



Chevrolet announces a new small car.

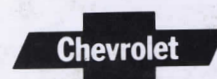
Monza Towne Coupe



There have always been dressy big Chevrolets. We thought it was time for a dressy small one. The Monza Towne Coupe has bucket front seats, deep and contoured. The standard upholstery is a choice of rich vinyl or luxurious pattern cloth. Even real leather's available. Each door has a handy map pocket. Thick cut-pile carpeting is complete. **It's a very nice place to be.**



The Towne Coupe's instruments are set in simulated bird's-eye maple. You can order from a wide selection of additional instruments and equipment, of course: Air conditioning, AM/FM/stereo, adjustable driver's seat back, even a "headlights on" signal that sounds off when you remove the ignition key. The formal vinyl roof is standard, in your choice of nine colors. **Small doesn't have to mean less.**



Chevrolet makes sense for America



A new 5-speed transmission is yours for the ordering. Equipped with its available 5-speed, 2.3-litre 2-barrel engine and 3:42 axle, the Monza Towne Coupe has been rated by the EPA as follows: 21 miles to the gallon in the city test, 34 miles to the gallon in the highway test. The new Monza Towne Coupe is not only a very sensibly priced car to start with, it can be a very sensible car to stay with. **Only your Chevy dealer has it.**

Dressy. Fun to Drive. Sensibly Priced.

Sunshine,
Moonlight,
Music & You.



MEADOW BROOK
MUSIC FESTIVAL '75

The Summer
Home of the
Detroit Symphony
Orchestra.

Baldwin Memorial Pavilion
Oakland University, Rochester, Michigan

The 1975 white-on-white Mark IV.
America's most colorful luxury car.

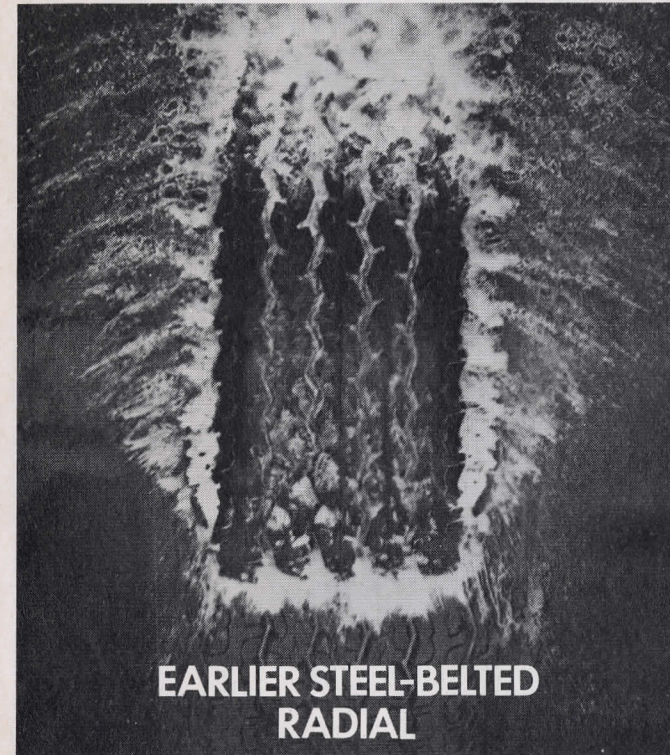


To add color to your life, a white-on-white Mark IV for 1975.
A white landau roof on a white body. Aluminum wheels. Wide band
white sidewall tires. White premium body side molding. And lipstick red detail
in its interior. A combination of five luxury options at additional cost.
In a Mark IV, a little color can go a long way.

CONTINENTAL MARK IV

LINCOLN-MERCURY DIVISION 

THE SECRET OF BIGFOOT CAPTURED ON FILM



EARLIER STEEL-BELTED
RADIAL



BIGFOOT. THE GOODYEAR
POLYSTEEL RADIAL

The photos above were taken by a high-speed camera beneath a glass plate covered with water.

A car with earlier steel-belted radial tires drove across at 55 mph. Part of the tread lost contact with the glass and was actually riding on water.

That's hydroplaning, and it happened because water built up under the tire faster than it was channeled away.

While Bigfoot, on the same car, at the same speed, kept far more tread on the glass. Because its eight specially

designed wide grooves help channel water out from under the tire.

It also has a high traction rubber that really grips on roads wet or dry. And a radial construction with two steel belts for protection in the tread area.

So if you're about to invest in new tires, you might do well to consider all those times you drive in the rain.

Then consider the secret of Bigfoot.

BIGFOOT
THE POLYSTEEL RADIAL



IT KEEPS ITS FEET EVEN IN THE RAIN

GOODYEAR
The Goodyear Tire & Rubber Company, Akron, Ohio.



THE STEINWAY VERTICAL

A nice way to start saving for a Steinway® Grand.
A Steinway vertical is built to the same specifications as a Steinway grand. It makes richer, more beautiful music than other verticals. And when you're ready for your Steinway grand, your Steinway vertical will be worth more than some ordinary piano you might have bought.

EXCLUSIVE AT

Grinnell's

FIRST IN MUSIC SINCE 1879

STEINWAY IS THE OFFICIAL PIANO
OF THE DETROIT SYMPHONY ORCHESTRA

If you think writing a letter to a company doesn't do any good, you must be writing to the wrong company.



Ford Motor Company has a very simple yet effective philosophy when it comes to answering a letter from you. We listen better.

It's the way we do business in one of the toughest decades American industry and the consumer have ever faced.

Thousands of people have written us with suggestions, compliments, complaints and, in many cases, requests for information about anything and everything associated with Ford Motor Company. Each letter we receive is given careful and prompt attention.

Say, for instance, you write Ford Listens. Your letter will be opened and

read thoroughly. If it's a request for information, the information will be sent back as quickly as possible. If it's a complaint or criticism,

we'll try to solve the problem.

Listening better has helped us learn more about you the consumer—your wants and your needs. And it's helped us respond to those needs.

We do listen better. And whether your letter is a compliment, a complaint or a simple request for information, we'd like to hear from you.

Write: Ford Motor Company Listens, P.O. Box 1975, The American Road, Dearborn, Michigan 48121.



...has a better idea.
(we listen better)



...libretto

Verdi, Mozart, Delibes, Wagner... a libretto helps you follow the action on stage. And on the fields of sport (where the plot often contains more thrills than a Rossini creation) there's no livelier libretto than Sports Illustrated. So, to enjoy the *meisterwerke* of sports, don't forget your SI. Be the *cognoscente* of your circle.

SPORTS ILLUSTRATED...
We know the score.

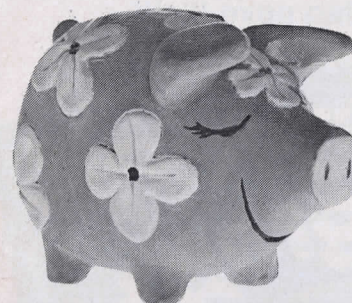
READ ABOUT GM's Maximum Mileage System.

We call it our Maximum Mileage System because it represents the most advanced engineering and technology GM can offer in 1975 Chevrolets, Pontiacs, Oldsmobiles, Buicks and Cadillacs.

And with the Maximum Mileage System, you can get better overall operating economy and performance than we've offered in years, spend less time in service, and drive a car with less exhaust emissions.

What's in The System? To begin with, it incorporates our new Catalytic Exhaust Converter and High Energy Electronic Ignition, which, while they might sound old hat, are dramatically different from anything we've ever had.

These, combined with our Fast Warm-up Carburetion and GM Specification Steel-belted Radial Tires, add up to what we think you want in GM cars for 1975. Lower operating costs. Performance like the "good old days." Longer periods between servicing. And cleaner air for everyone.



GM's Maximum Mileage System can save you money.

We compared 1975 GM cars using unleaded gas with similarly equipped 1974 models using leaded fuel and, overall, found savings on fuel consumption. Of course, the amount of savings will vary according to car size and your driving and maintenance habits.

How the Catalytic Exhaust Converter contributes to savings.

The Catalytic Converter was conceived to help us meet this year's more stringent EPA requirements for hydrocarbon and carbon monoxide emissions... which it does.

At the same time, by shifting some of the "cleaning chores" to the Catalytic Converter, we were able to recalibrate the engine for lower idling speeds, quicker warm-up and smoother overall performance.



Unleaded gas can save you money on maintenance, too.

If you were to use regular gasoline with The System, the lead in it would, in time, form a coating around the catalyst, spark plugs and valves that would reduce efficiency. But by using unleaded gasoline, you get cleaner air, your spark plugs last up to 22,500 miles, you can go up to 7,500 miles between oil changes, and your tailpipe and muffler should even last longer.



The muscle behind The System—GM's High Energy Ignition.

Electronic ignitions have been around for some time now, but there's never been anything to match our new High Energy Ignition (HEI). Its name comes from the fact that it can deliver higher voltages, which means it can fire marginal fuel mixtures under adverse conditions and still give you quicker starts. What's more, there are no points to require periodic replacement and no ignition condenser to wear out. Think how much that alone will save you on tuneups.

The System has a warm heart.

In cold weather, an automobile engine simply needs more gasoline during starting and warm-up to overcome the gasoline's slower vaporization. But for 1975, many GM engines have a new Fast Warm-up capability that allows the choke to disengage faster.

This, combined with the fact that the HEI will ignite gasoline/air mixtures over a wider range of temperatures, means you can help stretch your gasoline dollar.

GM Specification Tires help, too.

The GM Specification Steel-belted Radial Tire is available on all 1975 GM cars. It offers better traction in snow and wet, plus lower rolling resistance. The sum total is that you get longer tire life and better operating economy.



"You Can't Beat The System."

It's an old saying, but we think the new Maximum Mileage System on GM cars offers you a big plus this year over previous years. You'll like the performance we've restored. You won't have to go in for service as often. You'll enjoy improved operating economy. And you'll be driving the cleanest cars in GM history. For 1975, we can say more proudly than ever...

We want you to drive what you like and like what you drive.

The arts have proved themselves more durable than scandals, wars and oil shortages.

—Osborn Elliott, Editor, Newsweek



For this special issue Newsweek won a National Magazine Award.

The following is a list of exceptions to the parts covered by Chrysler Corporation's new 12 month unlimited mileage warranty.*

1. Tires

We decided that the very first thing you should know about our new warranty is what isn't covered. And we don't mind telling you, because the list is very short. That warranty is just part of our Owner Care Program which is based on the idea that even if you're selling the most appealing cars in the world, it never hurts to have a clincher.

We'll even put it in writing.

For the first 12 months of use, any Chrysler Motors Corporation dealer will fix, without charge for parts or labor, any part of our 1975 passenger cars we supply (except tires) which proves defective in normal use, regardless of mileage.

*The first asterisk that gives instead of taking away.

There are some expensive things that could just "wear out" if you drive enough miles even though they're not "defective." Brake linings. Mufflers. Shock absorbers. So we put that asterisk up there to tell you that we'll replace those parts if they wear out during the first 12 months of normal use, no matter how many miles you drive.

We ask you to take care of the little items

Of course, we'd like you to handle some of the things you'd just naturally expect to take care of. You know, normal maintenance like replacing wiper blades and filters when it's needed (unless they're defective in which case they fall under the warranty).



And we won't leave you alone in the night.

If you make an appointment in advance for warranty work and it can't be finished from morning until evening of the same working day, participating dealers will supply you with a loaner. Free of charge.

Now, if an Owner Care Program like that sounds great to you, imagine what our cars are like.

Find out about both. Ask your Dodge, or Chrysler-Plymouth dealer about his cars. Then, ask him about "The Clincher!"



"THE CLINCHER!"

It's going to take better care of the people who buy our cars.





Is it worth it?

Given conditions in the market these days, your investment portfolio needs full-time supervision. The question is whether you have "full-time" to give to the task. Most people haven't, so we respond to their needs with an Investment Account.

We watch the business scene, follow key industries in depth, then use informed judgment and experience to keep your holdings productive. We can buy and sell securities at our discretion, or we can make recommendations for your approval; you elect the option when you open your account.

What we're certain of is simply this: When your investment portfolio can be managed with the benefit of comprehensive research, along with the combined judgment of our senior officers, the time and effort of trying to do the job yourself are rarely justified. Let us tell you about the alternative—an NBD Investment Account.



Trust Division
National Bank of Detroit

You are cordially invited to a personal showing of a totally new car.

Cordoba



The New Small Chrysler

This is Cordoba. The new *small* Chrysler. With the warm colors of wood in a finely detailed instrument panel . . . and the rich colors of earth in the deep shag carpeting. The soft warmth of glowing lamps in five separate locations. And the thick cushions of contour seats . . . available in rare hues of crushed velour, or fine Corinthian leathers. You're invited to see Cordoba at your Chrysler-Plymouth dealer's. Luxurious, yet surprisingly affordable. Cordoba. The new *small* Chrysler.



Confessions of a magazine reader-revisited.

by DAVID OGILVY

Author of "Confessions of an Advertising Man"

I READ 34 magazines every month. I like them all, but the one I admire most is Reader's Digest.

The editors of The Digest are in possession of a remarkable technique: *they know how to present complicated subjects in a way that engages the reader.*

This gives the editors of The Digest great influence in the world. They put their influence to admirable use.

They are on the side of the angels. They are crusaders, and they carry their crusades, in 13 languages, to 100 million souls each and every month.

They crusade against corruption in our unions, which robs the worker and mocks the very foundations of the labor movement. They crusade against the despoliation of the environment, which robs us all. They crusade against boxing, which turns men into vegetables. They crusade against pornography. They crusade for integration, for the inter-faith movement, for the Public Defender system, for human freedom in all its forms.

Good Pope John once told The Digest editors, "How comforting it will be for you, when you come to the close of your lives on earth, to be able to say to yourselves: *We have served the truth.*"

No log-rolling, no back-scratching

Nineteen years ago Reader's Digest first opened its columns to advertising. This worried me. I was afraid that The Digest editors would start pulling their punches in deference to advertisers and even give editorial support to advertisers—an obvious temptation to magazine editors. But this has not happened; The Digest has remained incorruptible. No log-rolling, no back-scratching.

The success of The Digest is deserved. It does not depend on prurience, voyeurism or cheap sensationalism. What The Digest editors offer their readers are *ideas, education*



(practical and spiritual) and *self-improvement.*

The instinct of these editors is toward *clarity of expression.* The current issue, as I write, includes articles on religion in schools, on the Congo, urban renewal, violence on television, Abraham Lincoln and safe driving. Each of these subjects is presented in a way which I can understand. If I did not read about them in The Digest, I wouldn't read about them anywhere. I wouldn't have the time.

Some highbrows may look down their noses at The Digest, charging it with superficiality and over-simplification. There is a modicum of justice in this charge; you can learn more about the Congo if you read about it in *Foreign Affairs Quarterly*, and you can learn more about Abraham Lincoln if you read Carl Sandburg's books about him. But have you time?

Never boring

I seldom read a highbrow magazine without wishing that a Digest editor had worked his will upon it. I would then find it more *readable.* The Digest articles are never long-winded, never obscure, never boring.

I also admire the editors' *courage.* They have the guts

to open their readers' minds on delicate subjects. They grasp nettles. Like venereal disease, cancer, mental illness. They are not humorless prigs. Their sense of humor is uproarious. They make me *laugh.*

Editorial technique

Their *techniques* fascinate me. First, the way they present the contents on the cover—a tantalizing menu which invites you to the feast inside. (I have never understood why all magazines don't do this.)

Second, the ingenious way they write the titles on their articles. They pique your curiosity—and they promise to satisfy it. For example:

What Truckers Say About Your Driving

Professional drivers sound off on the most common—and dangerous—faults of the amateur.

How could anybody resist reading an article with a title like that?

I earn my living as a copywriter in an advertising agency. It is a matter of life and death for me to get people to read my advertisements. I have discovered that more than half the battle is to write headlines which grab people's attention and *force* them to read the copy. *I learned how to do this by studying headlines in The Digest.*

The Digest editors do not start their articles in the front of the magazine and carry them over in the back. They carry you through their magazine without this maddening interruption, and I bless them for it.

The battle for men's minds

You and I, gentle reader, live in the United States, and we think of The Reader's Digest as an *American* magazine. So it is—18 million Americans buy it every month. But it is also published in 22 other countries—11,615,000 copies a month. It is the most popular magazine in several countries abroad, including all of

the Spanish-speaking countries.

The International editions of The Digest carry more or less the same articles as the U.S. editions. The editors have discovered that subjects which are important to people in Iowa, California and New York are equally important to people in France, Tokyo and Rio.

Thus it comes about that Digest editors have a profound influence on people who are free to read what they want. *This magazine exports the best in American life.*

In my opinion, The Digest is doing as much as the United States Information Agency to win the battle for men's minds.

Credit where credit is due. I know nobody who deserves the gratitude of their fellow Americans more than DeWitt and Lila Acheson Wallace. The Digest is the lengthened shadow of these two great editors. Theirs are the names at the top of the masthead. It is the most formidable of all mastheads: no less than 208 men and women. Among them you will find some of the most distinguished journalists in the world. No other magazine is so richly endowed with professional competence.

Some magazines are dominated by the men who sell advertising space. In my experience, there has never been a good magazine which was not, like The Digest, dominated by its *editors.*

Long live The Reader's Digest!

David Ogilvy

"Some years back Reader's Digest asked me if I would comment on why so many people all over the world read it. I agreed to try, because I regard The Digest as a major force for good in the world, and I wanted to say so. My observations at that time hold true today. Only the figures needed revising."

IF WE ONLY HAVE LOVE

If we only have love
With our arms open wide
Then the young and the old
Will stand at our side

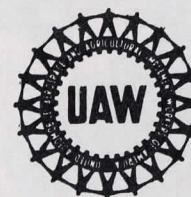
If we only have love
Love that's falling like rain
Then the parched desert dearth
Will grow green again

If we only have love
We can melt all the guns
And then give the new world
To our daughters and sons

If we only have love
We will never bow down
We'll be tall as the pines
Neither heroes nor clowns

Then with nothing at all
But the little we are
We'll have conquered all time
All space, the sun, and the stars.

(excerpts from song composed by Jacques Brel)



AREA DIRECTORS

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Region 1

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We speak your language.

If you make cars, trucks, buses or tractors
anywhere, we speak your language anywhere.

We're TRW Automotive Worldwide.

In twelve major automotive nations, we offer engine and chassis parts built to the same manufacturing standards we offer here. And delivered to your production schedules. Just like home.

For example. In Barsinghausen, Munich and Farnborough, we manufacture valves to the same tolerances you insist on for the cars and trucks you make here. So, if you're driving an Opel or a Taunus, you're driving our valves.

In Resolven or Milano, we make the rack

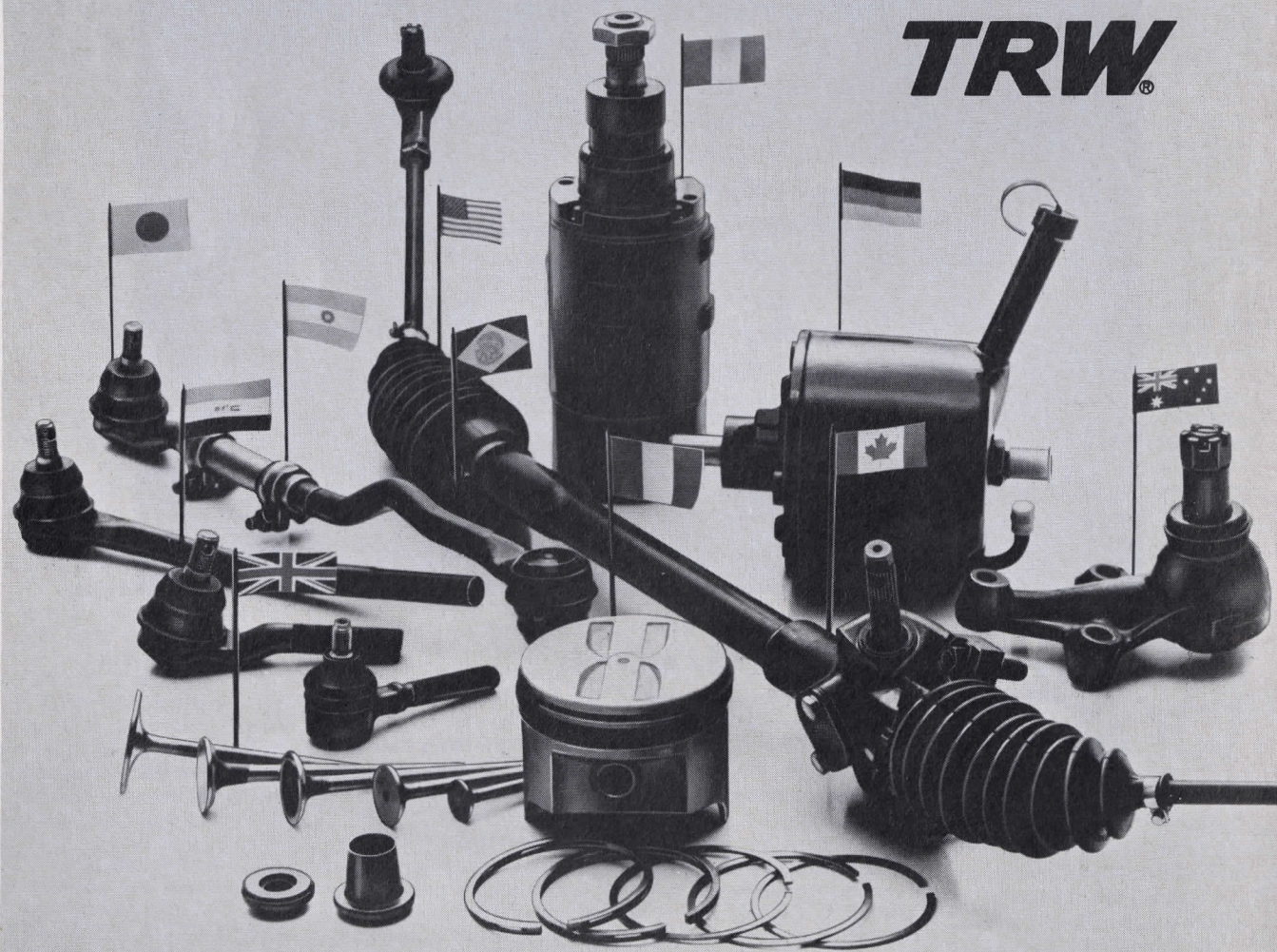
and pinion steering for the Capri and for the Simca assembled in Poissy.

And in Sao Paulo, we make suspension systems for the Dart and Opala, leading sellers in South America.

Now, in any country, you get the same kind of service you get at home. Because at TRW Automotive Worldwide, we speak your language.

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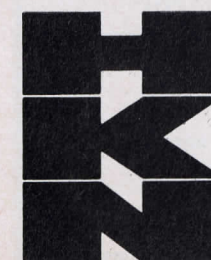
Welcome to
The Insurance Store



Aetna
LIFE & CASUALTY



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INA CORPORATION

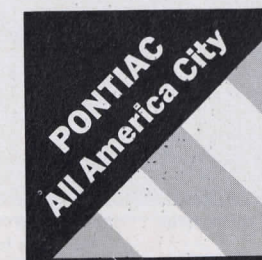


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THE AMERICA GROUP





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We can eliminate a lot of time-consuming work for you with factors that could affect your investment holdings.

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We provide safekeeping of your certificates and handle the transfer and payment of securities between your account and your broker.

This service can be yours for as low as \$200 per year.

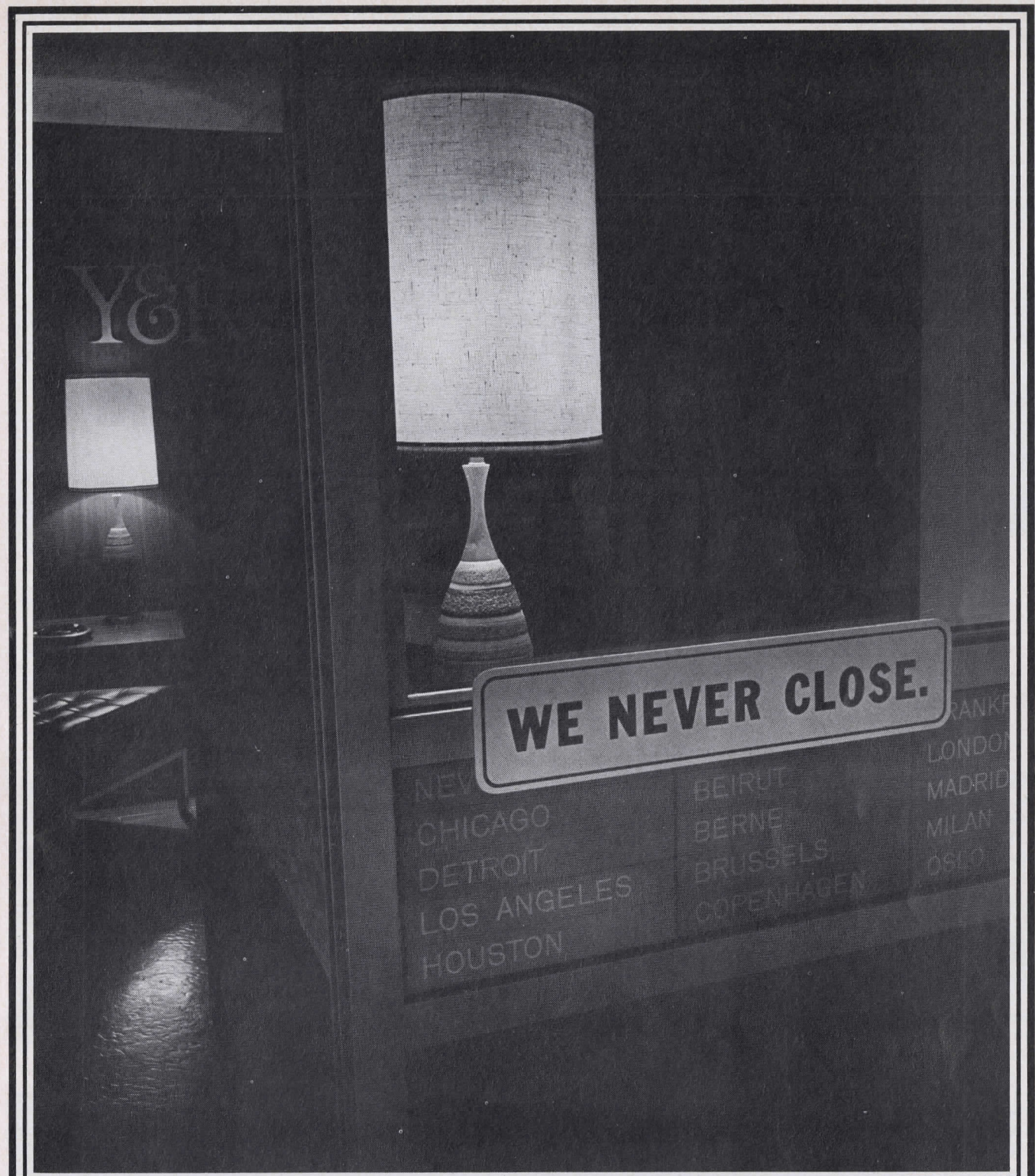
Our Custodial Service Account does all this for you for one very simple reason:

We work for you.

For more information about our Custodial Service Accounts, write us at Manufacturers Bank, 151 West Fort Street, Detroit, Michigan 48226, or call us at (313) 222-4639.

MANUFACTURERS BANK

"That's my bank"



When you cut through all the mumbo-jumbo about creativity, it comes down to this; an open mind. Open to the emotions that move consumers. Open to the facts that can move them in your direction.

Most of all, open to good ideas wherever we may find them, including in the client's mind.

Interested? For openers, call Joe Seregny at 313-963-1345. Or write us at 211 W. Fort St., Detroit, Michigan 48226.

**Y&R
DETROIT**



The Chateau Club Wagon pictured here features a color-keyed interior with optional Captain's Chairs, smart and serviceable cloth-and-vinyl upholstery and cut-pile carpeting throughout, optional sidewall mounted auxiliary heater/air conditioner, woodtone accents on instrument panel and doors.

For '75, Ford redesigns the Club Wagon.

Now you can enjoy new room, quiet and comfort in a solid, well-built wagon.

We've moved the engine and axle forward to create a spacious new driver/passenger area. Tall, wide doors make entry easy.

We've added new Captain's Chair options for seating comfort up front. Passengers too, enjoy new riding comfort...in a body cushioned by computer-tuned rubber mounts which isolate it from the frame.

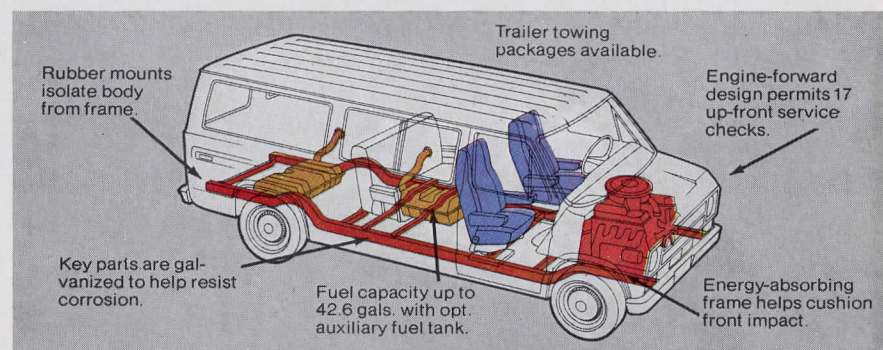
Club wagon power is also improved, with a 300 cu. in. Six standard. 351 and 460 V-8's available. Front power discs are standard.

And there's a list of options designed to make Club Wagons more enjoyable:

- a new Chateau trim package that features cut-pile carpeting the length of the wagon, super-soft vinyl upholstery and more.
- a new sidewall mounted heater/air conditioner with adjustable side vents.
- AM/FM stereo radio with tape player.

For the redesigned '75 Club Wagon with seating for 5, 8 or 12, see your Ford Dealer.

Moving the engine forward almost 18 inches opens up new stretch-out, move-around room for driver and front-seat passenger alike.



The 1975 Ford Club Wagon is a solid, well-built wagon engineered for value. Has deep-dip electrocoat primer and galvanizing to help prevent corrosion. A fine family investment.



MORE GLASS. ONCE MORE.

You've done it again!

Designed more glass into your cars. More, this year, than ever before.

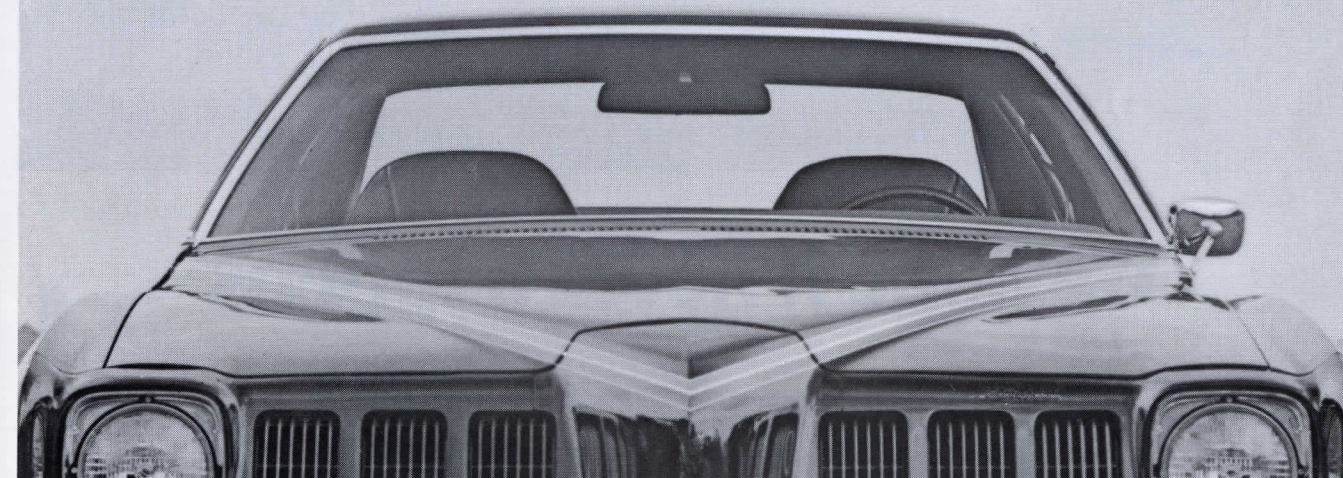
PPG, of course, is happy to see it. And we're confident that the people who buy your cars will be well pleased, too. Because they'll be able to see immediately the definite safety plus they're getting this year—more driver visibility than ever before. Larger windshields and

sidelites, *Solex*® tinted glass, and heated backlites (all of which we supply) make it so.

And the new glass shapes are a sheer complement to your beautiful, sweeping designs.

You know something? We can't wait to get together with you and talk about your next designs. (The number in Detroit is 444-4760.)

PPG: a Concern for the Future





We hope it never happens

Is it possible that the American automobile could vanish, turning our vital highway system into a barren wasteland? We hope not. But the automobile could become an expensive rarity.

We at Kelsey-Hayes are extremely concerned because the automobile is a basic part of the American way of life, as well as a significant factor in the economy of this country. As one of the top ten suppliers of automotive chassis components, Kelsey-Hayes employs 11,500 hard-working Americans and pays millions of dollars in federal, state and local taxes.

Even though we're involved in other industries, our future, and to a great extent the future of the United States,

is dependent on people buying cars.

When people aren't buying cars, it hurts business, it hurts people and it hurts our great country. We need help now. The kind of help a concerned and sensitive legislature can give. Together we can work to keep the American dream from becoming a nightmare.



A SUBSIDIARY OF
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Music has a way of carrying you
away from the dull, the ordinary,
the hum-drum.

So do we.

THE MOTOR HOME FROM GENERAL MOTORS **GMC**



**Howard K. Smith and
Harry Reasoner on
the ABC Evening News.**



**Weeknights on the
ABC Television Network.**



1975 Pontiac Grand LeMans



**Its luxury alone will bring
a lot of people over to our side.**

The Wide-Track people have a way with cars.



Isn't this too much tire to turn down?

1. The Proven Gas Saver This is the tire that earned the name *Gas Saver*. When run at steady highway speeds against our original equipment belted bias tire, it saved up to thirty miles per tankful, important savings at today's gas prices.

2. 7 Day Test Ride and Handling Warranty

We're so sure you'll like the smooth ride and quick, positive handling of the Steel Radial 500™ that you can buy them, drive on them for seven days, and get every cent back if there's anything you don't like. Does any other tire company offer you that?

3. 40,000 Mile Warranty

If the Steel Radial 500 doesn't give you 40,000 miles of normal passenger use on the same car, any Firestone Store or participating Dealer will give you a new one, charging you only for the mileage received plus Federal Excise Tax. A small service charge may be added.



4. New Water Squeezer Tread

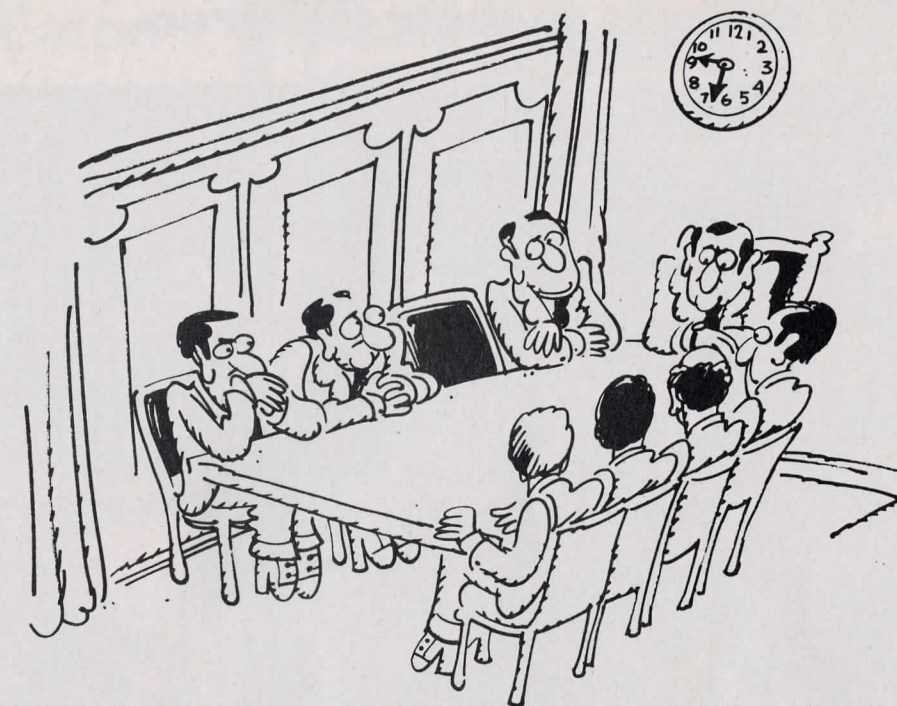
Firestone's amazing new Water Squeezer Tread actually pushes water out the sides of the tread to help keep water from getting between the rubber and the road. And the big, wide, Steel Radial 500 footprint puts a lot of tread under you to help hold tight to wet pavement.*

5. Steel Between You and Tire Trouble

Two belts of steel cord under the new Water Squeezer Tread help protect your tires from chuckholes and roadjunk* that you can't always steer around. They also hold the tread firmly to cut down on "tire squirm" that causes wear.

***Don't forget—the safety of your tires is also affected by air pressure, wear, load, and operating conditions.**

New Firestone 40,000 mile Steel Radial 500



The time to have your car serviced is before you need it.

When it comes to car maintenance, nothing takes the place of acting at the right time. And nothing takes the place of quality. So when the time is right, the name to remember is AC-Delco — for quality parts and services, for just about everything your car may need to help get you to where you're going on time and in comfort.



AC-Delco
Division of General Motors Corporation

AC-DELCO DIVISION OF GENERAL MOTORS CORPORATION

**Maybe you've wondered
how successful parents pass their
success to their children.**



Our Trust Division can show you at least 25 ways.

The Trust Division of Michigan National Bank can show you many types of trust agreement, the purposes of which are essentially the same:

1. To provide a continuous income for your beneficiaries during the life of the trust.
2. To expertly handle estate management and

investment for them on a *day-by-day* basis.

3. To enable your beneficiaries to pass *more* of their estates to *their* beneficiaries.

Your estate need not be large; our fees certainly aren't. Why not telephone our Trust Division at 962-7144.

Michigan National Bank

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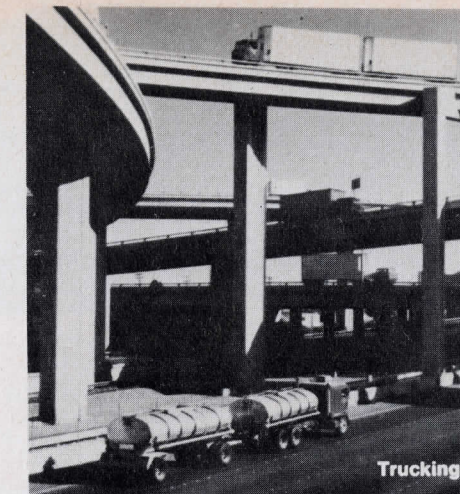
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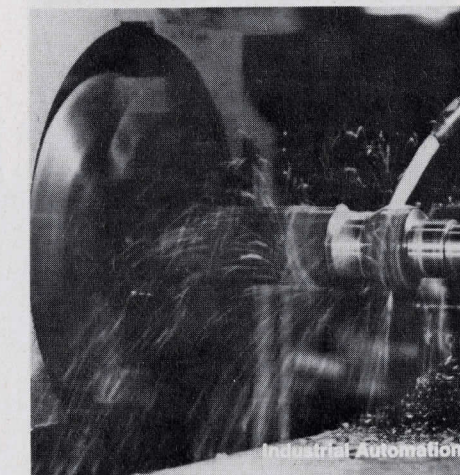
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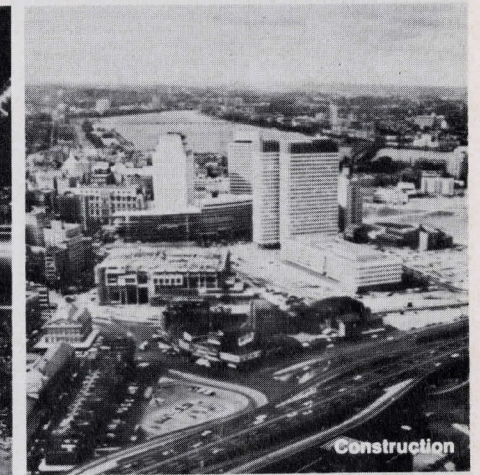
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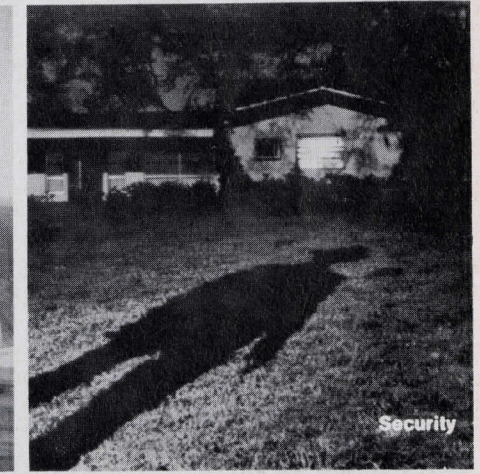
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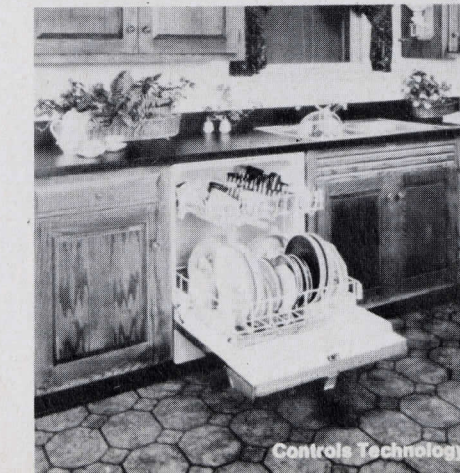
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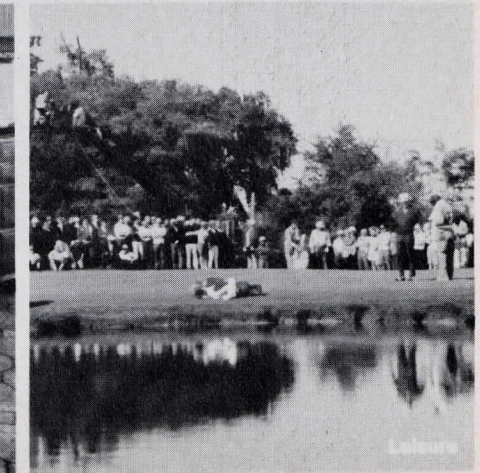
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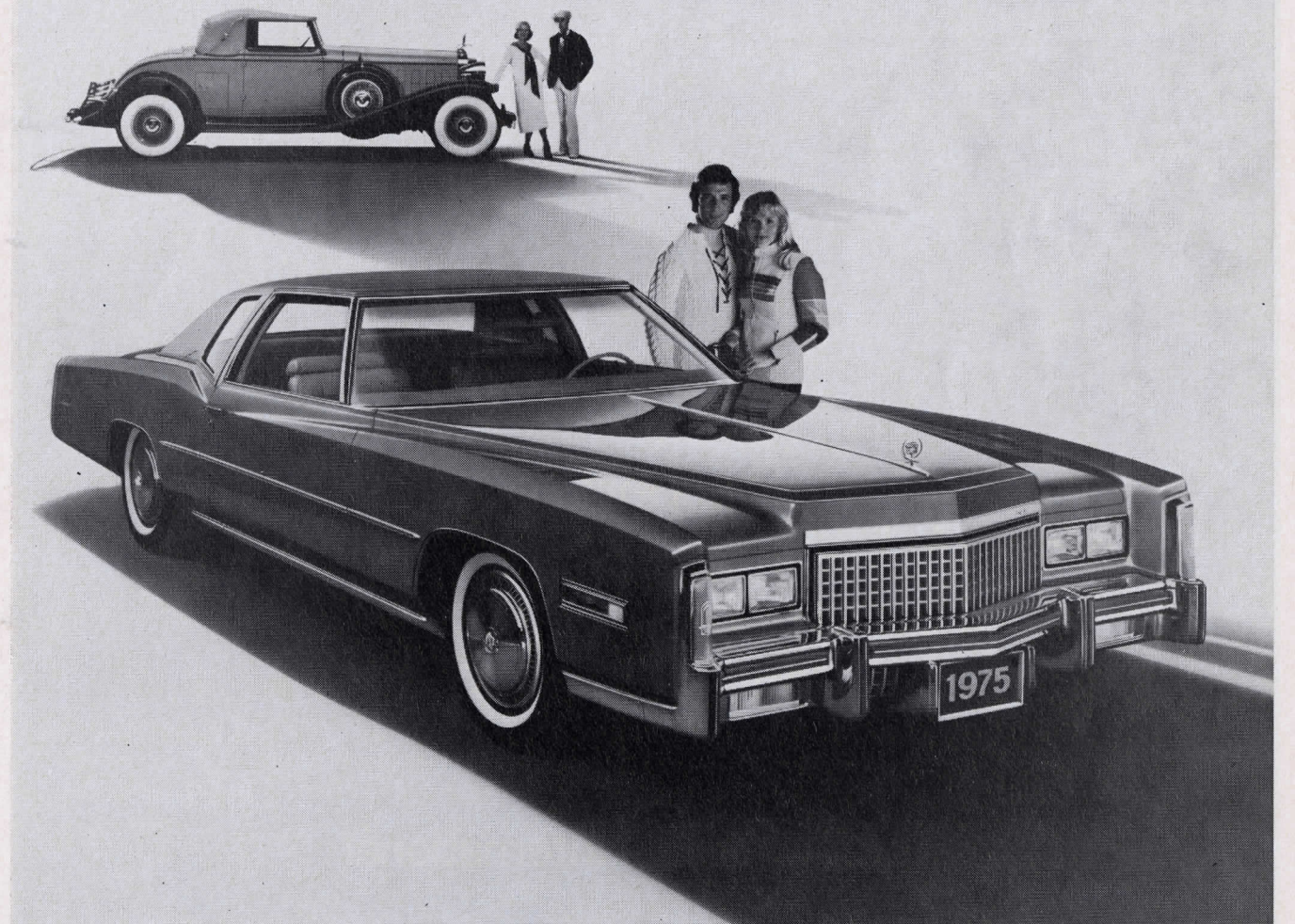
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We salute the past Meadow Brook Chairpersons for a job well done!



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1975 Meadow Brook Executive Chairpersons Mr. and Mrs. Donald E. Petersen

The tradition of excellence that characterizes the Meadow Brook Music Festival has been affirmed through the dedicated leadership of its Executive Committee. Heading the 1975 Meadow Brook Music Festival and Theatre Executive Committee are Mr. and Mrs. Donald E. Petersen, who have undertaken new challenges as Meadow Brook continues to be responsive to the changing times. The Petersens have offered new insights and fresh direction during the twelfth year of the Festival, including such fund-raising activities as a Dinner-Dance and the Rochester Festival Club as well as audience development ideas.

Working closely with the Detroit Symphony Orchestra, the Music Festival has expanded its season to ten weeks this year with the orchestra's music director, Aldo Ceccato, serving as the Festival Music Director for the first time. Meadow Brook concerts again present the finest internationally-acclaimed artists and conductors, as well as the best of the orchestral pops, popular Fridays of jazz, and a visit by the Pennsylvania Ballet. Box luncheon matinees, a children's concert series, and a Tchaikovsky Marathon are exciting new ideas in programming this season.

Oakland University and the Meadow Brook Music Festival are deeply grateful for the enthusiasm and loyalty of the Petersens, and their hard-working Executive Committee. Their dedication is one of Meadow Brook's most valued assets.

Donald D. O'Dowd,
President, Oakland University



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Mr. and Mrs. F. James McDonald Vice Chairpersons

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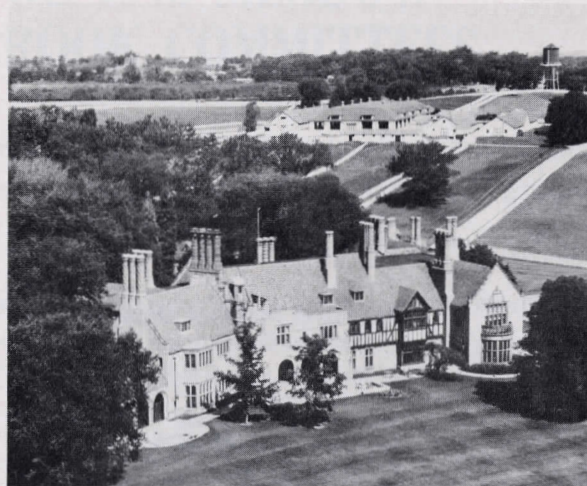
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Special Thanks

Coordination of the 1975 Meadow Brook Music Festival promotional campaign by J. Walter Thompson/Detroit.

MEADOW BROOK HALL

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

Year Around:
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 or over 65: \$2.00

Groups:
Year around
by appointment
Daytime (20 or more)
\$2.50 (adults)
Evening (30 or more)
\$3.50 (adults)

(313) 377-3140

Division of Continuing Education
Oakland University, Rochester, Michigan 48063



Meadow Brook Art Gallery

Oct. 5-Oct. 31
"MASTERPIECES OF AUSTRALIAN BARK PAINTINGS" — Aboriginal Art from Arnhem Land, organized by Prof. Edward L. Ruhe — Univ. of Kansas.

Nov. 9-Dec. 20
"SELECTED WORKS FROM THE ALDRICH MUSEUM OF CONTEMPORARY ART" — Sponsored by M.B. Gallery Assoc.

Jan. 11-Jan. 31
"FACULTY EXHIBITION" — An exhibition from Dept. Art and Art Hist., Oakland University.

For information call 377-3005.

Feb. 17-Mar. 26
"ANCIENT ARTS OF THE AMERICAS" — Pre-Columbian Art works from the Museum of the American Indian — Heye Foundation.

Apr. 1-Apr. 15
"STUDENT ART SHOW" — Dept. of Art and Art Hist., Oakland University

Apr. 22-May 16
"STAGES REVISITED" — Tenth Anniversary of the Meadow Brook Theatre.

Gallery Hours:

Tuesday-Friday 1:00 p.m.-5:00 p.m.

Sat. & Sun. 2:00 p.m.-6:30 p.m.

Evenings* 7:30 p.m.-8:30 p.m.

*(only when there is a Meadow Brook Theatre performance.)

Meadow Brook Music Festival '75

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



Symphony program notes and concert schedule

Baldwin Memorial Pavilion
Oakland University, Rochester, Michigan

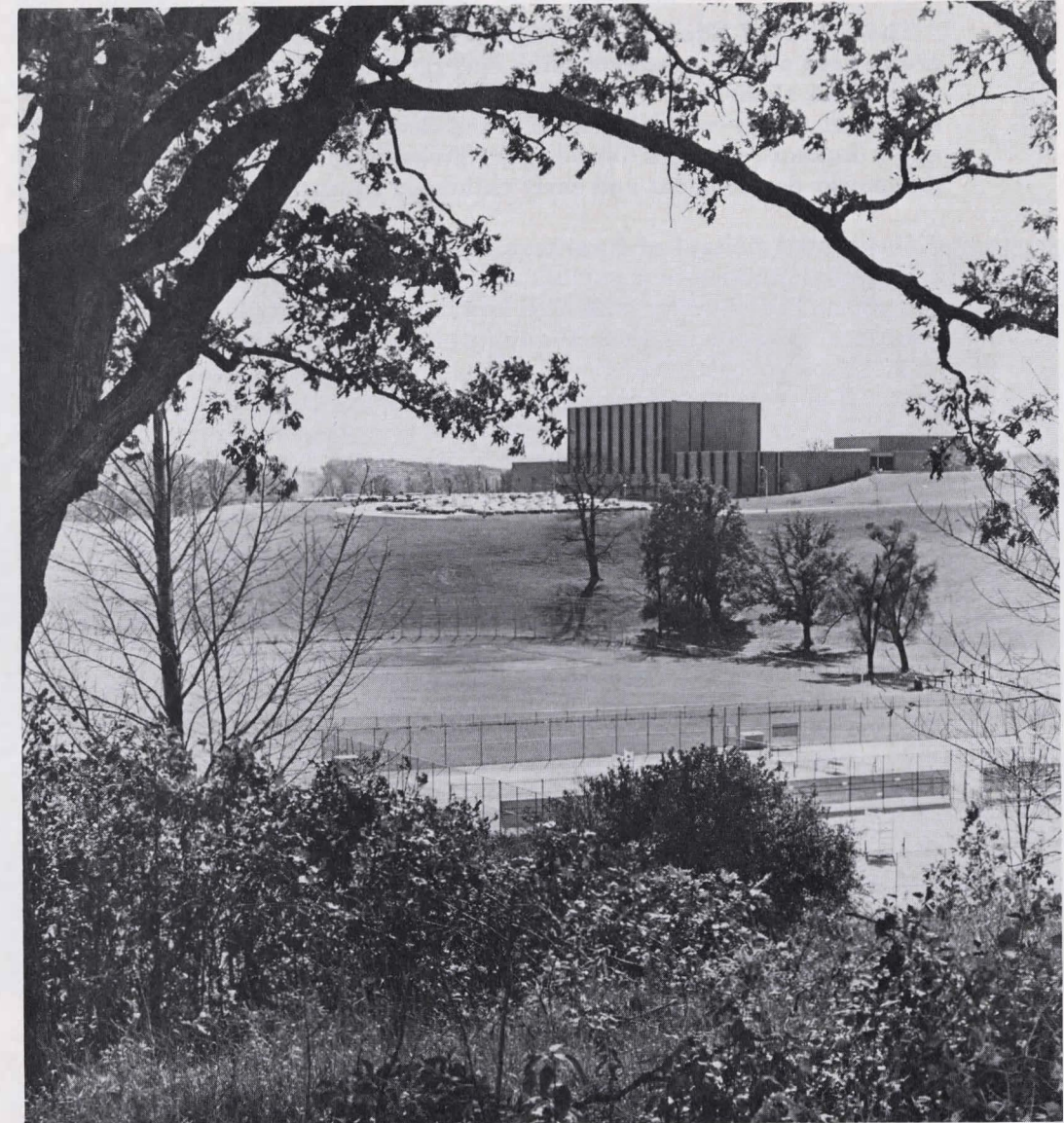
Where the Meadow Brook Idea Continues to Grow.....

As it enters its seventeenth year of operation, Oakland University has moved into a new era of achievement in teaching, research, and service to the State of Michigan. Established in 1959 as an undergraduate college, Oakland today is a complex university of more than 10,000 students and has an outstanding record of accomplishment.

Oakland University's academic program is organized into the College of Arts and Sciences, and Schools of Economics and Management, Education, Engineering, Nursing, and Performing Arts. Through these units the university offers an extensive set of programs at both the undergraduate and graduate levels.

The graduate program is reflective of the rapid development and maturity of the university. Launched in 1965, the graduate enterprise today accounts for nearly one quarter of the university's credit production. A doctoral program in systems engineering is offered, as are master's degree programs in eighteen fields including area studies, biological sciences, chemistry, counseling and guidance, economics and management, engineering, English, history, mathematics, physics, and psychology. New programs are pending in several areas of study.

.....Oakland University



At the undergraduate level, more than 70 programs of study are available through the college and five schools. Grounded in the liberal arts, the undergraduate program of the university offers a number of options for students interested in professional training and liberal education.

The College of Arts and Sciences, covering most of the traditional liberal arts disciplines, offers more than 50 majors and concentrations to undergraduate students, as well as the graduate programs already noted. Oakland is one of the most productive schools in the state in liberal arts, and several of its programs have achieved a national reputation. Graduates of the college have entered a variety of professions and many have made distinguished contributions early in their careers.

The School of Economics and Management, formed in 1969, offers both the bachelor of science and master of science degrees in management. The school is growing rapidly, both in numbers and curricular options.

The School of Education, though primarily a graduate program, does offer a comprehensive undergraduate program including an elementary education degree, teacher certification at the secondary education level, a physical education minor, and a human resources development program that focuses on manpower development and early childhood education.

Oakland's School of Engineering, founded in 1965, has achieved distinction in a number of areas in its first decade of operation. The school was the first unit in the university to offer a doctoral program, its undergraduate program has achieved a solid reputation with employers throughout the region, and in cooperation with the university's Upward Bound program the school has developed a national model for precollege programs for disadvantaged students through the Cadet Engineering Program.

In recent years the university has moved actively into undergraduate programs in the health-science professions, and the cornerstone of that activity is a nursing program. The Board of Trustees has authorized the creation of a School of Nursing which will admit its first students this fall.

In the School of Performing Arts, the Academy of Dramatic Art provides intensive training for young men and women who seek a career in professional theatre. The two-year, diploma-granting program offers acting, voice, mime, dance, fencing, and television and film techniques for the aspiring professional. Entrance to the Academy is by competitive audition only.

Evening study is available in many areas at both the undergraduate and graduate levels, as well as through the Division of Continuing Education which sponsors noncredit programs.



Research is also a vital part of the university's program. More than two million dollars a year in external support for research is generated yearly and Oakland is believed to be the youngest university to be awarded a full chapter in Sigma Xi, a national research society. The Institute of Biological Sciences serves as a focal point for the university's research activity; the institute is a leading research facility in the study of the eye.

In campus life, a variety of activities are available for students. The university is a member of the Great Lakes Intercollegiate Athletic Conference, whose membership includes Northern Michigan University, Wayne State University, Grand Valley State Colleges, Ferris State College, Lake Superior State College, Hillsdale College, Northwood Institute, and Saginaw Valley State College. Varsity sports for both men and women are complemented by a program of intramural sports open to all students. In addition to the athletic program, there are cultural, co-curricular, and activity programs for students in many different areas.



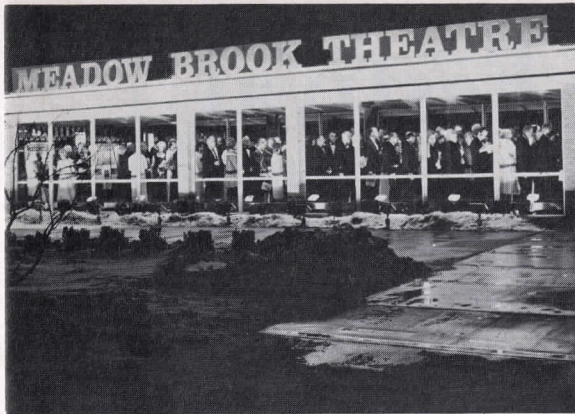
The setting of Oakland University's campus is one of great natural beauty, lying as it does in the range of rolling hills that border Avon and Pontiac Townships. This densely wooded tract, dotted with streams, was given to the State of Michigan in 1957 by the late Mr. and Mrs. Alfred G. Wilson. The Wilson's also gave two million dollars to Michigan State University to launch a new college in Oakland County, and Oakland's charter class began in the fall of 1959. Oakland was governed by the Michigan State University Board of Trustees until 1970 when the State granted full independence to Oakland.

A CENTER FOR THE PERFORMING ARTS

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, have added lustre and dimension to that concept, making Oakland University a major cultural resource to southeastern Michigan.



The premiere concert of the Meadow Brook Music Festival was held at the Howard C. Baldwin Pavilion in a setting personally chosen by Mrs. Wilson, benefactor of the university. Known as the summer home of the Detroit Symphony Orchestra, the festival, in its eleven-year history, has attracted artists and conductors of international renown, presenting premiere performances in both music and dance, and expanding to include jazz, pops, and ballet as well as the classics. It has sponsored summer institutes with master classes directed by Vladimir Ashkenazy and Itzhak Perlman, and has been a showcase for pre-concert chamber music, as well as operatic concerts, open-air art exhibits, and ballet and modern dance rehearsals.



Meadow Brook Theatre, celebrating its tenth anniversary this coming season, has developed stature as 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, highlighting works by Sophocles, Shakespeare, Moliere, G. B. Shaw, Agatha Christie, and Tennessee Williams, as well as Michigan premieres of contemporary writers.

This spring the Meadow Brook Theatre conducted its first outstate tour, a program sponsored by the Michigan Council for the Arts.



The Meadow Brook Art Gallery has received rave reviews for several of its original exhibitions, such as "Art of the T'Ang Dynasty," the "Minoru Yamasaki Retrospective," and "Found Objects: Unintended Art." Nationally known private collections, a permanent collection of African art, and exclusive showings of Oriental art objects have made the Art Gallery a distinguished addition to the cultural arts endeavor of Oakland University and to the metropolitan community.

Other performing arts presentations available at the university have included a university recital series, solo recitals by students and faculty in the Department of Music, Slavic dance, chamber music, operatic concerts, baroque music of the renaissance, modern dance, Afram Jazz Ensemble, original theatre presentations, and ballet demonstrations.

The Meadow Brook concept creates a natural milieu for artist and students, in which the performing arts are an accepted concomitant to daily living, easily accessible and hopefully a dynamic stimulus to the entire community.

OAKLAND AT A GLANCE

ENROLLMENT	10,216
BUDGET	\$27,935,986
CAMPUS BOOK VALUE	\$57,855,617
CAMPUS SIZE	1,504 acres
RESIDENCE HALLS	
CAPACITY	1,450
ACADEMIC UNITS	
College of Arts and Sciences	
School of Economics and Management	
School of Education	
School of Engineering	
School of Nursing	
School of Performing Arts	
PRESIDENT	Donald D. O'Dowd

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Meadow Brook Music Festival

Performance Schedule

DSO Thursdays at 8:30	Jazz Fridays at 8:30	DSO Saturdays at 8:30	Pops Sundays at 6:30
JUNE 26 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor JOHN BROWNING, pianist	JUNE 27 GEORGE SHEARING QUINTET	JUNE 28 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor JOHN BROWNING, pianist	JUNE 29 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor TCHAIKOVSKY MARATHON (5 to 10 p.m.)
JULY 3 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor SUSAN STARR, pianist	JULY 4 SARAH VAUGHAN	JULY 5 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor SUSAN STARR, pianist	JULY 6 DETROIT SYMPHONY ORCHESTRA RICHARD HAYMAN, conducting
JULY 10 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor STEPHEN KATES, cellist	JULY 11 A NOSTALGIC NIGHT OF GLENN MILLER	JULY 12 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor JESSYE NORMAN, soprano	JULY 13 NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE
JULY 17 DETROIT SYMPHONY ORCHESTRA THEO ALCANTARA, conducting YONG UCK KIM, violinist	JULY 18 MARIAN MCPARTLAND TRIO	JULY 19 DETROIT SYMPHONY ORCHESTRA THEO ALCANTARA, conducting JOSE ITURBI, pianist	JULY 20 DETROIT SYMPHONY ORCHESTRA JOHN DANKWORTH, conducting CLEO LAINE, jazz vocalist
JULY 24 THE PENNSYLVANIA BALLET DETROIT SYMPHONY ORCHESTRA	JULY 25 THE PENNSYLVANIA BALLET DETROIT SYMPHONY ORCHESTRA	JULY 26 PENNSYLVANIA BALLET DETROIT SYMPHONY ORCHESTRA	JULY 27 PETER NERO TRIO
JULY 31 DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, conducting RUDOLF FIRKUSNY, pianist	AUGUST 1 PRESERVATION HALL JAZZ BAND	AUGUST 2 DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, conducting RUDOLF FIRKUSNY, pianist	AUGUST 3 DETROIT SYMPHONY ORCHESTRA MARGARET HARRIS, conducting CY COLEMAN, pianist
AUGUST 7 DETROIT SYMPHONY ORCHESTRA PETER MAAG, conducting DANIEL HEIFETZ, violinist MEADOW BROOK FESTIVAL CHORUS	AUGUST 8 BENNY GOODMAN SEXTET	AUGUST 9 DETROIT SYMPHONY ORCHESTRA PETER MAAG, conducting DANIEL HEIFETZ, violinist MEADOW BROOK FESTIVAL CHORUS	AUGUST 10 FERRANTE & TEICHER, pianists
AUGUST 14 DETROIT SYMPHONY ORCHESTRA PAUL PARAY, conducting	AUGUST 15 WOODY HERMAN	AUGUST 16 DETROIT SYMPHONY ORCHESTRA PAUL PARAY, conducting	AUGUST 17 DETROIT SYMPHONY ORCHESTRA VICTOR BORGE, conducting and pianist MARYLYN MULVEY, soprano
AUGUST 21 DETROIT SYMPHONY ORCHESTRA PAUL FREEMAN, conducting MARTINA ARROYO, soprano	AUGUST 22 TWO GENERATIONS OF BRUBECK, including Sky King	AUGUST 23 DETROIT SYMPHONY ORCHESTRA JAMES CONLON, conducting VAN CLIBURN, pianist	AUGUST 24 CARLOS MONTOYA
AUGUST 28 DETROIT SYMPHONY ORCHESTRA EDUARDO MATA, conducting LORIN HOLLANDER, pianist	AUGUST 29 ROGER WILLIAMS	AUGUST 30 DETROIT SYMPHONY ORCHESTRA EDUARDO MATA, conducting LORIN HOLLANDER, pianist	AUGUST 31 DETROIT SYMPHONY ORCHESTRA MITCH MILLER, conducting

TWO NEW SERIES AT MEADOW BROOK

CHILDREN'S CONCERT SERIES, beginning at 11 a.m., one hour long without intermission, performing music to captivate curious minds and enrich summer leisure hours. Food suited to young appetities is available at reasonable cost on Trumbull Terrace after the concert.

362nd Performance
Saturday, July 5
DETROIT SYMPHONY ORCHESTRA
Richard Hayman, conducting
Les Cochons Bleus
(The Blue Pigs, from the Detroit Police Department)

A lively program to be announced by Mr. Hayman, including:

The Pigs' hit single "Policemen",

*Songs from "Sesame Street,

*Donkey Tango, *Do-Re-Mi, and music from "The Pink Panther"

*First performance at these concerts

BOX LUNCHEON MATINEE SERIES, beginning at 11:30 a.m. with a box lunch (included in ticket price), served in the finest Meadow Brook tradition — continuing with the musical program at 1 p.m.

366th Performance
Friday, July 11
DETROIT SYMPHONY ORCHESTRA
Aldo Ceccato, conductor
Stephen Kates, cellist

Shostakovich's Cello Concerto No. 1 and Mahler's Symphony No. 1 as July 10 (see page 53).

377th Performance
Saturday, July 26
THE PENNSYLVANIA BALLET
DETROIT SYMPHONY ORCHESTRA
Maurice Kaplow, conducting

ZIG ZAG
Choreography by Lar Lubovitch to Stravinsky's Suites Nos. 1 and 2 for Small Orchestra, and his Sonata for Two Pianos, orchestrated by Peter Nocella. For cast, see Saturday, July 26 (page 63).

CONCERTO GROSSO
Choreography by Charles Czarny to Handel's Concerto Grosso Op. 6 No. 5. For cast, see Thursday, July 24 (page 61).

374th Performance
Thursday, July 24
THE PENNSYLVANIA BALLET

A close-up, intimate look at this resourceful company in rehearsal, with a lecture-demonstration. For a biography of the company and its dancers and programs, see pages 61-63.

386th Performance
Saturday, August 9
DETROIT SYMPHONY ORCHESTRA
Paul Freeman, conducting
Jack Faxon, narrator

WAGNER, Prelude to Act III of "Lohengrin"

*ANDERSON, Plink, Plank, Plunk

*McDONALD, Children's Symphony (First movement)

*PROKOFIEV, Peter and the Wolf
JACK FAXON

*WEBBER, Selections from "Jesus Christ, Superstar"

*First performance at these concerts

393rd Performance
Wednesday, August 20
DETROIT SYMPHONY ORCHESTRA
Paul Freeman, conducting
Martina Arroyo, soprano

Preview of Thursday, August 21 program (see page 73).

BOX OFFICE HOURS
Mon. thru Wed.—11 a.m. to 7 p.m.
Thur. thru Sat.—9 a.m. to 9 p.m.
(closed 5:30-6:30 p.m.)

Sun.—12 noon to 7 p.m.
Phone: 377-2010

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

The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival. The Baldwin SD-10 piano will be played on June 27, July 19, and August 10 & 22.

All concerts start promptly. Latecomers will be seated at the discretion of the management. No photographic flashes or tape recordings are allowed during performances.

The ballet programs are presented with the support of the Michigan Council for the Arts and the National Endowment for the Arts.

Jazz and Pops Series

Friday, June 27 at 8:30 . . . 357th Performance

GEORGE SHEARING QUINTET

Rufus Reid, bass
Rusty Jones, drums

Bill Rogers, guitar
Ted Piltzecker, vibraphone



Friday, July 4 at 8:30 . . . 361st Performance

SARAH VAUGHAN



Friday, July 11 at 8:30 . . . 367th Performance

A NOSTALGIC NIGHT OF GLENN MILLER

featuring Ray McKinley, Ray Eberle and the
Modernaires with Paula Kelly



Sunday, July 13 at 6:30 . . . 369th Performance

NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE

music of Scott Joplin and other ragtime masters



Friday, July 18 at 8:30 . . . 371st Performance

MARIAN McPARTLAND TRIO



Sunday, July 27 at 6:30 . . . 379th Performance

PETER NERO TRIO

with Gary Mure on drums and Richard Nanista on bass



Friday, August 1 at 8:30 . . . 381st Performance

PRESERVATION HALL JAZZ BAND



Friday, August 8 at 8:30 . . . 385th Performance

BENNY GOODMAN SEXTET



Sunday, August 10 at 6:30 . . . 388th Performance

FERRANTE & TEICHER



Friday, August 15 at 8:30 . . . 390th Performance

WOODY HERMAN



Friday, August 22 at 8:30 . . . 395th Performance

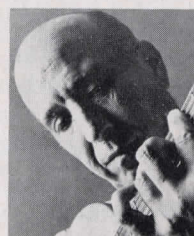
TWO GENERATIONS OF BRUBECK

including Sky King



Sunday, August 24 at 6:30 . . . 397th Performance

CARLOS MONTOYA



Friday, August 29 at 8:30 . . . 399th Performance

ROGER WILLIAMS



Meadow Brook Music Festival

Aldo Ceccato, Music Director



ALDO CECCATO

Aldo Ceccato, the vibrant young Music Director of the Detroit Symphony Orchestra since May 1974, has also been appointed Music Director of the Hamburg Philharmonic beginning with the 1975-76 season, making him one of a group of the world's leading conductors who hold dual music directorships. He is also Music Director of the Meadow Brook Festival.

Maestro Ceccato has repeatedly conducted every important American orchestra, including Boston, Chicago, Cleveland, Philadelphia and New York and all of the major orchestras of the world. Of his recent guest-conducting appearances special mention should be made of his debut concerts with the Hamburg Philharmonic, a spectacular three week tour with the Israel Philharmonic and successful concerts in Florence and Zurich.

After a prominent career as a pianist in his teens, Maestro Ceccato turned to conducting. Having studied at the Hochschule in Berlin and the Verdi Conservatory in Milan, he made his striking debut in Milan conducting the twelve Vivaldi Opus 8 concerti which quickly established him as one of the exciting new conducting talents on the European scene. Several European engagements followed, including appearances at La Scala, Santa Cecilia of Rome, San Carlo in Naples, Venice's La Fenice and the Maggio Musicale in Florence, where he led the Italian premiere of Busoni's *Die Brautwahl*. Soon he found himself conducting all over Europe. Maestro Ceccato has appeared in concerts with the London Philharmonic, the Royal Philharmonic Orchestra, at the Edinburgh and Prague Festivals, as well as conducting several highly-acclaimed operas at Covent Garden and Glyndebourne. His recordings include *Maria Stuarda* for ABC Records and *La Traviata* for Angel (both with Beverly Sills).

Now dividing his time between the United States and Europe, Maestro Ceccato and his wife, daughter of the famous conductor-composer Victor de Sabata, and their two young sons make their home in suburban Detroit and Bergamo.

Meadow Brook Music Festival Staff

Detroit Symphony Orchestra Staff for the Meadow Brook Music Festival

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356th and 358th Performances

Thursday, June 26

Saturday, June 28

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor
JOHN BROWNING, pianist

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

Moderato
Adagio sostenuto
Allegro scherzando

JOHN BROWNING

INTERMISSION

RACHMANINOFF, Symphony No. 2, E minor, Op. 27

Largo-Allegro moderato
Allegro molto
Adagio
Allegro vivace

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



John Browning is hailed by critics as an artist of great sensitivity, a true "poet of the piano." His musical career embraces the entire world, having toured abroad 20 times in the past 15 years. In the United States he has appeared frequently with every major orchestra, including the DSO in 1961, 1967, 1971, and 1973 (his Meadow Brook debut).

John Browning was born in Denver, and made his debut at ten with the Denver Symphony. He moved with his family to Los Angeles, where he studied with Lee Pattison. Later he worked with the famed Rosina Lhevinne at the Juilliard School in New York. Browning's artistry is the rare combination of profound musical insight and a formidable technique. In an age of specialization, he is one artist who declines to specialize, and his performing repertoire encompasses the piano masterworks of the classic, romantic, and contemporary literature, including 38 concertos.

Program Notes®
by Paul Affelder and Leonard Burkat

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

..... Sergei Rachmaninoff (1873-1943)

After the failure of his first symphony, in 1897 (it was not to be revived for some 50 years), Rachmaninoff fell into a state of depression that nearly ended his career. In 1900 his family and friends sent him for help to Dr. Nicolai Dahl, who practiced a kind of hypnotic auto-suggestion. Fortunately Dr. Dahl was also an understanding, sophisticated

music-lover, a talented amateur violinist who was often joined by conservatory students in chamber music parties at his home.

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

The successful performance of the last two movements took place in December 1900. The Second Concerto had its first complete performance at a Philharmonic Society concert in Moscow on 14 October 1901, with the composer as soloist.

The concerto opens with a powerful, vital first movement in moderate tempo. The slow second movement is a quiet nocturne of great beauty. The soloist is accompanied by a small orchestra except at a single climactic chord. The lively finale, *Allegro scherzando*, has a contrasting second theme in moderate tempo that is one of the best known melodies in all the repertoire.

SYMPHONY NO. 2, E MINOR, OP. 27

..... Sergei Rachmaninoff

Rachmaninoff composed four symphonies during his lifetime, one of which, *The Bells*, a symphony for chorus and orchestra based on the poem by Edgar Allan Poe, bears no number.

The First Symphony, written in 1895, had a single, unsuccessful performance at St. Petersburg in 1897 and was not heard again until about 50 years later. Friends and enemies joined in disapproval, and the composer César Cui remarked caustically that "if there were a conservatory in Hell, Rachmaninoff would get the first prize for his symphony." The composer was dissatisfied and discouraged too. Although no less a personage than Tchaikovsky had praised his opera *Aleko* and had arranged for its performances, Rachmaninoff resolved to abandon composition entirely.

A tremendous amount of argument by his friend, Count Tolstoy, lessons in self-assertion from Dr. Dahl and a happy marriage all helped the young man overcome his terrible sense of inferiority and failure, and he returned to musical life with renewed confidence and vigor. In 1901 his new Second Piano Concerto was a success, and by 1906, when he was 33, Rachmaninoff's career had reached a high pitch.

He was conductor of the Imperial Grand Opera in Moscow, a greatly admired pianist and much sought after socially, but because all this left him almost no time for composition, he decided to resign from his position at the opera, retire temporarily from public life, and devote himself entirely to the creation of new works. For the next two years,

Rachmaninoff and his family lived in seclusion in Dresden, in a little house with a garden, where he composed three important works: the symphonic poem *The Isle of the Dead*, the Piano Sonata, Op. 28, and the Second Symphony.

He returned to Russia and conducted the first performance of the symphony on 8 February 1908 in St. Petersburg. In December the symphony won the Glinka Prize of 1000 rubles. On 15 February 1909 Rachmaninoff conducted the first Moscow performance of the symphony, and its success there too was immediate.

During the next season (1909-10), he made his first tour of the United States, performing his own works as pianist and conductor. He gave Americans their first hearing of the Second Symphony when he conducted it with the Philadelphia Orchestra on 26 November 1909.

The symphony opens with a slow, sombre introduction, *Largo*. It begins with music in the cellos and doublebasses that eventually becomes the principal theme of the first movement and continues with a smoothly flowing theme in the violins that serves as a motto for the entire symphony. The main section of the first movement is a fluent, melodic *Allegro moderato*.

The second movement is a carefree scherzo, *Allegro molto*, with a contrasting trio that starts off as a little fugue. When the music of the opening section returns, it is interrupted by chant-like passages in the wind instruments; the carefree feeling is dispersed, and the movement ends quietly.

The third movement, *Adagio*, is slow, serene, even majestic. The middle section is built around the motto theme from the introduction to the first movement.

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

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

359th Performance

Sunday, June 29

TCHAIKOVSKY MARATHON

five hours of non-stop Tchaikovsky, beginning at 5 p.m. and ending at 10 p.m. with a spectacular "1812 Overture", including over a dozen cannon.

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

GORDON STAPLES, violinist

ITALO BABINI, cellist

BOGOS MORTCHIKIAN, violinist

MURIEL KILBY, pianist

DETROIT STRING QUARTET

James Waring, violin

Inez Redman, violin

David Ireland, viola

Mario DiFiore, cello

FLAVIO VARANI, pianist

ELSIE INSELMAN, mezzo-soprano

CHARLES ROE, tenor

Lawrence LaGore, accompanist

MEADOW BROOK FESTIVAL CHORUS

Raynold L. Allvin, director

Beverly Labuta, accompanist

CANNON by

South Bend Replicas, Inc.

*Dumka, Op. 59

*Piano Sonata in G major, Op. 37 (first movement)
Moderato e risoluto

*Romance in F minor, Op. 5

*Invitation to the Trepak, Op. 72 No. 18
FLAVIO VARANI

*Kennst du das Land, Op. 25 No. 3, from Goethe's
"Wilhelm Meister"

*Nur wer die Sehnsucht kennt, Op. 6 No. 6, from
"Wilhelm Meister"

*Was I not a blade on dewy meadow-ground?, Op.
47 No. 7, text after Surikov
ELSIE INSELMAN

*Serenade, Op. 63 No. 6, text after Konstantin

*Pilgrim's Song, Op. 47 No. 5, text after A. K.
Tolstoy

*Don Juan's Serenade, Op. 38, No. 1, after A. K.
Tolstoy

CHARLES ROE

*String Quartet No. 3, E-flat minor, Op. 30
Andante sostenuto-Allegro moderato
Allegretto vivo e scherzando
Andante funebre e doloroso, ma con moto
Finale: Allegro non troppo e risoluto
DETROIT STRING QUARTET

*Trio for Piano, Violin and Cello, A minor, Op. 50
Pezzo elegiaco: Moderato assai
Tema con variazioni: Andante con moto-
Variazione finale e coda: Allegro
risoluto e con fuoco

MURIEL KILBY
BOGOS MORTCHIKIAN
ITALO BABINI

*O Blessed and Ever Gracious Lord

*A Legend (Christ in His Garden), arr. from Op. 54 No. 5

*Praise Ye the Name of the Lord,
from Vesper Service, Op. 52

*Hymns to the Trinity
Hymn to the Trinity
Holy, Blessed Trinity
Angel Spirits Ever Blessed

*Two choruses from "Eugene Onegin"
Chorus of Country Girls
Chorus and Dance of Reapers

MEADOW BROOK FESTIVAL CHORUS

Dances performed by Selo; choreographed by members of Oakland University Slavic Folk Ensemble, Helen Kovach-Tarakanov, advisor

Variations on a Rococo Theme, Op. 33
DETROIT SYMPHONY ORCHESTRA
ITALO BABINI

Symphony No. 4, F minor, Op. 36
Andante sostenuto-Moderato con anima in
movimento di valse
Andantino in modo di canzona
Scherzo: Pizzicato ostinato: Allegro
Finale: Allegro con fuoco

DETROIT SYMPHONY ORCHESTRA

*Adieu, forets, from "Jeanne d'Arc"
ELSIE INSELMAN

*Lensky's Arioso, from "Eugene Onegin"
CHARLES ROE

*Scene and Duet for Prince Yuri and his Mother, from
Act II of "The Sorceress"
ELSIE INSELMAN
CHARLES ROE

Concerto for Violin and Orchestra, D major, Op. 35
Allegro moderato
Canzonetta: Andante
Allegro vivacissimo
DETROIT SYMPHONY ORCHESTRA
GORDON STAPLES

1812 Overture, Op. 49
DETROIT SYMPHONY ORCHESTRA

*First performance at these concerts

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

360th and 363rd Performances

Thursday, July 3 Saturday, July 5

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

SUSAN STARR, pianist

BERNSTEIN, Overture to "Candide"

(Thursday):

*MacDOWELL, Concerto No. 2 for Piano and
Orchestra, D minor, Op. 23
Larghetto calmato-Poco più mosso e con
passione
Presto giocoso
Largo-Molto allegro
SUSAN STARR

(Saturday):

GERSHWIN, Concerto in F for Piano and Orchestra
Allegro
Andante con moto
Allegro agitato
SUSAN STARR

INTERMISSION

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

*First performance at these concerts

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



Susan Starr

Susan Starr began her spectacular record of success when, at the age of six, she became the youngest soloist ever to appear with the Philadelphia Orchestra; at 16 she set another record for youth when Eugene Ormandy asked her to appear at a student concert of the Philadelphia Orchestra, and the next year she became the youngest instrumentalist ever to appear on the regular series at Philadelphia's summer music center, Robin Hood Dell.

The Second International Tchaikovsky Competition in Moscow catapulted Susan Starr into the international spotlight; and, like Van Cliburn before her, she brought honor to her country and won for herself a position of pre-eminence among the greatest young American artists.

Since Moscow Miss Starr has become an international artist. She toured the major music centers of Europe, and Central and South America as soloist with the Dallas Symphony, as well as playing recitals and concerts with most of the major U.S. orchestras. She makes her DSO and Meadow Brook debuts at these concerts.

Program Notes®
by Paul Affelder and Leonard Burkat

OVERTURE TO "CANDIDE"

..... Leonard Bernstein (1918-)

Leonard Bernstein's *Candide* was launched as a work for the Broadway theater on 1 December 1956, but Mr. Bernstein and his collaborators, the dramatist Lillian Hellman and the poet Richard Wilbur, did not allow it to be presented with the usual billing of "a new musical." They called it "a comic operetta based on Voltaire's satire," which claimed a place for it alongside the great works of Offenbach, of Johann Strauss, and of Gilbert and Sullivan, rather than with the conventional Broadway musical show.

The first stage production was not a commercial success, but the music took on a life of its own. A recording by the original Broadway cast was widely sold for many years, and the overture became a popular work in the symphony orchestra repertoire. A revival in the 1970s, with a new libretto and staging but almost unchanged music, has enjoyed a very long run.

The overture to *Candide* opens with a fanfare and some battle music from the operetta. The music of the love duet, "Oh, Happy We" provides lyric contrast and is followed, after a look back at the battle music, by a passage derived from the ending of the coloratura aria "Glitter and Be Gay." A brilliant coda brings the short overture to a close.

(Thursday):

CONCERTO NO. 2 FOR PIANO AND ORCHESTRA,
D MINOR, OP. 23

..... Edward MacDowell (1861-1908)

Edward MacDowell was one of the first American-born composers to earn an international reputation, and he still ranks high among the outstanding musicians this country has produced.

He began his musical studies in New York, where one of his teachers was the famous Venezuelan pianist Teresa Carreño. In 1876 he went to Europe for two years of study at the Paris Conservatory and then moved on to Germany, first Wiesbaden, then Frankfurt, and in 1881 he joined the faculty of the Darmstadt Conservatory. A year later, he met Liszt, who admired his First Piano Concerto and recommended him to the most important music publisher in Germany.

In 1888 MacDowell returned to America to settle in Boston, where he established a fine reputation as composer and pianist. In 1896, when Columbia University established its first professorship in music, MacDowell was invited to take the position. Serious friction eventually developed between him and the University administration, and in 1904 he resigned. During 1905 his health declined rapidly and left him, for his last few years, a body without a mind.

MacDowell's Second Piano Concerto was first performed at a concert of the Theodore Thomas Orchestra in Chickering Hall, New York, on 5 March 1889, with the composer playing the solo part. Tchaikovsky's Fifth Symphony had its American premiere at the same concert, and one important critic wrote, "It is not to depreciate the Symphony, but only because there was patriotic as well as artistic interest in the composition of Mr. MacDowell, that I confess to having derived keener pleasure from the work of the young American than from the experienced and famous Russian."

The concerto opens with a broad, lyrical, often majestic movement, *Larghetto calmato*. The second movement is a scherzo, *Presto giocoso*, which features much dazzling passagework for the soloist. Themes from the first movement are recalled in the *Largo*, which introduces the finale, a *Molto allegro* of heroic proportions that also bears a thematic kinship with the opening movement.

(Saturday):

CONCERTO IN F FOR PIANO AND ORCHESTRA

..... George Gershwin (1898-1937)

In his early twenties, George Gershwin was already one of the most successful popular song writers of this time, world-famous for the originality and beauty of his melodies and for the ingenious, vigorous rhythmic accompaniments he gave them.

His ambition to write in large forms was first tested by *Rhapsody in Blue*, which was first performed at an historic event: a concert presented in a New York concert hall by the popular band-leader Paul Whiteman and what he called his "jazz orchestra" in a program labeled "Experiment in Modern Music." Walter Damrosch, the conductor of the New York Symphony, was there and was so pleased with what he heard that he commissioned Gershwin to write a large-scale work for full symphony orchestra. This concerto was the result. Damrosch and Gershwin gave it its first performance on 3 December 1925, in Carnegie Hall.

In a contribution to a serious book called *Revolt in the Arts*, Gershwin wrote, "It is difficult to determine what enduring values, aesthetically, jazz has contributed because 'jazz' is a word which has been used for at least five or six different types of music. It is really a conglomeration of many things. It has a little bit of ragtime, the blues, classicism, spirituals . . . It is an original American achievement which will endure, not as jazz perhaps, but which will leave its mark on future music in one form or another . . . An entire [concert] composition written in jazz could not live."

The opening movement of the concerto, *Allegro*, is in a classical sonata form that has been freely modified and adapted to popular styles by the use of one of the liveliest dance rhythms of those days, the Charleston. The middle movement, *Andante con moto*, is a beautiful, lyrical, three-part song that features a muted solo trumpet. The finale, *Allegro agitato*, is related to the classic rondo. In its brilliant, fast-moving course, it recalls themes from the first two movements.

SYMPHONY NO. 9,
E MINOR, OP. 95 ("FROM THE NEW WORLD")

..... Antonin Dvorák (1841-1904)

The "New World" Symphony is the finest product of Dvorák's stay in the United States. He came to this country in October 1892, at the invitation of Mrs. Jeanette M. Thurber, to assume the directorship of the National Conservatory of Music, which she had established in New York. He remained for three years and taught composition to many eager young Americans. He made his home in an apartment near the Conservatory, and spent his summers with his wife and children in the little town of Spillville, Iowa, a community settled by his fellow Czechs.

Among Dvorák's best students at the Conservatory was a young black musician, Henry T. Burleigh, who was to become a prominent singer and composer. Burleigh spent long hours with Dvorák, singing spirituals and slave songs that completely captivated him and became an important part of the inspiration for his "New World" Symphony.

According to Dvorák's sketchbooks, the symphony was begun on 19 December 1892, and was completed on 25 May 1893. He orchestrated most of the work at Spillville. The symphony was given its first performance by the New York Philharmonic Orchestra, conducted by Anton Seidl, at Carnegie Hall on 15 December 1893.

There was a great deal of controversy about the character of the thematic material in the "New World" Symphony. Some said that the work was based almost entirely on actual Negro and American Indian folk themes; others insisted that the music was predominantly Czech, an expression of the composer's intense homesickness — which would later make him turn down the offer of a handsome new

contract with the Conservatory. We now believe that Dvorák intended the "New World" Symphony to set an example for our composers of what they could do with themes that were American in character and style, without actually quoting any folk songs.

Shortly before the symphony's premiere, he said, "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. When first I came here I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Several years later, he wrote to a conductor in Berlin, "I am sending Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of Indian and American themes — that is a lie. I tried to write only in the spirit of those national American melodies."

But the tone of the "New World" Symphony, despite its title, remains decidedly Czech. What many failed to note is that there is a marked resemblance between some music of the American Indian and of the Czech peasant.

The symphony opens with a dramatic introduction, *Adagio*, followed by a highly rhythmic *Allegro molto*. The second movement, *Largo*, is one of the best known in all the symphonic literature. Its principal theme, played by the English horn, was originally sketched for a work never written that was to be based on Longfellow's *Hiawatha*. It was very popular for many years in an adaptation as a song called *Goin' Home*. The third movement, a lively Scherzo, marked *Molto vivace*, and the vigorous finale, *Allegro con fuoco*, are both entirely Czech in flavor.

364th Performance

Sunday, July 6

DETROIT SYMPHONY ORCHESTRA
RICHARD HAYMAN, conducting

POPS AMERICANA

The program will be announced by Mr. Hayman

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



Richard Hayman named DSO Principal Pops Conductor last summer, during which he conducted the DSO both at Meadow Brook and the first Upper Peninsula Music Festival. Mr. Hayman uses the Conn electronic organ and Hohner harmonicas exclusively.

Richard Hayman is chief arranger for the Boston Pops Orchestra, having served in that capacity since 1950. He has produced special arrangements for dozens of hit albums by Arthur Fiedler and the Boston Pops as well as such famous Boston Pops singles as "I Want to Hold Your Hand." Mr. Hayman has appeared regularly with the Detroit Symphony Orchestra, conducting at the Cabaret "Pops" Concerts since 1970. He was

365th and 366th Performances

Thursday, July 10
Friday afternoon,
July 11

DETROIT SYMPHONY ORCHESTRA
ALDO CECCATO, conductor
STEPHEN KATES, cellist

*SHOSTAKOVICH, Concerto No. 1 for Cello and Orchestra, E-flat, Op. 107

Allegretto
Moderato—
Cadenza—
Allegro con moto

STEPHEN KATES

INTERMISSION

MAHLER, Symphony No. 1, D major
Langsam, schleppend wie ein Naturlaut
Kräftig bewegt, doch nicht zu schnell
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

*First performance at these concerts

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



Stephen Kates In 1966, he was catapulted to international attention by winning the Silver Medal at the Third International Tchaikovsky Cello Competition in Moscow. Engagements with the Boston, New York Philharmonic, and Chicago Symphonies followed. In addition to his schedule of solo concerts, Kates teaches at the Peabody Conservatory of Music in Baltimore. He plays a magnificent Montagnana cello made in 1739.

Program Notes®
by Paul Affelder and Leonard Burkat

CONCERTO NO. 1 FOR CELLO AND ORCHESTRA,
E-FLAT, OP. 107

..... Dmitri Shostakovich (1906-)

Shostakovich composed his First Cello Concerto in the summer of 1959 and dedicated it to his friend Mstislav Rostropovich, who was the soloist in the first performance, on 4 October 1959, with the Leningrad Philharmonic Orchestra conducted by Eugene Mravinsky. It is one of the composer's

Please, no photographic flashes or tape recordings during performance.

most lyrical and beautiful works. The following observations on the concerto are adapted from a lengthy analysis in the published score:

The four-movement concerto is divided into two large parts: first, the opening movement and, then, the three following movements, which are performed without pause. Altogether they form an integral whole with a unity of musical themes and images.

The principal theme of the first movement, *Allegretto*, begins with a 'question motif' that lends itself to dynamic development and reappears many times. The secondary theme is a rich musical image of Russian character, full of stoic grief and strength of will.

The second movement, *Moderato*, begins with a restrained introduction, after which the cello sings a song-like theme against a background in the violas. A melodious second theme is highly expressive, and there is a dramatic climax.

The third movement of the concerto is a monologue for the solo cello. It refers back to the first movement motif and the second movement themes, while preparing for the finale. This movement has an essential and independent role in the artistic whole, and contributes to the symphonic development of the musical ideas.

The finale, *Allegro con moto*, in the form of a rondo, sums up the whole work. At the end, a coda brings back the principal subject of the first movement in a new, positive guise.

SYMPHONY NO. 1, D MAJOR

..... Gustav Mahler (1860-1911)

Gustav Mahler worked from 1885 to 1888 on the composition that became his First Symphony. These were years in which he was the second conductor in the opera houses of Kassel, Prague and Leipzig, a young man burning with ambition to achieve elevated, ideal artistic standards of performance that were almost impossible to reach in the theaters of that era. He had already composed a number of songs but had completed only one large work, the cantata *Das klagende Lied* for solo voices, chorus and orchestra. When a friendly critic suggested that, with his gift for words, he could easily find free outlet for his creative impulse as a writer, he answered, "No. I must compose."

He steeped himself in German romantic literature and in the folklore that had inspired much of it, in the philosophers who reformed the intellectual life of Central Europe, and, above all, in the works of Richard Wagner. When he could conduct Mozart, Beethoven, or Wagner, instead of the lesser operas that fell to the second conductor, he was transformed, transfigured, transported.

With his appointment as Director of the Royal Opera in Budapest in 1888, he could at last exercise a degree of artistic authority that was exhilarating for a 28-year-old conductor — even though his company's talents were very modest. When Johannes Brahms, who was notoriously difficult to please, heard Mahler conduct Mozart's *Don Giovanni* in Budapest in 1890, he shouted a German slang equivalent of "That's a hell of a guy," and the two became friends.

Mahler was well liked as a conductor in Budapest, but Budapest public opinion was not really very important at the time. The city was only a remote, provincial capital and its audiences were both conservative and ignorant. Their principal musical interest was Italian opera, and they hardly knew the great masterpieces of the German and Austrian symphonic literature.

At a concert in Budapest on 20 November 1889, Mahler conducted the first performance of his new, long composition, listed in the program simply as "Symphonic Poem." One friendly critic found a modest degree of merit in the work; other critics were strongly negative. One suggested that Mahler stick to conducting.

Mahler had expected the work to bring him fame and fortune. Its success, he thought, would relieve him of the heavy burden of conducting in the theaters where, no matter how hard he struggled, the results never met his artistic ideals. He showed his new score to many conductors. A few agreed to put it on their programs; some even announced performances, but no performance took place.

In 1893 Mahler revised the work completely and conducted it himself in Hamburg. In 1894 he conducted it in Weimar at a festival of modern music. He revised it again for a Berlin performance in 1896. A Prague performance in 1898 was the first successful one, but this set no precedent. In 1900, after still another revision, serious critics in the capital itself, Vienna, thought that the symphony might be a joke of some kind. The orchestra musicians were unsympathetic and the audience hissed and booed.

Mahler had problems with the organization of the musical materials that were to become a symphony. It was years before he could tailor it to anything like his own satisfaction. It was published in 1899, and then he prepared a revised second edition — not uncommon in book publishing but very rare in music because of its costly engraving and printing procedures. Finally, in December 1909, a year and a half before his death, Mahler expressed some satisfaction with his First Symphony.

Part of the problem that Mahler had with the symphony was one that was to plague him throughout his career as a musician: an important element in his surpassing greatness as an artist was his dissatisfaction, his pursuit of the elusive ideal of perfection in his writing and in his performance. Just as he "retouched" Beethoven's orchestration and "improved" Schumann's, he rewrote and re-rewrote his own works.

When this one was first performed as a "symphonic poem," it carried no more specific title than that, no information on what the "poem" was about. At Hamburg it was called *Titan, A Tone Poem in the Form of a Symphony*. Later performances were accompanied by sub-titles and fanciful outlines that changed, sometimes quite radically, from concert to concert. Through all these changes, the only constants were the association of the first movement with springtime and the curious designation of the *Frère Jacques* movement as a kind of grotesque funeral march. Finally, in Berlin, it was called simply "Symphony in D major." The mature Mahler regretted ever having allowed himself to be persuaded by well-meaning friends that the descriptive programs could be helpful to audiences that would otherwise not comprehend his difficult, new music. The programs had clearly not helped at all.

The first movement of the symphony is complex in structure but, for the modern listener, entirely accessible in meaning and mood. After the mysterious, slow introduction, it is based almost entirely on a beautiful song that Mahler wrote in 1884, *Ging' heut' Morgen übers Feld* (Crossing the Field this Morning). The following movement is a scherzo based on a theme like a *Ländler*, the Austrian dance that is the waltz's ancestor. The music that Mahler wrote in the place of a conventional slow movement is still original enough to puzzle, if not to shock. It is based on a song that he learned in childhood (as many still do), the French round *Frère Jacques*. Mahler makes a lugubrious presentation of this little tune, in a minor key, at a slow tempo and in the rarely heard voice of a muted solo double bass. Almost nothing could be juxtaposed with this extraordinary music in a symphonic movement but something equally outlandish. Mahler finds what he needs in a couple of tunes in the manner of street-band or beer-hall songs. The finale, which follows without pause, opens with a crash of cymbals and smashing fortissimo from the entire orchestra. It is a movement of great force, a tempestuous drama with a very long and very beautiful contrasting, lyrical second theme.

Saturday, July 12

DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor JESSYE NORMAN, soprano

MOZART, Overture to "Le nozze di Figaro"

MOZART, Symphony No. 35, D major, K.385
("Haffner")

Allegro con spirito

Andante

Menuetto

Finale: Presto

*MOZART, Ch'io mi scordi di te, K.505, for Soprano,
Piano and Orchestra

JESSYE NORMAN
ALDO CECCATO

INTERMISSION

WAGNER, Prelude to "Die Meistersinger von
Nürnberg"

*WAGNER, Dich, teure Halle, from "Tannhäuser"
JESSYE NORMAN

WAGNER, Liebestod, from "Tristan und Isolde"
JESSYE NORMAN

*WAGNER, Walkürenritt, from "Die Walküre"

*First performance at these concerts

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



Jessye Norman

Born in Augusta, Georgia, Jessye Norman studied with Carolyn Grant at Howard University, with Alice Buschak at Peabody Conservatory, with Pierre Bernac and Elizabeth Mannion at the University of Michigan. In 1968 she won first prize at the International Music Competition in Munich; and her career has grown steadily ever since. In 1971 she sang at the Maggio Musicale in Florence and the Berlin Festival. 1972 brought debuts at La Scala (Aida), the Edinburgh Festival, Tanglewood, the Edinburgh Festival, Covent Garden, and the Last Night of the Proms, where she sang Wagner's "Wesendonck Lieder". In 1973 she sang for the first time in Holland and in Paris, in many U.S. and European recitals, and as Elizabeth in "Tannhäuser" at Covent Garden. Last year she made her South American debut, sang four concerts with the Boston Symphony, as well as countless other appearances. This evening marks the DSO and Meadow Brook debut of "one of the most important voices to come along in some time" (New York Times, August 1972).

OVERTURE TO "LE NOZZE DI FIGARO"

..... Wolfgang Amadeus Mozart (1756-1791)

Lorenzo Da Ponte tells in his memoirs that Mozart proposed a Beaumarchais play to him as the subject for an opera libretto, even though the Emperor had recently forbidden its performance on account of its "immorality." Da Ponte persuaded the Emperor that they would make the "immoral" subject — servants poking fun at their noble employers — quite acceptable, and they went ahead with their project.

The first performance, on 1 May 1786, in Vienna, was nearly a disaster. Rival composers tried to ruin it by bribing singers to fumble their lines and to sing out of tune. Thanks to the intervention of the Emperor, to whom Mozart complained during the first intermission, all this came to an abrupt halt. From that point on, the performance was so successful that many numbers had to be repeated. The Emperor intervened again in this most democratic of operas — this time forbidding encores that would make the performance run too late.

As was his custom, Mozart wrote the bubbling little overture after the rest of *The Marriage of Figaro* was completed, and he finished it just one day before the first performance. It is an abbreviated sonata form, in which the basic ideas — none of them drawn from the opera itself — are stated and recapitulated without development.

SYMPHONY NO. 35, D MAJOR, K. 385 ("HAFFNER")

..... Wolfgang Amadeus Mozart

This symphony took its name from its association with Sigmund Haffner, a wealthy merchant who was at one time mayor 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 has quite astonished me, for I did not remember a note of it. It must be very effective." He called it a "symphony," although it had not yet been given that form, but it was a simple matter for him to convert the second Haffner serenade into the Haffner Symphony we now know. He simply deleted one of the minuets and the march. At the same time, he enriched the orchestration by adding flutes and clarinets.

On 23 March 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 justly have hoped for a larger sum, for his delight was beyond all bounds. He sent twenty-five ducats (about \$50)."

The first movement of the Haffner Symphony is a vigorous *Allegro con spirito* with a long opening theme that must have commanded the 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*, more spirited, energetic and intricate than any he had written so far, closes the Haffner Symphony.

CH'IO MI SCORDI DI TE, K.505, FOR SOPRANO,
PIANO AND ORCHESTRA
..... Wolfgang Amadeus Mozart

This extraordinary aria is a kind of musical declaration of love. It is not part of an opera but an independent work that Mozart wrote on 26 December 1786, for himself and the beautiful Anglo-Italian soprano, Nancy Storace, who had created the role of Susanna in *The Marriage of Figaro*, the year before. It is an intimate but public dialogue — so extended and developed that it is almost like a movement from some imaginary concerto for the two soloists.

The recitative asks: Shall I forget you? Give myself to another? No. Then my life would be much worse than death. Let death come. I am not afraid of it. How could I try to give my love to another? I should die of sorrow.

The aria continues: Fear not, beloved. My heart will always be yours. Oh, God, I cannot explain. Cruel, evil stars, why are you so harsh? Beautiful spirits who see my pain, speak. Can a faithful heart endure such torment?

PRELUDE TO "DIE MEISTERSINGER VON
NUERNBERG"
..... Richard Wagner (1813-1883)

Die Meistersinger von Nürnberg is Wagner's only comic opera. The basic idea, a song contest with the hand of a beautiful woman as the prize, had occurred to him as early as 1845, but the opera was not completed until 1868.

It is based on a story of the 16th-century guild of mastersingers that was headed by the beloved cobbler-poet Hans Sachs and demonstrates the superiority of natural and spontaneous art over the pedantic and conventional. The hero of the opera, Walther von Stolzing, was intended to portray Wagner himself. Beckmesser, his unsuccessful rival for the hand of Eva, is a caricature of Wagner's severest critic, Eduard Hanslick.

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

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

DICH, TEURE HALLE, FROM "TANNHAEUSER"
..... Richard Wagner

Wagner seems to have first thought of composing an opera on the Tannhäuser myth when he read a pamphlet on the subject in Paris during 1839-1841, while he was working on *Rienzi* and *The Flying Dutchman*. The opera was first produced on 19 October 1845 at Dresden, where Wagner was Royal Kapellmeister.

Act II of *Tannhäuser* is set in the Hall of Minstrels at the Wartburg Castle, where a singing competition is soon to be held. The prize is the hand of Elisabeth in marriage. She enters and sings her joyous greetings: Dear hall, beloved place, I am happy to be here again. His songs waked me here from my gloomy dream. When we were separated, I had no peace, you no joy. Now my heart leaps and you are so proud, noble. The animator of our spirits no longer wanders afar.

LIEBESTOD, FROM "TRISTAN UND ISOLDE"
..... Richard Wagner

It was in December 1854 that Wagner first wrote to Liszt of his project for an opera on the Celtic legend of Tristan. Finally produced in Munich on 10 June 1865, it was not well received, but its stature is now unquestioned; music was never the same again after this pressing of chromaticism to and beyond the limits of tonality.

Although Wagner intended the prelude to *Tristan and Isolde* to be a musical depiction of death for love, it is the opera's final scene that has been known as *Liebestod* (Love-Death) ever since Liszt gave that title to a piano arrangement he made in 1867.

In this closing episode of Act III, Tristan, wounded in a duel, dies in Isolde's arms. She pours out her grief and falls, lifeless, across his body: Friends, look! Don't you know and see his beauty, his courage? I hear only a gentle, wondrous song that cries my sadness, that tells all, that sounds and surrounds me. Shall I breathe this air, these scented breezes? To drown in the waves, to sink with the shells, unaware — the greatest joy.

WALKUERENRITT, FROM "DIE WALKUERE"
..... Richard Wagner

The composition of *Der Ring des Nibelungen* occupied Wagner for 26 years, from 1848 until 1874, and the work was not performed complete until 13-17 August 1876 at Bayreuth. But *Die Walküre* had its first production at Munich on 26 June 1870, reaching New York seven years later (2 April 1877) and remaining to this day the most popular of the *Ring* operas.

The Ride of the Valkyries is Wagner's concert version of the introduction to Act III of *Die Walküre* (The Valkyries), the second of the four music-dramas that make up *The Ring of the Nibelungen*.

The Valkyries are the nine daughters of the god Wotan and the earth goddess Erda. They are warrior-maidens, demi-goddesses with the mission of carrying the bodies of heroes slain in battle up to Valhalla, where the men are restored to life and join the battles of Wotan against his enemies.

In the stirring scene depicted by this music, the Valkyries, in shining armor, ride over a rocky mountain, the heroes' bodies across their saddles. We hear the pulsating rhythm of their magic horses, the musical motif of the Valkyries, and their fierce battle-cry, "Ho-yo-to-ho!" as they gallop wildly through a fierce storm to the warriors' paradise.

370th Performance

Thursday, July 17

DETROIT SYMPHONY ORCHESTRA
THEO ALCANTARA, conducting
YONG UCK KIM, violinist

SCHUBERT, Overture to "Rosamunde"

LALO, Symphonie espagnole for Violin and
Orchestra, Op. 21

Allegro non troppo
Scherzando: Allegro molto
Andante
Finale: Rondo

YONG UCK KIM

INTERMISSION

STRAVINSKY, Petrushka

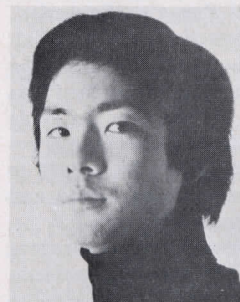
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and the Meadow Brook Music Festival*



Theo Alcantara

Spanish-born conductor Theo Alcantara is Music Director and Conductor of the Grand Rapids Symphony Orchestra and Director of Orchestras at the University of Michigan, and a popular guest conductor of the Detroit Symphony Orchestra. He began his career as a choir boy in a Spanish seminary at the age of seven, took diplomas in piano and composition at the Royal Conservatory of Music in Madrid, and at seventeen was assistant conductor of the Teatro de la Zarzuela there. After studying conducting at the Mozarteum in Salzburg, where he was associate conductor of the Mozarteum Orchestra, he was engaged as conductor of the Frankfurt Opera from 1964 to 1966. In 1968 he was resident conductor of the Interlochen Arts Academy Symphony Orchestra.

Mr. Alcantara is a regular guest conductor of the Spanish National Orchestra, at the Grant Park (Chicago) Festival and the spring opera season in Madrid, and with many other major American and European orchestras.



Yong Uck Kim

In 1961 when only 14 years old, Yong Uck Kim moved from Korea to America to study with Ivan Galamian on a scholarship to the Curtis Institute of Music. While still a teenager, he made his debut with the Philadelphia Orchestra. Since his European debut in 1969, he has become a favorite soloist with the world's leading orchestras that have included the Berlin Philharmonic, the Amsterdam Concertgebouw, the London Philharmonic and the Vienna Philharmonic, as well as the Philadelphia Orchestra, the New York Philharmonic and the DSO (November 1970). In addition, his recent recordings for Deutsche Grammophon have met with the highest critical acclaim. He makes his Meadow Brook debut at this concert.

Program Notes®
by Paul Affelder and Leonard Burkat

OVERTURE TO "ROSAMUNDE"
..... Franz Schubert (1797-1828)

In the fall of 1823, Schubert composed 11 pieces of incidental music for a romantic play, *Rosamunde, Princess of Cyprus*, that opened in Vienna on 20 December 1823, and closed after only two performances. Schubert's music was well received, but the play was unsatisfactory. Its author, a Countess von Chézy, had also written the poor libretto for Weber's opera *Euryanthe*, which had its unsuccessful premiere just two months earlier, in Vienna.

The work we now call Schubert's Overture to *Rosamunde* was not used in the production of the play. The performance opened with an overture the composer borrowed from the score of his unproduced opera *Alfonso and Estrella*.

Our Overture to *Rosamunde* first appeared under that title when an arrangement for piano, four hands, was published in 1828. No one knows why Schubert gave it the *Rosamunde* name; perhaps he just liked the sound of it. The music was actually written in 1819 as the curtain-raiser for quite another play, *Die Zauberharfe* (The Magic Harp), which had a run of eight performances in 1820. It is a lovely, lyrical, brief work that has always been popular, but it has no connection whatsoever with the play *Rosamunde*.

SYMPHONIE ESPAGNOLE FOR VIOLIN
AND ORCHESTRA, OP. 21
..... Edouard Lalo (1823-1892)

"Do you know the *Symphonie espagnole* by the French composer Lalo?" Tchaikovsky asked in a letter to his benefactress, Nadezhda von Meck, on 15 March 1878. "The piece has been recently brought out by the very modern violinist Sarasate. It is for solo violin and orchestra, and . . . based upon Spanish idioms. The work has given me great pleasure. It is so fresh and light, and contains piquant rhythms and melodies that are beautifully harmonized . . . Lalo is careful to avoid all that is routine, seeks new forms without trying to be profound, and is more concerned with musical beauty than with tradition . . ." Tchaikovsky was quicker to recognize Lalo's talent than were many Frenchmen.

Lalo had begun his career as a composer of songs and chamber music, which were not much appreciated in mid-19th century France. He did not gain real recognition until 1874, when the great Spanish virtuoso Pablo de Sarasate played his Violin Concerto in Paris. In the same year, Lalo composed the *Symphonie espagnole* and dedicated it to Sarasate, who performed it for the first time at a concert in Paris on 7 February 1875.

With this work Lalo at last achieved fame and a lasting place in the repertoire. That he should write in the Spanish style for a Spanish violinist is not surprising. Lalo himself was of Spanish origin, although his family had lived in France for several generations.

The *Symphonie espagnole* (Spanish Symphony) is not a symphony at all but a concerto for violin and orchestra, in five movements rather than the usual three. Sarasate omitted the *Intermezzo* movement when he played the work in England for the first time, and it is this four-movement version that is usually played today.

The opening movement, *Allegro non troppo*, is vigorous and rhythmic, like a *habañera*. The second movement, *Scherzando: Allegro molto*, is a light serenade, with the orchestra as a huge guitar. The *Intermezzo (Allegretto non troppo)*, brings back the rhythm of the *habañera* and adds a brief suggestion, in its middle section, of another Spanish dance, the *seguidilla*. The fourth movement, *Andante*, is more somber in mood, but gaiety returns with the final *Rondo (Allegro)* in the character of a lively *jota*.

PETRUSHKA, BURLESQUE IN FOUR SCENES
Igor Stravinsky (1882-1971)

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

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

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

The rich, brilliant score quotes several Russian folk songs, two tunes by the 19th-century Viennese waltz composer Joseph Lanner and even a barrel-organ version of a French music-hall ditty that Stravinsky thought to be a folk song. The original concert piece for piano became the music for the second scene.

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

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

Stravinsky originally scored *Petrushka* for a very large orchestra. In 1946, he reduced the orchestration to the size of the current, conventional large concert orchestra.

**A REMINDER
TO MEADOW BROOK PATRONS**

Complete dinners are available at the Trumbull Terrace Restaurant from two hours before every performance (6:30 Thursdays through Saturdays, 4:30 Sundays). Refreshments are available on Trumbull Terrace throughout each concert.

372nd Performance

Saturday, July 19

DETROIT SYMPHONY ORCHESTRA
THEO ALCANTARA, conducting
JOSE ITURBI, pianist

HANDEL, Suite from the "Water Music" (arr. Harty)
Allegro
Air
Bourée
Hornpipe
Andante
Allegro deciso

FRANCK, Variations symphoniques, for Piano and Orchestra

JOSE ITURBI

INTERMISSION

*DEBUSSY, Fantaisie for Piano and Orchestra
JOSE ITURBI

HINDEMITH, Symphonic Metamorphosis of Themes
by Carl Maria von Weber
Allegro
Turandot: Scherzo
Andantino
March

*First performance at these concerts

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



Jose Iturbi

José Iturbi first appeared as a pianist with the DSO in 1932, when he played the Schumann Concerto with Gabrilowitsch. He returned in 1936 as both pianist and conductor, and again as a pianist in 1940 and 1961 (when he performed Paul Paray's "Fantaisie" with Paray conducting). Born in Valencia, Spain, he graduated from the conservatory there and from the Paris Conservatoire. By the time he made his US debut he had become a renowned concert artist. From 1935 to 1943 he was Music Director of the Rochester Philharmonic, and he has conducted all of the world's leading orchestras.

Mr. Iturbi has lived in California for several years, ever since becoming an outstanding film personality with his performances of Chopin in "A Song to Remember" and his appearances as actor, pianist and conductor in half a dozen other films. His recordings of Chopin's Polonaise in A-flat and Debussy's "Clair de lune" each sold over one million copies, and he now records for Turia Records. Recipient of countless international awards, Mr. Iturbi makes his Meadow Brook debut at this concert.

Program Notes®
by Paul Affelder and Leonard Burkat

SUITE FROM THE "WATER MUSIC"

George Friderick Handel (1685-1759)

(Arranged by Sir Hamilton Harty)

In his youth, Handel served the Elector of Hannover as *Kapellmeister*. Twice during his tenure, he obtained leaves of absence, in order that he might journey to England. On the second visit, however, he overstayed his leave so long that he decided to remain in England. Then, in 1713, Queen Anne died, and she was succeeded on the British throne by King George I, the erstwhile Elector of Hannover. This left Handel in a rather embarrassing position, for his former master had now followed him to England.

According to most of Handel's early biographers, the reconciliation between musician and monarch was accomplished in this fashion: On 22 August 1715, the royal family and a large entourage took a water trip down the Thames. Upon their return in the evening, they found the river banks filled with spectators, numerous boats crowded with merrymakers, a salute of cannon, and upon a special barge, an orchestra playing, under Handel's direction, his newly composed *Water Music*. The King was delighted. Turning to Baron Kilmanssegge, who had made all the arrangements, he inquired for the name of the composer. After making the necessary apologies, the truant composer was returned forthwith to royal favor.

So much for the legend. The truth is this: the *Water Music* was not written until 1717, after the reconciliation between Handel and the King, and was performed on 17 July 1717.

In its original form, Handel's *Water Music* consisted of some 20 movements. In 1918 the late Irish conductor and composer Sir Hamilton Harty arranged this suite.

VARIATIONS SYMPHONIQUES FOR PIANO AND ORCHESTRA

César Franck (1822-1890)

As a child, César Franck was a prodigious pianist whose father wished him to make his career as a traveling virtuoso, but the young musician turned instead towards composition, settled in Paris and worked there as an organist. When he became professor of organ at the Paris Conservatory, his classes — rather than the usual composition classes — became the training ground of a generation of composers. Late in life, Franck turned from the organ back to the piano, to write a series of works that he wished to contrast with the brilliant but empty virtuoso pieces then in vogue. Between 1882 and 1887 he wrote the symphonic poem *Les Djinns* for piano and orchestra, the solo works *Prelude*, *Chorale and Fugue*, and *Aria and Finale*, and the *Symphonic Variations* for piano and orchestra.

The *Symphonic Variations* had their first hearing at a concert of the Société Nationale de Musique in Paris on 1 May 1886. Louis Diémer, for whom the work was written, was the piano soloist, and the composer conducted. Unlike many of Franck's compositions, which sounded novel and strange to the reactionary French audiences, the *Symphonic Variations* proved a popular success from the very beginning.

The work is in three large sections. The first, a dramatic introductory dialogue for piano and orchestra that hints of the music to come; the second, a theme and six variations; the third, a finale based principally on music already heard earlier in the work.

FANTAISIE FOR PIANO AND ORCHESTRA

Claude Debussy (1862-1918)

The *Fantaisie* for Piano and Orchestra is seldom heard on concert programs; during Debussy's lifetime, it was not heard at all. In 1884 Debussy won the Prix de Rome and, early in the following year, left to take up residence at the Villa Medici in the Eternal City. He was not happy there,

nor was the Academy happy with the results of his work. He left Rome for good in February 1887, but continued to submit the required compositions in fulfillment of the conditions of the Prize. One of them was the *Fantaisie*.

The *Fantaisie* was composed in 1889-90 and prepared for publication, but it did not appear until 1920. Its first performance was scheduled for a Paris concert in 1890, but at the end of the next to last rehearsal Debussy, without a word to anyone, removed the orchestra parts from the musicians' stands and took them away. The reason for Debussy's sudden change of mind concerning the *Fantaisie* has never been clear. Some musicians thought he was not satisfied with the ending; others that he found the whole work immature. Yet when he was planning appearances in America from which he hoped to earn some badly needed money, he intended to play the *Fantaisie*.

The *Fantaisie* had to wait until December 1919, more than a year and a half after Debussy's death, for its first performance, which turned out to be a double premiere. It was played on the same day by Marguerite Long in Lyons and Alfred Cortot in London.

The *Fantaisie* is in three connected, symphonic movements that fall into two large sections. The first movement opens with a slow introduction that presents the two themes of which the whole colorful musical fabric will be woven. The slow movement is a beautiful nocturne. In the finale, a rhythmic variant of the opening theme wanders through the musical texture and, in a series of variations, is contrasted with new material.

SYMPHONIC METAMORPHOSIS OF THEMES
BY CARL MARIA VON WEBER

Paul Hindemith (1895-1963)

Hindemith's *Symphonic Metamorphosis of Themes* by Carl Maria von Weber represents the lighter side of a great composer whose music was for the most part of grave character. It was completed in August 1943, while Hindemith was teaching composition at Yale, and was performed for the first time on 20 January 1944, by the New York Philharmonic under Artur Rodzinski.

This work is not a conventional set of several variations on a selected theme but four movements of new music written with Weber's materials and using them in a variety of ways. In some places, Hindemith did little more than transcribe Weber's piano music for orchestra; in others, he altered the harmonic structure and added a strong dash of his 20-century pepper to the bland flavor of Weber's 19th-century music. Elsewhere, he extended and developed Weber's ideas. In the second movement he did take a basic theme and subject it to variations, but Hindemith's process, in general, is more like that of the sculptors who make art out of found objects.

The *Symphonic Metamorphosis* is in four movements. The first is a Hungarian march from a Weber composition entitled *Alla zingara* (In Gypsy Style), from his Eight Pieces for Piano Four Hands, Op. 60. The scherzo with the subtitle *Turandot* is a set of fantastic variations on a supposedly Chinese melody that Weber found in Jean-Jacques Rousseau's *Dictionary of Music*, published in 1768. Weber originally used this theme in a "Chinese Overture" and incidental music he wrote for Schiller's German version of Carlo Gozzi's play *Turandot* — the drama that later inspired Puccini's opera. In one of the variations, the theme is played on four kettledrums accompanied by bells, triangle, tam-tam, wood block and cymbals. In another, there is a fugato for trombones that is influenced by the jazz that Hindemith came to know during his American years. A contrastingly quiet, easy-flowing *Andantino* from Weber's Six Pieces for Piano Duet, Op. 10, is the slow movement. The last is another *March* from the Eight Pieces for Piano Four Hands, Op. 60.

The Detroit Symphony Orchestra

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

The Orchestra is the resident Symphony at the Meadow Brook Music Festival and at the Worcester Festival in Massachusetts.

The roster of great performers who have appeared with the Detroit Symphony includes such legendary names as Richard Strauss, Georges Enesco, Rachmaninoff, Victor Herbert, Prokofiev, Mitropoulos, de Sabata, Robert Casadesu, Oistrakh, and Stravinsky, and contemporary artists such as Rubinstein, Heifetz, Stern, Serkin, Mischakoff, Horowitz and Bachauer.

Former conductors of the Orchestra were Weston Gales, Ossip Gabrilowitsch, Victor Kolar, Franco Ghione, Karl Krueger, Paul Paray, and Sixten Ehrling. Aldo Ceccato became Principal Conductor of the Detroit Symphony in September 1973 and was appointed Music Director the following May.

In addition to its regular Thursday and Saturday evening concerts in Ford Auditorium, the Orchestra has diversified its activities to bring its music to a larger audience in the community — as well as to audiences in out-state Michigan. In Detroit, these activities include the Sunday afternoon Kresge Omnibus Family Concerts series; the Friday evening "Zodiac" series; the immensely popular Friday morning NBD Coffee Concerts; and the Saturday Young People's Concerts. During the summer, the Orchestra also presents several series of free concerts, at inner-city schools, at the Michigan State Fairgrounds at Belle Isle, Mercy College and Rouge Park, and in suburban shopping malls.

ALDO CECCATO
Music Director

PAUL FREEMAN
Conductor-in-Residence

FIRST VIOLINS

Gordon Staples
Concertmaster

Bogos Mortchikian
Associate Concertmaster

Joseph Goldman
Gordon Peterson
Assistant Concertmasters

Santo Urso
Jack Boesen
Emily Mutter Austin
Derek Francis
Alan Gerstel
Nicholas Zonas
Gary Kosloski
Beatriz Budinsky
Malvern Kaufman
Richard Margitza
Linda Snedden Smith
Paul Phillips
Elias Friedenzohn

SECOND VIOLINS

Edouard Kesner
Felix Resnick
Alvin Score
Lillian Downs
James Waring
Margaret Tundo
LeAnn Toth
Walter Maddox
Roy Bengtsson
Thomas Downs
Larry Bartlett
Joseph Striplin
Robert Murphy
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 Weaver
William Graham

BASSES

Robert Gladstone
Raymond Benner
Frank Sinco
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
Stephen Labiner
Harold Hall

ENGLISH HORN

Stephen Labiner

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

Frank Kaderabek
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

*Assistant Principal

373rd Performance

Sunday, July 20

DETROIT SYMPHONY ORCHESTRA

JOHN DANKWORTH, conducting

CLEO LAINE, vocalist

*DANKWORTH, Kite Flight

*Selections from repertoire, arr. Dankworth
CLEO LAINE

*All the World's a Stage (Shakespeare Fantasia), arr.
Dankworth
CLEO LAINE

*Bravo, Coward!, medley arr. Dankworth
CLEO LAINE

INTERMISSION

*DANKWORTH, Medley from movie scores
Modesty Blaise — The Servant — Morgan
— Saturday Night and Sunday Morning —
Darling

*Poems, arr. Dankworth
CLEO LAINE
Paul Hart, piano and electric piano
Brian Torff, bass and electric bass
Kenny Clare, drums

*Selections from repertoire, arr. Dankworth
CLEO LAINE

*Medley of favourite songs, arr. Dankworth
CLEO LAINE

*First performance at these concerts

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



Cleo Laine

Cleo Laine was born Clementina Dinah Campbell in Southall, England and made her singing debut when she was three, warbling "Let's All Sing the Bar Maid Song." She entered show business professionally in 1952 as a singer with the Dankworth Seven, and a year later sang with the John Dankworth Orchestra. In addition to singing, Cleo Laine has had a distinguished acting career. She made her theatrical debut in the Tony Richardson production of "Flesh to a Tiger" and has since played the title role in Ibsen's "Hedda Gabler" and both Hippolyta and Titania in the West End production of "A Midsummer Night's Dream." At the Edinburgh Festival she took over from Lotte Lenya the starring role in the Brecht-Weill "Seven Deadly Sins", which she subsequently repeated at Sadler's Wells.

At the same time Cleo had a top-selling hit in England with "You'll Answer to Me." The singer with "the quick-silver sensitivity" has won jazz polls, as well as having gained acclaim as a lieder recitalist. Under the baton of Pierre Boulez she sang the role of Eve in George Newson's opera "Arena." Add to this her numerous TV appearances in England, and you have a total musician-performer at home in any of the media.

Cleo Laine made her US singing debut at Lincoln Center in 1972 and received rave reviews. Her first RCA album, "I Am a Song", won the Dutch Edison Award for 1973. The release of that album coincided with a sensational fall tour of the USA, one of the highlights of which was an appearance at Carnegie Hall which RCA recorded and released as "Cleo Laine Live at Carnegie Hall." She first sang in Detroit at the Music Hall in October 1973; this evening marks her DSO and Meadow Brook debut.

John Dankworth gained his Licentiate in Music at the Royal Academy of Music in London and is now a professor and Fellow of the RAM. He made his debut as a band-leader in 1950. Winner of many top poll awards he has lately devoted his energies to composition for the stage, TV and films, and to acting as musical director for his wife, Cleo Laine.

375th Performance

Thursday, July 24

THE PENNSYLVANIA BALLET DETROIT SYMPHONY ORCHESTRA MAURICE KAPLOW, conducting

CONCERTO BAROCCO

Choreography by George Balanchine to Bach's *Concerto in D minor for Two Violins, BWV 1043. Lighting by Nicholas Cernovitch. First performed at Hunter College by the American Ballet, 29 May 1940, and by the Pennsylvania Ballet in 1963.

JOANNE DANTO GRETCHEN WARREN
GREGORY DROTAR

Dana Arey, Kimberly Dye, Sherry Lowenthal, Anya Patton,
Leslie Peck, Constance Ross, Angela Schmidt, Missy Yancey

INTERMISSION

CONCERTO GROSSO

Choreography by Charles Czarny to Handel's *Concerto Grosso Op. 6 No. 5. Costumes by Joop Stokvis. Lighting by David K. H. Elliott. First performed by the Pennsylvania Ballet 17 October 1974.

Warm Up . . . Karen Brown, Tamara Hadley, Gretchen Warren, Missy Yancey, Mark Hochman, David Jordan, Dane LaFontsee, Barry Leon

Obligatory Figures . . . Tamara Hadley, David Jordan, Barry Leon

Shadow Boxing . . . Entire Cast

Skating . . . Tamara Hadley, Missy Yancey, Mark Hochman, David Jordan, Barry Leon

Tight Rope . . . Mark Hochman, Dane LaFontsee, Gretchen Warren

Soccer . . . Dane LaFontsee, Barry Leon

Karate Minuet . . . Entire Cast

INTERMISSION

Please, no photographic flashes or tape recordings during performance.

THE PENNSYLVANIA BALLET

BARBARA WEISBERGER
Executive Artistic Director

ROBERT RODHAM
Regisseur

FIONA FUERSTNER
Ballet Mistress

BENJAMIN HARKARVY
Artistic Director

MAURICE KAPLOW
Music Director

NICHOLAS CERNOVITCH
Lighting Designer

THE COMPANY

Dana Arey
Karen Brown
Alba Calzada
Joanne Danto
Marcia Darhower
Gregory Drotar
Kimberly Dye
Tamara Hadley
Mark Hochman

David Jordan
David Kloss
Dane LaFontsee
Barry Leon
Sherry Lowenthal
Michelle Lucci
James Mercer
Edward Myers
Anyia Patton

Leslie Peck
Reva Pincusoff
Lawrence Rhodes
Constance Ross
Janek Schergen
Jerry Schwender
Gretchen Warren
Missy Yancey

"The Pennsylvania Ballet is an impeccably trained, stylish, versatile, spirited ensemble which offers quality and idealism instead of gimmickry and borrowed glamor. It is a rare company indeed." **Martin Bernheimer, Los Angeles Times.**

Without the hard work, dedication and enthusiasm — without the dream of Barbara Weisberger — the Pennsylvania Ballet might never have been created. And without the Ford Foundation grants, it might not have been born. Fortunately both took place, and the company has grown in its 11 years to win national acclaim.

ADMINISTRATIVE STAFF

Bernard S. Weiss
President

Timothy Duncan
General Manager

L. Kenneth Simsarian
Director of Development and Public Relations

Jane Clegg
Production Stage Manager

Represented exclusively by
Tornay Management, Ltd.

During its early period, the company received important encouragement and support from another of its mentors, George Balanchine, who granted permission for the company to perform several of his choreographic works as the nucleus of its repertoire. He also gave strong endorsement to the Ford Foundation's earlier decision and interest in supplying major financial assistance.

Barbara Weisberger reflects, "I saw that the New York companies alone would never absorb all the American dancers, and that other major cities must make resident ballets. If you are a Balanchine (and lucky enough to find a Kirstein), then you

make a company on personal genius. But there are very, very few Balanchines. So some of us must create the climate in which ballet can develop; schools to train dancers, and companies for them to dance in, places for choreographers to create free of the worry of raising money and developing audiences."

Speaking of her 'child' today, Mrs. Weisberger says, "We are first and always a classical ballet company, although we have a varied repertoire of over 75 traditional and modern works. In all of these, we make our own imprint as the Pennsylvania Ballet.



ZIG ZAG: Sherry Lowenthal, Tamara Hadley, Jerry Schwender, Dana Arey

AFTER EDEN

Choreography by John Butler to Lee Hoiby's "After Eden," Op. 25, commissioned for this ballet. Lighting by Nicholas Cernovitch. First performed by the Pennsylvania Ballet 18 October 1973.

ALBA CALZADA LAWRENCE RHODES
Adam and Eve after the Fall: a time of desperation, anger — and great need.

INTERMISSION

*First performance at these concerts

SCOTCH SYMPHONY

Choreography by George Balanchine in 1952 for the New York City Ballet, to the last three movements of Mendelssohn's Symphony No. 3 in A minor, Op. 56 ("Scotch").
The Sylph . . . ALBA CALZADA
The Scotsman . . . JERRY SCHWENDER
The Scotch Girl . . . KAREN BROWN
The Scotsmen . . . DANE LAFONTSEE, BARRY LEON
Dana Arey, Kimberly Dye, Anya Patton, Leslie Peck, Reva Pincusoff, Constance Ross, Angela Schmidt, Missy Yancey, Gregory Drotar, Mark Hochman, David Jordan, Paul Klocke, James Mercer, Janek Schergen

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

376th Performance

Friday, July 25

THE PENNSYLVANIA BALLET DETROIT SYMPHONY ORCHESTRA MAURICE KAPLOW, conducting

CONCERTO BAROCCO
(see Thursday, July 24, for notes and cast)

INTERMISSION

CONCERTO GROSSO
(see Thursday, July 24, for notes and cast)

INTERMISSION

CARMINA BURANA
Choreography by John Butler to Carl Orff's cantata. Lighting design by Nicholas Cernovitch. First performed by the Pennsylvania Ballet 14 October 1966.
ALBA CALZADA MICHELLE LUCCI
LAWRENCE RHODES DANE LAFONTSEE

Dana Arey, Karen Brown, Marcia Darhower, Reva Pincusoff, Constance Ross, Missy Yancey
Gregory Drotar, Mark Hochman, David Jordan, Barry Leon, Janek Schergen, Jerry Schwender
DEBORAH COOK, soprano JONATHAN RIGG, tenor
ALLAN BAKER, baritone
MEADOW BROOK FESTIVAL CHORUS
Raynold L. Allvin, director

The cantata is based on a collection of 13th-century songs (carmina) discovered in the library of the Benediktbeuren monastery in Bavaria. Composed by minstrels and monks who had freed themselves of monastic discipline, the poems are secular rather than sacred. The ballet is an abstract landscape of movement, not a realistic retelling of the poems. The prologue bemoans the everchanging fate of Man, favored, then scorned, by the Wheel of Fortune. The first section sings of the delights of spring. The second section celebrates the pleasures, extravagances and despairs of the tavern. The third section is a series of love poems. The epilogue returns to the plaintive bemoaning of the ruthless Wheel of Fortune.

*First performance at these concerts.

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Please, no photographic flashes or tape recordings during performance.

378th Performance

Saturday, July 26

THE PENNSYLVANIA BALLET DETROIT SYMPHONY ORCHESTRA MAURICE KAPLOW, conducting

MADRIGALES
Choreography by Benjamin Harkarvy to Vivaldi's "Concerto in D minor, F.XI:10 (subtitled "Madrigalesco") and his "Concerto in D minor for Two Violins, F.IV:11. Costumes by Nicolaas Wijnberg. Lighting by Nicholas Cernovitch. First performed by the Pennsylvania Ballet 14 February 1973.
ALBA CALZADA MICHELLE LUCCI
JAMES MERCER JANEK SCHERGEN
Kimberly Dye, Tamara Hadley, Sherry Lowenthal, Leslie Peck
Gregory Drotar, Mark Hochman, David Jordan, Barry Leon
The ballet evokes a world of manners, attitudes and sentiments suggested by various paintings of the Italian Renaissance.

INTERMISSION

ZIG ZAG
Choreography by Lar Lubovitch to Stravinsky's "Suites Nos. 1 and 2 for Small Orchestra and his "Sonata for Two Pianos, orchestrated by Peter Nocella. Lighting by Nicholas Cernovitch. First performed by the Pennsylvania Ballet in August 1974.

JERRY SCHWENDER
Dana Arey, Karen Brown, Tamara Hadley, Sherry Lowenthal, Reva Pincusoff, Angela Schmidt, Gretchen Warren

INTERMISSION

CARMINA BURANA
(see Friday, July 25, for notes and cast)

*First performance at these concerts

Costumes for AFTER EDEN executed in the Pennsylvania Ballet Costume Shop; for CARMINA BURANA and CONCERTO GROSSO executed by Grace Costumes, Inc., New York; for MADRIGALES purchased from the Harkness Foundation; for SCOTCH SYMPHONY executed by Eva Marks in the Pennsylvania Ballet Costume Shop.

Tights and shoes by Baum's, Inc., Philadelphia; tights for MADRIGALES executed by Eileen Holding.

Woodcuts for CARMINA BURANA executed by Walter J. Stawuszewski, Philadelphia.

Lighting equipment by Aladdin Lighting, Inc., Philadelphia.

Trucking equipment leased from Theatrical Transport Lease, Inc., New Jersey.

Thursday, July 31

DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, conducting RUDOLF FIRKUSNY, pianist

*MOZART, Concerto in B-flat major for Piano and Orchestra, K. 450
Allegro
Andante
Allegro

RUDOLF FIRKUSNY

INTERMISSION

*BRUCKNER, Symphony No. 4, E-flat major
Allegro molto moderato
Andante
Scherzo: Con moto
Finale: Allegro moderato

*First performance at these concerts

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



Stanislaw Skrowaczewski, Musical Director of the Minnesota Orchestra since 1960, continues to add lustre to his career as he fulfills a full schedule of engagements this season both in the USA and abroad. Born in Lwow, Poland, in 1923, he began to study the piano at five, composed his first symphony at eight (it was performed by the Lwow Philharmonic the same year), began violin studies at 11, and in 1945 received his diploma in composing and conducting from the Lwow Academy of Music. Mr. Skrowaczewski made his United States debut conducting the Cleveland Orchestra in 1958 at the invitation of George Szell. He first conducted the DSO in 1966 and first appeared at Meadow Brook last summer. He regularly conducts major orchestras all over the world. American critics agree that Skrowaczewski's work has been a major cultural contribution to this country.



A pianist of Rudolf Firkusny's stature and caliber comes along once in a lifetime, as Harold C. Schonberg of The New York Times writes: "There is an air of unruffled perfection about his playing that is all but superhuman. Mr. Firkusny's work through the years grows broader and more personal, his insights deeper . . . It is on him that the mantle of Gabrilowitsch has fallen." Such high critical praise is representative, ever since his US debut 38 seasons ago. The Czech-born virtuoso is not only one of the most popular pianists in the United States, but is an international

artist in the fullest meaning of the word. In addition to his annual US tour, and dozens of tours in other parts of the world, he has a long list of recordings including the complete piano works of Leos Janáček. He first played with the DSO in 1966; he makes his Meadow Brook debut at these concerts.

Program Notes® by Paul Affelder and Leonard Burkat

CONCERTO FOR PIANO AND ORCHESTRA,
B-FLAT MAJOR, K. 450
..... Wolfgang Amadeus Mozart (1756-1791)

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 12 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 22 engagements to perform during the five weeks from 26 February to 3 April 1784. In the eight weeks from 9 February to 12 April he wrote four piano concertos, of which this is one.

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, perform 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 B-flat Concerto, K. 450 on 15 March 1784, and it is the most difficult to play of the ten or more he had written until then. Those he wrote on commission for amateurs were always easier. This one was for himself, and his skills had advanced a great deal in recent years.

The concertos to be played at home by young ladies, accompanied only by a string quartet, belong to the past. Here there is a new level of invention, and we find in this work for the first time, the brilliant, daring writing for wind instruments that is one of the great beauties of the late piano concertos. This is a grand work, complex, almost symphonic in richness of imagination and thoroughness of development, but it is always personal and direct in expression.

The first movement of the concerto, *Allegro*, has the open-air freshness that marks many of Mozart's best works of this period. The second movement, *Andante*, is a long theme and two sets of embroidered variations. The finale, *Allegro*, is a galloping rondo with an operatic closing section.

SYMPHONY NO. 4, E-FLAT MAJOR ("ROMANTIC")

..... Anton Bruckner (1824-1896)

Bruckner began his Fourth Symphony in January 1874, and finished it in November. Between 1878 and 1880 he revised his original conception of the work, wrote a new scherzo and changed the finale. On 20 February 1881, it had its world premiere at a special concert of the Vienna Philharmonic Orchestra, conducted by Hans Richter. The symphony was received with such enthusiasm that Bruckner was called to the stage. It was his first real success.

An amusing story is told about one of the early rehearsals for this concert. Bruckner sat in the hall, enthralled by the first hearing of his work. When Richter, on the stage, turned and asked him what a questionable note in the score should be, he replied as though waked from a trance, "Any one you like. Just as you choose."

A touching story, too, was later told by Richter. Showing a friend a coin on his watch chain, he said, "This *thaler* is a memento of a day when I wept. I was rehearsing a new Bruckner symphony for the first time. He was an old man then, his works hardly performed. When I finished the symphony, he came to me, radiant with happiness, and put something in my hand. 'Take it and drink a mug of beer to my health,' he said. It was this *thaler*."

Bruckner's Fourth Symphony, like several of his others, exists in varying versions that have been the subject of much controversy. In 1890, the score was first published in a version quite different from that in the composer's final manuscript. It had been revised and cut by his pupil, the conductor Ferdinand Löwe, and Franz and Josef Schalk. In 1936, nearly 40 years after Bruckner's death, the symphony was first heard in the form in which he had left it. Until

then, no one had known the extent of the revisions. Some musicians thought that the editors had deleted passages of Bruckner's finest music. Others thought that they had freed the score of rough and cumbersome writing.

In a study of the symphonies, Erwin Doernberg wrote, "Although it is inadmissible that Bruckner should have given his consent to versions not only differing from his own compositions in countless details but altering his style fundamentally, the fact remains that Schalk and Löwe were intimate and devoted friends of the composer and active apostles. What can have led them to believe that his works needed their revision? . . . By listening to their criticism, (Bruckner) gave them a false idea of its value . . . The absurd result was apparently that these young men imagined themselves more capable of writing a Bruckner symphony than Bruckner himself . . ." Nevertheless, for 40 years after the publication of the revised score, and during the 40 years that the original has been known, this has always been the most popular of Bruckner's symphonies — in one version or the other.

The horn call that opens the alternately lyrical and dramatic first movement, *Bewegt, nicht zu schnell* (Lively, not too fast), serves as a motto for the entire symphony and reappears in various guises throughout the four movements. The second movement, *Andante quasi allegretto*, is a songful *romanza*. There are horn calls again in the Scherzo, *Bewegt* (Lively), now suggesting a hunting scene. The trio — or contrasting middle section — of this movement is in the style of an Austrian peasant dance, the *Ländler*. The Finale, *Bewegt, doch nicht zu schnell* (Lively, though not too fast), is a dramatic movement that recalls the opening motto and several themes from earlier movements.

382nd Performance

Saturday, August 2

DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, conducting RUDOLF FIRKUSNY, pianist

*IVES, Decoration Day

BEETHOVEN, Concerto No. 4 for Piano and Orchestra, G major, Op. 58
Allegro moderato
Andante con moto—
Rondo: Vivace
RUDOLF FIRKUSNY

INTERMISSION

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

*First performance at these concerts

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

Program Notes® by Paul Affelder and Leonard Burkat

DECORATION DAY

..... Charles Ives (1874-1954)

New studies of the life and work of Charles Ives, on his centennial, proved that he was not some kind of curious avant-garde primitive but one of the most original musical thinkers in history, who, in his unorthodox compositions, blended great simplicity with unprecedented complexity.

Ives began his musical life as a pupil of his father, a bandmaster in Danbury, Connecticut. The elder Ives exerted great influence on his son, and was himself an experimenter. He liked mixing music for unusual combinations of instruments, in different keys. He had two marching bands play different pieces simultaneously while they passed on parade, just to hear their music join, mingle and separate.

By the time that Charles Ives was 14, he was a church organist in Danbury. At Yale, he studied composition with the conservative Horatio Parker, played organ in church, ragtime piano in a theater, and baseball on the varsity team.

After graduation, he became a clerk in a New York insurance company and a church organist there, too. He composed nights and week-ends, devoting his days to business, and became a partner in one of the city's biggest insurance agencies.

Decoration Day is the second movement of *Holidays*, a work separate from Ives's four numbered symphonies. The holiday is of course the one now called Memorial Day. The movements, Ives wrote, are "recollections of a boy's holidays in a Connecticut country town . . . These movements may be played as separate pieces (or) lumped together as a symphony." The others are *Washington's Birthday*, *Thanksgiving and/or Forefathers' Day*, and *The Fourth of July*.

Decoration Day, which was originally conceived as an overture for brass band, was completed in its present form in 1912. It was played once by an orchestra in New York, in 1920, but the music was too strange and difficult. Ives, with his profound belief in the common man, thought that it might have gone rather better if the orchestra musicians had been left on their own to decipher it, without a confused, meddlesome conductor as intermediary. As things were, he wrote, "I doubt if there was a single measure that was more than half played."

Like Stravinsky's *Petrushka*, which was written at about the same time, it uses folk and popular tunes, *Swanee River* and *Good Night, Ladies* among them. A drum roll and *Taps* are heard in a country cemetery and then a lively march back to town.

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

..... Ludwig van Beethoven (1770-1827)

On 3 November 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.

It was first presented to the general public at a historic concert in the Theater an der Wien on 22 December 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 concert 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 show-piece 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 rondo-finale, *Vivace*, where again there is considerable interplay between piano and orchestra.

SYMPHONY NO. 2, D MAJOR, OP. 73

..... Johannes Brahms (1833-1897)

Brahms labored 14 years before presenting his First Symphony to the world, and though it was no great success at first, the performance gave him courage to proceed with a second.

During the summer of 1877, he retired to a small lakeside town in the southern province of Carinthia, where he could

compose in quiet surroundings, far from the busy life of Vienna.

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

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

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

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



Cy Coleman

Cy Coleman was born and educated in New York City. While still attending The High School of Music and Art he was "moonlighting" in the evenings at various clubs around the city. He was only 16 when he had already established a reputation as one of the most formidable jazz pianists in town. Coleman is perhaps the only composer in the music business equally adept at writing Broadway shows, scoring motion pictures and at the same time performing as a virtuoso pianist. His four shows (all hits) are: "Wildcat", "Little Me", "Sweet Charity" and "Seesaw". Cy also was responsible for the musical production and conception of Shirley MacLaine's TV Special on Thanksgiving 1974 "If My Friends Could See Me Now".

Cy is presently at work composing the scores for two forthcoming Broadway musicals and currently is represented on Broadway in the drama "Equus" for which he wrote background music. He makes his DSO and Meadow Brook debuts at this concert.

August 3 is WNIC evening at Meadow Brook

383rd Performance

Sunday, August 3

DETROIT SYMPHONY ORCHESTRA MARGARET HARRIS, conducting CY COLEMAN, pianist

COPLAND, Fanfare for the Common Man

*GRANADOS, Intermezzo from the opera "Goyescas"

*COLEMAN, Hey, Look me over, from "Wildcat"

*COLEMAN, The Coleman Collection
Suite Charity
pp (Playboy-Pussycat)
Pop Pourri

INTERMISSION

BOCK, Selections from "Fiddler on the Roof"

*GRIEG, Music from "Song of Norway"

BORODIN, Polovtsian Dances, from "Prince Igor"

MacDERMOT, Selections from "Hair"

*First performance at these concerts

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



Margaret Harris

Margaret Harris made her debut as a piano soloist at the age of three. Her unique talents led her to Philadelphia where she studied at the Curtis Institute and finally to Juilliard in New York, where she earned both a BS and an MS. Miss Harris is also an organist, composer and conductor. She completed more than a year as conductor and musical director of the hit Broadway show "Hair" and then assumed the same position with "Two Gentlemen from Verona". In July of 1971, Miss Harris conducted the Chicago Symphony Orchestra, and during the summer of 1972, she toured the United States conducting some of the major symphony orchestras and premiered her own piano concerto with the Los Angeles Philharmonic. With the closing of "Two Gentlemen from Verona" on Broadway, Miss Harris remained music director, prepared the many casts and toured with the road company.

Presently Miss Harris is Musical Director of "Raisin". As is evident by her many talents, she is equally at home in the classics as well as in the fields of popular music, jazz and rock. She makes her DSO and Meadow Brook debuts at this concert.

384th and 387th Performances

Thursday, August 7 Saturday, August 9

DETROIT SYMPHONY ORCHESTRA PETER MAAG, conducting DANIEL HEIFETZ, violinist

*MENDELSSOHN, "Fingal's Cave" Overture, Op. 26

MENDELSSOHN, Concerto for Violin and Orchestra,
E minor, Op. 64

Allegro molto appassionato

Andante

Allegretto non troppo-Allegro molto vivace

DANIEL HEIFETZ

INTERMISSION

MENDELSSOHN, Overture and Incidental Music to
"A Midsummer Night's Dream," Opp. 21 and 61

Overture

Scherzo

*You spotted snakes

*Intermezzo

Nocturne

Wedding March

*Dance of the Clowns

*Finale

MEADOW BROOK FESTIVAL CHORUS

Raynold L. Allvin, director

Jan Albright, soprano

Elsie Inselman, mezzo-soprano

*First performance at these concerts

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



Peter Maag

The brilliant Swiss conductor Peter Maag was born in St. Gallen into an intensely musical and intellectual atmosphere. His father, Otto Maag, was internationally known as a theologian, a Lutheran minister, a philosopher and musicologist. Friends of the household in his early life included Albert Einstein, George Szell, Rudolf Serkin and Fritz Reiner. His mother was a violinist who performed with the Capet Quartet. In his early career Maag served as an assistant to Wilhelm Furtwangler and to Ernest Ansermet. From 1952 to 1954 he was first conductor of the Dusseldorf Opera, and in 1955 he became General Music Director of the Bonn Opera. For a number of years, he has appeared regularly as guest conductor with all the major opera companies and orchestras in Europe, South America, and Japan. He made his US debut in 1959 in Cincinnati and first conducted the DSO the same year. He was heard in Detroit most recently conducting the Metropolitan Opera on tour in "Falstaff" and "La Traviata." He is also currently a professor at the Accademia Chigiana in Siena.

Please, no photographic flashes or tape recordings during performance.



Daniel Heifetz and Meadow Brook debut.

Born in California in 1948, Daniel Heifetz began to study the violin at age six. Later his teachers were Efrem Zimbalist, and Ivan Galamian at the Curtis Institute of Music in Philadelphia. Winner of many prizes and awards, he made a highly-praised Detroit debut at the Masonic Temple in January last year and returned for the 1974 Cranbrook Festival. He has toured Europe and the Americas and played with several major orchestras. These concerts mark his DSO

Program Notes®

by Paul Affelder and Leonard Burkat

"FINGAL'S CAVE" OVERTURE, OP. 26

Felix Mendelssohn (1809-1847)

In August 1829 Mendelssohn and his friend Carl Klingemann sailed to the tiny uninhabited Hebridean island of Staffa. "We were put out in boats," Klingemann wrote to the Mendelssohn family, "and carried by the hissing sea . . . to the famous Fingal's Cave. A greener roar of waves surely never rushed into a stranger cavern — its many pillars making it look like the inside of an immense organ, black, resounding, absolutely purposeless and entirely empty, only the wide, grey sea inside it and out."

Mendelssohn did not record his impressions in words alone. In a postscript to Klingemann's letter, he wrote, "To understand how extraordinarily the Hebrides affected me, the following came to mind," and he noted a sketch of the music that was to become the opening 21 measures of the overture.

He worked on this piece of descriptive music for some time and finished the composition in Rome on 16 December 1830. Even then, Mendelssohn was not satisfied with it and made many revisions.

That he was ultimately successful in painting a vivid musical picture of that strange and remote place is proved by

the immense popularity this work has enjoyed ever since its first performance, at a concert of the London Philharmonic Society on 14 May 1832.

CONCERTO FOR VIOLIN AND ORCHESTRA, E MINOR, OP. 64

Felix Mendelssohn

Mendelssohn's Violin Concerto was the outcome of his long friendship with the violinist Ferdinand David (1810-1873). The two musicians were born in the same house in Hamburg, less than a year apart, but they did not meet until Mendelssohn was 16. In 1835, when he became the conductor of the Leipzig Gewandhaus Orchestra, Mendelssohn appointed David concertmaster, a post he was to retain for 37 years.

Mendelssohn first mentioned this work in a letter to David written 30 July 1838, in which he said, "I should like to write a violin concerto for you next winter. One in E Minor is running through my head, and its opening gives me no peace." The completion of the concerto required five more years, during which there were many consultations between composer and violinist over countless details. Mendelssohn finished the score on 16 September 1844, and sent it to his publisher in December, but even then it was held up for further revisions until February 1845. David had a great deal to say about the violin solos, and it is probable that the cadenza, in its present form, is principally his work. David was of course the soloist when the Concerto had its first performance, at a Leipzig Gewandhaus concert on 13 March 1845. Unfortunately, Mendelssohn was ill, and the Danish composer Niels W. Gade conducted.

The concerto is in three movements that are played without pause. The first, *Allegro molto appassionato*, opens with a flowing, melodious principal theme played by the solo violin, which was contrary to the classical practice of starting with an extended orchestral exposition before the entrance of the solo instrument. Another feature unusual at the time is the position of the cadenza. Instead of coming toward the end of the movement, after the recapitulation of the opening music, it appears between the development and the recapitulation sections.

A single, sustained note on the bassoon is the connecting link between the first movement and the second, *Andante*, a simple and beautiful movement, like one of the *Songs without Words* that Mendelssohn wrote for piano.

A brief introduction, *Allegretto non troppo*, ushers in the brilliant, scherzo-like finale, *Allegro molto vivace*, presenting Mendelssohn in one of his typically carefree musical moods, and bringing the concerto to a lively conclusion.

OVERTURE AND INCIDENTAL MUSIC TO

"A MIDSUMMER NIGHT'S DREAM," OPP. 21 & 61

Felix Mendelssohn

When Mendelssohn was 17, he and his sister Fanny used to sit in the garden of their Berlin home on warm, summer days, reading aloud the German translations of Shakespeare's plays. Young Felix was especially captivated by *A Midsummer Night's Dream* and would often act out some of the roles. In July 1926 he thought of writing a descriptive piece he called *A Midsummer Night's Dream Overture* and in August it was done. Fanny and he played it for friends as a piano duet in November, and before the year was out it was orchestrated. The overture had its first public performance in February 1827.

The overture was dedicated to the Crown Prince of Prussia. In 1843, when the prince had become King Friedrich Wilhelm IV, he asked Mendelssohn to write some incidental music for a production of *A Midsummer Night's Dream* in the theater of his new palace in Potsdam. The Court was pleased by the first performance of *A Midsummer Night's Dream* with Mendelssohn's music, which took place on 14 October 1843. To the composer, who conducted the orchestra, it was an unpleasant experience, for the royal guests insisted upon long intermissions, which they turned into noisy social gatherings, completely destroying the atmosphere that Mendelssohn had intended his music to create in the theater.

The Overture, an astounding invention for a composer of 17 or 70, conjures up with truly magical music the fairyland envisaged by Shakespeare. The lively Scherzo, with its spirited flute solo, serves as the prelude to Act II. It is a delightful portrait of Puck, who makes his first appearance soon after the curtain rises. "You Spotted Snakes," perhaps surprisingly, is a lullaby. In Act II, Scene 2, Titania, Queen of the Fairies, lies down in the woods and asks her attendants to sing her to sleep. They guard her rest with a song: "You spotted snakes, with double tongue, Thorny hedge-hogs, be not seen . . ."

The Intermezzo is played between the second and third acts. Titania is asleep after a quarrel with her husband, Oberon; Hermia awakens and sets out in desperate search for her lover, Lysander, who has deserted her; and the clowns — Quince, Snug, Bottom, Flute, Snout and Starveling — enter to rehearse their play. The music begins with fiery passion that depicts Hermia's desperation and ends with the rustic march of the clowns. The Nocturne is an interlude between Acts III and IV. The four young lovers, their relationships confused by fairy magic, fall asleep in the woods. Puck pours magic potion on Lysander's eyes that brings the couples together again. The famous Wedding March is the introduction to Act V and the celebration of the triple wedding of Hermia to Lysander, Helena to Demetrius, and Hippolyta to Theseus. The Dance of the Clowns is the music for the Bergomask dance by Quince, Bottom and their companions after their performance of the comedy *Pyramus and Thisbe* for the Duke and his palace guests in Act V. The music is based on the donkey "hee-haw" that was heard in the overture. The Finale, with music that begins and ends like the overture, accompanies the short scene in which the fairies come to bestow their blessings on the newly-married couples. Mendelssohn assigns Oberon's words to the women's chorus and Titania's to a solo voice.

389th Performance

Thursday, August 14

DETROIT SYMPHONY ORCHESTRA PAUL PARAY, conducting

FRANCK, Symphony in D minor
Lento-Allegro non troppo
Allegretto
Allegro non troppo

INTERMISSION

RAVEL, Daphnis et Chloë, Suite No. 2

DEBUSSY, Prélude à L'après-midi d'une faune

BERLIOZ, *Ballet des sylphes, *Menuet des follets,
and Marche hongroise, from "La damnation de
Faust"

*First performance at these concerts

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



Paul Paray

Paul Paray returns to conduct the Detroit Symphony Orchestra for the first time since 1968, and appears at Meadow Brook for the first time at these concerts. Born in Le Tréport, France in 1886, he studied music first with his father, an amateur musician and church organist; as a small child he played the drums in a local band his father conducted. He attended a choir school in Rouen and at 17 became a church organist there. He entered the Paris Conservatoire in 1904 and won the Grand Prix de Rome in 1911 with his cantata "Yanitzka". During World War I he was captured by the Germans. He made his conducting debut in Paris in 1920 and became assistant conductor of the Concerts Lamoureux and principal conductor in 1923. In 1928 he was engaged as conductor of the Monte Carlo Orchestra, and was also conductor of the Concerts Colonne in Paris.

In 1942, when he was ordered by the Nazis to change the name of the orchestra to the "Concerts Paray" (because Colonne was a Jew) and to provide the authorities with a list of his Jewish musicians, he refused and went to Monte Carlo. On the liberation of Paris in 1944 he returned to the Colonne Orchestra as its head, remaining there until 1952 when he became conductor of the newly-reorganized Detroit Symphony Orchestra. During his ten years as conductor here he established the DSO as one of the world's major orchestras and made many recordings which are still considered definitive by collectors. A renowned composer, Paray inaugurated Ford Auditorium in 1956 with a DSO performance of his own "Mass of Joan of Arc".

Since 1968 he has remained very active, conducting regularly in Europe and returning several times to the USA. One critic has written: "Some artists reach a high point of creativity at a relatively early age and maintain it on this level; others begin a decline in later years; then there are those whose artistry ripens and crystallizes with the years and whose each creative effort is an unbelievable improvement on past efforts. In this last category we find Paul Paray."

THE 1975 MEADOW BROOK FESTIVAL CHORUS

Raynold L. Allvin, director

Beth Adams
Marianne Albert
Margo Allan
Susan Allison
Leslee Allvin
Floy Alschbach
Ann Anderson
Sharon Anderson
Martha Bahnmler
E. Lottie Ball
Diane Barry
Helen Bobberts
Linda Bongard
Carol Boyd
Jean Boyd
Marcia Bradin
John Broad
Carole Browning
Joan Berndt
Marcia Bottomley
Lorraine Brozo
Dale Burke
Mary Castelveter
Mary Cichowski
Barbara Cossa
Sarah Colegrove
Helen Cousins
Mary Cross
Marie Crusinberry
Tom Crusinberry
Ethel Dell
Janice Demski

Dorothy Dittkoff
Carol Dowty
Lynn Ann Drum
Marilyn Duguid
Margaret Dunning
Mary Lou Edgar
Aileen Erdmann
David Erdmann
Erica Fischer
Larry Foyle
Rosemary Garretson
Shelley Gilbert
Terry Hanks
James Herrold
Joan Herrold
Thomas Hershberger
Laurel Heyniger
Scott Hornbacker
Jane Jacobsen
Mary Jardine
John Kaichen
Elaine Keinert
Paula Keinert
Michael Kollins
Michele Kozlowicz
Ruth Krebs
Aimee LeBlanc
Terry Lee
Lynne Lepisto
Mary Lou Lepisto
Susan Lindquist
Marian Lohff

Maris Long
Elna Lord
Yvonne Lowe
Cynthia Luce
Darlyne Luce
Peter Lundell
Nancy Marentette
Andrew Markell
Arnaud Marshall
Marguerite Marshall
Marjorie Neubacher
Claudia Newberry
Therese O'Connor
Gerald Pakkala
Wanda Panduren
C. William Parcells
John Petersen
Marcia Porter
Alice Pranis
Diane Raymond
Martha Redford
Margery Reuther
Paula Richards
Marilyn Road
Alexander Rogowski
Margaret Rossier
Rose Rutledge
Edith Sanford
Mel Scarlet
Clayton Schlotterbeck
Helen Shamie
Rosalie Sharpe

Debra Sipe
Carol Skillman
Gerald Smigell
Janelle Smith
Mark Smith
Nancy Smith
Jane Snell
Sarah Snuggs
Marta Sonenklar
Herbert Stoorman
Selma Stoorman
Anne Stouffer
Mary Sundlof
William Sundlof
Wallace Szumny
Mary Margaret Thomas
Nancy Thompson
Nancy Jean Thompson
Doug Torson
Nikki Tremper
Kathryn Travnikar
Halina Ujda
Michele Utterson
Clem Valentine
Grace Vicklund
Ann Waara
Virginia Webb
Catherine Weymouth
Rosemarie White
Mary Williams
Leesa Wittus
John Zadnick

SYMPHONY IN D MINOR
..... César Franck (1822-1890)

The composition of Franck's only symphony occupied him during most of the two years before its completion on 22 August 1888. The first public performance of the Symphony in D Minor took place at a concert of the Paris Conservatory Orchestra on 17 February 1889. That it was poorly received is not surprising. There was a great deal of hostility toward Franck, who concentrated on the creation of symphonic and chamber music when the current vogue was for opera. The members of the orchestra did not want to play the symphony at all. It was only what Franck's pupil and biographer, Vincent d'Indy, called the "benevolent obstinacy" of the conductor, Jules Garcia, that kept it on the program.

Neither the public nor the critics understood the new symphony, and they were quick to condemn it. D'Indy quotes a Conservatory professor as saying contemptuously, "That, a symphony? But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!"

The professor can be excused for not knowing Haydn's Symphony No. 22 in E-flat, which has not one but two English horns. Its existence was known then to only a few scholars, and besides, it uses the instruments quite differently.

One of Franck's important principles of construction was the use of cyclical form, in which the same themes recur in more than one movement of a long work, and the Symphony in D Minor is a prime example of this procedure. It opens with a somber introductory *Lento* that builds up to the main section of the first movement, *Allegro non troppo*. The *Lento* music reappears several times during the course of the movement and later takes an important place in the scheme of the entire work.

It is in the second movement, *Allegretto*, that the English horn solo makes its appearance. Alternating with it is a feathery, rustling passage for strings that is sometimes thought to be a substitute for a scherzo movement.

The mood of the finale, *Allegro non troppo*, is joyful and triumphant, resolving many of the doubts and questions raised by the music of the first two movements. Here Franck exploits the cyclical form to the fullest, weaving into an intricate web the three themes of the last movement and the principal material from the first two movements.

DAPHNIS ET CHLOE, SUITE NO. 2
..... Maurice Ravel (1875-1937)

It was probably sometime in 1909, during his first Paris season, that Serge Diaghilev, director of the *Ballets Russes*, commissioned a score from Maurice Ravel for a ballet on Daphnis and Chloe that he hoped to produce in 1910. The music was barely ready in time but it was really the ballet company's series of internal problems that postponed its first performance until 8 June 1912. The choreography was by Michel Fokine, scenery and costumes by Leon Bakst, Vaslav Nijinsky and Tamara Karsavina danced the title roles and Pierre Monteux conducted.

In an autobiographical sketch written in 1928, Ravel described his work as "a choreographic symphony in three parts . . . My intention," he said, "was to compose a vast musical fresco . . . faithful to the Greece of my dreams . . . The work is constructed symphonically, in a strict tonal scheme, by means of a few motifs whose development achieves a symphonic homogeneity of style."

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

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

Daybreak. "No sound but the murmur of dew dripping from the rocks. Daphnis is lying at the nymphs' grotto. Little by little, day breaks. Bird songs are heard. In the distance, a shepherd passes with his flock. Another crosses the stage. A group of herdsmen enters, looking for Daphnis and Chloe. They find Daphnis and wake him. In anguish, he looks about him for Chloe. She appears at last, surrounded by shepherds. They throw their arms about each other. Daphnis sees that Chloe is wearing a crown; his dream was a prophetic vision; Pan's intervention is clear. Lammon, an old shepherd, explains that if the god Pan has saved Chloe, it is in memory of his old love for the nymph Syrinx."

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

General Dance.

PRELUDE A L'APRES-MIDI D'UN FAUNE
..... Claude Debussy (1862-1918)

In 1892 Debussy started to work on a composition inspired by *L'après-midi d'un faune* (The Afternoon of a Faun), a pastoral poem published 16 years earlier by the great symbolist Stéphane Mallarmé. The poet thought of his work as a kind of atmospheric drama to be read aloud, and Debussy's original idea may have been to write incidental music to accompany a reading.

In mid-1894, performances of a new work by the composer, *Prelude, Interludes and Final Paraphrase for "The Afternoon of a Faun"* were announced in Paris and Brussels, but Debussy withdrew the score for revision. In December, he finally allowed it to be performed, with the title it now bears and in its present form.

Debussy once described his composition as "a very free illustration . . . of the poem" — necessarily free, perhaps, since no work of literature up to that time is at once so vaguely atmospheric and so impenetrably labyrinthine. The English poet and critic Sir Edmund Gosse called *L'après-midi d'un faune* "a miracle of unintelligibility" but told us what he read in it:

"A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recapture his experiences of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they swans? No! But naiads plunging? Perhaps: Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lillies, golden-headed, white-stalked, behind the trellis of red roses? Ah! The effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and benefi-

cent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding, and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful bondages of sleep."

Years later, Debussy wrote to a friend who had asked Mallarmé's opinion of the music. He said that the poet had come to his miserable quarters, the kind of place that makes you wish never to be at home. "Mallarmé arrived," he continued, "like a prophet dressed in Scotch plaid. After listening, he remained silent for a while and then said, 'I did not expect anything like that. The music stretches my poem's emotion and sets the scene more vividly than paints could.'"

THREE EXCEPTS FROM
"LA DAMNATION DE FAUST"
..... Hector Berlioz (1803-1869)

Hector Berlioz was so entranced by a French translation of Goethe's *Faust* published in 1827 that he could hardly put it down. "I read it incessantly," he wrote in his *Mémoires*, "at meals, at the theater, in the street," and as soon as he had reached the end, he went to work on musical settings of eight scenes. He had the score printed at his own expense but was soon dissatisfied with it and destroyed all copies of

the edition that he could find. In 1845 he again took up the Faust subject and used some of the material from the scenes in a new composition, *The Damnation of Faust*, which he called a "dramatic legend". Its first performance took place at the Opéra-Comique in Paris on 6 December 1846.

Three orchestral excerpts are frequently played in concert. In the dramatic setting of the first of them, we see Mephistopheles call on the evil spirits of flame for a magic dance that will bring Marguerite to them. "Mark the beat well, you minstrels of Hell," he sings, "or I'll quench your lights." The orchestra then plays the *Minuet of the Will-o'-the-Wisps*, which is followed, in the complete score, by a sardonic serenade and then a glorious love duet for Marguerite and Faust. The charm has worked.

The *Dance of the Sylphs*, quiet, gentle, graceful, waltz-like, brings Faust his first dream of Marguerite, as he sleeps on the bank of the Elbe.

When Berlioz stopped in Vienna on his way to a concert engagement in Budapest, a friend gave him a collection of Hungarian tunes with the suggestion that something of local interest on his program would assure his success there. Overnight, he composed the *Hungarian March*, based on a theme that Liszt had already used (and was to use again), a tune written in the 18th century by a musician in the service of Count Ferenc Rákóczy. The results were as predicted and the march was encored. Moved by this success, Berlioz changed the locale of the opening scene in *The Damnation of Faust* from Germany to Hungary, just so that he could use the march in it.

"ROMAN CARNIVAL," OVERTURE, OP. 9
..... Hector Berlioz (1803-1869)

Hector Berlioz was a composer of great originality whose new conception of musical expression led the way directly to many of the innovations of Liszt and Wagner.

His father sent him to Paris to study medicine, but he neglected his studies, found his way to the Conservatory and devoted himself entirely to music. When he won the coveted Prix de Rome, in 1830, he went off to Italy for an 18-month stay that eventually resulted in the inspiration of many of his finest works. Among them was the opera *Benvenuto Cellini*, which he worked on from 1835 to 1837. Its first performances, in 1838 and 1839 in Paris, were failures, but the work was given new life when Liszt revived it in 1852.

Seeking to salvage some of the music he had put into the opera, in 1843 Berlioz wrote a concert piece based principally on two themes from *Benvenuto Cellini*, a love song and a wild Italian dance, the *saltarello*. He called the new work an overture and named it *The Roman Carnival*. When Berlioz conducted its first performance, at a concert in Paris on 3 February 1844, the wind instruments had not rehearsed, but the overture was well received nevertheless — so well that it was immediately encored and even converted some of the composer's enemies to his cause.

Benvenuto Cellini never became a very popular opera but musicians soon noted that, like Beethoven's *Fidelio*, it really had more than one overture, and that the additional music was too good to omit from operatic productions. It became the custom to play *The Roman Carnival Overture* before the second act of *Benvenuto Cellini*, just as one of the "Leonore" overtures of Beethoven is usually played between the acts of *Fidelio*.

The *Roman Carnival Overture* opens with a brief quotation from the *saltarello*, which serves as an introduction to the beautiful aria sung by Cellini in the first act, here played first by the English horn. The remainder of the work

391st Performance
Saturday, August 16

DETROIT SYMPHONY ORCHESTRA
PAUL PARAY, conducting

BERLIOZ, "Roman Carnival" Overture, Op. 9

SAINT-SAËNS, Danse macabre, Op. 40

BIZET, Three selections from the incidental music to
"L'Arlesienne"
Menuet: Allegro giocoso
Adagietto: Adagio
*Farandole: Allegro deciso (Tempo di marcia)

INTERMISSION

CHABRIER, España

*FAURE, Prélude, Fileuse, and Sicilienne, from the
incidental music to "Pelléas et Mélisande", Op. 80

RAVEL, Boléro

*First performance at these concerts

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

is taken up with the whirling *saltarello* and snatches of the aria. The entire score is marked by the dash and daring and the brilliant orchestral colors so typical of Berlioz.

DANSE MACABRE, OP. 40
..... Camille Saint-Saëns (1835-1921)

Saint-Saëns was one of the greatest child prodigies in the history of music — just as remarkable a young musician as Mozart or Mendelssohn, even though he never became as great a composer as either of them.

He learned Mozart and Beethoven concertos early but did not make his formal debut in a solo piano recital until the ripe old age of ten-and-a-half, when he played a long program from memory in one of the great concert halls in Paris. He waited to write his first symphony until he was 16 and then was launched on his long and influential career as one of Europe's most important musicians.

Saint-Saëns was a friend of Liszt and an admirer of the new musical form he had invented; the symphonic poem. Liszt, in turn, was so pleased by this *Danse macabre* that he adapted it for piano. The music depicts Death, with his fiddle, calling skeletons from their graves for a midnight dance. The xylophone plays the sounds of their rattling bones and the orchestra makes musical reference to *Dies irae*, the ancient Judgment Day hymn. At dawn, the cock crows, the dancers hurry back to their coffins and the music ends.

"L'ARLESIENNE": MINUET,
ADAGIETTO AND FARANDOLE
..... Georges Bizet (1838-1875)

In 1872, a Paris theater manager commissioned Bizet to write incidental music to Alphonse Daudet's play *L'Arlesienne* (The Woman of Arles), a drama of Provençal life. Working closely with Daudet, Bizet composed 27 numbers for *L'Arlesienne*, some of them only a few measures long. Most of these are purely instrumental; a few are for an offstage chorus and some are *mélodrames* — accompaniments to speech.

L'Arlesienne was first presented on 1 October 1872. It was a failure and ran for only 21 performances, but the work had its champions. In later years it was revived with success, and productions are still given in Paris.

The spirited *Minuet* was an intermezzo in Act II of the play. The lovely *Adagietto* accompanies the touching reunion of a man and woman who had loved each other 50 years earlier. The rousing *Farandole* movement opens with a brief recall of a folk tune, *Marcho dei rei* (March of the Kings) played simply, then as a canon. The pace accelerates and launches into the *Farandole* itself, another lively Provençal folk dance tune for pipe and drum.

ESPANA
..... EMMANUEL CHABRIER (1841-1894)

Of all his works, Chabrier's rhapsody for orchestra *España* has been the most popular, an immediate success since its first performance, on 4 November 1883 in Paris. It made Chabrier famous overnight. Young people hummed its tunes on the street; the stuffiest French musicians were charmed by it. Chabrier's publisher issued it in piano arrangements for two and four players and it was even turned into a suite of waltzes for cafe orchestras.

Everyone loved *España* except the Spaniards. Later they would take to Debussy's *Ibérica* and Ravel's *Rapsodie espagnole*, but they found Chabrier's *España* altogether too rowdy. Albeniz detested it and even the Francophile de Falla could hardly bear it.

Chabrier spent the autumn of 1882 traveling in Spain and his letters home from San Sebastien, Seville and Granada vividly describe the great beauties he found in the country and its people. In Spain, his normally high spirits rose to

new heights, but later, when badgered for information on the origin of *España* he would say only, "It's a piece in F major; that's all." We now know little more than that it is based principally on two popular Spanish dances, the waltz-like *jota* and the *malagueña*.

SUITE FROM THE INCIDENTAL MUSIC TO
"PELLEAS ET MELISANDE," OP. 80
..... Gabriel Fauré (1845-1924)

We know Fauré too little, even though he worked during a great period in the history of French art: the true, creative and cultural explosion that took place in the early years of the Third Republic, after the Franco-Prussian War of 1870. It is perhaps because he wrote so few works for orchestra that his name is relatively rarely heard now. Yet this is the composer and teacher whom Ravel revered, to whom he dedicated his String Quartet, whom Honegger counted among France's greatest musicians, whom Schweitzer — when he was completing his Bach studies — called a "wonderfully gifted improviser" on the organ.

Fauré composed while he earned his living as an organist, first in Rennes and later at some of the most famous churches in Paris. In 1896 he succeeded Massenet as professor of composition at the Conservatory, where from 1905 until 1920, when deafness forced his retirement, he was Director.

Pelléas et Mélisande, a play by the Belgian poet Maurice Maeterlinck (1862-1949) was published in 1892, and first performed the next year in Paris. It quickly captured the interest of some of the finest (and the most unlike) young composers of the time. Debussy made it into an opera (1902); and Schoenberg, a symphonic poem (1905). A 1905 performance had incidental music by Sibelius. Fauré wrote his incidental music for a production in English translation that opened in London on 21 June 1898, with the great Mrs. Patrick Campbell as Mélisande and the composer conducting the theater orchestra.

The play tells the story of the beautiful and mysterious young Mélisande whom Golaud, grandson of the King, finds wandering in the forest. They marry and return to the royal castle, where she and Golaud's brother, Pelléas, fall in love. Golaud kills Pelléas, and Mélisande dies.

The *Prelude* is heard before the curtain rises and sets the scene for the action in the forest that opens the play. *Filèuse* (The Spinner) precedes the first scene of Act III, in which the lovers are discovered alone in a castle room, Mélisande at a spinning wheel. The *Sicilienne*, a gentle, flowing, slow dance that Fauré had written earlier and first published as a piece for cello and piano, was inserted in the suite for the sake of variety. Fauré's music was orchestrated by his pupil Charles Koechlin.

BOLERO
..... Maurice Ravel (1875-1937)

Boléro had its premiere on 22 November 1928, at the Paris Opéra, with Ida Rubinstein dancing the principal part. In his report of the event, the Paris correspondent of the London *Daily Telegraph* described the action: "The scene represents an inn in Spain, and a woman dances on a trestle-table. The men who surround her, calm at first, as the dance progresses are gradually worked up to a frenzy; knives are drawn; the woman is tossed from arm to arm; her partner intervenes; and together they dance until the tumult dies down and peace is restored again." *Boléro* was given a wild ovation by the Paris audience, and there was a similar demonstration when Arturo Toscanini conducted its first concert performance, by the New York Philharmonic at Carnegie Hall on 14 November 1929.

The piece is built on a single theme, repeated over and over without variation of its slow 3/4 beat, in the key of C major. All of its tremendous effect is achieved through the imaginative orchestral writing, of which Ravel was a supreme master.

After a single snare drum beats out the rhythmic pattern, the first statement of the theme is heard from a solo flute. More and more instruments are added; the orchestra grows by accretion, like a snowball. When the work reaches its climax, there is a startling wrench as the music suddenly shifts to E major. *Boléro* ends tumultuously in the original key of C.

Ravel expressed his own feelings about *Boléro* to a friendly critic: "I particularly wish that there be no misunderstanding about this work," he said. "It constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything other or more than it actually does. Before its first performance, I issued a warning to the effect that what I had written was a piece lasting 17 minutes, and consisting wholly of 'orchestral tissue without music' — of one long, very gradual crescendo. There are no contrasts, and there is practically no invention save the plan and the manner of execution. The themes are altogether impersonal . . . folk tunes of the usual Spanish-Arabian kind, and the orchestral writing is simple and straight-forward throughout, without the slightest attempt at virtuosity."

392nd Performance

Sunday, August 17

DETROIT SYMPHONY ORCHESTRA
VICTOR BORGE, conducting and pianist
MARYLYN MULVEY, soprano

"A SUMMER NIGHT'S JOY"

Victor Borge presents his own unique "musical comedy", during the course of which he will conduct some of Erich Korngold's music for the films "Captain Blood" and "Escape Me Never" and play works of Rachmaninoff and Liszt.

. . . Marylyn Mulvey will sing operatic selections from Gounod's "Romeo et Juliette" and other pieces . . . and light-hearted foolery will reign, or rather — shine.

*The Steinway is the official piano
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Victor Borge

The story of how Victor Borge came to combine his artistry with wit is now a legend in show business. At 14 he was given the honor of playing Rachmaninoff's Second Piano Concerto as soloist with the Copenhagen Philharmonic Orchestra. When he winked at two nervous ladies in the first row, the audience began to titter. As a result, the conductor nervously accelerated his beat causing the orchestra to run ahead of the soloist. Borge, in the middle of a cadenza, stopped playing, walked to

Victor Borge was introduced to the piano at the age of three by his mother. His father, first violinist with the Royal Danish Symphony, wanted him to study the violin, but Borge was determined to stick to the keyboard. By the time he reached his tenth birthday, he was ready to make his concert debut in Copenhagen. Overnight he was hailed as a prodigy and won scholarships to the music conservatories in Copenhagen, Berlin and Vienna.

the conductor's stand, turned the score back three pages, bowed to the orchestra, and winking to the audience resumed the concerto. The roars of laughter were deafening. Then and there Borge's "comedy in music" was born.

This is his first appearance with the DSO at Meadow Brook; he first performed here in 1973.

Born and raised in Waterbury, Connecticut, Marylyn Mulvey completed her liberal arts education at Briarcliff College and continued her studies in music at the Academy of Vocal Arts in Philadelphia. A winner of the Metropolitan Opera National Finals, Miss Mulvey was awarded a prized contract with the Metropolitan Opera National Company. She has also appeared in opera with the Philadelphia Lyric Opera and the New York City Center. Her concert and recital credits include appearances with the Detroit, Philadelphia, and St. Louis Symphony Orchestras; she first appeared at Meadow Brook, with Victor Borge, in 1973.

394th Performance

Thursday, August 21

DETROIT SYMPHONY ORCHESTRA
PAUL FREEMAN, conducting
MARTINA ARROYO, soprano

BARBER, Overture to "The School for Scandal", Op. 5

*CORDERO, Three movements from "Cinco mensajes breves"

Presto
Grave e molto dolente
Allegro moderato

*SAINT-GEORGES, Scena and aria from "Ernestine"
MARTINA ARROYO

*VERDI, Vieni, t'affretta, from "Macbeth"
MARTINA ARROYO

INTERMISSION

PROKOFIEV, Suite from the ballet "Romeo and Juliet"

The Montagues and the Capulets Dance
Romeo and Juliet Before Parting
Dance of the Maids from the Antilles
Romeo at Juliet's Grave Masks
The Death of Tybalt

*VERDI, Two arias from "La forza del destino"
Madre, pietosa Vergine
Pace, pace, mio Dio
MARTINA ARROYO

*First performance at these concerts

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

The Detroit Symphony Orchestra is pleased that the National Association of Negro Musicians, which is holding its 1975 convention in Detroit during the week of August 17, has chosen to honor Paul Freeman and Martina Arroyo with its Musical Achievement Awards. The awards, made by NANM President Brazeal Denard, are being presented on August 18 at the Detroit Heritage Hotel, and also include Humanitarian Awards to music educator Undine Moore and gospel performer James Cleveland.



Paul Freeman

Dr. Freeman earned his Ph.D. from the Eastman School in 1963 and also studied at the Hochschule für Musik in Berlin and with the renowned conductor Pierre Monteux. Before coming to Detroit, he served as Associate Conductor of the Dallas Symphony, and he has conducted 14 major U.S. orchestras.

He first appeared at Meadow Brook in 1971. Freeman is also Artistic Director of Columbia Recording's important 20-disc series of Black Symphonic Music, now in production.



Martina Arroyo

Martina Arroyo is a leading soprano of the Metropolitan Opera Company. Her powerful yet sweet voice has conquered one major opera house after another, and she has received enthusiastic acclaim from the stages of the Metropolitan, La Scala, Covent Garden and Teatro Colon to the concert halls of Salzburg, Berlin, Rome and Stockholm.

The daughter of a mechanical engineer in Harlem, Miss Arroyo's early life included lessons in piano and ballet. After graduation from Hunter College, she worked as both a teacher and social worker before coming to the attention of the music world with her Carnegie Hall debut. She was then offered minor roles at the Met, but soon Europe's opera houses offered her major roles and she quickly established herself in the front rank of Europe's sopranos. On two days' notice she substituted for Birgit Nilsson as "Aida" at the Met in 1965, and from then on acclaim was phenomenal.

Miss Arroyo's personal charm and warmth have endeared her to audiences almost as much as her superb artistry. She first appeared with the DSO in 1966 (the Verdi Requiem) and at Meadow Brook in 1972 ("Aida").

Program Notes®

by Paul Affelder and Leonard Burkat

OVERTURE TO "THE SCHOOL FOR SCANDAL", OP. 5
..... Samuel Barber (1910-)

This overture, Barber's first orchestral work, was his graduation thesis from the Curtis Institute of Music in 1931. It was inspired, of course, by Sheridan's 18th-century comedy.

THREE SHORT MESSAGES FOR ORCHESTRA
..... Roque Cordero (1917-)

As a young musician in Panama, Roque Cordero studied several instruments and wrote a great deal of music in popular forms, before his interest turned toward playing the viola and conducting "classical" concert music. In 1943 a scholarship from the Institute for International Education made it possible for him to come to Minneapolis, where he studied composition with Ernst Krenek and conducting with Dimitri Mitropoulos. He became Artistic Director of

the Institute of Latin-American Studies at the University of Minnesota, and in 1949 was awarded a Guggenheim Fellowship.

In 1950 he returned to Panama and became a leading figure in his country's artistic life. He was Director of the National Institute of Music from 1953 to 1964 and Conductor of the National Orchestra from 1964 to 1966. He came back to the United States in 1966 as Assistant Director of the Latin-American Music Center at Indiana University, and is now Professor of Music at Illinois State University.

Mr. Cordero has been much honored with commissions, prizes, decorations and degrees, in the Americas and in Europe. In 1974, the government of Panama awarded him its National Honor Gold Medal. His Violin Concerto was commissioned by the Koussevitzky Music Foundation and received the 1974 Koussevitzky International Recording Award. The Concerto (with Sanford Allen as soloist) and his *Eight Miniatures for Orchestra* have been recorded by the Detroit Symphony Orchestra under the direction of Paul Freeman. They are issued as Volume 4 of the Black Composers Series produced by Columbia Records in collaboration with the Afro-American Music Opportunities Association.

Almost all of Cordero's music since 1946 has been composed with 12-tone procedures. He wrote *Five Short Messages for Orchestra* in Panama during 1958 and 1959 on the commission of the Minneapolis Civic Orchestra, which performed them for the first time on 1 May 1959, under the direction of Thomas Nee. At this concert, we shall hear three of the five: the first, *Presto*; the second, *Grave e molto dolente*; and the fifth, *Allegro moderato*.

SCENA AND AIR FROM "ERNESTINE"

Joseph Boulogne, Chevalier de Saint-Georges (1739-1799)

Saint-Georges was probably the first Afro-American composer of European music. He was born in a French-Caribbean colony, son of an African woman and a government official. His father gave him the family name and sent him to France to be educated.

He became a popular figure in Paris, where he studied with the best teachers and was soon acknowledged to be one of the finest violinists in all France. He wrote symphonies, concertos and string quartets that were published and widely distributed. At the same time, he was a distinguished soldier, a formidable athlete and a championship swordsman.

His first opera, *Ernestine*, was introduced in Paris in June 1777, but the beautiful music could not survive the poor libretto and it had only one performance. He wrote two more operas and the last was a theatrical success.

In 1794, the revolutionary forces ordered that he be executed along with other members of the nobility, but at the last moment he was freed. Deprived of his income, he spent his last years in poverty.

VIENI! T'AFFRETTA! FROM "MACBETH"

..... Giuseppe Verdi (1813-1901)

Macbeth is one of the earliest Verdi operas that is still performed regularly. It was first heard on 14 March 1847 in Florence, and was produced in New York as early as 24 April 1850. The libretto is fashioned closely after the Shakespeare play, but in the course of adaptation and musical setting, it is Lady Macbeth who becomes the dominating character on stage.

As Act I, Scene 2 opens, she is reading a letter from her husband that tells of the witches' predictions. In an aria that takes the place of her famous speech, "Glamis thou art, and Cawdor: and shalt be what thou art promised," she sings: Come! Hurry! Set fire to that cold heart! I will give you courage to do the bold deed. The witches promise you the throne of Scotland. Why delay? Accept the gift; rise and rule . . .

SUITE FROM THE BALLET "ROMEO AND JULIET", OP. 64

..... Sergei Prokofiev (1891-1953)

Mendelssohn, Schumann, Liszt, Verdi, and Strauss are only a few of the composers who found musical inspiration in the plays of Shakespeare. His *Romeo and Juliet* became the subject of works by Berlioz, Bellini, Gounod, Tchaikovsky and — by a somewhat remote connection — even Delius and Bernstein.

The first ballet we know based on the story of Romeo and Juliet was performed in 1811, in Copenhagen. Prokofiev's had its genesis in the autumn of 1934, when the managers of the Leningrad Opera and Ballet Theater proposed that he write one for them. The Bolshoi Ballet in Moscow was interested too, and the project set Prokofiev's creative imagination on fire.

In the spring of 1935 he worked on the scenario with the ballet company directors, and by the end of May, he was showing other composers his sketches for the music. The whole work was so clearly foreseen, so meticulously planned in his mind, that he was able to write the complete score for this full-evening-length, three-act ballet between 1 July and 8 September 1935 — while also composing the Second Violin Concerto and a number of other works.

Prokofiev was sure of the worth of his music for *Romeo and Juliet*. When he learned he could not expect the ballet to be staged in Russia, he prepared two suites for orchestra (there was to be a third in 1945) and a set of ten piano pieces based on the ballet score. He altered the excerpts to make them more suitable for concert use, and each became a perfect miniature.

In concert performance, they are usually played in a sequence that is based on their musical content, not on the order of events in the play and ballet. The popularity of these excerpts finally brought about the first Russian staging of the entire ballet, on 11 January 1940, in Leningrad.

In this concert, seven movements from the first two suites are played. *The Montagues and Capulets* characterizes the ill feelings of the feuding families and includes the music of the Dance of the Knights at the Capulets' ball. *Dance* is another view of the ballroom scene, a brilliant, rhythmic, classically balletic movement. *Romeo and Juliet before Parting* is music for the lovers' separation at dawn. *Dance of the Antillean Maidens* is performed by the bride's maids, who come to wake Juliet on the morning she is to marry Paris. *Romeo at Juliet's Tomb* accompanies the scene in which Romeo finds Juliet in her drugged sleep and, thinking her dead, kills himself. *Masks* pictures the grotesque procession of Romeo and his masked friends on their way to the Capulets' ball. *The Death of Tybalt* is the music for the duel scene in which Tybalt kills Mercutio and is then himself killed by Romeo. It continues into the solemn, funeral procession.

MADRE, PIETOSA VERGINE and PACE, PACE, MIO DIO, FROM "LA FORZA DEL DESTINO"

..... Giuseppe Verdi (1813-1901)

Verdi's 22nd opera, first performed at St. Petersburg on 10 November 1862, was based on a famous Spanish tragedy, *Don Alvaro, o La fuerza del sino*, by Don Angel de Saavedra, Duke of Rivas. Verdi revised the opera for Milan in 1869.

In Act I, Scene 2 of *La forza del destino*, (The Power of Destiny), the heroine Leonora, having fled her home after her lover's accidental murder of her father, stops at the door of a monastery, kneels and prays to the Virgin: Mother, compassionate Virgin, forgive my sin. Help me erase that ingrate from my heart. In this solitude, I will atone for my error. Have pity on me, Lady. Do not abandon me.

In the last act of *La forza del destino* the unhappy heroine, living in a cave near a Franciscan monastery, disguised as a hermit, sings the opera's greatest aria: Peace, peace, my Lord! Cruel misfortune forces me to fade away. How long my suffering is! I loved him . . . but will I ever know how to cut his image out of my heart? . . . Alvaro, I love you and it is written in heaven that I will not see you again . . . How do I dare profane this sacred place? Curses!

396th Performance

Saturday, August 23

DETROIT SYMPHONY ORCHESTRA

JAMES CONLON, conducting
VAN CLIBURN, pianist

VERDI, Overture to "La forza del destino"

MUSSORGSKY-RAVEL, Pictures at an Exhibition
Promenade. Gnomus. Il vecchio castello.
Tuleries. Bydlo. Ballet of Chicks in their Shells. Samuel Goldberg and Schmuyle. The Market Place at Limoges. The Catacombs. The Hut on Fowl's Legs. The Great Gate of Kiev.

INTERMISSION

*FRANCK, Psyché et Eros, from "Psyché"

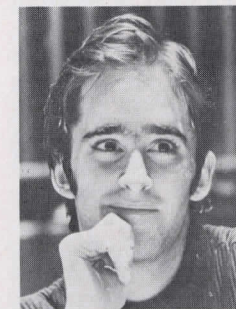
GRIEG, Concerto for Piano and Orchestra, A minor, Op. 16

Allegro moderato
Adagio
Allegro marcato

VAN CLIBURN

*First performance at these concerts

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



James Conlon

Born in New York City in 1950, James Conlon was accepted into the conducting classes of Jean Morel at Juilliard at the age of 18, following graduation from the High School of Music and Art. As a recipient of the Samuel Chotzinoff Award, he studied conducting at Aspen under Jorge Mester. In February 1972, while completing his study at Juilliard, he conducted "La Boheme" for the American Opera Center, becoming the first undergraduate in Juilliard's 67-year history to be assigned a major production. His European debut had taken place the previous summer when he conducted "Boris Godunov" at the Festival of Two Worlds in Spoleto. In 1972 Mr. Conlon conducted five performances of "Falstaff" at Central City, and in September 1973 he opened the season at the Opera Society of Washington, conducting three performances of Verdi's "Macbeth."

Presently conductor of the Juilliard Theater Orchestra, Conlon has conducted the Boston Philharmonia, the Buffalo Philharmonic, the New York Philharmonic, the Miami Philharmonic and Syracuse Symphony. He makes his DSO and Meadow Brook debuts at this concert.



The story of Van Cliburn's musical conquest of Moscow in 1958 is well known, when as winner of the Tchaikovsky Competition he captured the hearts of the Russian people as well as the acclaim of world critics. He returned as a hero to all America.

Van began to read music and to play the piano at the age of three taught by his mother, a talented pianist and student of Arthur Friedheim, who had studied under Franz Liszt. His first public performance was at the age of four, and he made his orchestral debut at 12 with the Houston Symphony, playing Tchaikovsky's First Piano Concerto.

Van makes more than 60 appearances annually in the U.S. and Canada, and each summer attracts thousands of admirers to his concerts at festivals that include Ravinia, Tanglewood and the Hollywood Bowl, as well as Meadow Brook, where he first appeared in 1966. He has also given liberally of his time to benefit the National Music Camp at Interlochen. His many best-selling recordings for RCA have won high critical acclaim.

Program Notes*

by Paul Affelder and Leonard Burkat

OVERTURE TO "LA FORZA DEL DESTINO"

..... Giuseppe Verdi (1813-1901)

After February 1859, when *Un ballo in maschera* was first performed, Verdi composed no new opera for more than two years. On 3 June 1861, he signed a contract to write one for the Imperial Theatre in St. Petersburg and chose as his subject *La forza del destino* (The Power of Destiny), based on a famous Spanish play, *Don Alvaro, o La fuerza del sino*, by Don Angel de Saavedra, Duke of Rivas.

It tells of the power of fate to destroy — sometimes through improbable means — Don Alvaro, the woman he loves, her father and her brother. It is surely one of the gloomiest of all operas, but perhaps Verdi felt that it would appeal to the Russian taste for morbid tales.

La forza del destino had its premiere on 10 November 1862 in St. Petersburg. In appreciation, Czar Alexander II conferred upon Verdi the Order of St. Stanislaus, an honor not customarily accorded to artists. The Czar may have been well satisfied with the opera, but the composer was not. Six years later, Verdi made extensive revisions in the work, for presentation in new form at La Scala in Milan on 20 February 1869.

Among the revisions was the expansion of the opera's original brief orchestral introduction into the dramatic overture we know today. The principal thematic material of the overture to *La forza del destino* is the somber fate motif that dominates the entire opera and music associated with the hero, Don Alvaro, and the heroine, Leonora.

PICTURES AT AN EXHIBITION

..... Modest Mussorgsky (1839-1881)
(orchestrated by Maurice Ravel)

When the Russian architect Victor Hartmann died in 1873 at the age of 39, two of his close friends, the critic Vladimir Stasov and the composer Modest Mussorgsky, set out to do something in his memory. Stasov arranged a memorial exhibition of Hartmann's architectural drawings and water-colors, and Mussorgsky, while strolling through the galleries, got the idea of writing a set of piano pieces based on the pictures. He finished the music in July 1874. The original version is occasionally played by great virtuoso pianists but the work is now better known in orchestral transcription, especially the one that Maurice Ravel made at the request of Serge Koussevitzky, who conducted it for the first time on 3 May 1923, in Paris.

Pictures at an Exhibition opens with a little *Promenade*

whose irregular meter depicts the ambling of a gallery visitor. The *Promenade* is repeated between each of the first few of the ten pictures. 1. *Gnomus (The Gnome)*. A nutcracker in the form of a grotesque gnome goes through droll contortions, accompanied by savage shrieks. 2. *Il vecchio castello (The Old Castle)*. In the voice of the solo saxophone, a troubadour sings a serenade outside a medieval castle. 3. *Tuileries*. Children playing and arguing in the Tuileries Garden in Paris. 4. *Bydlo*. "Bydlo" is the Polish word for "cattle," but the picture is of an old Polish oxcart, the song of its driver reproduced by the solo tuba. The music rises and falls as the wagon approaches and then disappears in the distance. 5. *Ballet of Chicks in Their Shells*. Hartmann's costume sketches for children in a ballet show canaries enclosed in eggshells; Mussorgsky's music imitates the clucking of chickens. 6. *Samuel Goldenberg and Schmuyle*. Two Polish Jews in argument, a rich one portrayed by the lower strings, a poor one by a muted trumpet. 7. *The Market Place at Limoges*. French marketwomen engage in animated gossip. 8. *Catacombs*. The music reflects the mystery and gloom of the Paris catacombs. 9. *The Hut on Fowls' Legs*. By tradition, the hut of the Russian witch, Baba Yaga, stands on chicken-legs. Hartmann designed a clock in the form of the hut. 10. *The Great Gate at Kiev*. Sketches for a massive city gate in Kiev inspired a grandiose ending.

PSYCHE ET EROS, FROM "PSYCHE"

..... César Franck (1822-1890)

Psyché was written in 1887-88 for orchestra and chorus, and was first heard at a concert in Paris on 10 March 1888. 12 years later, well after the composer's death, four orchestral excerpts were published as a suite, with *Psyché* and *Eros* as the finale.

The story of *Psyche* and *Eros* is an ancient tale that has come down to us as an episode in the satirical romance called *Metamorphoses*, or *The Golden Ass*, by the second-century writer Apuleius. The Princess *Psyche* arouses the jealousy of Venus, goddess of beauty and love, who then orders Cupid, or *Eros*, to make her fall in love with the most unworthy of men. Instead, he falls in love with her himself and carries her off to a secluded place where he visits her every night, unseen and unrecognized. One night, her curiosity aroused, *Psyche* lights a lamp to see her lover, and he flees. She seeks him everywhere, enduring great hardships, until Jupiter reunites the pair, makes her an immortal and joins them in marriage.

CONCERTO FOR PIANO AND ORCHESTRA, A MINOR, OP. 16

..... Edvard Grieg (1843-1907)

The surprising success of this concerto's first performance, in Copenhagen, made Grieg's name known, but he still had a long struggle ahead of him. Little by little he and his work became known in Europe, and came under the scrutiny of the great and powerful members of musical society.

Tchaikovsky found the concerto imperfect in musical logic and technique, but then he listed its virtues: charm, richness of imagery, warm and passionate melodic phrases, vitality of harmony, ingenious originality of rhythm, novelty and independence of thought, perfect simplicity and lack of affectation. Liszt, too, became a helpful supporter of Grieg, got him a grant of support from the Norwegian government and invited him to Rome. In one of the great events of Grieg's young life, Liszt played and sang his way through the concerto — at first sight — with tremendous enthusiasm.

There is a marked affinity between this concerto and Schumann's in the same key. Both open with a single orchestral chord (which, in the Grieg is preceded by a kettle-drum roll), followed by a cascading passage for the solo piano. There is even a similarity in style between the two opening themes, which are both announced by the wood-

winds. Later, however, the two concertos pursue different paths, Schumann's marked by the stressed emotions of German romanticism, while Grieg's abounds in simple folk-like melodies.

The second movement of the Grieg concerto is built on a simple melody in the strings, decorated with arabesques on the piano. It runs without pause into the brilliant rondo finale, a lively peasant dance, interrupted by a soaring lyrical theme that makes a triumphant reappearance at the end. The scoring is the result of a thorough revision in the accompaniment that Grieg made during the last year of his life.

398th and 400th Performances

Thursday, August 28 Saturday, August 30

DETROIT SYMPHONY ORCHESTRA

EDUARDO MATA, conducting

LORIN HOLLANDER, pianist

SCHUBERT, Symphony No. 8, B minor, D.759
("Unfinished")

Allegro moderato
Andante con moto

KHACHATURIAN, Concerto for Piano and Orchestra

Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante

LORIN HOLLANDER

INTERMISSION

*REVUELTAS, Sensemayá

RESPIGHI, Feste romane

Circenses
Il giubileo
L'ottobrata
La befana

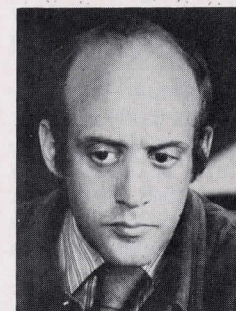
*First performance at these concerts

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



Born in 1942, in Mexico, Eduardo Mata studied at the Conservatorio Nacional de Musica with Carlos Chávez and Rodolfo Halffter. He made his first impact in Mexico, with performances of major avant-garde works in their Mexican premieres. In 1964 he served as resident conductor of the Berkshire Music Center and was given the post of permanent conductor and musical director of the Guadalajara Symphony when he was only 23. Presently principal guest conductor and music advisor to the Phoenix Symphony, he will also this fall become artistic director of the National Symphony in Mexico City. He has conducted major orchestras all over the world, including the Berlin Philharmonic, the London Sym-

phony, the Chicago Symphony, and the Cleveland Orchestra, and his catalog of recordings of Mexican composers includes more than ten albums. He makes his DSO and Meadow Brook debuts at these concerts.



Lorin Hollander

Hollander's recital engagements include performances at a score of colleges where he gives seminars as well as concerts. Three summers ago he appeared nine times in New York City with the New York Philharmonic and in the Park system's cultural programs. He also was the first pianist ever to give street concerts — in East Harlem and in Queens. Actively involved in experimental education in public schools, Lorin Hollander gives much time and effort to the concept, based on his belief that reopening lines of communication with young people is crucial to the future of the arts.

SYMPHONY NO. 8, B MINOR, D. 759 ("UNFINISHED")

..... Franz Schubert (1797-1828)

Schubert's *Unfinished Symphony* has been so well known and so well loved for over a century that it is sometimes difficult to believe that it was lost to the world for more than 40 years.

Schubert dated the manuscript of the symphony fragment 30 October 1822. He wrote two movements, as nearly perfect as any in all musical literature, made some sketches for a third and then, for reasons that have been the subject of endless conjecture, put the score aside.

The following April (1823) some friends of the composer proposed his name for honorary membership in the Styrian Music Society of Graz. Schubert was duly elected, and in a letter of acceptance written in September, he wrote, "To express my gratitude with music, I shall take the liberty of sending your honorable society, as soon as possible, a full score of one of my symphonies." It was this that sent the *Unfinished Symphony* into 42 years of oblivion.

The two men most responsible for promoting Schubert's election were his friends, Josef and Anselm Hüttenbrenner. In 1865, Josef Hüttenbrenner approached Johann Herbeck, conductor of the concerts of the Gesellschaft der Musikfreunde (Society of Friends of Music) in Vienna, and tried to interest him in performing a composition by his brother, Anselm. Perhaps to bait Herbeck's interest, he also told him that Anselm had in his possession a number of unperformed Schubert manuscripts, among which was a fine Symphony in B Minor, unfortunately incomplete.

Herbeck needed no further persuasion. In no time at all, he set out for Graz on the pretense of accompanying a relative to a health resort. Once there, he ran into Anselm at an inn and told him that he might be interested in playing one of his works. Anselm was delighted, and took the conductor home and showed him ten overtures he had written. After selecting one and promising to perform it, Herbeck asked him if, perchance, he had any Schubert manuscripts.

The world premiere of the *Unfinished Symphony* took place in Vienna on 17 December 1865, at a concert of the Society of Friends of Music, conducted by Herbeck. A man of his word, he also included on the program an Overture in C Minor by Anselm Hüttenbrenner.

CONCERTO FOR PIANO AND ORCHESTRA
.....Aram Khachaturian (1903-)

Khachaturian did not begin to study music until he was 19, when he went off to Moscow and enrolled in a small school as a student of cello and theory. From 1929 to 1934 he pursued advanced studies at the Moscow Conservatory and it was during this period that he composed his Piano Concerto.

The Concerto had its first public performance with orchestra on 12 July 1936 in Moscow. Appropriately a young American pianist of Armenian descent Maro Ajemian introduced the concerto to the United States at the Juilliard School of Music in New York, on 14 March 1942. After that, the work was taken up by two prominent artists, the late William Kapell and Arthur Rubinstein, both of whom played it often and made it a popular repertoire composition.

The theme that opens the first movement, *Allegro maestoso*, serves as a sort of motto for the entire concerto. Concerning the middle movement, a lyrical *Andante* and the most eastern-sounding of the three, the composer wrote, "I invented the main theme by radically altering the tune of an Oriental urban popular song, very well-known in its time to any inhabitant of the Transcaucasus." The principal theme of the dashing finale, *Allegro brillante*, is derived from the motto theme in the first movement, which at the end reappears in its original form to round out the concerto.

SENSEMAYÁ
.....Silvestre Revueltas (1899-1940)

Silvestre Revueltas was one of the most promising of early 20th-century Mexican composers, but his career was cut short just as he reached artistic maturity. As a child in a little Mexican town, he played the violin and organized orchestras among his playmates. When he was 14, Revueltas went off to study music, first in Mexico City, then in Austin, Texas, and Chicago. Carlos Chávez called him back to Mexico City in 1929 as assistant conductor of the newly established Orquesta Sinfónica de México, and with the encouragement of Chávez, he began to compose. Before long he had developed a highly individual musical language that was rooted in the folk idiom of his native land.

Sensemaya is a short work, originally written in 1937 for chorus and small orchestra, then revised in 1938 for large orchestra without voices. The composer's sister once wrote that "*Sensemaya* is simply a fanciful, whimsical name; it has no interpretation and no sense. The Afro-Cuban poet, Nicolás Guillén, used it solely as an idiomatic rhythm in his poem *Sensemaya* (*Chant to Kill a Snake*) and this poem inspired Revueltas to compose his tone-poem of the same name."

FESTE ROMANE
.....Ottorino Respighi (1879-1936)

Respighi paid musical homage to the Eternal City with three symphonic poems: *The Fountains of Rome* (1916), *The Pines of Rome* (1924) and *Roman Festivals* (1928). Arturo Toscanini conducted the first performance of *Roman Festivals*, on 21 February 1929, at a concert of the New York Philharmonic. Respighi provided a description of the work in the printed score:

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

2. *Jubilee*. Praying pilgrims trail along the highway and see the holy city from the summit of Monte Mario. With

ardent eyes and gasping breath they shout, "Rome! Rome! A hymn of praise bursts out and church bells ring a reply.

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

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

401st Performance

Sunday, August 31

DETROIT SYMPHONY ORCHESTRA
MITCH MILLER, conducting

GLINKA, Overture to "Russlan and Ludmila"

DEBUSSY, Nuages and Fêtes, from "Trois nocturnes"

GERSHWIN, An American in Paris

INTERMISSION

*JOPLIN, Three Rags
Maple Leaf Rag
Easy Winners Rag
The Entertainer (THE STING)

*ARLEN, Music from the film "The Wizard of Oz"

AUDIENCE SING-ALONG (see program insert)

*First performance at these concerts

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



Mitch Miller

In 1936 Mitch joined the CBS Radio Orchestra to play with the Percy Faith and Andre Kostelanetz orchestras. In 1950 joined Columbia Records as director of pop singles, where for ten years he maintained a high standard of quality by introducing concert hall instruments, reverb techniques, and the imaginative use of sound. He conceived and recorded "Sing-Along" albums which have sold 16 million copies.

Mitch Miller now conducts tours with major symphony orchestras in the United States and Canada, playing to capacity audiences. He first appeared at Meadow Brook in 1971.

Please, no photographic flashes or tape recordings during performance.

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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, and a fine sound reinforcement system for the popular programs. New rest rooms recently completed south of Baldwin Memorial Pavilion replace the backstage facilities, and recontoured south and north lawn areas expanded the Festival's seating capacity. The continued generosity of The Kresge Foundation enabled us to improve the stage-house rigging, utilization of backstage space, as well as several other technical operations.

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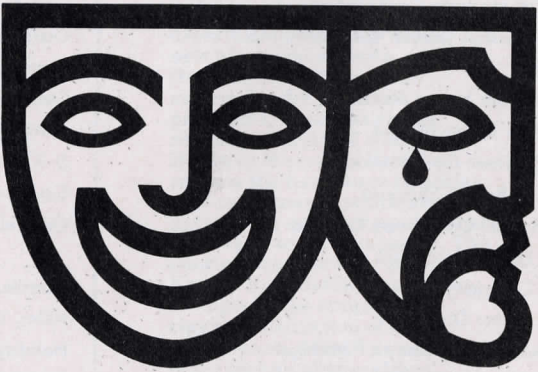
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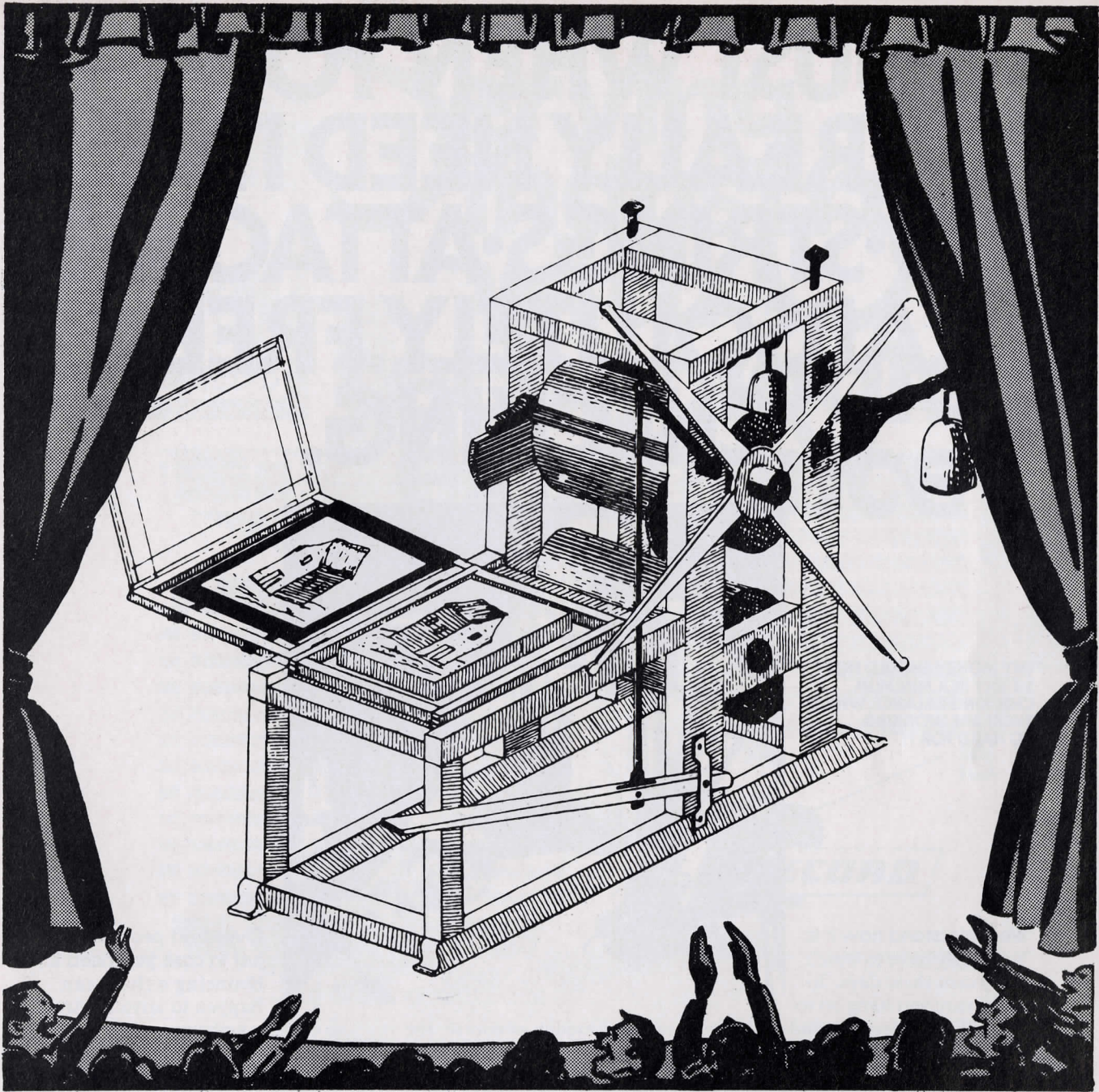
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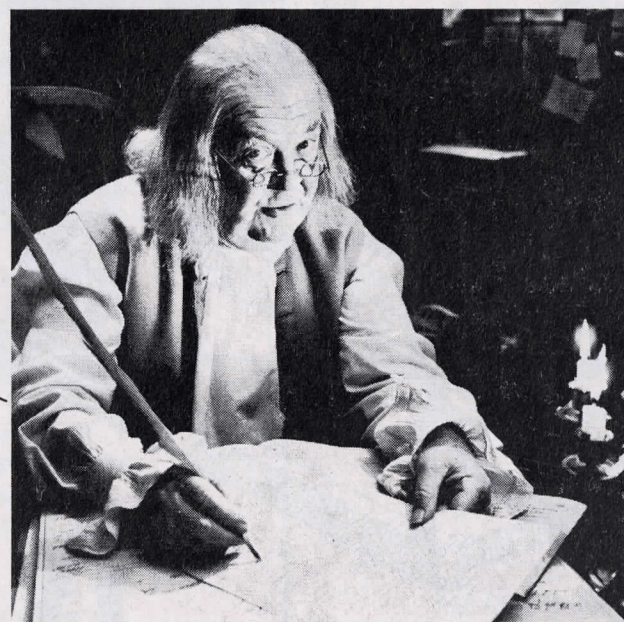
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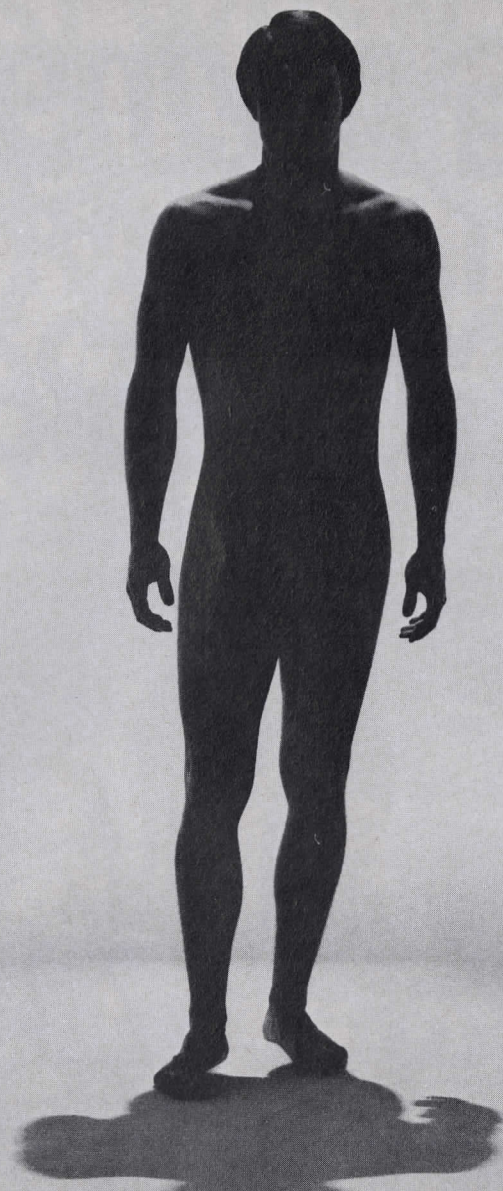
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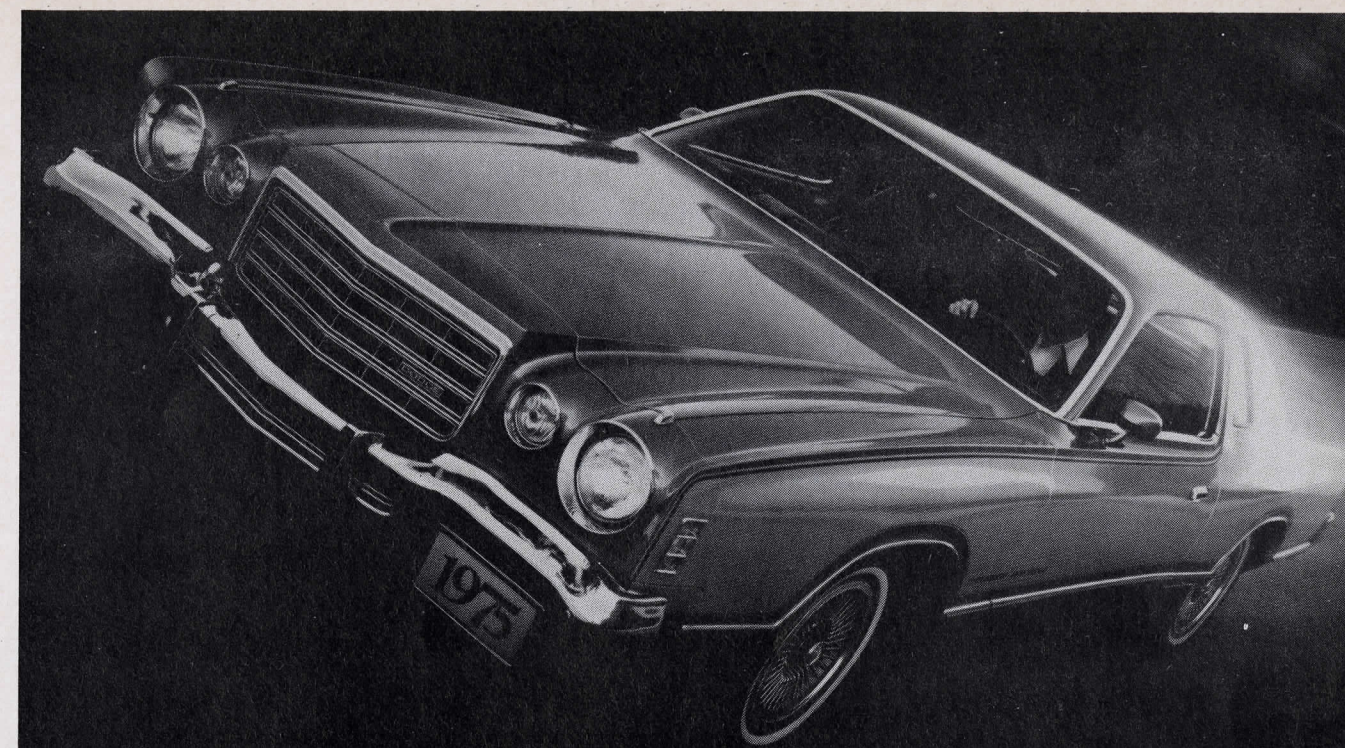
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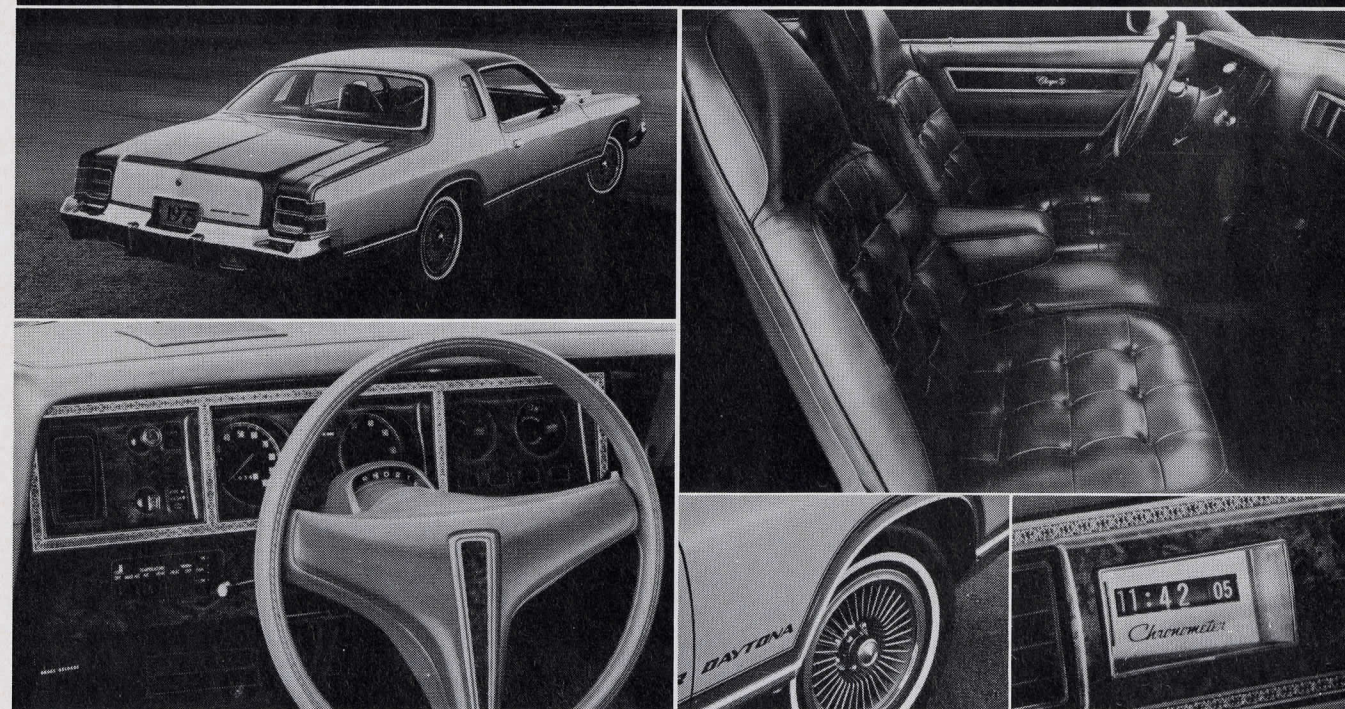
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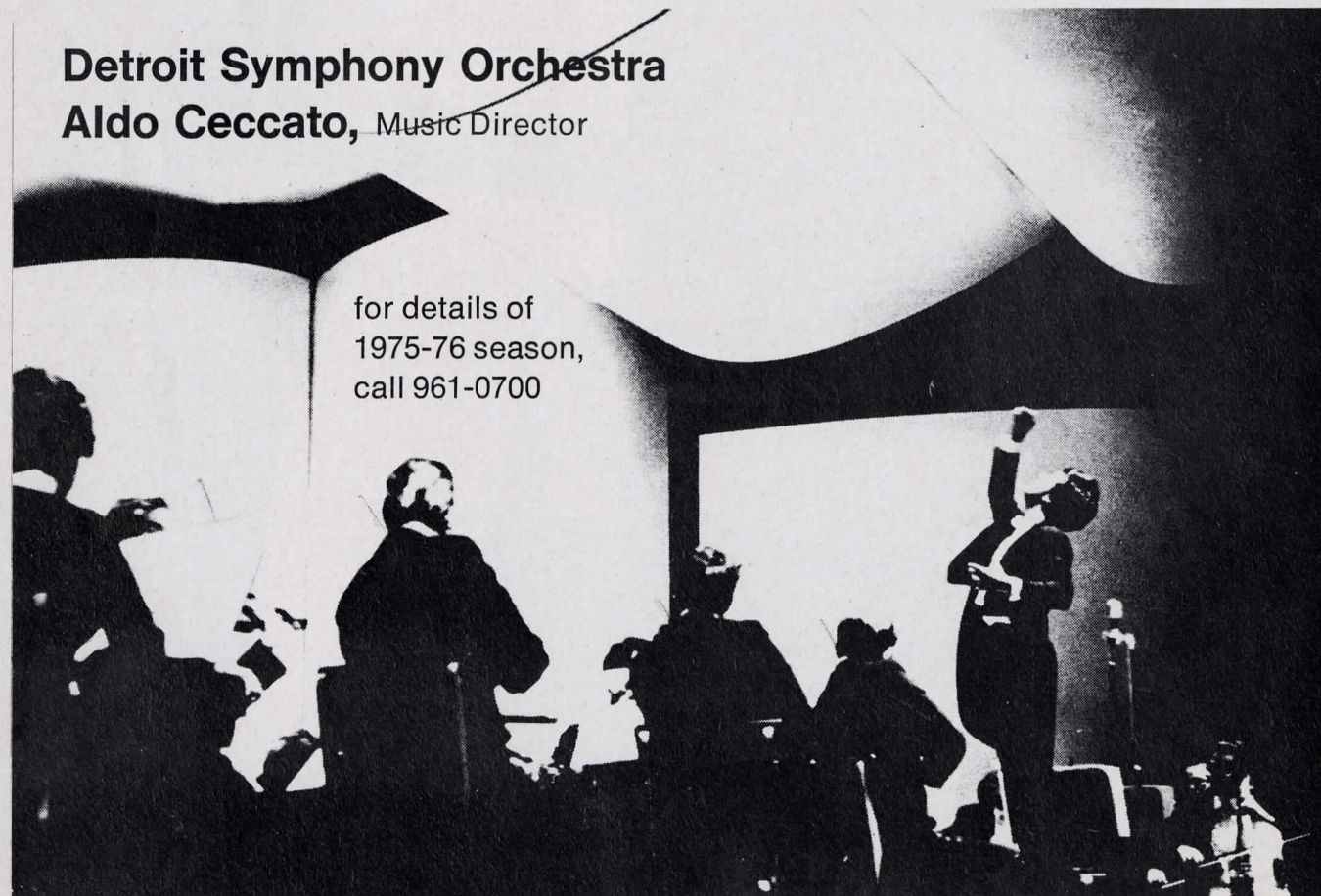
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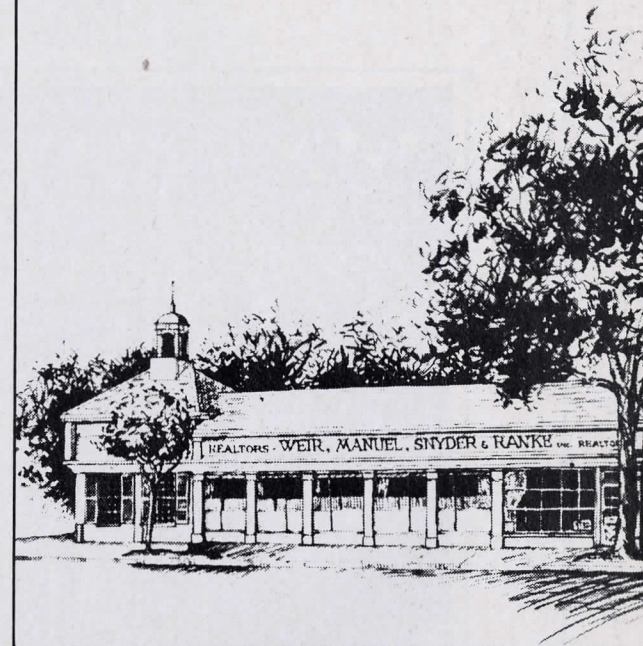
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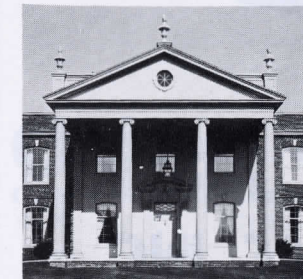
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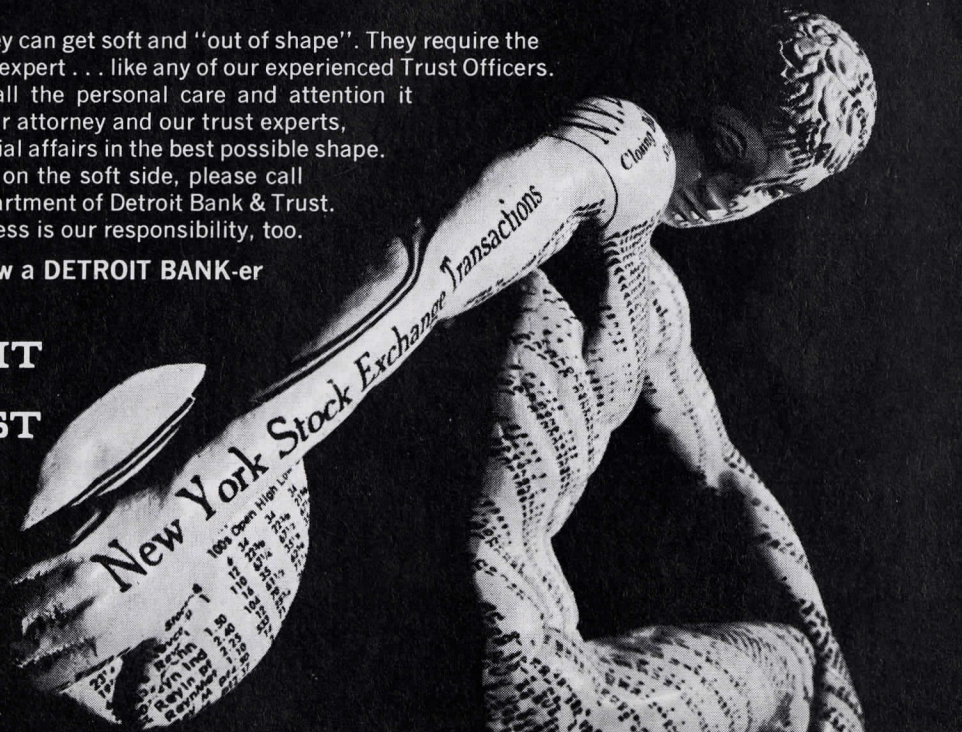
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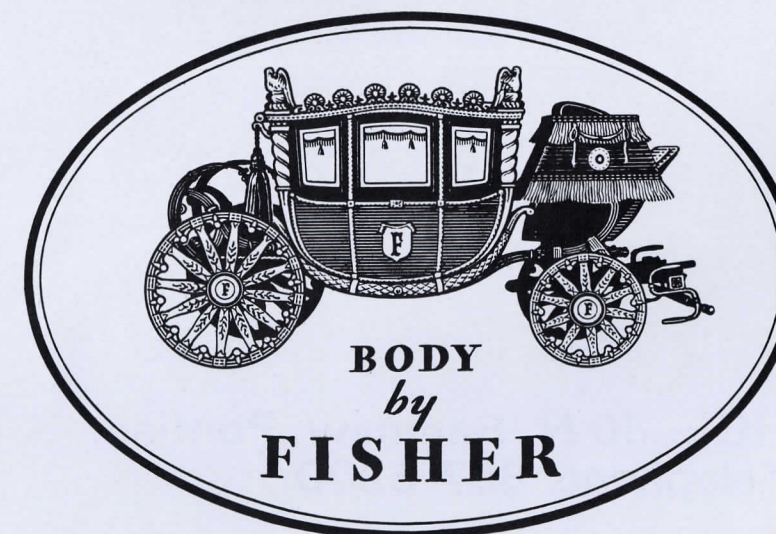
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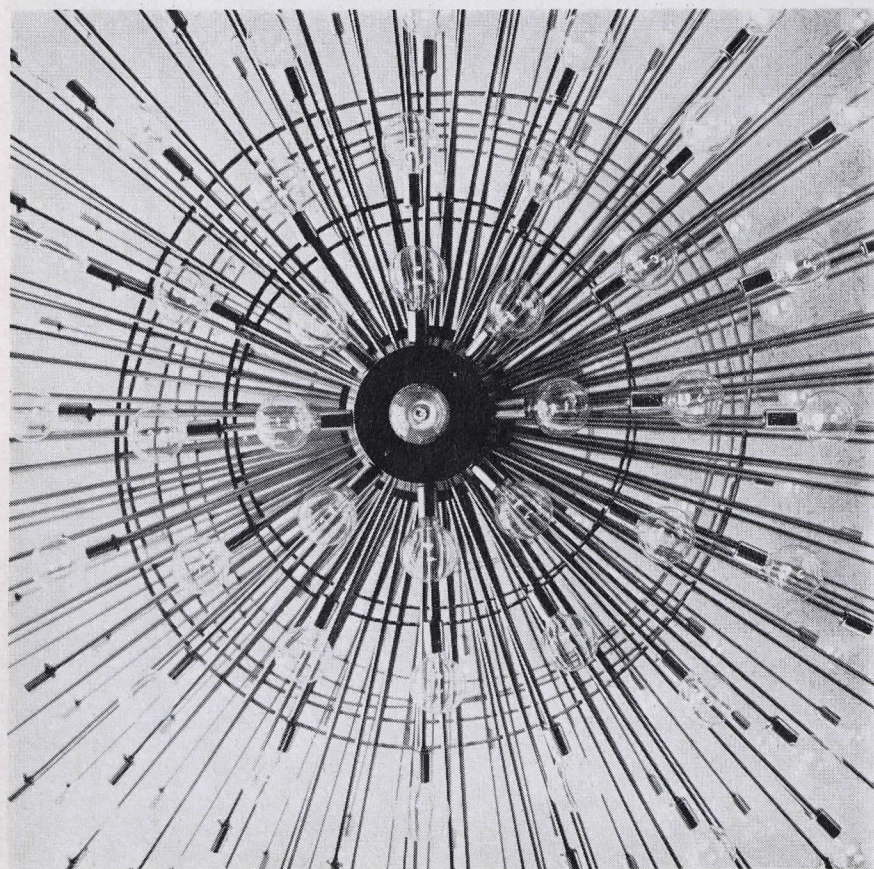
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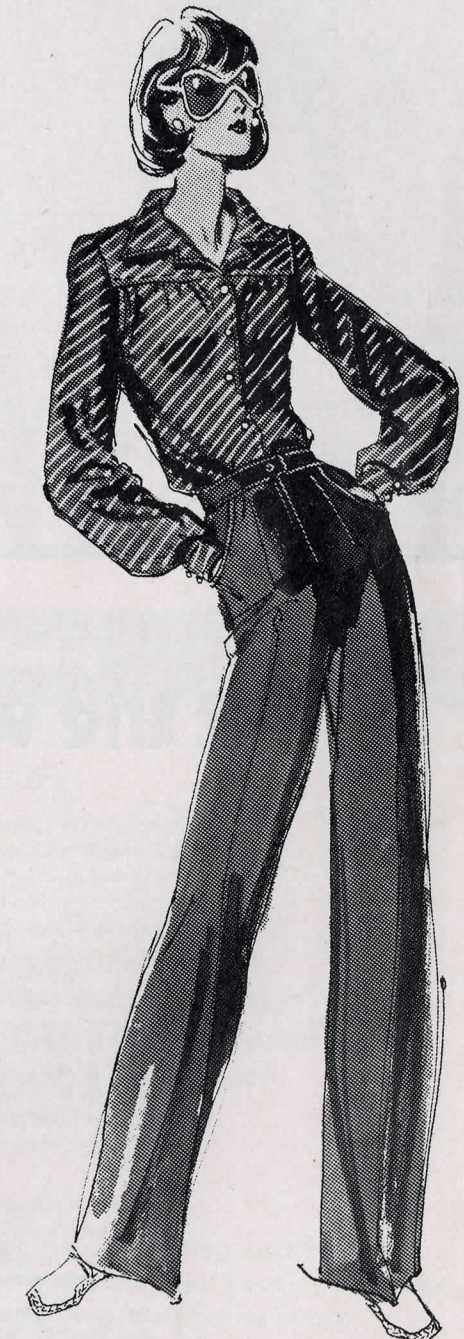
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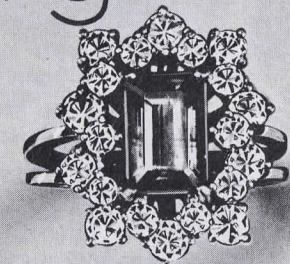


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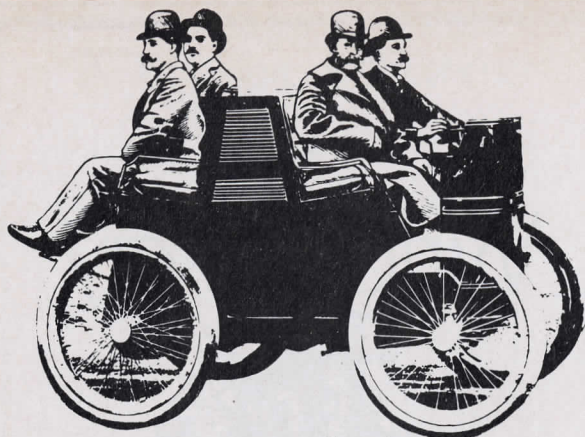
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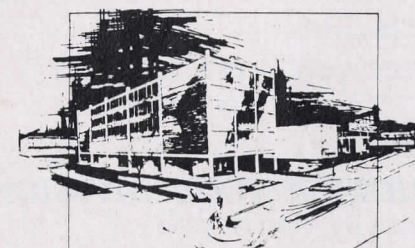
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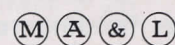
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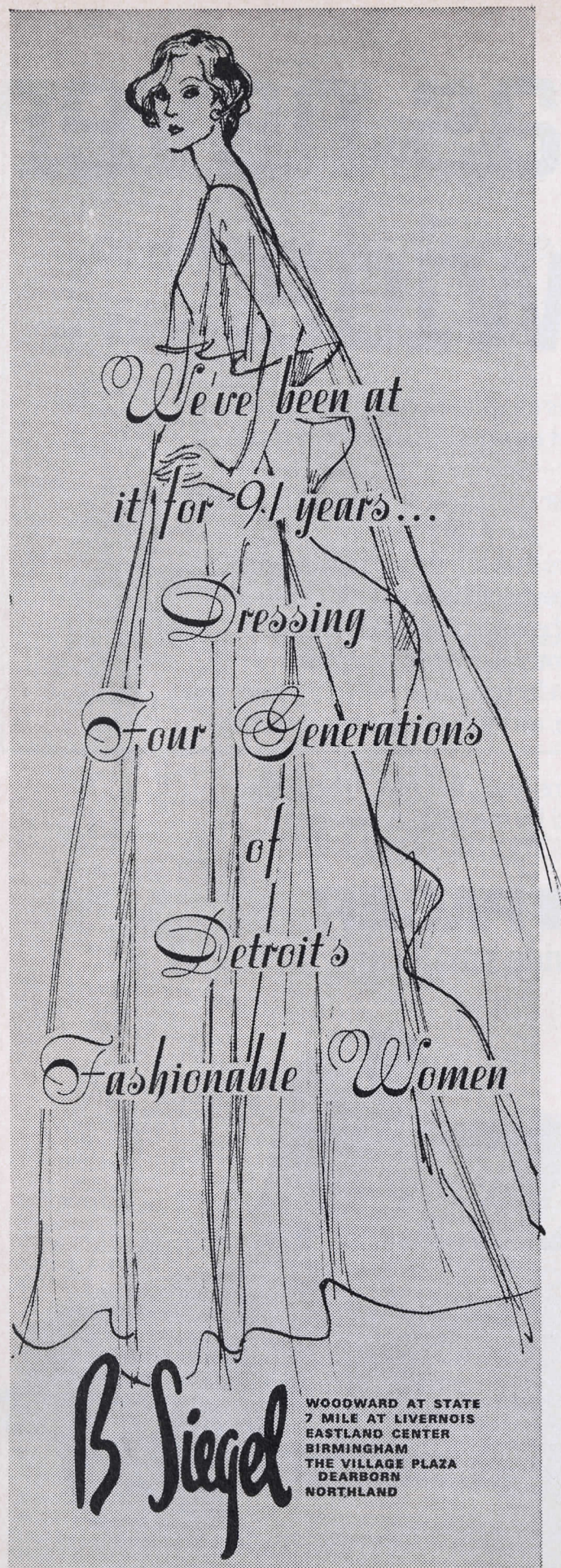
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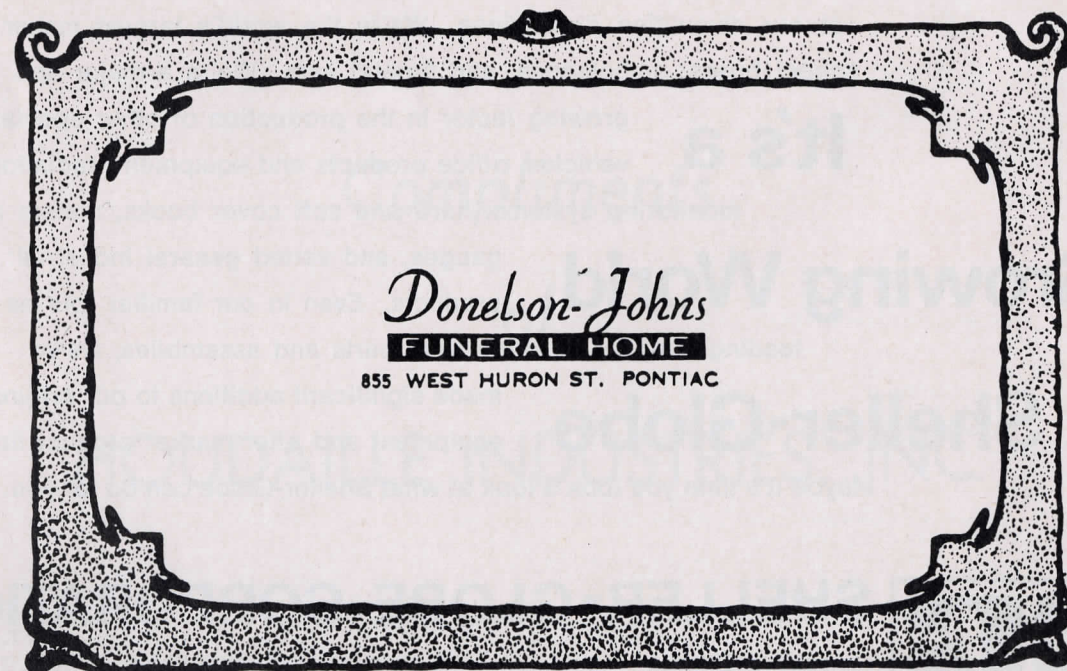
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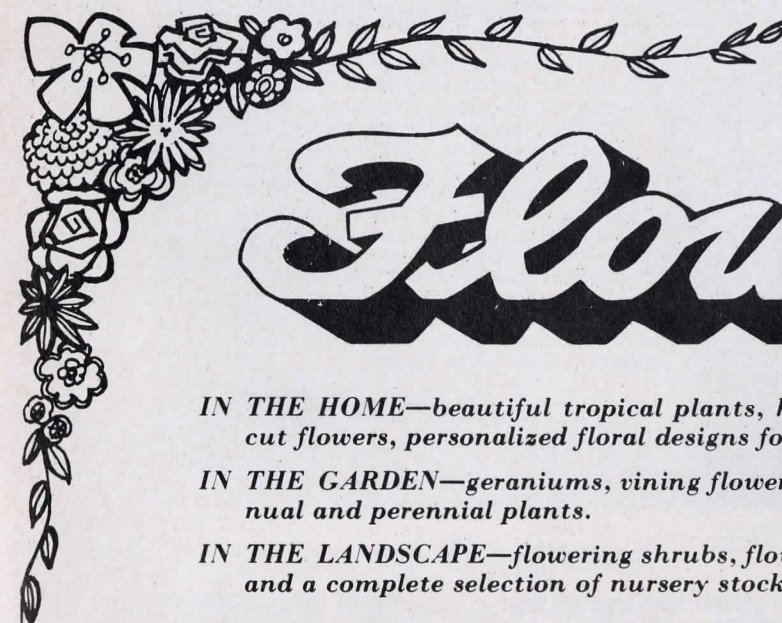


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