano concertos, each one of astonishing perfection. In a letter from Vienna to his father in Salzburg, he said that he was writing them as money makers during the hours he took from the daily labors that supported him: morning music lessons for the daughters of the rich and evening concerts in the palaces of the noble.

His notebooks show twenty-two engagements to perform during the five weeks from February 26 to April 3, 1784. In the eight weeks from February 9 to April 12, he wrote four piano concertos.

Simply getting all this music down on paper was so much work that in many places he only sketched the solo piano parts. Since he was to perform them himself, he needed little more than reminders of what he intended to play. The orchestral accompaniments, which were so much more complex than most of the music by the other successful musicians of the time, were written out in elaborate detail.

Yet to his noble audiences, Mozart was only one of many popular entertainers who, like modern rock singers, performed only their own works. Those who engaged him often hardly knew or cared what he played for them. They were not really looking for the best, only for the latest music!

Mozart knew that his work was different from that of the others. His letters indicate that he sometimes thought of himself as only the best of the hacks, turning out music to please, trying to suit the compositions to the audiences, writing for public appeal, for success, for money — knowing that he did so with originality and with invention that the others did not possess and could not imagine.

Mozart finished the Piano Concerto in D minor, K. 466, on February 10, 1785, barely in time for its first performance on the following day. He was so busy correcting the rushed work

of his music copyists that he did not even have time to play through the Rondo before the public performance.

Although it was hastily written down on paper, the concerto must have been taking form in Mozart's mind for some time. It is one of that small group of perfect masterpieces that have come to embody the very idea of "masterpiece": Beethoven's Fifth Symphony, Shakespeare's *Hamlet*, Leonardo da Vinci's *Mona Lisa*. It is, as Charles Rosen has said, "almost as much a myth as a work of art," one of the Mozart compositions that, within ten years after his death, led the world of music to acknowledge his supreme mastery.

During the nineteenth century it was probably his most played work. It was, at once, the most classical and the most romantic Mozart, the work that at times obscured all the rest of his orchestral music. Beethoven admired the D minor concerto and wrote cadenzas for it that he used in his own performances. There are echoes of it in some of his stormy piano sonatas.

The opening movement of the concerto, *Allegro*, the first that Mozart wrote in a minor key, contrasts the powerful, sinister music of the orchestra with a kind of lament by the soloist. The second movement, *Romanza*, in a relatively remote key, relieves the tensions of the first, except in a stormy middle section that reminds us of the underlying emotional contest. The finale, a Rondo, *Allegro assai*, is less tragic in mood than the first movement, but it is serious enough, until the moment near the end, when the brasses call out, in a kind of courtly gesture, in D major, at last.

The concerto accompaniment is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

500th Performance

Friday, August 26

HELEN REDDY



Helen Reddy
 entertainment industry today, including being named, "Top Female Vocalist of 1976" by Record World and Cash Box.

Helen describes her songs as "story songs, not message songs." Her diction is impeccable, her style unaggressive and accessible. A perceptive critic notes that Helen sounds honest on her records. "I think that's because I choose my songs very carefully and try to choose songs as if I'd written them," she says.

Helen Reddy is being raved about by ever-growing audiences, by fellow musicians and by the critics. It would be futile to compute the number of things she has going for her or how far she will go from here.

This year, Helen Reddy's show business versatility will be evidenced when she stars in the Walt Disney film, "Pete's Dragon," the studio's most ambitious project since "Mary Poppins." The film will mark Helen's first starring role. Previously, she was featured in the box office smash, "Airport '75".

Although Helen doesn't have as much time to write as she'd like, two songs, "Lullaby" and "You Make It So Easy," were written by her from her album, "Music, Music." "I'll have time to write when I'm old, with all of the experience behind me. I see myself as a very active 85-year old."

Saturday, August 27

MUSICA AETERNA ORCHESTRA
FREDERICK WALDMAN, conductor
JUDITH RASKIN, soprano
FLAVIO VARANI, pianist

MOZART, Overture to "The Impresario"

MOZART, "Zeffiretti lusinghieri . . ." from Idomeneo

MOZART, "Nehmt meinen Bank," K. 383 (concert aria)

MOZART, "Bella mia Flamma," K. 528 (concert aria)

JUDITH RASKIN

MOZART, Symphony in D major, K. 385 ("Haffner")

Allegro con spirito
 Andante
 Minuetto
 Presto

INTERMISSION

MOZART, Exsultate, Jubilate K. 165
 JUDITH RASKIN

MOZART, Piano Concerto in C major, K. 467
 Allegro
 Andante
 Allegro vivace assai
 FLAVIO VARANI

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



Flavio Varani

Dora Zaslavski and Arthur Balsam and concertized widely.

Mr. Varani has been heard throughout South America, Europe and in the United States where he made his debut at Carnegie Hall and Lincoln Center in New York City, and appeared with the Detroit Symphony Orchestra and the Brooklyn Academy Orchestra under Lukas Foss.

For three consecutive seasons, Mr. Varani was a participant of the Newport Music Festival in Rhode Island, and for the past two seasons he appeared at the Meadow Brook Music Festival, summer home of the Detroit Symphony Orchestra.

Mr. Varani is presently artist-in-residence at Oakland University in Rochester, Michigan.



Judith Raskin

British Isles and is well known for her singing in the roles of Nannetta in "Falstaff" and Sophie in "Der Rosenkavalier." She was chosen by composer Igor Stravinsky to sing Anne Truelove in an historic recording of "The Rake's Progress" during which the composer conducted. She won a Grammy for her work as Despina in a recording of "Cosi fan Tutte." She is a graduate of Smith College and also holds an honorary degree from that institution. From 1972-76 she was co-chairman of the Music Advisory Panel of the National Endowment for the Arts and was Chairman of the opera committee during that time.

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OVERTURE TO *DER SCHAUSPIELDIREKTOR* ("THE IMPRESARIO"), K. 486

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

A few months before Mozart completed the composition of *The Marriage of Figaro*, he was asked to write some music for a comedy called *Der Schauspieldirektor* ("The Impresario") that was to be presented as part of an entertainment organized by the Austrian Emperor for the Governor-General of the Netherlands. The play is a rather stiff one-act piece about a theater director's problems with characters bearing such names as Heart, Birdsong and Silvervoice.

In January and February, 1786, Mozart composed a bright, little overture and four vocal numbers that were performed with the comedy on February 7. It was preceded on the program by another theatrical satire, *Prima la musica e poi le parole* ("First the Music and Then the Words") by Mozart's rival, Antonio Salieri, who was later to be the teacher of Beethoven, Schubert and Liszt.

Through the years there have been many attempts to salvage Mozart's delightful music for the theater, usually by rewriting the rather dreary comedy. In some of the later versions, the composer himself was introduced into the cast of characters. Others used additional music by various composers to enliven the action on stage. One of the earliest adaptations was made by Goethe. In 1791, he produced at the Weimar Court Theater a work he called *Theatralische Abenteuer* ("Theatrical Adventure"), which consisted of Domenico Cimarosa's opera *L'Impresario in angustie* ("The Impecunious Impresario") with Mozart's *Impresario* music inserted.

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

ZEFFIRETTI LUSINGHERI FROM IDOMENEO

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

Idomeneo, Re di Creta ("Idomeneo, King of Crete") was Mozart's first mature opera. He composed it for the Munich Carnival of 1781, in the rigid and obsolete form of the Italian *opera seria* ("serious opera"), which has been an obstacle to its revival. The libretto tells that Idomeneo, King of Crete,

returning home after the Trojan War, is ship-wrecked within sight of land. He is saved from drowning by vowing that he will sacrifice to the sea-god, Neptune, the first living being he meets. To his horror, that being is his own son, Idamante, who has ruled Crete in his absence. In despair, Idomeneo sends Idamante away, hoping thereby to avoid the necessity of keeping his vow. His absence is deeply regretted by the Trojan princess, Ilia, who has been brought to Crete as a prisoner and has captured Idamante's heart. At the opening of Act III, in the gentle but florid aria, *Zeffiretti lusinghieri* ("Gentle zephyrs"), Ilia pleads with the winds to fly to her beloved and tell him of her love. In the end, the lovers are reunited and rule as king and queen.

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ARIA, *NEHMT MEINEN DANK* (K. 383)

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

This is one of several concert arias that Mozart composed for Aloysia Weber Lange, a fine singer with whom he had once been in love. He wrote it in Vienna in April, 1782, and in the following August he married her younger sister, Constanze. The text expresses the kind of sentiment with which a singer might then close a concert program:

"Accept my thanks, noble patrons! As ardently as my heart speaks to you, men may loudly sing your praises; but I, only a woman, have not the power to do so. Believe me, though, throughout my life I shall never forget your kindness; were I to stay, I would make it my endeavor to be worthy of your patience! Since time began, it was decreed that muses and artists must wander, and it is thus with me as with all the others, away from my fatherland my destiny leads me. But believe me, wherever I go, at all times, my heart will remain with you."

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RECITATIVE, *BELLA MIA FIAMMA*, AND ARIA, *RESTA, O CARA*, FOR SOPRANO AND ORCHESTRA, K. 528

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

The commonly accepted history of this aria is told in an anecdote attributed to Mozart's son and published in 1856.

When Mozart and his wife were in Prague for the premiere of *Don Giovanni*, he promised to write a concert aria for his friend, the soprano Josefa Dušek but then just never seemed to get to it. On November 3, 1787, six days after the first performance of the opera, she locked him into a garden house and said that she would not let him out until the aria was ready. In return, Mozart made the music especially difficult and said that he would not give her the manuscript unless she could read it off perfectly at first sight. She did, and he inscribed the work to her.

The passionate intensity of this music and the wide vocal range it calls for indicate its closeness to *Don Giovanni*, but no character in the opera is called upon to negotiate anything like the difficult chromaticism of this aria. Mozart must have known that Dušek would be able to manage it. She was no empty-headed *prima donna* but a thoroughly schooled musician, a composer and pianist as well as a singer, one of the best pupils of a famous teacher, who had married her. The two couples had long been friends and the Dušeks had been strongly opposed, the year before, to the intriguers against *The Marriage of Figaro*.

The text, a dying lover's lament, has sometimes been attributed to Lorenzo Da Ponte, the librettist of *Don Giovanni*, but there is no real evidence that he was its author.

Bella mia fiamma, addio! Non piacque al cielo di renderci felici. Ecco reciso, prima d'esser compito, quel purissimo nodo, che strinsero fra lor gl'animi nostri con il solo voler. Vivi! Cedi al destin! Cedi al dovere! Della giurata fede la mia morte t'assolve; a più degno consorte. O penne! Unita vivi più lieta e più felice vita. Ricordati di me, ma non mai turbi d'un infelice sposo la rara rimembranza il tuo riposo. Regina, io vado ad ubbidirti. Ah, tutto finisca il mio furor col morir mio. Cerere, Alfeo, diletta sposa, addio!

Resta, oh cara. Acerba morte mi separa, oh Dio, da te. Prendi cura di sua sorte, consolarla almen procura. Vado! ahi lasso! Addio per sempre! Quest' affano, questo passo è terribile per me!

Ah, dov'è il tempio? Dov'è l'ara? Vieni affretta la vendetta! Questa vita così amara più soffribile non è.

My beautiful flame, farewell! It does not please heaven to give us back our happiness. See how firm, even before it is tied, is that purest knot that binds our souls, with one will, through the years. Live! Yield to fate! Yield to duty! My death absolves you of your oath of fidelity; take a more worthy consort. O pain! Live, alone, a gladder and happier life. Remember me, but do not disturb your peace with any rare recollection of your unhappy husband. Queen, I go and obey you. Ah, all my passion ends with my death. Ceres, Alfeo, beloved wife, farewell!

Stay, o dear one. Bitter death separates me from you. O God, Watch over her fate; at least console her for me. I go! ah, weary! Farewell for ever! This pain, this suffering is terrible for me!

Ah, where is the temple? Where the altar? Come, hasten the judgment! This life is so bitter, it is no longer bearable.

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SYMPHONY NO. 35, IN D MAJOR, K. 385 (HAFFNER)
 Wolfgang Amadeus Mozart
 (Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

This Symphony took its name from its association with Sigmund Haffner, a wealthy merchant who was at one time major of Mozart's native Salzburg. Haffner often helped the young composer with money and favors, and in 1776 Mozart composed the work we now know as the *Haffner* Serenade for the wedding of his patron's daughter, Elisabeth. Six years later, in Vienna, Mozart received an urgent request from his father for another serenade for Haffner, who had just been elevated to the nobility and wanted some new music for the festivities celebrating the event.

Mozart was very busy at the time. He had just had a great success with his German opera *The Abduction from the Seraglio* and was hard at work arranging some excerpts from it for wind instruments. He was writing the beautiful Serenade in C Minor for wind octet, K. 388, and several works for piano and violin, and teaching too.

He was reluctant to take on any more assignments, but felt obligated to Haffner and wanted to please his father. Working day and night, within a few weeks Mozart had turned out a new Haffner serenade of six movements, including a march and two minuets.

The following spring, when he was planning a concert of his own music in Vienna, Mozart sent to Salzburg for the score, and after looking it over, wrote to his father, "The new *Haffner* Symphony quite astonished me, for I did not remember a note of it. It must be very effective." He called it "symphony," although it had not yet been given that form, but the conversion was a simple matter. He simply deleted

one of the minuets and the march, and while he was working on the score, he enriched the orchestration by adding flutes and clarinets.

On March 23, 1783, the new Symphony had its first performance. A week later, Mozart wrote to his father, "I need not tell you much about the success of my concert, for no doubt you have already heard of it. Suffice it to say that the theater could not have been more crowded, and every box was filled. What gratified me most was the presence of the Emperor, who gave me great encouragement. It is his usual custom to send money to the box-office of the theater before going there; otherwise I might properly have hoped for a larger sum, for his delight was beyond all bounds. He sent twenty-five ducats."

The first movement of the *Haffner* Symphony is a vigorous *Allegro con spirito* with a long and striking opening theme that must have commanded the immediate attention of its festive first audience. The slow movement, *Andante*, and the Minuet too, are in the manner of the music that Mozart wrote for pure entertainment and not like those of his later, more expressive symphonies. The Finale, *Presto*, is more spirited, energetic and intricate than any he had written so far.

The Symphony is brilliantly scored for a large orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

EXSULTATE, JUBILATE, MOTET, K. 165

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

Mozart composed the motet *Exsultate, Jubilate* in Milan early in January, 1773. He was not yet seventeen years old at the time and this is one of his earliest works that is still performed regularly. It was written for the famed *castrato* (male soprano) Venanzio Rauzzini, who had played one of the principal roles in Mozart's new opera, *Lucio Silla*, just a few weeks earlier.

Although *Exsultate, Jubilate* is a sacred work and was first performed in a Milan church, on January 17, 1773, it is a brilliant virtuoso piece that is in effect a three-movement concerto for soprano and orchestra. The opening *Allegro* is connected by a recitative to the *Larghetto* slow movement. The finale, *Vivace*, is the famous *Alleluia*, a brilliant setting of just this one word in praise of God.

I. Allegro

*Exsultate, jubilate, o vos
animae beatae.
Dulcia cantica canendo, cantui
vestro respondendo,
Psallant aethera cum me.*

Exult, rejoice, O happy souls
And with sweet music let the
heavens resound,
Making answer, with me, to
your song.

Recitativo

*Fulget amica dies, jam
fugere et nubila, et pro-
cellae; exortus est justic
inexpectata quies. Undique
obscura regnabat nox. Surgite
tandem laeti, qui timuistis
adhuc, et jucundi aurorae for-
tunatae. Frondes dextera plena
et lilia date.*

The lovely day glows bright,
now clouds and storms have
fled. And a sudden calm has
arisen for the just. Every-
where dark night held sway
before. But now, at last,
rise up and rejoice, ye who
are not feared, and happy in
the blessed dawn. With full
hand make offering of gar-
lands and lilies.

II. Larghetto

*Tu virginum corona, tu nobis
pacem dona,
Tu consolare affectus unde
suspirat cor.*

And Thou, O Crown of Vir-
gins, grant us peace.
And assuage the passions
that touch our hearts.

III. Vivace

Alleluja!

Alleluia!

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.

503rd Performance

Sunday, August 28

(Afternoon Performance)

MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, conductor JEAN-PIERRE RAMPAL, flutist

MOZART, Eine kleine Nachtmusik, K. 525
Allegro
Romanze: Andante
Minuetto
Rondo: Allegro

MOZART, Flute Concerto in G major, K. 313
Allegro maestoso
Adagio non troppo
Rondo: tempo di Minuetto
JEAN-PIERRE RAMPAL

INTERMISSION

MOZART, Symphony in A major, K. 201
Allegro moderato
Andante
Minuetto
Allegro con spirito

MOZART, Flute Concerto in D major, K. 314
Allegro aperto
Adagio non troppo
Rondo: Allegretto
JEAN-PIERRE RAMPAL

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which he has established standards of stylish playing that can be taken as models for every flute student and as matters for total enjoyment by lovers of this music. The joys of his Mozart are as golden as the instrument on which he played."

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EINE KLEINE NACHTMUSIK ("A LITTLE NIGHT MUSIC"), IN G MAJOR, K. 525

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

On August 10, 1787, Mozart entered in his notebook the work he finished on that day. Although there is nothing listed for the entire month of July and the only other piece finished in August is a violin sonata, this was a busy time for Mozart, for his next completed composition was *Don Giovanni*, which he had been working on with his librettist since early in the year. *Eine kleine Nachtmusik* [sic] he wrote in his list, "consisting of an allegro, minuet and trio, romance, minuet and trio, and finale. Two violins, viola and basses."

Even the great Mozart scholar Alfred Einstein had to admit that this best-known of all Mozart's ensemble works is one of the most enigmatic. We have no idea why he wrote it, what turned him to its direct and popular style, when and where it was first performed. Perhaps it was associated in some way, in Mozart's mind, with the satirical piece he had written in June and called *A Musical Joke*. Perhaps both that work and this one were tossed off as a kind of relief from the gravity of *Don Giovanni*. Mozart's catalog entry also directs us to three more enigmas: the title, the movements and the instruments.

Eine kleine Nachtmusik (to modernize Mozart's German spelling) means "A Little Night Music," the title under which it is commonly known in English but we could just as well call it "A Short Serenade." There is no doubt that Mozart did not intend *Nachtmusik* to be taken literally and that he had not given the score a specific descriptive title. It was simply the German equivalent of Serenade, from the French, and Nocturne, from the Italian. In a letter to his father, in 1782, he had even referred to the work we now know as the C-Minor Serenade for winds in a mixture of German and French, calling it "a *Nacht Musique*."

Mozart's serenades always had more than four movements, two of them minuets, as indicated for this one in the catalog. Adding speculation to fact, it has been supposed that the minuet now missing survives in a curious hybrid piano sonata that is one of the many works that Mozart's widow had other musicians assemble and complete from her late husband's papers.

The question of the instruments is not really a difficult one, but it was complicated or confused somewhat for us by the weighty authority of the great, forty-nine volume collected edition of Mozart's works, published in the late nineteenth century, which included *Eine kleine Nachtmusik* among his string quintets rather than his Serenades and similar works. When Mozart listed *bassi* in the plural, after violin and viola, he undoubtedly meant that their single line of music was to be played by the two common bass-register string instruments, the cello and the double bass, for this was, by convention, the way in which orchestral cello and bass parts were indicated in his scores. Thus there are four written ensemble parts, which were intended to be played by five different instruments.

In fact, instrumental requirements were not always fixed and rigid in Mozart's time. He liked his orchestral works to be played by the largest number of musicians that could be mustered up, but he would not have complained if someone wanted to organize a performance of a piece like this and could get together no more than one instrument for each part. It is therefore quite correct for *Eine kleine Nachtmusik* to be played by a full string orchestra or some other orchestral combination of strings, by a string quintet in which a double-bass plays along with the cello, or even by a string quartet. The musical texture of the score looks to a modern eye as

though it demands an orchestra, but there is no doubt that Mozart would not have objected to a performance by the smallest number of instruments that could get in all the notes. He was a most eminently practical musician, and four years earlier he had even advertised that three of his new piano concertos, composed with accompaniments for a large orchestra, could also be played with just a string quartet.

Eine kleine Nachtmusik is one of the most simple and direct works of the mature Mozart. The opening *Allegro* is the very model of a textbook sonata-form movement — except that a rigorous teacher might complain of the simplicity of the development section, which is little more than a brief, commonplace modulation. Mozart called the second movement a *Romance*, a tender three-part song with a central section of gently agitated drama. A short Minuet with Trio follows, and a jolly Rondo with a long Coda brings the work to an end.

TWO CONCERTOS FOR FLUTE AND ORCHESTRA

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

Mozart's professed distaste for the flute is not evident in the music he wrote for it: flute concertos, quartets for flute and strings, and ravishing flute solos in his late orchestral works. What he really disliked, it appears, was the man who commissioned most of his works for flute, which were written in Mannheim and Paris between Christmas of 1777 and the summer of 1778.

Dissatisfied with his position as staff composer to the Prince-Archbishop of Salzburg, the young man had sought and obtained leave for a concert tour that was to take him to Paris, where he secretly hoped to secure a more rewarding post. The Archbishop would not release Mozart's father from his duties at the same time, so his ailing mother accompanied him instead. Aside from a few commissions, the trip was fruitless for Mozart, and it was fatal for his mother, who died in Paris on July 3, 1778.

When they arrived at Mannheim in October, they decided to stop there for the winter. Hearing the famous Mannheim court orchestra, which was the finest in Europe, was a valuable experience for the young composer, and a wealthy amateur flutist, a Dutchman called M. de Jean, commissioned four concertos and six quartets. On February 14, 1778, Mozart wrote home to his father, "De Jean is leaving for Paris tomorrow and, because I have finished only two concertos and three quartets for him, has sent me 96 gulden (that is, 4 gulden too little, evidently supposing this to be half of 200), but he must pay me in full, for that was my agreement, and I can send him the other pieces later. [Abridged]" Mozart probably did not succeed in exacting the full amount of the commission out of De Jean, for he did not write the additional works.

The young composer was not altogether frank with his father or with De Jean. It appears that he actually wrote only one new Flute Concerto, K. 313, in G Major, and that the second is simply an adaptation of an Oboe Concerto he had composed in Salzburg before his departure for the new oboist of the Archbishop's orchestra. Mozart carried a copy of the Oboe Concerto with him on his tour, and in one of his letters mentioned that it had been played five times in Mannheim. This Oboe Concerto was lost for many years, and when it was rediscovered, in 1920, it was found to be almost identical with the Second Flute Concerto. It was by no means wise of Mozart to attempt to pass off as a new composition a revised version of a well-known work that had been played so often in Mannheim's close musical circles. Perhaps this is why De Jean refused further payment.

Concerto No. 1, in G Major, K. 313, begins with an *Allegro*

maestoso movement that is light in tone, but the second, *Adagio non troppo*, is rich and profound, so fine, in fact, that Mozart had to compose an alternate Andante, K. 315, that was less demanding on the limited technical and artistic gifts of De Jean. The final Rondo in minuet tempo is a high-spirited invention.

The three movements of Concerto No. 2, in D Major, K. 314, are a bright *Allegro aperto*, an expressive *Adagio non troppo* and a lively rondo, *Allegro*, whose main theme reappears in his work three years later as a joyous aria in the opera *Die Entführung aus dem Serail* ("The Abduction from the Seraglio").

Both Concertos are scored for two oboes, two horns and strings. In the slow movement of the First Concerto, some editions replace the oboes with a pair of flutes, but this is almost certainly an editorial error.

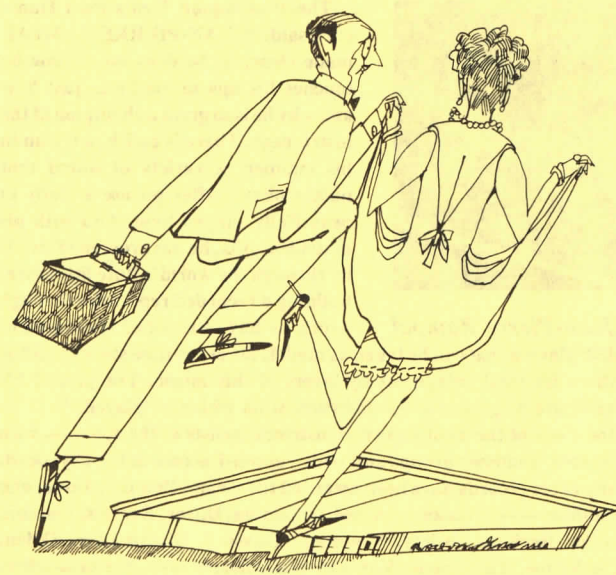
SYMPHONY NO. 29, IN A MAJOR, K. 201

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

For two months of the summer of 1773, Mozart left provincial Salzburg for the capital city, Vienna, a great artistic center that was then crowded with important composers. There he undoubtedly encountered the new kind of symphony that Joseph Haydn had recently begun to write, the passionate music of a time of storm and stress. On his return home, Mozart composed four symphonies, of which this is the third, with a fullness and freedom of expression that he had only rarely approached before then.

These new works were also influenced by the poetic strain in the compositions of Michael Haydn, Joseph's younger brother, who was Mozart's colleague in Salzburg. Leopold Mozart, the composer's father, disapproved of what he considered to be Michael Haydn's dissolute ways, but Wolfgang enjoyed his company and his music, and modeled this Symphony after one of his in the same key.

This was one of young Mozart's most advanced orchestral works, a composition he liked so much that he revived it ten years later at the concerts he gave in Vienna. It is a high-spirited yet serious symphony in four movements: a delicate *Allegro moderato*, a lyrical but sober *Andante* with muted strings, a *Menuetto* with an unusual dotted rhythm, and a rushing, swinging finale, *Allegro con spirito*. The score calls for strings and pairs of oboes and horns.

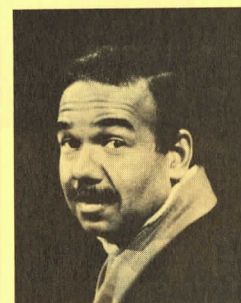


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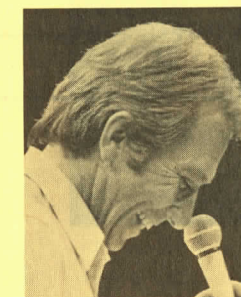
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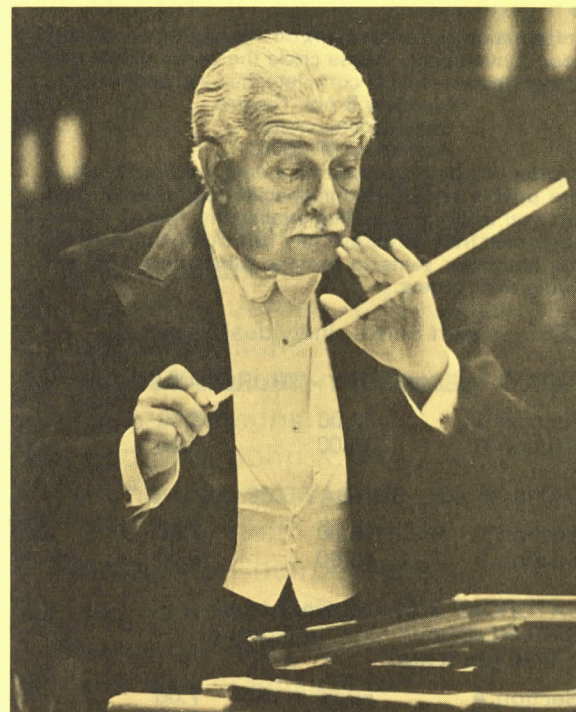
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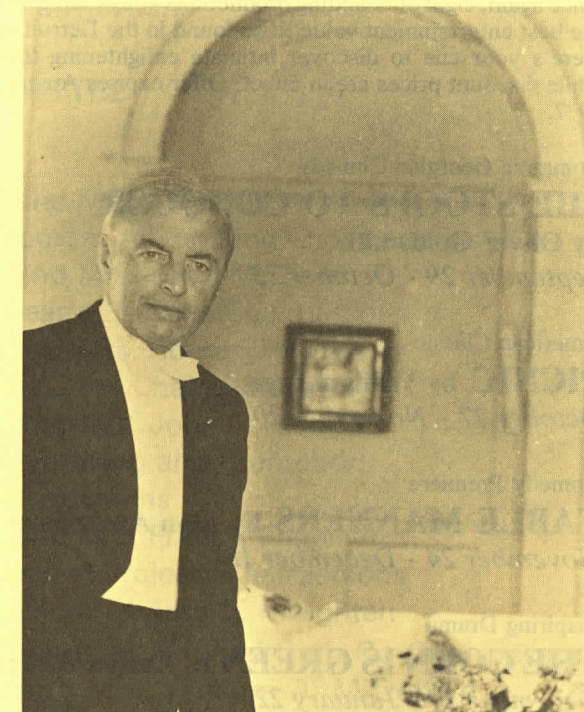


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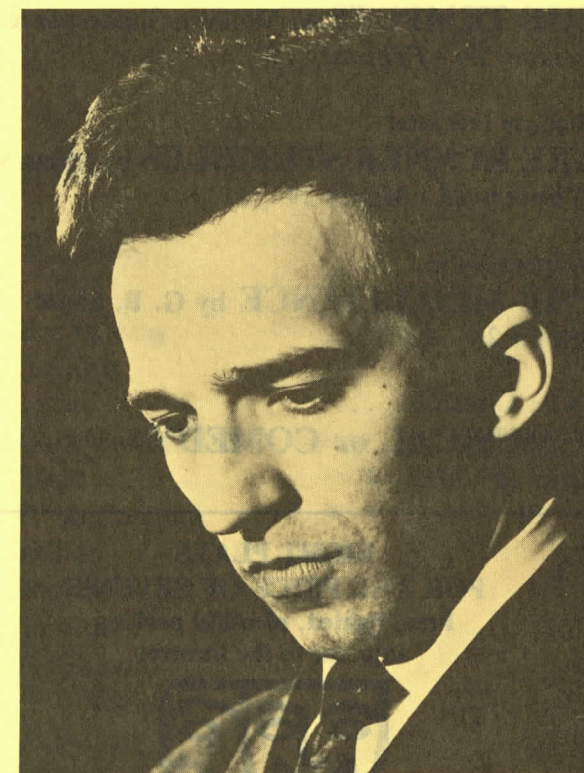
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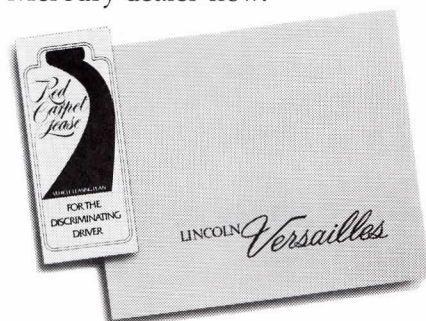


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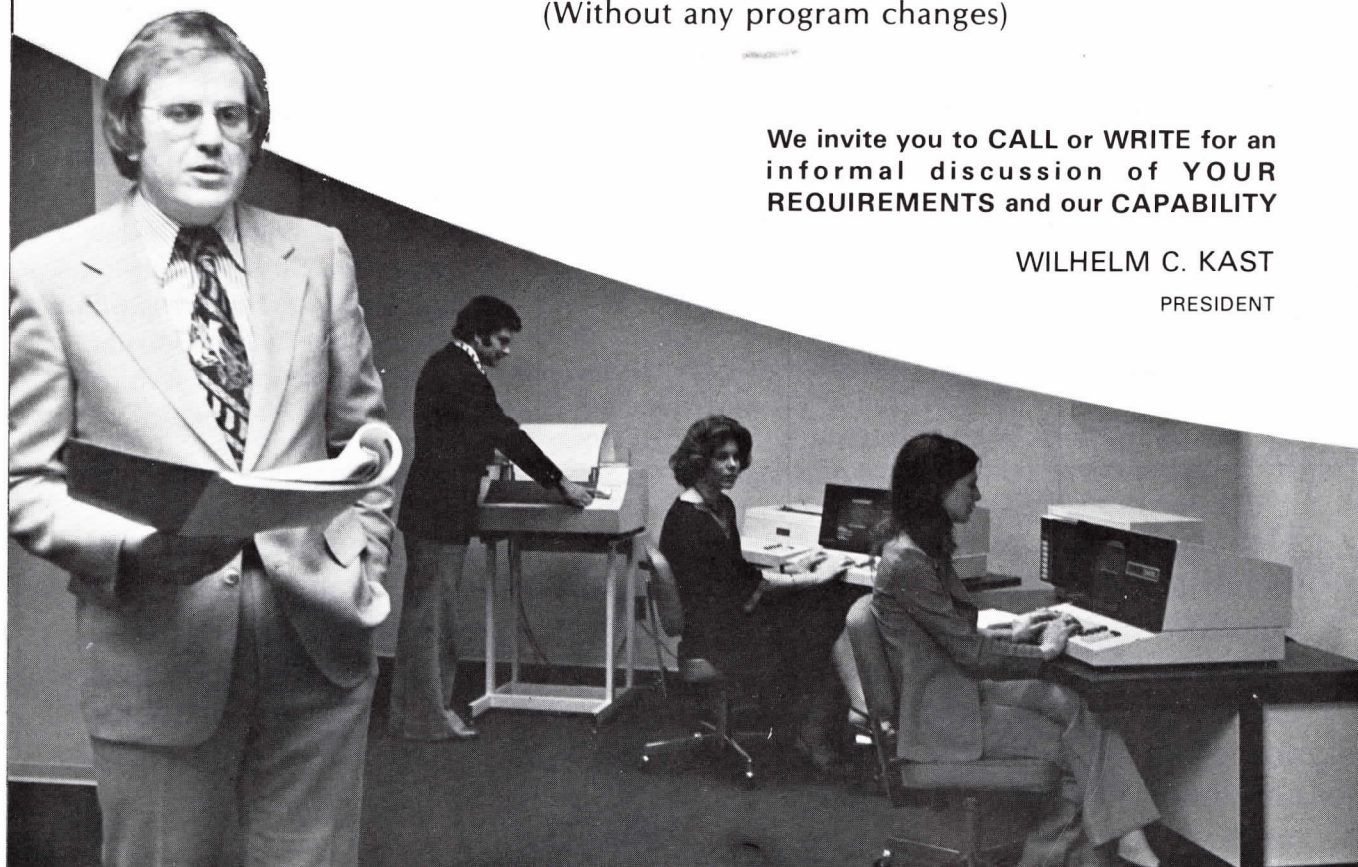
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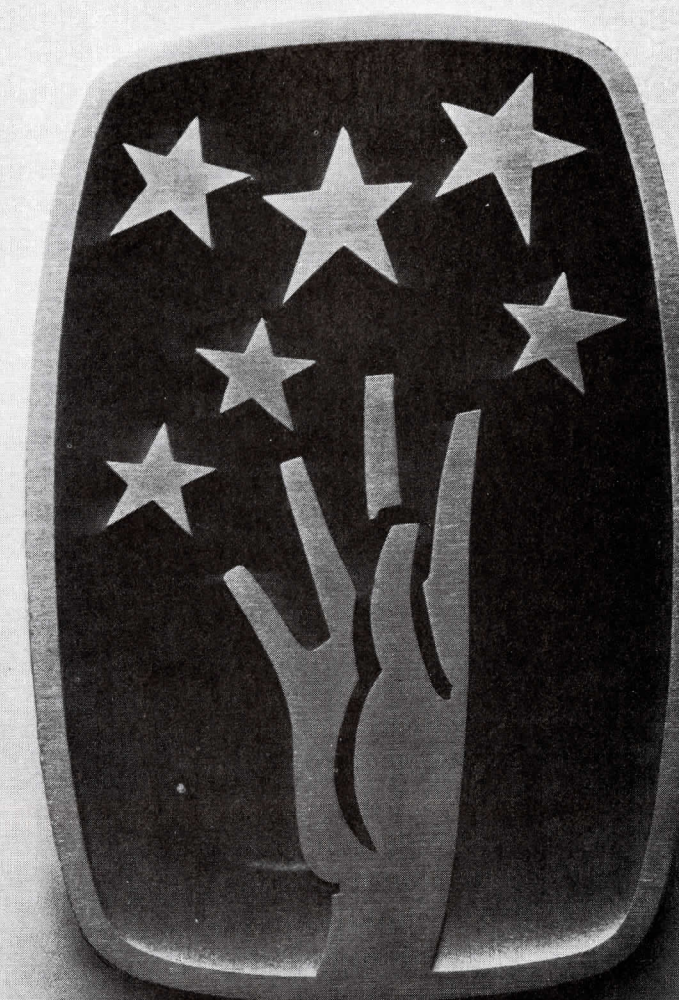
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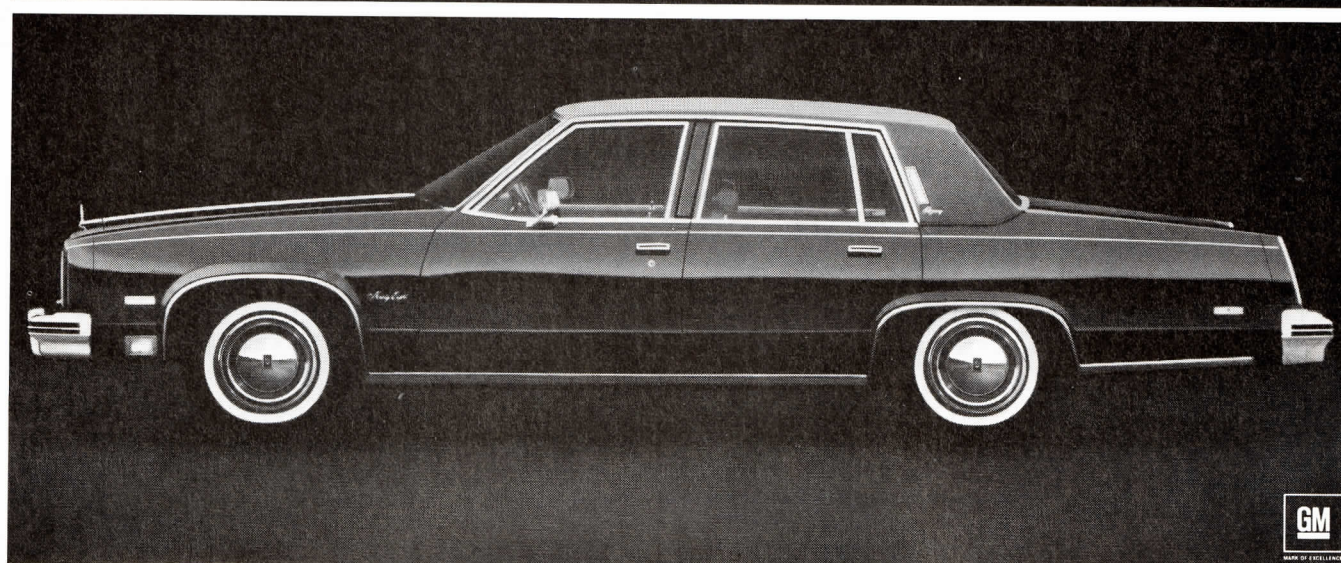
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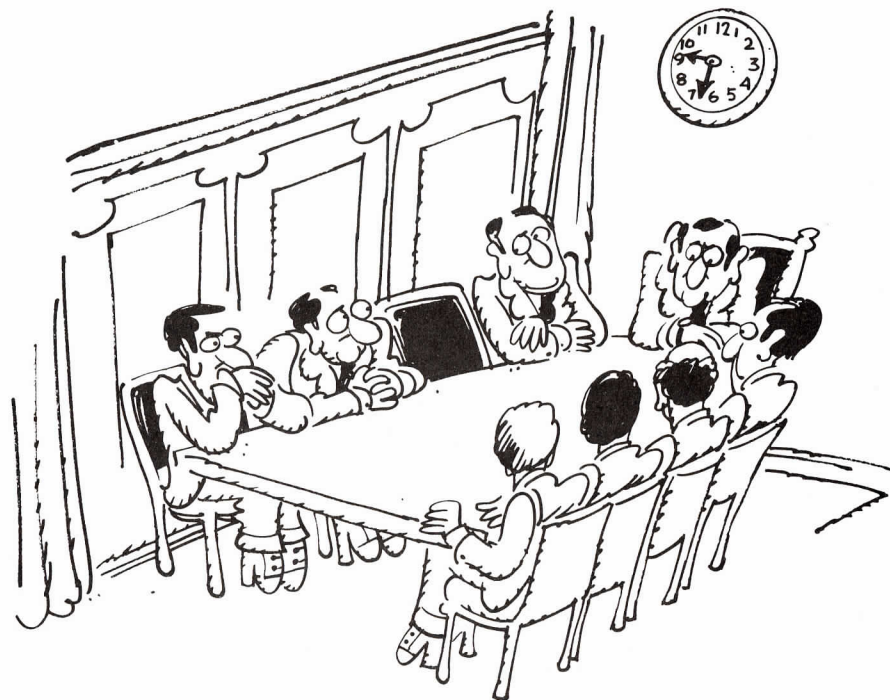
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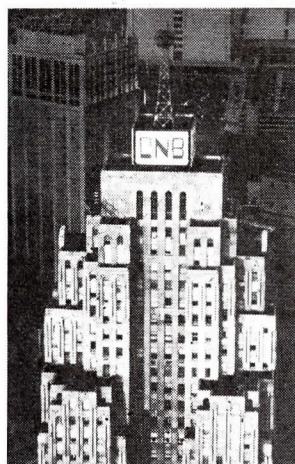
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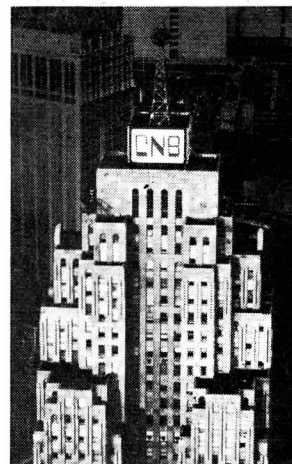
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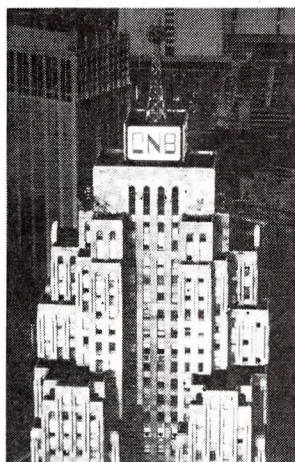
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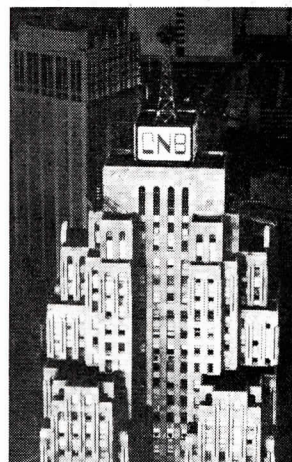
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The Meadow Brook Executive Committee expresses its appreciation to one of its most important benefactors, The Kresge Foundation. In 1964 when the Festival was a dream, The Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and foundation trustee, Howard C. Baldwin. The Pavilion is named in his honor. A second gift of \$50,000 a year later made possible the permanent seating in the Pavilion. Subsequently, the Foundation provided an additional capital grant of \$330,000 to improve the Festival's performing capabilities. The gift added dressing rooms below stage, new electrical circuits, 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 improvements to improve the aesthetic surroundings of the Festival.

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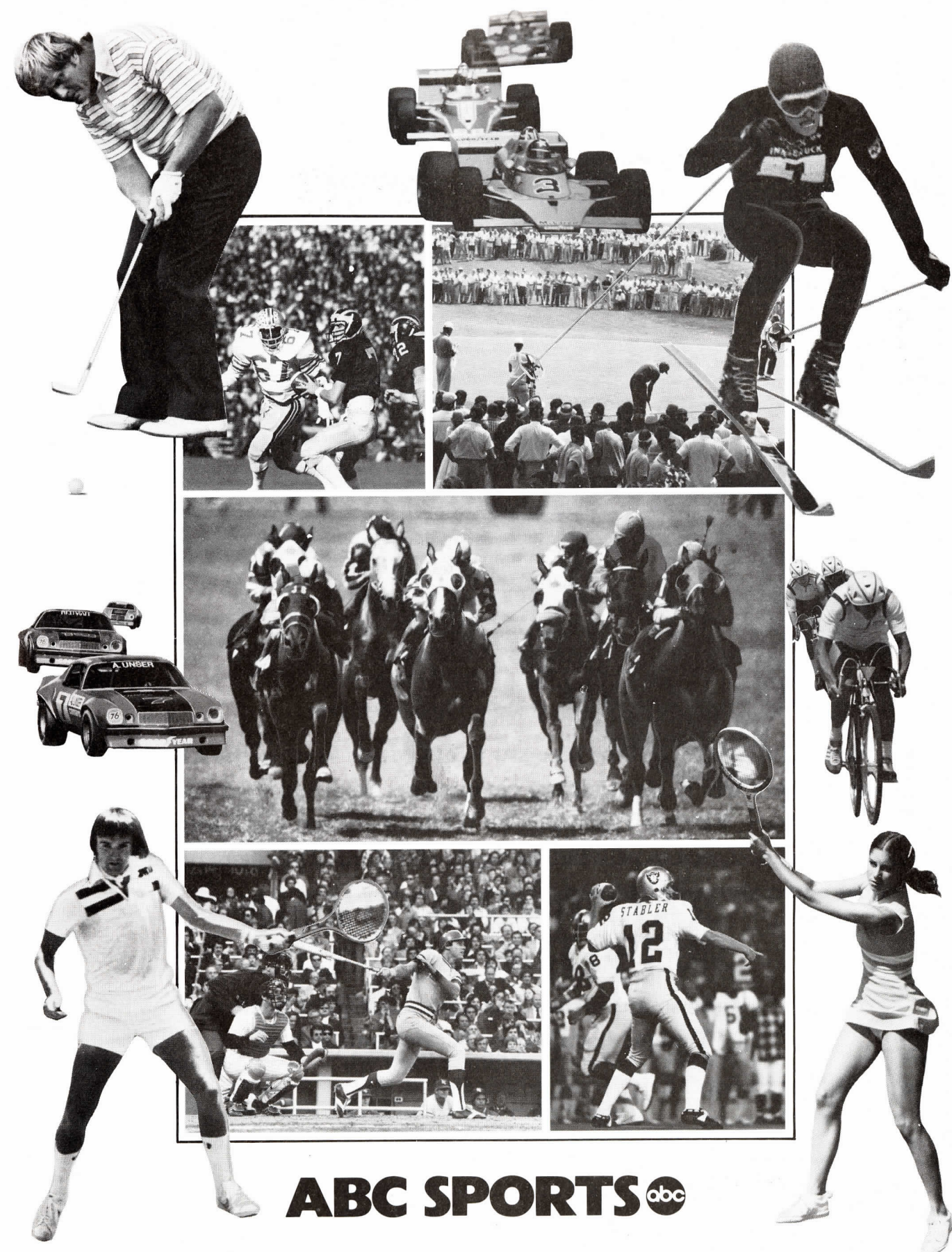
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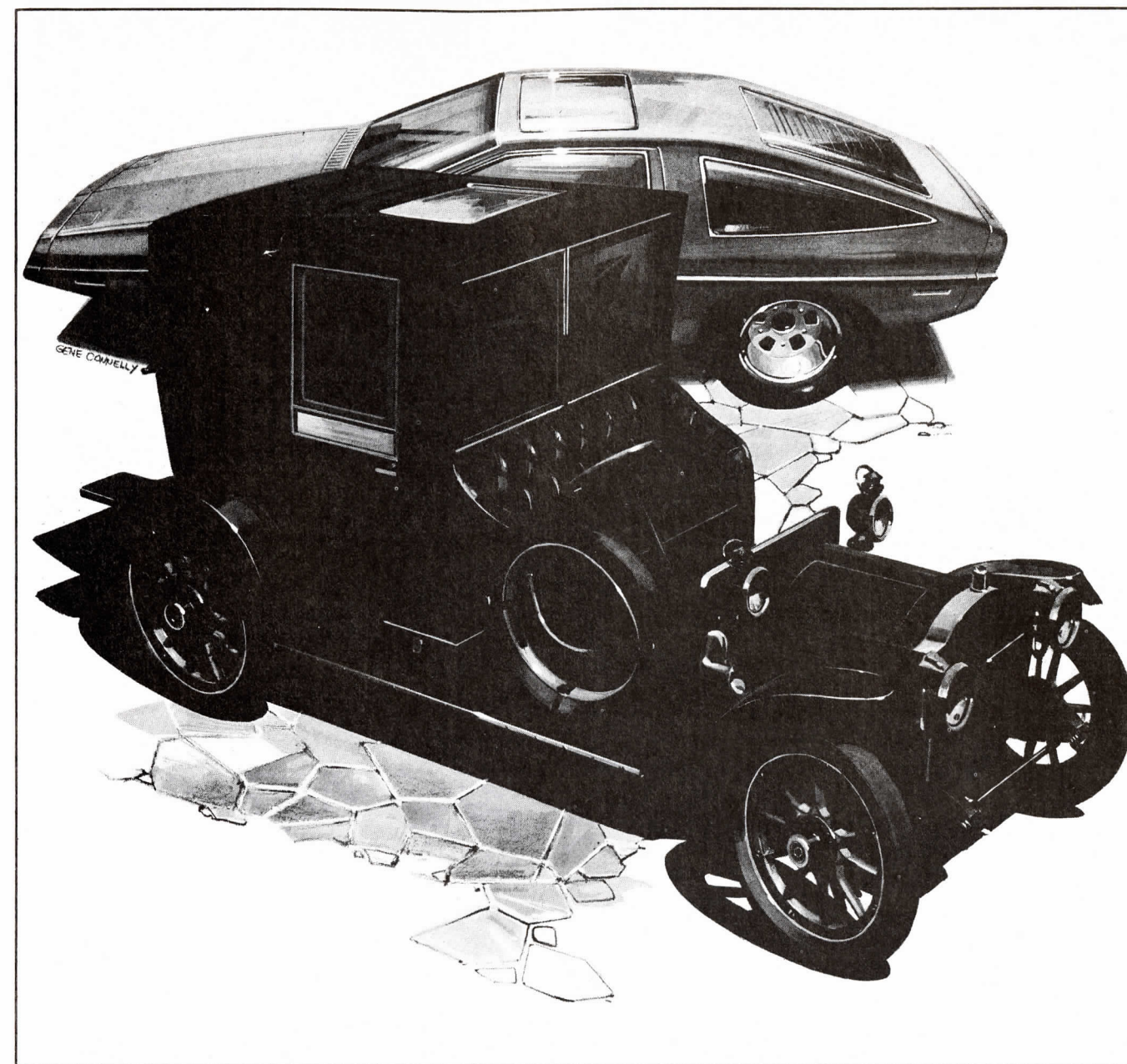
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But the weather and the "Aida" were just a few of the things which gave Kallai stories to tell his grandchildren.

One day he frantically called an associate and explained his search for "battleship linoleum." It seemed that one of the dance troupes scheduled to perform wouldn't do so on the wood-over-concrete surface of the Baldwin Pavilion stage. The surface is murder on dancers' legs.

"Where am I going to get battleship linoleum — for that matter, what is battleship linoleum," Kallai cried. After hours of searching, the flooring was located and shipped out to Rochester just in time to make 12 dancers and one manager happy.

Dance has since become an integral part of the Meadow Brook Music Festival.

On another occasion, during the summer of 1971, Kallai was happy to be nearing the end of one Sunday pops concert, when during a particularly slow and quiet movement of a symphony, a little child appeared out of nowhere and dashed down the walkway.

"As she ran, she bumped into the portable stanchion at the top of the hill. I could see what was going to happen. Talk about the Domino Theory! In grand succession, each stanchion toppled and crashed to the cement. The orchestra played on as if nothing had happened, but I was in a cold sweat over it," Kallai admitted.

The so-called artistic temperament has caused some interesting happenings at Meadow Brook Music Festival.

At the very beginning of his Meadow Brook tenure, manager Kallai said he was nervous about his first pops concert.

"I didn't know exactly what to expect from a pops performer," he said. That evening Sarah Vaughn was scheduled to appear with the Les and Larry Elgart band and her own trio.

"She was extremely nice over the phone and said she preferred to arrange her own transportation. She did not, she said, want to be chauffeured around. So I trusted she'd be at the Pavilion about 7:30 for an 8:30 concert. Well, she wasn't, so I started to get nervous. The band and her trio assured me she was in town and would be there, but I still worried.

"A little after 8, I was standing out on the side porch offstage and noticed a rather undistinguished lady walking up the path from the parking lot. She approached and asked if I was Mr. Kallai. When I answered to the affirmative, she introduced herself as Sarah

Vaughn — to my complete surprise — and asked if I'd show her to her dressing room.

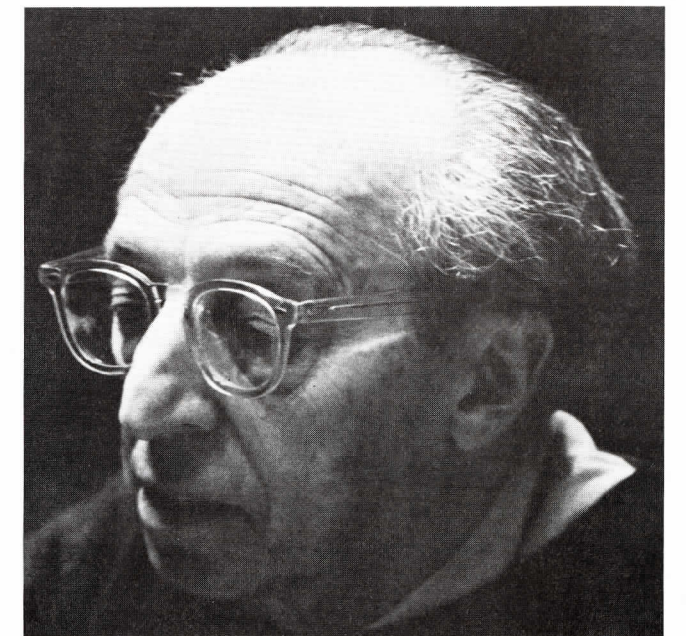
"That was it. No fanfares, no demands for anything and none of the sassiness for which she was supposed to be famous. Also, she didn't have a car. It turned out she'd hired a cab to bring her to the Festival, but when she got here they wouldn't let her beyond the gates. She had walked all the way from campus and then when she got to the gates of the performers' parking lot, she was quizzed again. She had to convince the young guard that she was the star attraction of the evening.

"She never said a word about it to me. I heard it through the grapevine," Kallai said thankfully.

But not all performers have treated managers so kindly. Bud Kent, for instance, found that the least famous were the most difficult to deal with.

The exception to the rule was Andre Kostelanetz, Kent said.

"When he arrived at Meadow Brook, he was returning after an extended tour of the Far East. He insisted on wearing a particular dress suit for the performance — only it was on its way from Hong Kong. We had to make 'round the world inquiries about when and



Aaron Copland

where it would be arriving. When we learned when it would arrive in New York, we sent one of the staff to pick it up, walk it through customs, pay the duty and bring it back to Rochester," Kent said.

"When it got here of course it didn't fit. So, we had to make arrangements with a tailor to have it altered so it would fit. Kos-

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Continued from Page 123

telanetz was adamant about his privacy being honored, so we also had to ask the tailor to close the shop so that no one would intrude on this private fitting," Kent said.

Kent said he found himself frequently in and out of health food stores trying to find things which fit the dietary requirements of his performers. "I was always looking for something exotic or out of season," he laughed.

But some of the problems were linguistic, not dietary. Guest conductor Yui Aronovich came to Meadow Brook soon after he'd defected from the Soviet Union. Kent said he'd been warned that Aronovich spoke little English, but he wasn't prepared for a person who spoke not one word of the language of most of the orchestra members.

"Fortunately, his wife and a few DSO members could translate for him, but the rehearsals were consequently long and difficult. He wanted to change the bowings for the string section. The original scores that belonged to the DSO could not be marked up, so new scores had to be purchased," Kent said.

"An all-night marathon ensued. Members of my staff were sent to New York to buy the scores from the publisher (at no small cost, I might add) and then they had to stay up all night marking the parts for the next day's rehearsal," Kent remembered.

When Arthur Fiedler and Jack Benny appeared together on a Meadow Brook pops concert program, Kent said there was magic in the air, "but it started long before they stepped onto the stage."

"They're both kind of comedians, you know, so one was always trying to top the other — with respect. It was wonderful. When they arrived at the Kingsley Inn, there was a lot of discussion, as they stood at the front desk, about who would get the Presidential suite. We worked it out so that both of them were treated royally, if not presidentially," Kent said.

Pianists have always played a great role in the development of the Festival, including Vladimir Ashkenazy's stint as artistic advisor during Kent's managerial stint.

The Meadow Brook Festival piano is accordingly pampered. Kept in a carefully humidified or de-humidified, temperature-controlled box backstage, it gets the same star treatment as the men and women who play it.

But one evening during Hicks' tenure, a new stagehand nearly lost the pampered

piano, as well as his job. The piano had been carefully removed from its box and wheeled onto the stage's apron. The inexperienced man apparently pushed his unwilling subject too hard and the leg at the sounding board end snapped off.

A more experienced and needless to say, hefty stagehand who was standing near, saw what was happening and rushed to save the imperiled piano.

"He literally caught the piano in mid-air and shoved a doublebass player's stool under it for support. That was the one and only time I ever saw a stool save a concert," Hicks recounted.

Famous keyboard-ist Van Cliburn afforded manager Kent yet another piano-related story to tell his associates.

"He arrived from somewhere without his regulation dress outfit. Apparently he'd been somewhere where he didn't need to be in a tuxedo. Hours before a concert we had to suit him up properly. That's no easy task when the man in question is more than six and one half feet tall and very lanky to boot.

"He isn't the sort of man that the local tuxedo rental shop can accomodate in a half hour. We had to turn Southeastern Michigan upside-down trying to find a tuxedo jacket and trousers that came remotely close to his size. Then we had to pay a tailor to alter it enough so that he wouldn't look like a Texas hayseed character," Kent said.

Kent also said pianos had to be available for pianists on a 24-hour basis — at their hotels.

"That meant they also had to be in tune. Virtuosi cannot play on untuned pianos even if they're practicing. There was many a night, particularly the humid ones, where the piano tuner would barely have time to remove his tools from under the lid before it was wheeled out on the stage for a concerto to begin," Kent said.

The pianos weren't the only things that got kid-glove handling.

"We loaned the Meadow Brook music shell to Ford Auditorium after one season, so the DSO could see if such a shape would have any effect on the accoustics down there," Kent explained.

"You should have seen the men handling those pieces of plastic. It was as if each piece was made of the finest porcelain available. They wrapped each piece in foam rubber and transported it at about 20 miles per hour down the expressway to Detroit. When their

Continued on Page 131



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Continued from Page 13

was crowded on the nights the musicians were there, and eventually he paid them for their services. From 1729 to 1736, the director of Zimmermann's musical evenings was no less a personage than Johann Sebastian Bach, who had come to Leipzig from a post at a minor court to work in the city's two principal churches.

The idea of Bach as leader of a cafe orchestra may now seem strange, but there was no other place where most people could go to hear instrumental music. The cafe was in effect a public concert hall, with no social requirements for admission beyond the price of a cup of coffee or a mug of beer. On Friday nights, especially during the great Leipzig trade fairs when travelers from all over Europe crowded into the city, it was hard to find a place to stand. In the summer, music moved out of town to Zimmermann's outdoor restaurant in the country. Bach and the other musicians went there to perform every Wednesday afternoon from 4 to 6 o'clock, very much as the Detroit Symphony Orchestra moves to Rochester for the Meadow Brook Festival.

In 1760, just ten years after Bach died, Haydn was appointed to a post that he was to hold for thirty years as staff conductor and composer to a Hungarian prince. He was happy enough in his situation for his employer allowed him great artistic freedom and was greatly pleased that the entire musical world eventually came to acknowledge the musician he had hired as a 27-year-old unknown to be its greatest composer. When Haydn was pensioned off, he immediately embarked on a new and even greater career. He went to London, where a German impresario quickly turned him into a very modern kind of celebrity.

England had a mercantile middle class without equal on the European continent. Music was one of its most popular forms of entertainment, and unlike audiences in our times, it was interested primarily in novelty, the latest "modern music." Haydn's business arrangements called for him to write and conduct a large number of new compositions, twelve of them symphonies. The manager organized an orchestra of the best musicians in the city, whom Haydn led from the harpsichord or piano. Audiences and critics were enraptured. He was lionized by distinguished persons who vied for a little time in his presence. Oxford University made this untutored peasant's son a Doctor of Music, and journalists pursued him everywhere, while he tried to seek out the company of ordinary musicians, preferably German-speaking, with whom

he felt more comfortable. Haydn returned to Vienna a wealthy man, enriched by the earnings of his music. While he was away, Mozart, whom he admired so much, died in misery at the age of 35.

Mozart had left a secure post on the staff of a provincial archbishop, who had rewarded his genius with overbearing cruelty, to seek his fortune in the capital city of Vienna. He taught, composed and played, giving concerts at his own financial risk. For a few years he was hugely successful, but as his art matured, the level of his invention surpassed the comprehension of his public, and he lost his audience, which wanted entertainment, not elevation. In the end, he proved to have been only a plaything of Vienna's high society. When Mozart's novelty wore off, society discarded him and turned to some new, now forgotten darling. In a few years he died and was buried in a common pauper's grave.

Beethoven, who went to Vienna as a young man to study with Haydn, made the world look at things in a new way. The power of his art turned things upside down. He did not allow himself to be exploited by the wealthy and noble. Instead, he had them guarantee him an annual income under conditions requiring only that he pursue an independent career as a creative artist, with responsibility for nothing but the exercise of his powers of invention. One of his most devoted supporters was the son of the mighty Emperor. A haughty Russian prince addressed him as "My Dear and Respected Mr. Beethoven." This was no empty compliment, and it shows how the boundaries between the classes were shifting.

When Beethoven organized a concert of his new symphonies and concertos, there was room in the hall for nearly penniless young people along with the wealthy and the mighty. Franz Schubert and his friends were among them. They heard Beethoven perform and they worshipped him from afar, but the professional music-world of the time simply took no notice of Schubert's existence until a year or so before his death at the age of 31. Not one of his nine symphonies had a public concert performance during his lifetime.

It was in these years that musical life, which had always concerned itself with the present, first began to look back at the past. When Beethoven played the music of his predecessors — a symphony by Haydn or a concerto by

Continued on Page 137

**"WHEN CICERO SPOKE,
THEY TALKED ABOUT HOW WELL
HE SPOKE.**

**WHEN DEMOSTHENES SPOKE,
THEY MARCHED."**

McCann-Erickson

Continued from Page 125

season ended the process was reversed. I hoped it had been worth the effort," Kent said. That was the only time the autographs have left Baldwin Pavilion. There have been many poignant happenings at the Festival, too . . . triumphant performances of Itzhak Perlman, a polio victim who plays while seated, the cheering crowds enjoying Ella Fitzgerald's stoic performance despite her obviously severe eye problem; the enthusiasm for young cellist Lawrence Foster, and the re-emergence of Detroit's conductor-emeritus Paul Paray, conducting feverishly in deference to his 80-plus years.

And the quiet things like the day gentleman-composer Aaron Copland refused to be interviewed until he'd donned "proper clothes" for an interview.

Of conducting he said: "I highly recommend it to my friends. I'm not very good at it (although the orchestra applauded wildly when his rehearsals ended), but I love it. When you get to be my age, they let you do anything — almost."

He also spoke of the halcyon days in Paris when he was studying composition there.

"There were people like F. Scott Fitzgerald, Alice Toklas and James Joyce. We all knew they were going to be great, famous people someday. It was the most exciting time," Copland concluded.

One of the most touching Meadow Brook Music Festival stories involves Sixten Ehrling. One evening he seemed to be conducting a little differently. His well-known Swedish reserve was more pronounced than ever. At the conclusion of an arduous con-



Andre Kostelanetz

cert, he turned to the audience, quieted them and announced that the concert had been dedicated to his friend, Goeran Gentele. Gentele and Ehrling had been friends for many years. They had worked together at the opera house in Stockholm and Gentele had recently been appointed as director of the Metropolitan Opera, succeeding Rudolf Bing. But the morning of this particular concert he had been killed while driving his car in Europe.

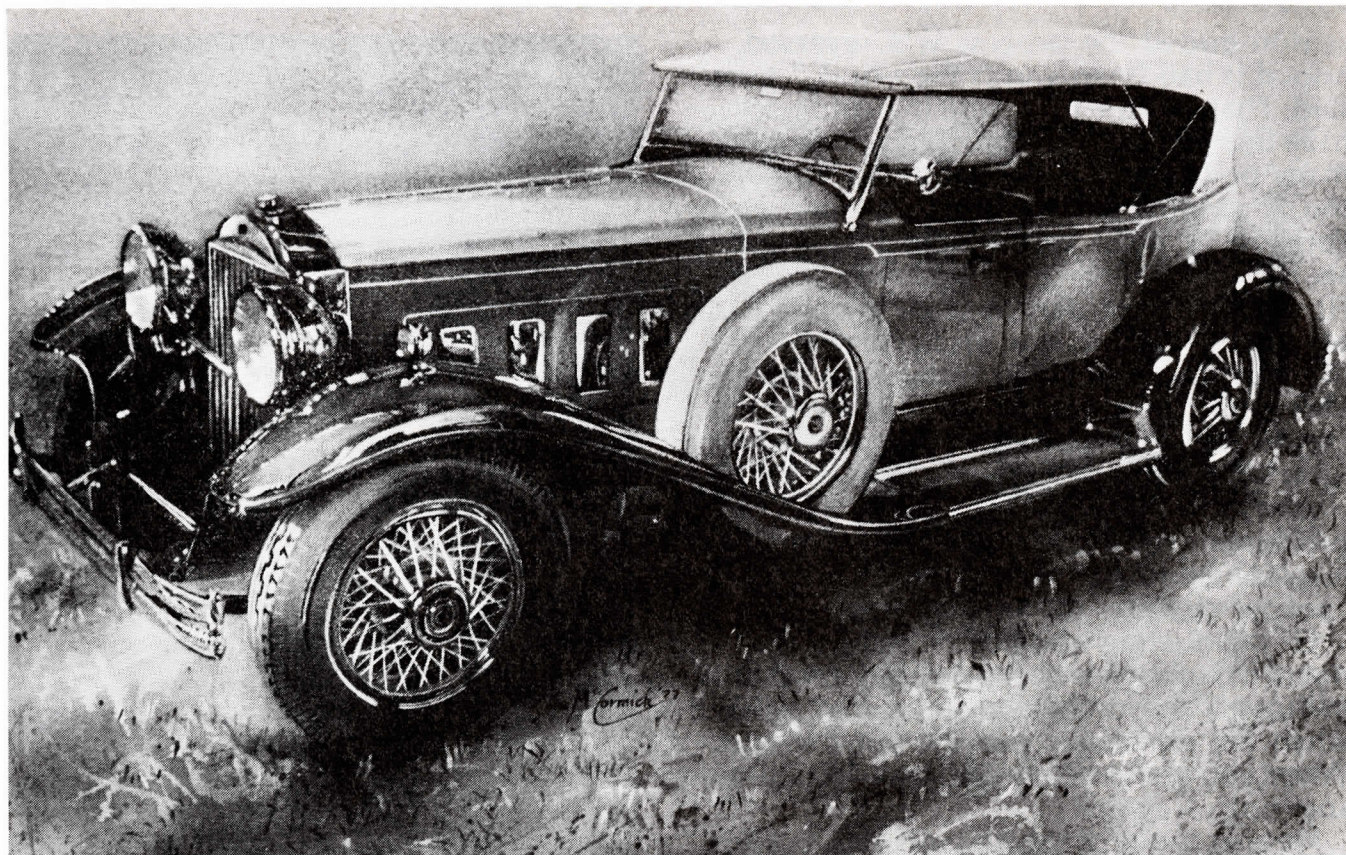
Music heals wounds, makes new friends, helps some lovers (you've seen them up on the lawn haven't you?) and brings together people from everywhere, of any age.

The picnics, some presented on linen cloths with silver candelabras for atmosphere, others straight out of the Kentucky fried box; the fattening sundaes on Trumbull Terrace; the weather (pray for star-studded skies) and the parking problems (alleviated by the Adams Road entrance a few years ago) are all a part of the history of the Meadow Brook Music Festival.

But music is the main event. Let's hope history keeps repeating itself.

— Patricia Beach Smith





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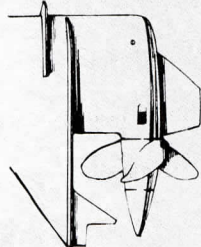
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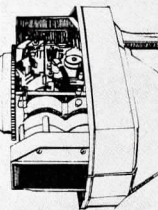
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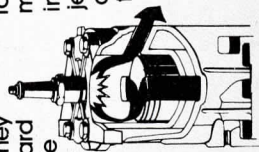


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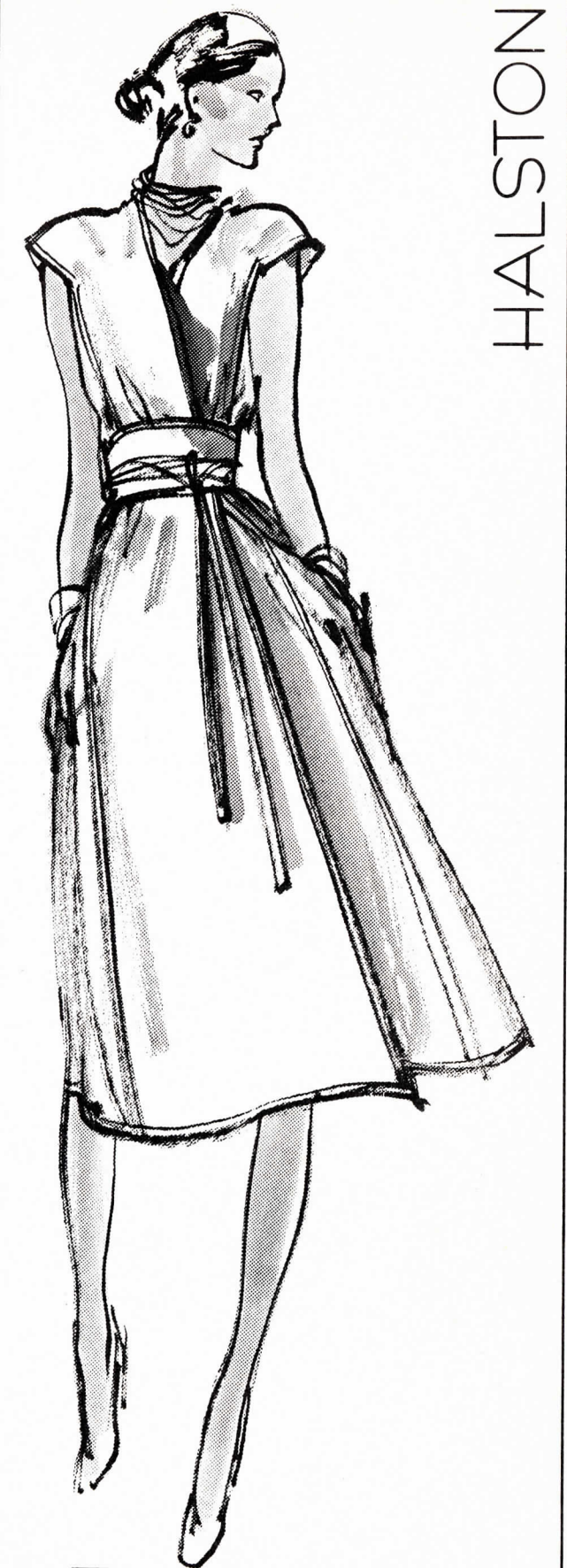
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Mozart — it was by no means common to do so, but his own musical ideas were so new and so difficult that he sometimes simplified matters by playing music by the composers of an earlier generation. In the years to come, he himself would represent the summit of past achievement in music, and ironically, Beethoven was to be the greatest obstacle that later composers would have to overcome. His works would be played so much that other composers would have to compete with him for time on concert programs, to struggle with Beethoven, long after his death, in order to be heard.

After Beethoven's time, Mendelssohn was the next composer whose music earned a continuing place in the orchestral repertoire, and the times were changing. It would have been inconceivable, a generation earlier, that a wealthy banker's son like Felix Mendelssohn might become a musician — but after Beethoven, anything was possible. No resource of his family's great fortune was spared to cultivate and assure the blossoming of the genius he showed as a child. His introduction to concert life took place at the musicales held on alternate Sunday mornings in the family mansion in Berlin, events that could not be missed by any important touring musician who passed through town. The guests usually played, and almost every week there was a composition by the gifted boy. He made a musical Grand Tour and eventually settled in Leipzig.

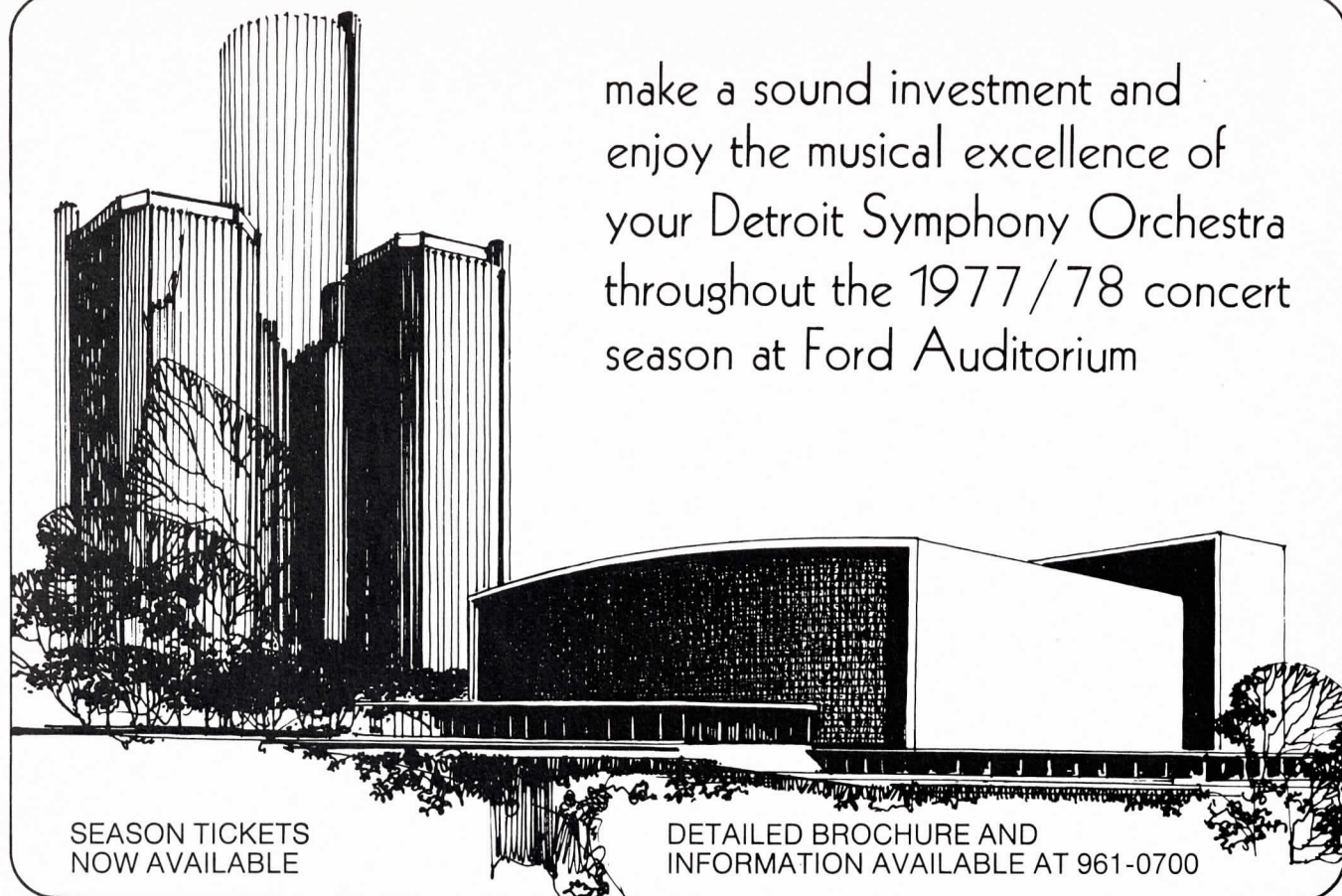
Leipzig's concert tradition, as we have seen, dates from 1701. As concert-giving became a more complicated and expensive matter there, the responsibility for it was taken over from the musicians by the audience, public-spirited citizens of means who were also dedicated music-lovers, and by 1781 a board of directors was guaranteeing a season of 24 subscription concerts with an orchestra of stable personnel in a building called the *Gewandhaus* or "Textile Hall." This was the model for the modern American symphony orchestra, and Mendelssohn's Leipzig career, from 1835 to 1843, still looks familiar to the modern observer. He was employed on contract at a fixed salary as a full-time, professional conductor.

During the hundred years between Bach's time in Leipzig and Mendelssohn's, music changed greatly and musical life was revolutionized. The stability during the 130 years since Mendelssohn's death tells us about the future. The plaything of princes has become a democratic institution and will continue to live in its present form for many generations more.



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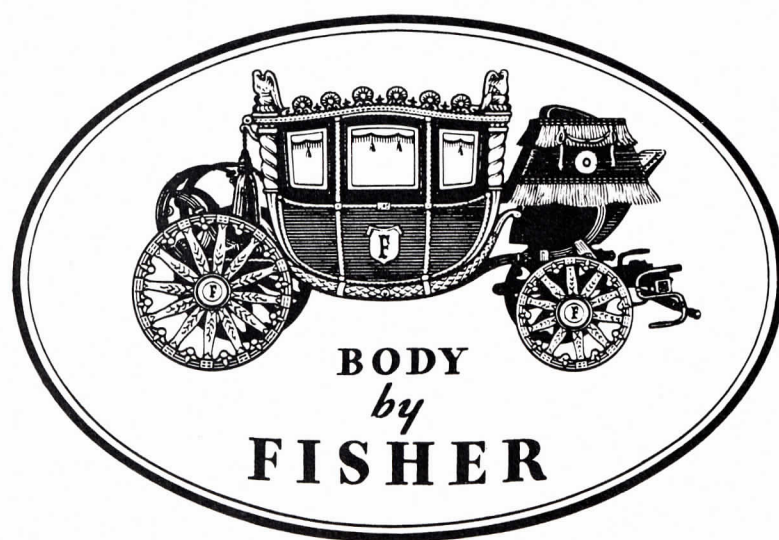
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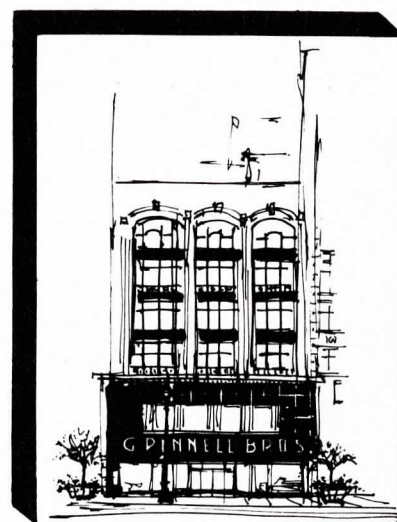
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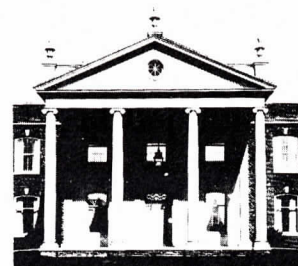
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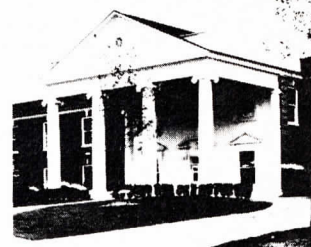
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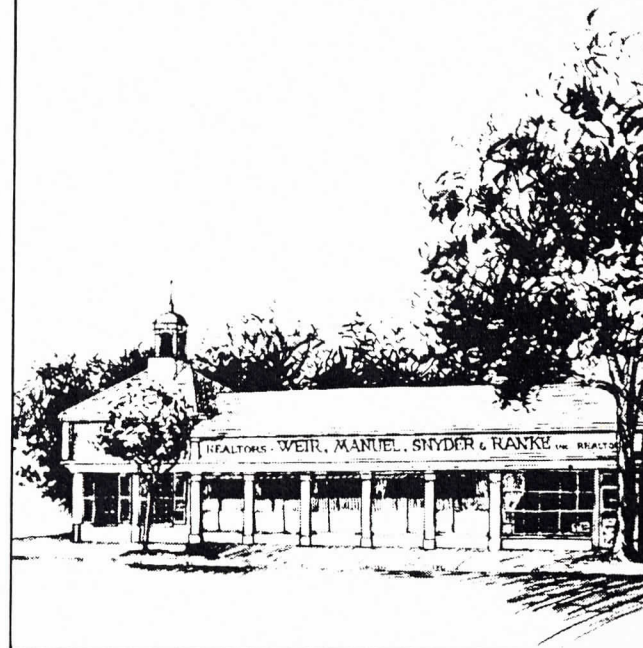
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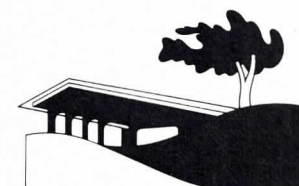
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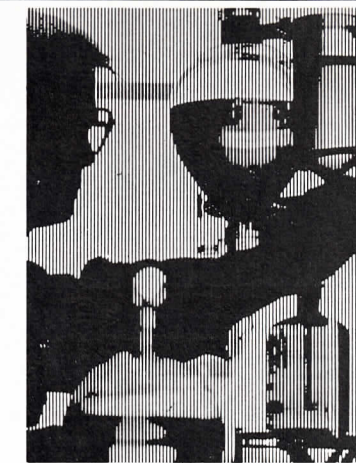


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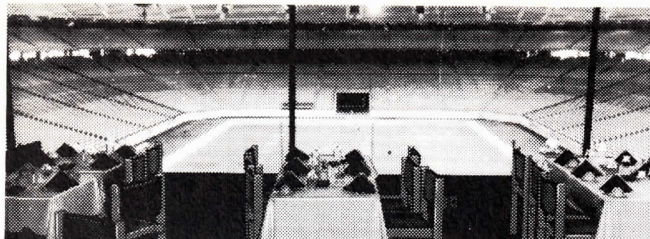
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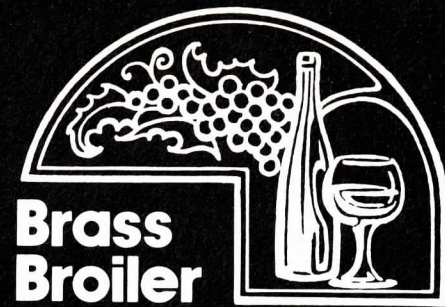
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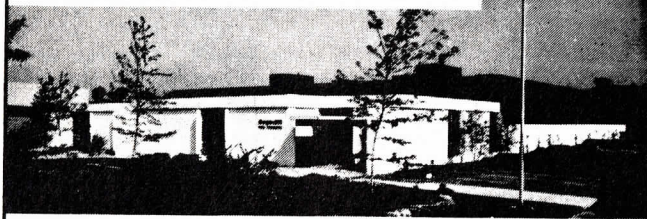
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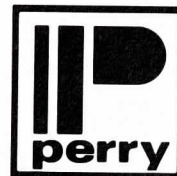
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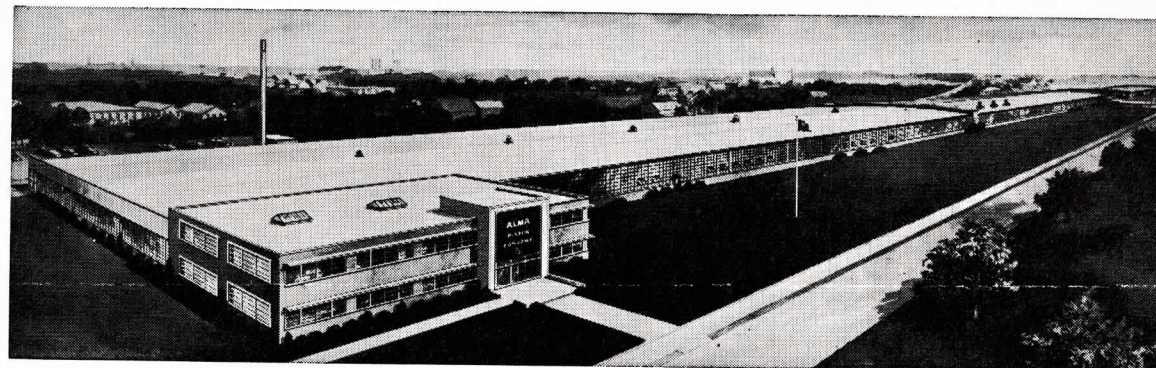


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