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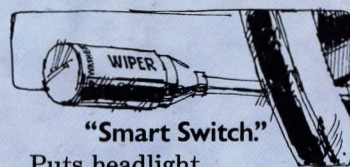


40 MPG HIGHWAY



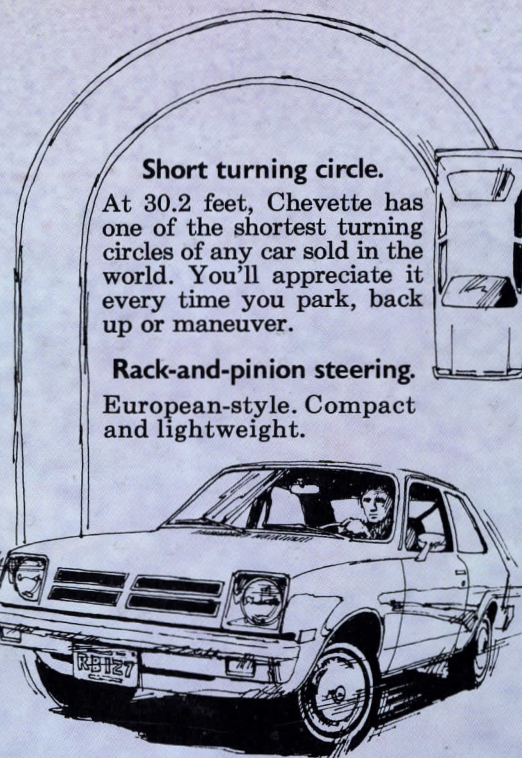
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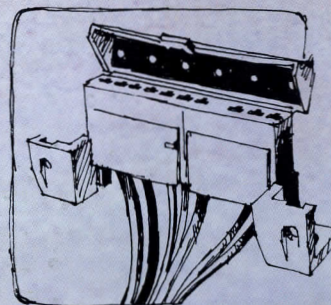


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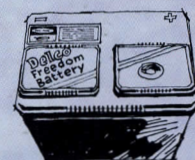
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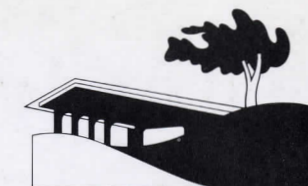
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"A LESSON IN ARROW-DYNAMICS"

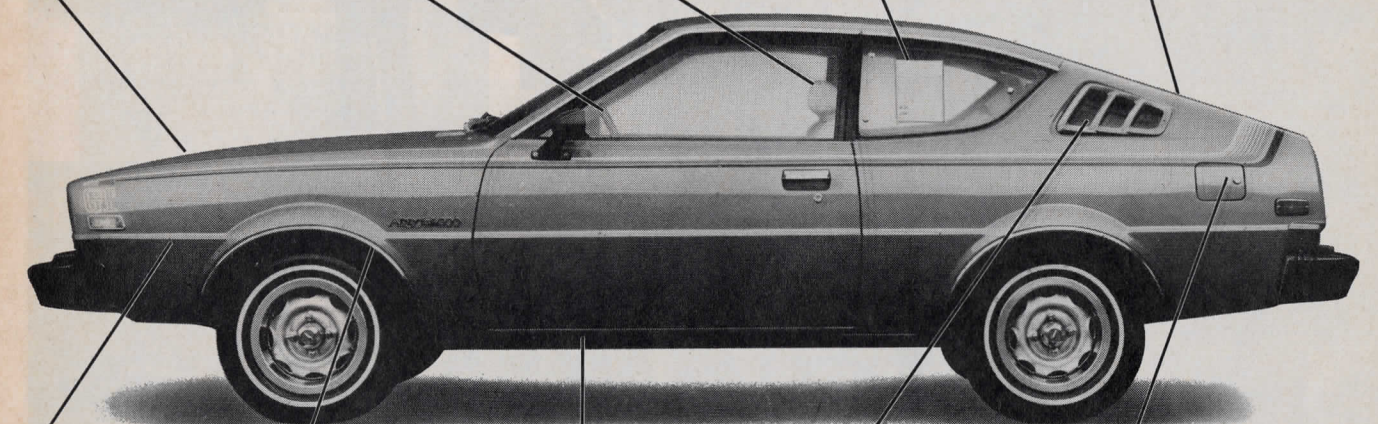
Aerodynamic styling which provides stability in crosswinds, also gives us a very sharp-looking Arrow.

Tilt-steering column and inside hood release.

Standard comfort features like reclining bucket seats and tinted glass.

Arrow prices range from \$3,175-\$3,748. So you can order a straight Arrow or a fancy Arrow.

Arrow comes with a hatchback standard with enough room for over 16 bags of groceries.



The optional Silent-Shaft engine is most likely the quietest and smoothest 4-cylinder around.

Standard power front disc brakes and variable-ratio steering for superb handling.

Like all Chrysler built cars, Arrow is covered by a warranty so strong we call it "The Clincher."

Flow-through ventilation system helps keep the windows from fogging.

Arrow can use leaded or unleaded gas.

NEW PLYMOUTH ARROW has some important points every economy car could learn from. First, Arrow prices start at \$3,175†. And that price includes extras you can't even order on Rabbit, Pinto, and Chevette. But if you want your Arrow packed with even more goodies, order an Arrow GS, priced at only \$3,383†. Or a fancy Arrow GT at \$3,748†.

And Arrow's gas economy is also something to boast about. That's why we put it in those big numbers at the right.

But economy doesn't stop there. Arrow is made to be easily serviced, too. The oil plug and filter are accessible from above the engine. So, you can change the oil and filter yourself.

And if you've ever listened to the radio in a four-cylinder economy car, you know the engine sometimes gets louder than the radio. Now comes Arrow's available Silent-Shaft four-cylinder engine.

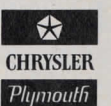
Talk about quiet, it's even quieter and smoother than a six-cylinder engine.

Just because Arrow is a little economy car, doesn't mean it has a little economy warranty. Read Arrow's warranty and you'll see what we mean: For the first 12 months of use, any Chrysler Corporation dealer will fix, without charge for parts or labor, any part of our 1976 passenger cars we supply (except tires) which proves defective in normal use, regardless of mileage. You're only responsible for normal maintenance like changing filters and wiper blades. And a warranty this strong just has to be called "The Clincher."

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U.S. Steel people know a good performance when they see one. Having sharpened the skills they bring to their own jobs, they appreciate talent in other fields such as the performing arts. Wherever they live and work, they support plays, musicals, the opera, ballet and choral and orchestral performances through their own efforts, and help to generate the support of others.

Whatever the cultural activity, the contribution of U.S. Steel's men and women is a significant element in communities where our plants and offices are located.



We're involved.

We built this Olds 98 for Walt Lecat, who expects the car he buys to make him feel like a king. Or better.

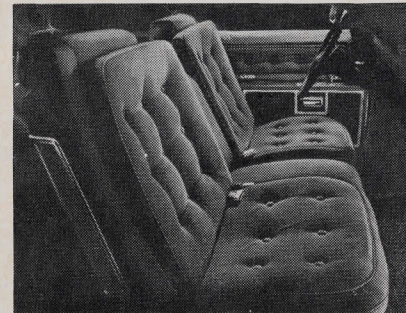
Walt worked hard to get where he is; he thinks he's entitled to a reward—even in the car he drives.

So he bought a 1976 Oldsmobile 98 Regency. The Regency has the room, the smooth ride, the

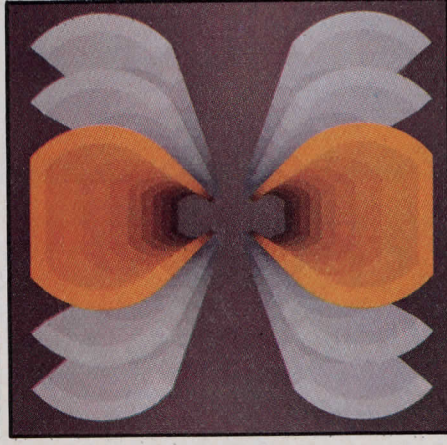
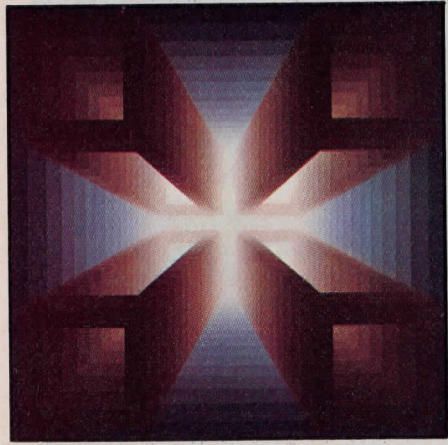
comfort, and the engineering quality Oldsmobile is famous for. And Walt got it for thousands of dollars less than he might pay for some other luxury cars.

Inside, Olds has gone all-out to make it luxurious. You can see it in the loose-cushion look of the plush velour seats. You can even see it in the quartz-crystal digital clock and the zippered pouch pockets. And you can feel it, too. It's a good feeling to have Olds 98 around you. That's the way we build it.

You don't have to be a king to drive a 98 Regency. You just have to want to feel like one.



98 REGENCY
Oldsmobile
Can we build one for you?



Upper: Polyhymnia 48'' x 48''
Lower: Light Spell 48'' x 48''
Right: Harmonious Mars 48'' x 48''
Artist: Russell Dunbar
Medium: Acrylic Polymer on clear acrylic

“never, again,”

Jean Francois Millet's "The Angelus" and "The Sower" are among the world's greatest masterpieces of art. During his struggling years, the artist did a number of hurried paintings to earn a few francs to buy bread. Years later Millet and his wife noticed one of his inferior paintings in the window of an art shop. They looked at it in silence, then Madame Millet said: "Francois, you can starve, but you must never paint a picture like that again."

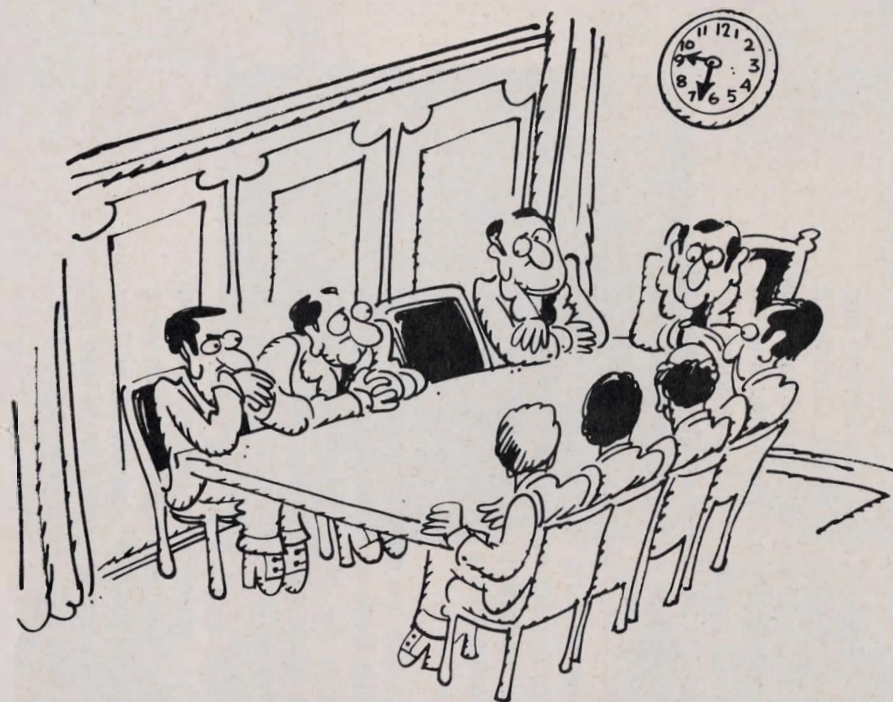
Our competitive society is demanding "nothing less than the best." The stern challenge to perfection applies at every level of business and professional leadership, as well as in the arts. It requires no less of the worker in the office or factory as it does the artist in his studio.

The application of this principle is a mark of greatness in a company. Its products result from a conviction, shared by men and women throughout the organization, that raw materials, services and the finest workmanship have to be combined in order to achieve perfection.

Raise the question of whether you are putting your best efforts into your company's products and services. Ask yourself whether you are utilizing fully the qualities which were given you by training and by experience. An honest evaluation of personal attitudes and achievements should lead you to conclude with the artist Millet: "I must never again give less than my best."

Dr. G. Ernest Thomas





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

To be late is to miss what's going on —
whether it's the business of an important
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The time to have your car serviced is before you need it.
And ask for AC-Delco parts and service. Help your car help you
be on time — wherever
you're going.

**Go
with the names
you know.**

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in depth, then use informed judgment and
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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

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**



MUSICAL NOTES IN DETROIT

A BICENTENNIAL LOOK AT DETROIT AND HER MUSIC

The first sounds of European music in Detroit were the rolling cadences of the French Canadian boat songs spilling through the forests. The songs provided a rhythm for the birchbark canoers to follow as they navigated the Great Lakes in search of furs, game, and, ultimately, sites for settlement.

The usual subjects of their songs were women and love (or some variation thereon!) and the wanderings of the canoeman's life. The verse was sung by one man and all members of the convoy shouted out the chorus. The beat they established for themselves was as effective as a coxswain's call.

An early traveller in the canoes reported home that "they speeded me about in a silv'ry flying thing they call a 'canou' whose oars flash in unison as though they were wings. This the oarsmen do by use of songs which must be heard at great depths into the woods as I can barely crowd a thought in my head when their music fills the air."

The explorations of the French led to the founding of Detroit in 1701, by Antoine de la Mothe Cadillac. His original palisaded settlement covered one French "arpent" — a little less than our acre — and extended east and west from about Griswold Street to Wayne Street. The south side ran a little below today's Jefferson Avenue and the north side ran along what is now Larned Street.

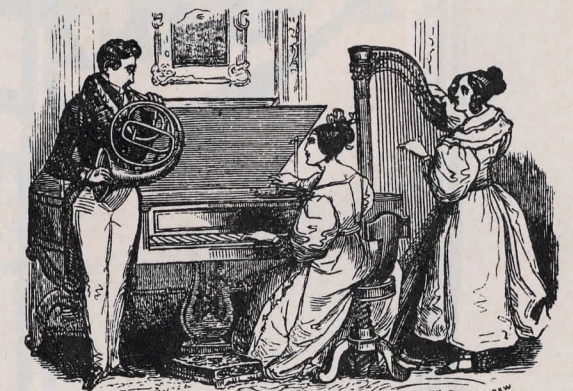
Inside the palisade about fifteen structures were built to house the original 100 settlers. Outside the palisade the Indians gathered in villages so quickly that within a few years there were more than 2,000 neighbors ringing the settlement.

The houses were constructed of saplings driven vertically into the ground. They were surfaced with a mortar and roofed with thatch. The floor was the natural dirt which became so hardpacked and polished by countless footsteps that it shone. The usual house measured 20 feet by 30 feet. Since women began coming to Detroit in 1702, this little bit of space was soon accommodating an entire family and all of its activities.

We've all read about the difficult times of the pioneers and the hardships they had to bear. But the French in Detroit managed to make merry even though they had to struggle for survival.

Included in the deeds to property issued by Cadillac was the clause that part payment for the land was to be met by erecting a maypole in front of his house each year and by celebrating May Day with dances for his watching pleasure. Perhaps this was an embodiment of his wish for Detroit to thrive, since maypoles grew out of ancient fertility rites. More likely, his visions of aristocratic grandeur were not left behind in France!

As for the rest of the folk . . . records indicate that weekdays were a routine of back-breaking labor and dead-tired sleep. The weekends were another story: Saturday night and Sunday saw all modes of entertainment which varied with the season. Even many years after Detroit's founding, summer still witnessed athletic contests of running, strength, and canoeing. Winter brought skat-



ing and racing horsedrawn sleighs on the frozen river.

Every play day ended in music. The fiddle and the jew's harp provided tunes for dancing. Songs couldn't be held back even if there was no accompaniment. The power of music bound the people into a strong union during times of pleasure that carried over later during cooperative labors necessary to support themselves and their young settlement.

Military leaders have long acknowledged and exploited the communal urges and emotional heightening evoked by music. In the very earliest days of French Detroit, the officers of the fort considered a band so important they they purchased instruments and music with their own salaries.



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As we celebrate America's 200th birthday, we're proud of our country and what it stands for.



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The Pacer has doors that are exceptionally wide. With a passenger door that's even wider than the driver's. So you can get in and out of the back that much easier.

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The first wide small car.



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The Many Roads to Meadow Brook 300 Years of Music Festivals

by Leonard Burkat

Like so many other good things, music festivals came to America from England and Germany — and as has happened with so many of our ancestors' importations, there are now more, bigger and better music festivals here than anywhere else in the world. Their popularity makes it difficult to believe that the very term "music festival" is so young. It was probably first used in our language around the middle of the seventeenth century, in connection with an annual series of special services in a London church, services with more music than was usual at the time and at which money was collected for some charitable cause.

My idea of what a music festival is or should be is based on some twenty years of festival-going, followed by twenty more of festival management — and no dictionary definition quite satisfies me. If asked for one, I'd start with this: A music festival is a concert or series of concerts based on some special, central idea that differentiates it from whatever happens to be the normal or ordinary kind of concert-giving at that time and in that place.

The Meadow Brook Music Festival takes the Detroit Symphony Orchestra out of its downtown concert hall and into a special environment. The increased frequency of the concerts, and the greater variety of their programs, condenses a huge amount of varied music-making into a brief period of time, while maintaining high standards of performance. That's a festival.

Music festivals and festival-giving have an interesting history. One of the longest-lasting started in England in 1724. It is the Three-Choirs Festival, public concerts performed by the joined choirs of three cathedrals, in each of the three towns, in turn.

The Handel Commemorations held in London between 1784 and 1791 were festivals that originated in observance of the composer's centennial. They featured gigantic groups of performers — *Messiah*, for example, with

a 500-voice chorus and an orchestra of 200 players.

German scholars like to trace the history of the music festival in their country from the medieval song-competitions that were called "wars of the singers." Wagner got the idea for two of his operas, *Tannhauser* and *The Mastersingers of Nuremberg*, from them.

The kind of music festival that we now know in this country, a series of musical events of wide interest concentrated into a brief time-period, began in Germany in 1817. This was the Lower Rhine Festival, held annually in Cologne, Dusseldorf and Aachen in turn. These were important events, and great composers like Mendelssohn and Schumann — who, in those less specialized days, also

Continued on Page 103



Johann Strauss, The Waltz King, was the stellar attraction of the World's Peace Jubilee of 1872. This extraordinary event was one of the forerunners of the modern American music festival. Lithograph by Kriehuber in 1855.



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Kelsey-Hayes has involved itself with transportation in America for over 65 years... ever since we made wooden-spoke wheels for cars back in 1909. Today we're doing our share to contribute to the safety and reliability of transportation

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A strong America for them is up to strong Americans now. Be one.

Democracy is a dead issue unless you keep it alive. Now is the time to take the same kind of interest in America our founders had 200 years ago. America and its little people need you. A strong America is up to all of us. Know what your government and representatives are about. Write them and tell them what you think and feel. For a free booklet that lists your U.S. Senators and Representatives, write The Budd Company, 2155 West Big Beaver Road, Troy, Michigan 48084.

THE **Budd** COMPANY

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Dedicated to Cultural Enrichment Through Education and the Arts

From its inception, Oakland University has followed a goal of cultural enrichment through education and the arts.

The achievements of the first 17 years speak for themselves. Now, as the university moves toward maturity, the future holds high promise.

Oakland opened in 1959 with a class of 570 students. Today the university serves more than 10,500 full- and part-time students; and more than ten times that number visit the campus for concerts, conferences, tours, and athletic events.

Oakland has become a diverse institution of medium size. It is a significant academic and cultural force in Michigan.

Major academic programs include the College of Arts and Sciences, School of Economics and Management, School of Education, School of Engineering, and School of Performing Arts. In addition, a strong new unit, the School of Nursing, opened in 1975.

Three new administrative units have been created to plan programs of strong community interests. They include a Center for Community and Human Development, a Center for Health Sciences, and a Center for General and Career Studies. The last unit administers a new Bachelor of General Studies Degree designed especially to serve the growing adult, part-time evening population.

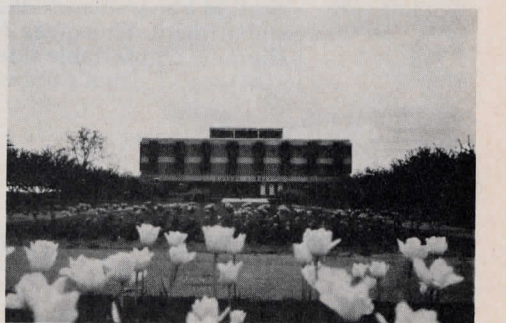
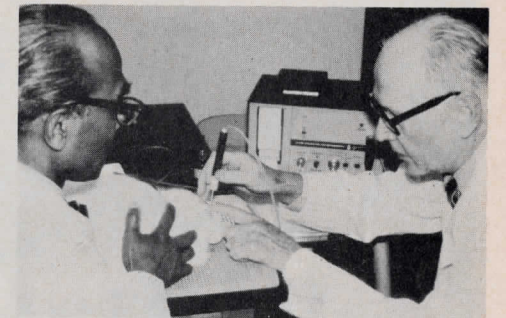
The university has distinctive programs in area studies, human resource development, biological sciences, early childhood education, and engineering. The National Science Foundation supports the university's undergraduate research programs in biology and chemistry. There are more than 60 undergraduate courses of study, 20 master's degree programs, and a doctoral program in engineering. Since it opened in 1965, the graduate area has expanded and in 1974-75 it accounted for 22 percent of all credits delivered at the institution. In addition, the Division of Continuing Education serves thousands of adults each year in noncredit courses, conferences

and institutes, and career counseling programs for men and women.

The university's faculty has earned most of the prestigious research awards made by federal agencies and private foundations, and external grant support exceeds \$2 million each year. Project support is received from the National Health, National Science Foundation, and the U.S. Office of Education, among others. Oakland is the youngest institution nationally to receive chapter status in Sigma Xi, the national honorary research society.

Enrichment of community life through programs of the highest caliber is an OU goal. The founding of the Meadow Brook Music Festival in 1964 fulfilled the concept, envisioned by D. B. Varner, the university's first chancellor, that Oakland serve as a major center for the performing arts. The Meadow Brook Theatre, established in 1967, and the Meadow Brook Art Gallery, which opened in 1972, contributed new dimensions to that concept.

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, benefactress of the university. The festival is the summer home of the Detroit Symphony Orchestra. The festival 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 HALL, OAKLAND UNIVERSITY, ROCHESTER, MICHIGAN
Former home of Oakland University benefactors, Mr. & Mrs. Alfred G. Wilson. The 100-room Tudor mansion, complete with furnishings and art treasures, is now run by the university as a conference and cultural center.



"Unbelievable."

The Aspen wagon has everything going for it.

Even if you never wanted a wagon...you'll want the Aspen wagon. That's how perfect it is. Its size alone will make you want to drive it. And once you do, the ride will make you want it even more. So before everybody gets there first, you ought to go down and take a look at the small wagon that'll probably become the biggest hit in America.

The Aspen wagon has a special size all its own.

Smaller than the big and bigger than the small, the Aspen carries only 100 pounds less than a full-sized wagon and over 200 pounds more than a subcompact wagon. So you can move into a smaller wagon for economy without having to get tiny about it.

The Aspen wagon has a ride that rivals that of a full-sized car.

The unique Isolated Transverse Suspension is rubber isolated to reduce noise and vibration transmitted to the passenger compartment. This gives Aspen an extremely comfortable ride. And for a small wagon...that's unbelievable.

The Aspen wagon achieved EPA estimated highway mileage of up to 30 MPG.

According to EPA estimated mileage results, the Aspen wagon got 30 MPG on the highway and 18 city. The coupe and sedan got 27 MPG highway and 18 city. All were equipped with a 225 Six and manual transmission. (Your actual mileage depends on driving habits, condition of your car, and options. In California, see your Dealer for mileage results.)

The Aspen wagon offers the important convenience features of a luxury car.

A long list of options includes everything from power seats and windows to electric door locks and automatic speed control.

Here's "The Clincher!"

"For the first 12 months of use, any Chrysler Corporation Dealer will fix, without charge for parts or labor, any part of our 1976 passenger cars we supply (except tires) which proves defective in normal use, regardless of mileage." The owner is responsible for maintenance service such as changing filters and wiper blades.



ASPEN

The new Dodge Aspen. For a small wagon at a small price, it's unbelievable.



MEADOW BROOK ART GALLERY

OU President Donald D. O'Dowd, far left, architect Minoru Yamasaki, M. Malcolm Levy, and Kiichi Usui attend an acclaimed Meadow Brook Art Gallery exhibit of the works of Yamasaki. Levy is director of the World Trade Center. Usui is gallery curator.



Chevrolet Monte Carlo

When it comes
to personal luxury...



Pontiac Grand Prix SJ and interior

GM offers you
more exciting ways to go
than anybody.

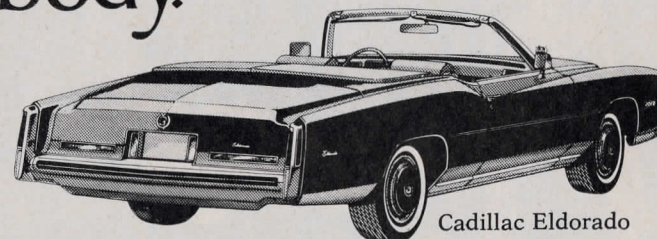
GM's 1976 personal cars offer some exceptional driving choices. Chevrolet Monte Carlo, Pontiac Grand Prix, Oldsmobile Toronado, Buick Riviera and Cadillac Eldorado. There just isn't a better looking, more exciting lineup of cars anyplace.

As you might imagine, such niceties as automatic transmission, power steering and power front disc brakes come standard on these cars. And you can order genuine leather upholstery, swivel bucket seats, a power sunroof, air conditioning with automatic temperature control and much more, depending on which car you choose.

Stop by your GM dealers and discover the special qualities of these fine personal cars.

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

General Motors. Maker of Chevrolet, Pontiac, Oldsmobile, Buick and Cadillac.



Cadillac Eldorado



Buick Riviera



Oldsmobile Toronado

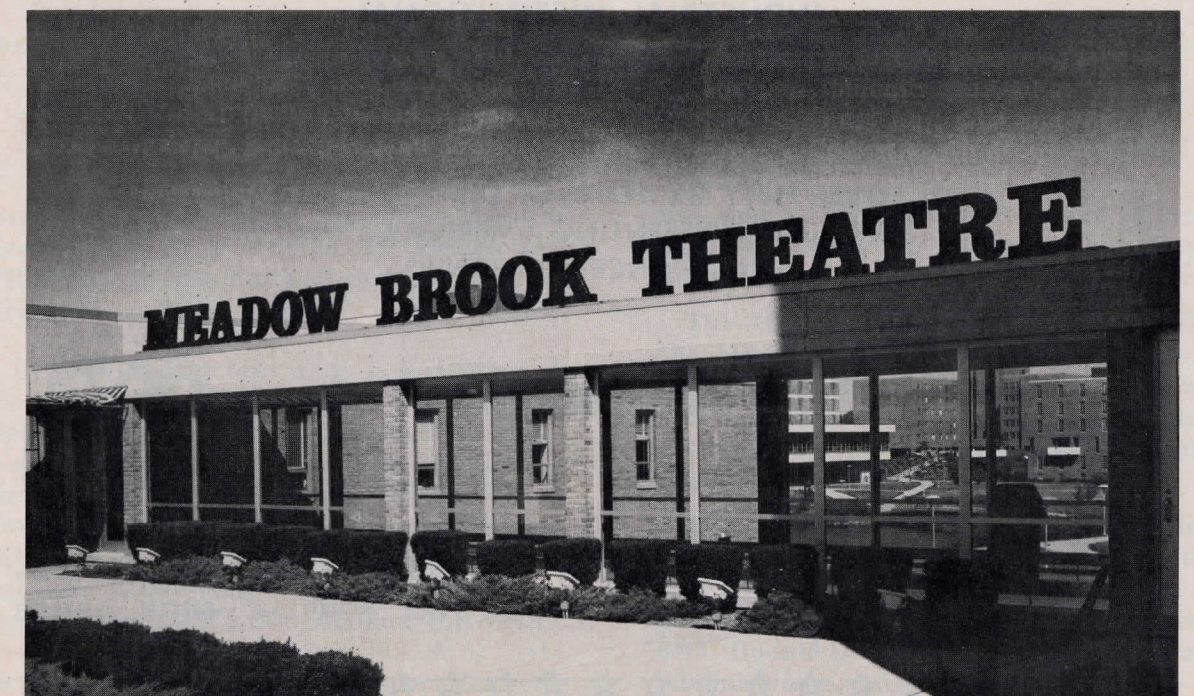
Meadow Brook Theatre just celebrated its tenth anniversary season. It has developed stature as an outstanding professional regional theatre, ranked among the finest in the country. It mounts eight productions from October through May, with a roster of distinguished directors and nationally recognized actors, highlighting work by Sophocles, Shakespeare, Moliere, G. B. Shaw, Agatha Christie, and Tennessee Williams, as well as Michigan premieres of contemporary writers.

This spring it presented the world professional musical premiere of "Yankee Ingenuity." The play is an adaption of "Fashion," a comedy by America's first successful woman playwright, Anna Cora Mowat.

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 cul-

tural arts endeavor of Oakland University and to the metropolitan community.

The gallery has received a \$17,500 grant from the National Endowment for the Arts for a bicentennial art exhibit entitled "Through the Eye of the East: Time of American Independence."



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Baldwin Memorial Pavilion — Summer home of the Detroit Symphony Orchestra and the cultural focal point for thousands who annually attend the Meadow Brook Music Festival.

Students participate in the above cultural events in the Student Enterprise Theatre and Film Society offerings and varied other programs on campus.

In addition, the university is a member of the Great Lakes Intercollegiate Athletic Conference, whose membership includes Northern Michigan University, Wayne State University, Grand Valley State College, Ferris State College, Lake Superior State College, Hillsdale College, Northwood Institute, and Saginaw Valley State College. In post-season competition in 1975 the Oakland University swim team placed third at the N.C.A.A. Division II championships. Varsity sports for both

men and women are complemented by a program of intramural sports open to all students.

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

The university was governed by Michigan State University from 1957 until 1970. In that year it received its independence, its own appointed Board of Trustees, and its first president, Donald D. O'Dowd, a nationally known administrator and researcher.

There is sweet music
here that softer falls

Than petals from blown
Roses on the grass, . . .

Music that gentler on
the spirit lies,

Than tired eyelids upon
tired eyes;

Music that brings sweet
sleep down from
the blissful skies.

Tennyson

AREA DIRECTORS



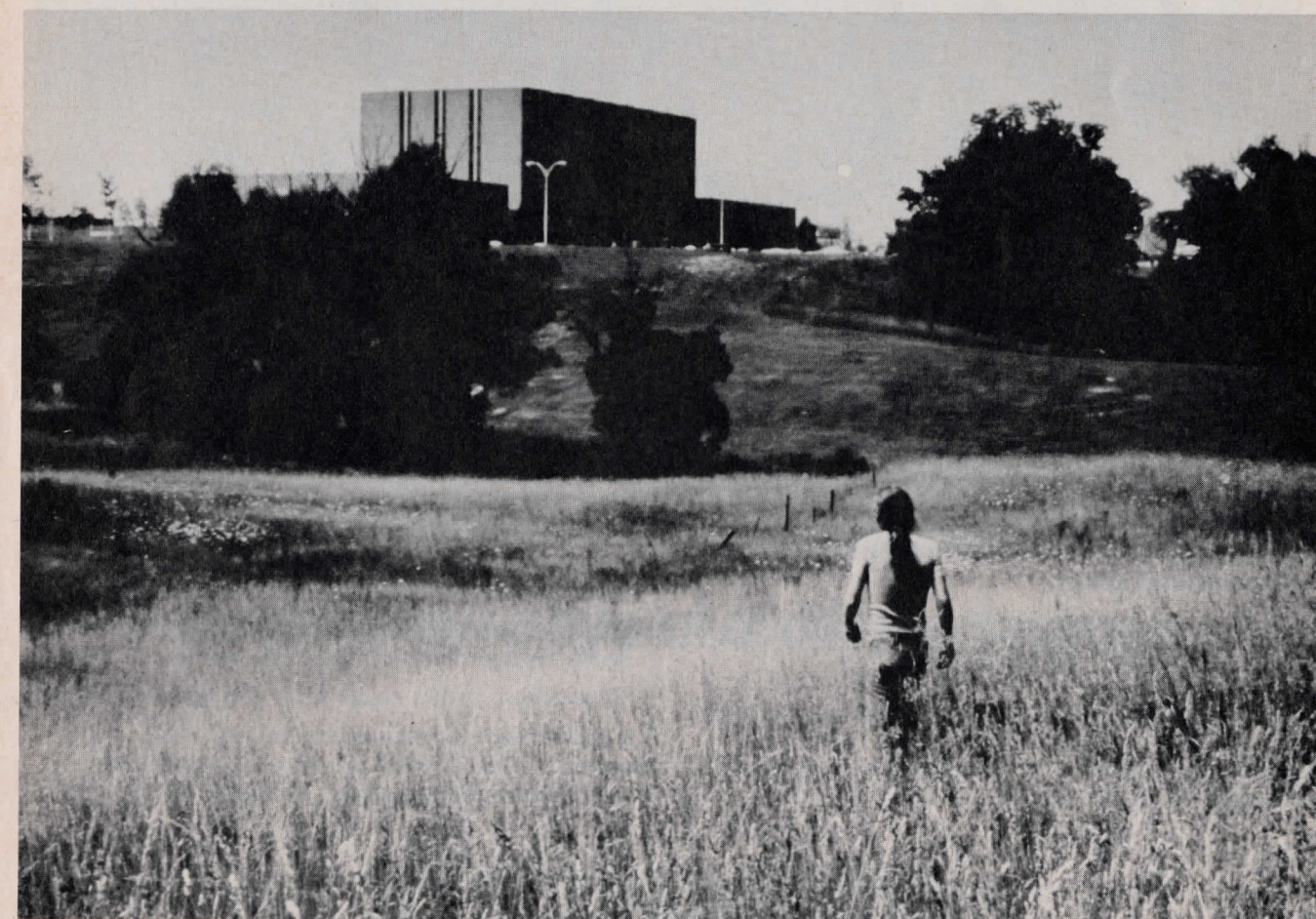
George Merrelli Robert Battle III Ken Morris Bard Young
Director, Region 1 Director, Region 1A Director, Region 1B Director, Region 1E

OAKLAND AT A GLANCE

Enrollment	10,565
Budget	\$28,506,415
Campus Book Value	\$59,698,371
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	

Members of the Board of Trustees OAKLAND UNIVERSITY

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- Burroughs leadership brings a full range of larger computer system features and advantages to this very small system.
- The B 80 provides unparalleled growth capability within the system and beyond to larger future systems without reprogramming or recompiling.
- The B 80 meets the needs of the rising trend toward decentralized or distributed processing.

B 80 purchase prices range from \$20,000 to \$150,000.

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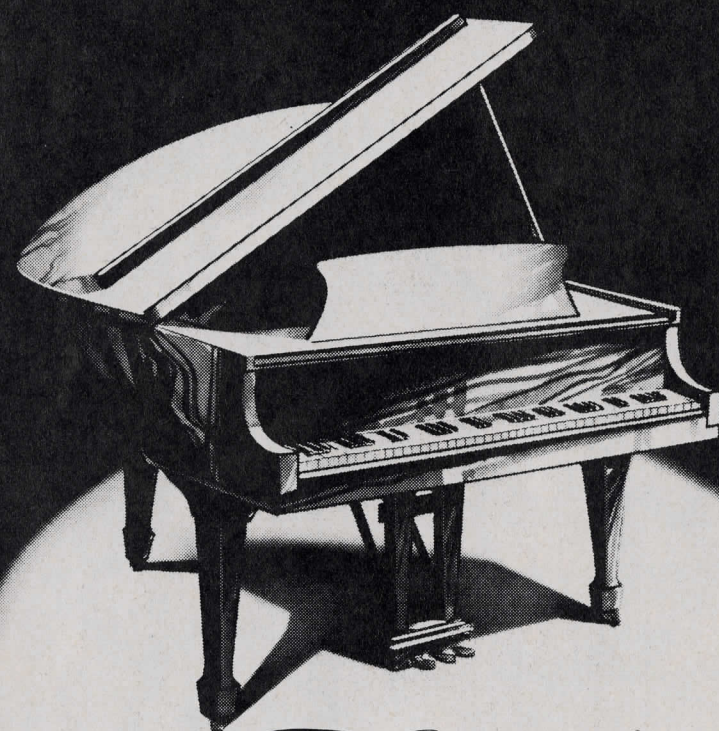


People know us by a lot of different names.



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The Steinway...

...is the official piano of the Detroit Symphony Orchestra. And the qualities of a Steinway make it very appealing to home artists, too, for all the pride and pleasure a piano can give. Steinway is exclusive at...

Grinnell's
FIRST IN MUSIC SINCE 1879

Continued from Page 13



When the English took control of Detroit in 1760, they brought with them a more formal culture than the settlement had experienced under French rule. It is recorded that in 1763, the fort's musicians gave an instrumental concert to celebrate the end of the war between France and England. There were also several balls given in 1761 and '62 at which the guests and honored visitors, fashionably clad in recent London styles, danced to music provided by the military band. Further cultural advances were temporarily checked by the lack of rapport between the English and the Indians and the wars against Chief Pontiac which lasted for years.

By 1796, peace was reached with the Indians and all border disputes between England and the United States were resolved. This caused Michigan Territory to come under the governing auspices of the U.S. and the Stars and Stripes flew over Detroit for the first time.

The slow growth of the town and cultural stagnation that marked the U.S.'s early years in Michigan were abruptly halted by the opening of the Erie Canal in 1825. Hordes of people came to town; the population swelled from 2,000 to 6,000 in less than ten years.

With the arrival of settlers from the East came a rebirth of cultural desires. Where there is a demand, someone will come up with a supply. So the itinerant singing master enters the scene. These fellows would travel from town to town, staying a few months in each. They gave lessons in voice and occasionally in a few portable instruments like violin and guitar as well as in German and Spanish languages. At the end of the master's stay, his students would give a concert for the public. The public was hungry for entertainment, the students were hungry for recognition of their new skills, and the singing master was ravenous for the small admission fee the audience would pay. Everybody went away happy!

Although the singing school was a popular place, and even some ladies of fashionable reputation attended, it was still necessary to justify "non-productive" time spent in musical activities. It was not unusual to see masters' ads extolling the virtues of musical pursuits. One claimed that practice of music was useful "as an exercise of lung, throat, and chest muscles that aids in keeping away the consumption and as a rhythmic training that aids in agility, grace, and physical timing for bodies at work."

The opening of the Erie Canal in 1825 also gave our city access to the markets of the East. It was now feasible to ship pianos to Detroit. And ship them they did! Prior to this time, one piano had been brought to town... via horseback from Pennsylvania by a young lady returning from her schooling. Several organs had been brought here by Father Gabriel Richard. During the War of 1812, one of these was torn apart by the Indians who used its pipes as whistles to amuse themselves.

During the 1830's and '40's, there was a proliferation of music "saloons" (stores) and bookstores that sold music and instruments. A running battle ensued among these establishments to be the "firstest with the mostest" in their assortments of instruments and sheet music.

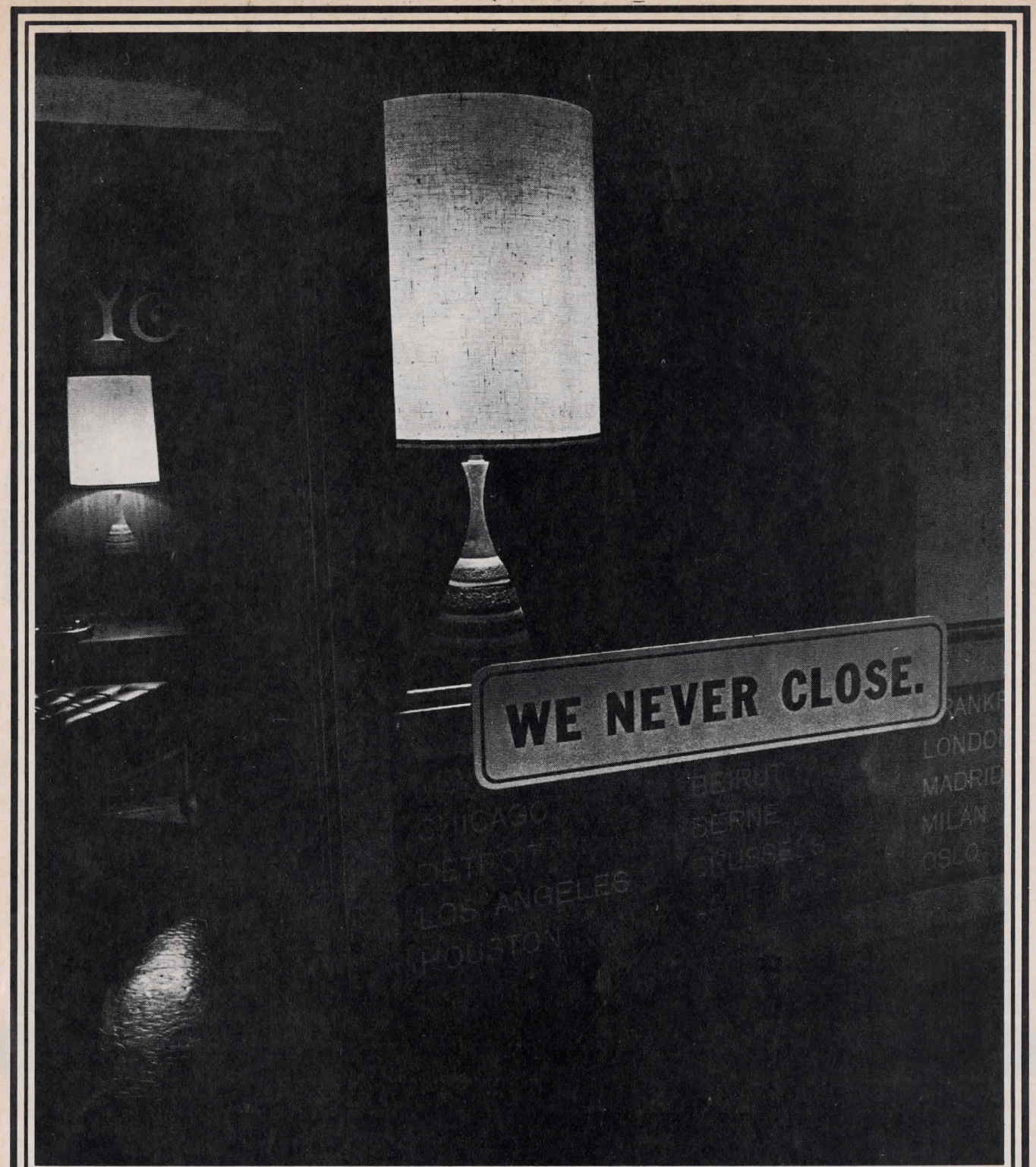
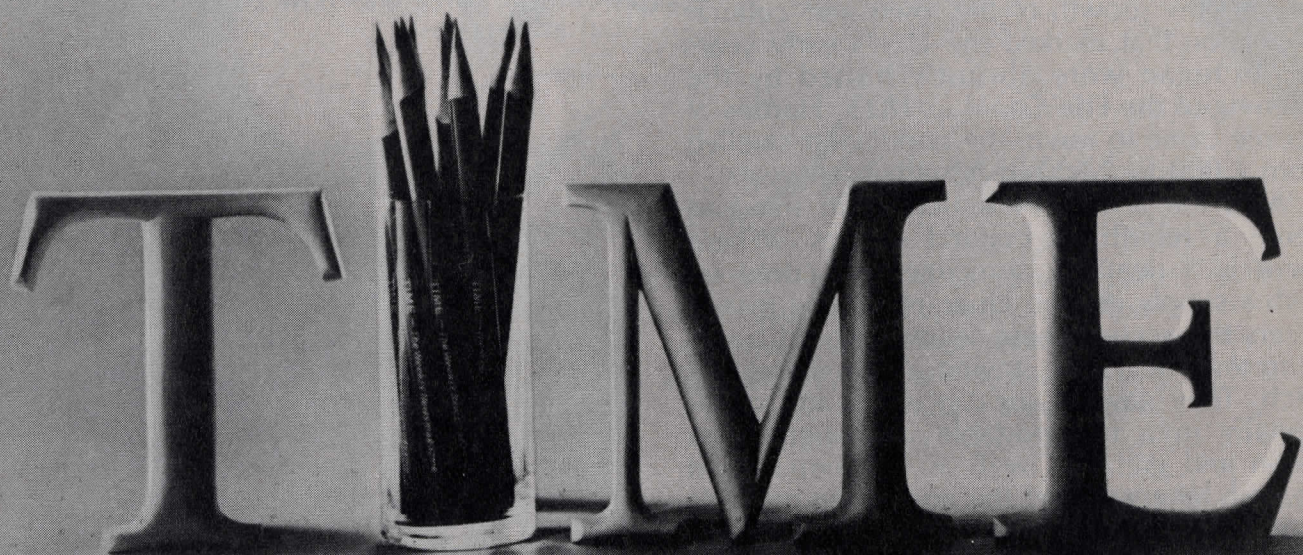
By 1836, a piano in the home and the ability to use it were quite telling of a family's social stature. In spite of the many comically titled songs of great popularity, a new appreciation of music was growing in Detroit. The town was now eager for new musical adventures.

Continued on Page 41



Where there is much desire to learn,
there of necessity will be much arguing,
much writing, many opinions;
for opinion in good men
is but knowledge in the making.

John Milton



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.

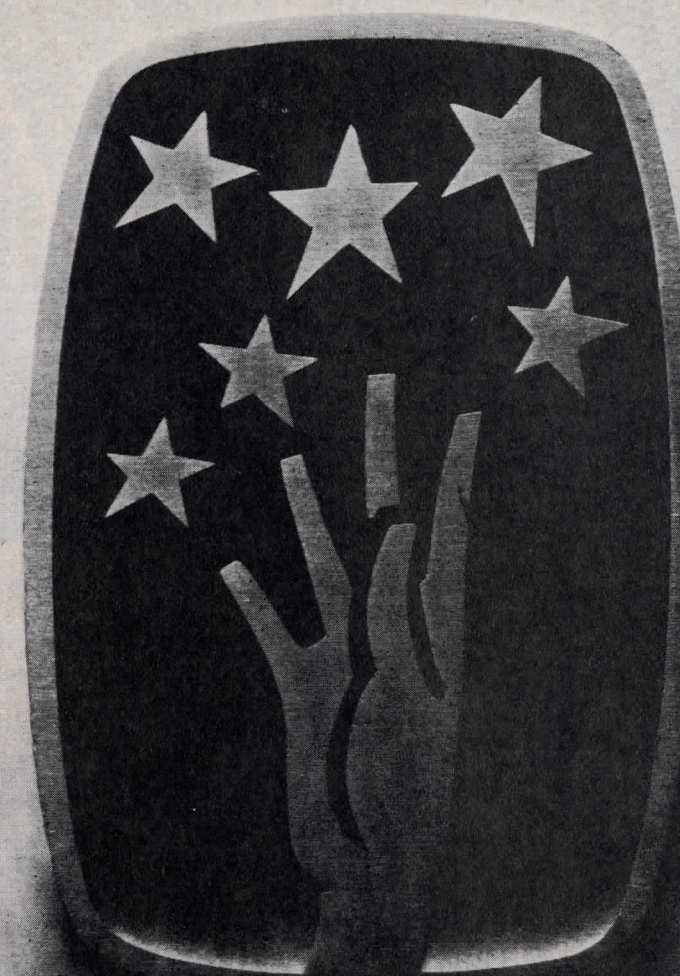
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We build better parts for General Motors, Ford, Chrysler and American Motors so they can build better cars for you. ■ McCord Corporation, Detroit, Michigan 48202.



"When you reach for the stars
you may not quite get one,
but you won't come up with
a handful of mud either."

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Continued from Page 35

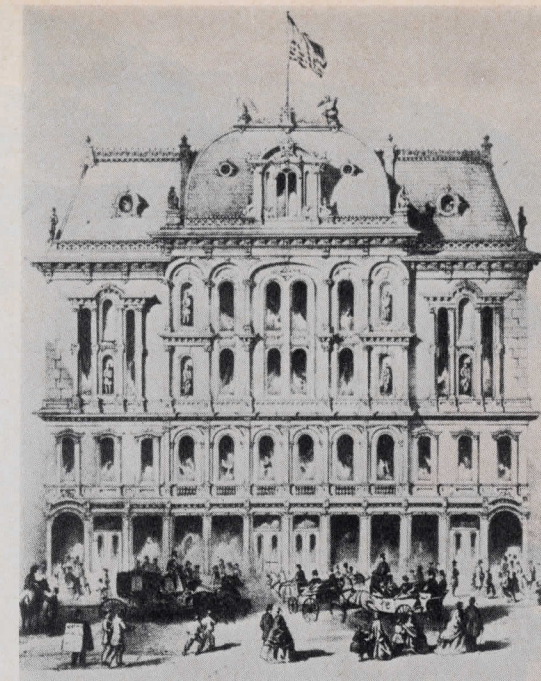
Before these new adventures could come to the people of Detroit, there had to be a place to house them. The middle of the 19th Century witnessed an enormous amount of theater and opera house building, for a town of 30,000 people.

Back in the 1700's, the Indian Council House and a large warehouse were sufficient to house the tiny audiences that came to the "entertainments": plays produced by and starring the officers of the regiment. The expanded audiences of the new century caused the building of Firemen's Hall, the Detroit Opera House, White's Opera House, Whitney's Opera House, and several others. Some of these auditoriums seated 1,500 spectators.

Since there were now stages in town and better transportation available for reaching Detroit, entertainers regularly included our city in their touring schedules.

Any entertainment that was a little unusual was certain to be a hit here. The ad for the Swiss Bell Ringers was followed two days later by a critique extolling their performance.

Continued on Page 95



NATIONAL HOTEL.
THE CELEBRATED
Hungarian Singers!!
MD. KAZIA LOVARNY STOEPEL!
HERR KRAUSZ!
And HERR STOEPEL!
The wonderful performer on the newly invented instrument composed alone of WOOD AND STRAW!!—will give a
Grand Musical Festival and Concert!
IN THEIR FULL NATIONAL COSTUME!

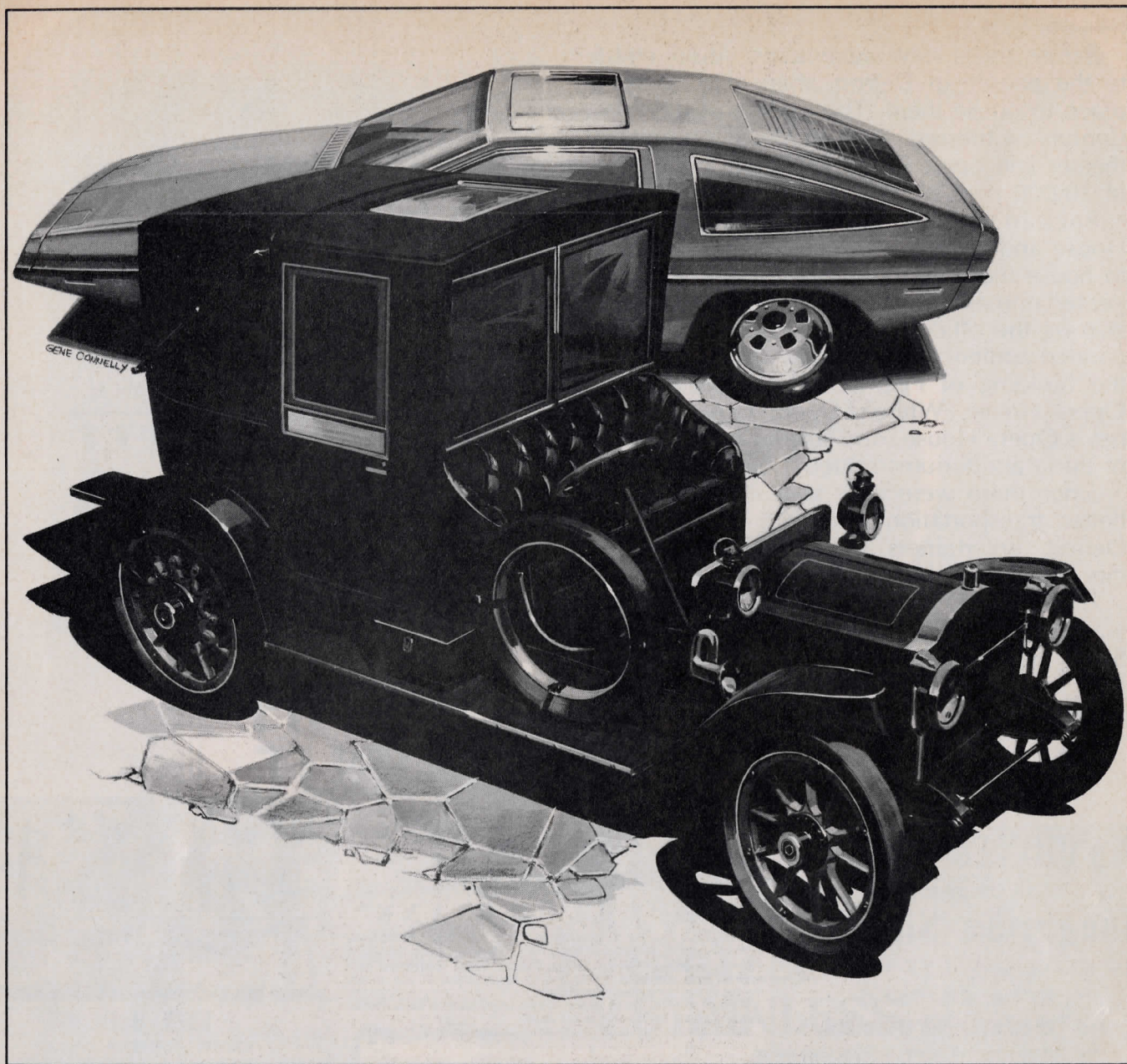
THE "COLUMBIANS"
Will give a Concert at the City Hall, on Tuesday and Wednesday evenings, June 25th and 26th, 1-30, when they will introduce a choice selection of Songs, Glees, Duets, Trios, Quartets, &c., such as have met with the universal approbation of the music loving public throughout the Union.
Tickets 25 cents, to be had at the principal Hotels, Book Stores, Couse's Music Store, and at the door.
Doors open at 7 1/2 o'clock; concert to commence at 8. je20-61

CITY HALL
THREE NIGHTS ONLY!
MONDAY, TUESDAY & WEDNESDAY EVENINGS,
AUGUST, 26th, 27th, and 28th.
THE CAMPANILLOGIANS or SWISS BELL-RINGERS, respectfully announce a series of their chaste, select and novel musical entertainments, as above, with change of performance.

MUSIC ON OX HORNS.
FOR TWO NIGHTS ONLY!
AT THE CITY HALL,
Friday and Saturday Evenings, July 25th and 26th.
THE DRUID HORN PLAYERS are coming to this place, and will give only two of their novel and unique Concerts, as above, in character of the ancient Priests and Bards of old Britain, playing upon
SEVENTY OX HORNS,
and producing the strangest, wild, but pleasing melody, ever presented to the public.
Herr S. Mulder, leader of the Druids, will preside at the Piano.
Cards of admission 25cts, to be had at the book stores and hotels.
Doors open at 7; concert to commence at 8 o'clock.
1923 F 7-25-1851 SE BROWN, Agent.

BONES OF THE HUTCHINSON FAMILY.
1. Cat whose we were born
2. Bones of the Hutchinson family
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THE BAKERS
(OF SALISBURY, NEW HAMPSHIRE)
Will give CONCERTS at the New Saloon, of the Michigan Exchange, Friday and Saturday evenings, Oct. 25 and 26.
Tickets 50 cents. Doors open at 7. Concert to commence at 7 1/2 o'clock.
F 10-18-1850
oc18-dawtd Wm. W. CHANDLER, Agent.



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Glass can add a lot to your cars. It can be

the ideal combination of form and function. We'll work with you right from the original concept to help you take the best advantage of all that glass can offer.

Give us a call. And let us show you why PPG is your best option for glass. In Detroit, 275-5550.

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The Only Way

*No matter what we say
or show in our advertising efforts,
or what others have said
in praise of Seville, it is only in the driving
that you will fully understand
what kind of car it is.*

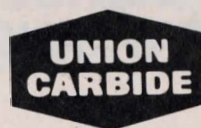
*No amount of words or pictures
can come close to describing the
new experience that is Seville.*

*So, please, drive one.
Your Cadillac dealer will be pleased
to make one available at your convenience.
It's really the only way.*

Seville
BY CADILLAC

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

HERBERT SPENCER



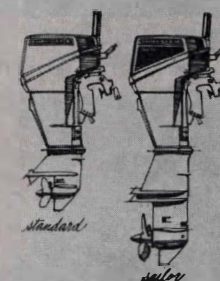
"Today something we do will touch your life."

This is living.



This is Chrysler.

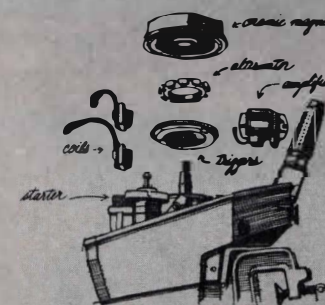
New sailboat auxiliaries. More thrust per horse!



Introducing the Chrysler Sailors: a 6 that performs like a 10, a 10 that acts more like a 20! The first sailboat auxiliaries specifically designed to power displacement hulls. With up to 40% more forward thrust than standard outboards of the same horsepower . . . up to twice the reverse thrust. So you get faster speeds with better fuel economy . . . extra power for bucking high winds and heavy seas . . . easier maneu-

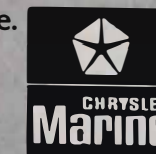


vering in crowded marinas . . . quick, sure stops when you're coming in to dock. The reasons: Chrysler's exclusive above-the-plate exhaust system—engineered so the prop bites water in reverse, instead of exhaust. Plus, big, 3-blade props combined with an



extra-powerful gear ratio. Both models have extra-long shafts, and bolt-on mounting capability. A positive reverse lock keeps the engine down when reversing. The unique rewind starter on the 6 pulls horizontally or vertically. The electric-start 10 features breakerless Magnapower III electronic ignition for quick starts and smooth performance at every speed. Along with a fast-charging 9-pole alternator. What's more, both models are clean and uncluttered under the hood for easy service. Check the Yellow Pages for your Chrysler outboard dealer. Start living!

Chrysler makes a complete family of marine power: inboard, outboard, jet, and stern drive; and a complete fleet of powerboats and sailboats. Live it up with Chrysler on "Water World" and "The Fishin' Hole." Check your local TV listing for times and dates.



50 Years of Marine Power

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



Mr. and Mrs. Semon Knudsen
Founding Chairpersons 1964



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965



Mr. and Mrs. Ben D. Mills
Chairpersons 1966



Mr. and Mrs. James O. Wright
Chairpersons 1967



Mr. and Mrs. Virgil E. Boyd
Chairpersons 1968



Mr. and Mrs. Marvin L. Katke
Chairpersons 1969



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



Mr. and Mrs. John J. Riccardo
Chairpersons 1971



Mr. and Mrs. William P. Benton
Chairpersons 1972



Mr. and Mrs. Robert D. Lund
Chairpersons 1973



Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974



Mr. and Mrs. Donald E. Petersen
Chairpersons 1975

1976 Meadow Brook Executive Chairpersons Mr. and Mrs. F. James McDonald

It gives me great pleasure to express our most sincere appreciation to Mr. and Mrs. F. James McDonald for their expert guidance and leadership of the Meadow Brook Executive Committee during the 1975-76 season.

Founded in 1964, the Meadow Brook Music Festival has grown to become one of the most prestigious summer music festivals in the nation under the chairmanship of outstanding community leaders.

Over the last twelve years, the commitment of involved volunteers has contributed greatly to the success of both the Meadow Brook Music Festival and Theatre, and this year is no exception. Both the Meadow Brook Music Festival and Theatre are currently experiencing tremendous growth. It is a tribute to the McDonalds' leadership that this momentum has increased during their tenure. Their expectations for Meadow Brook have generated success.

Under their direction, the much expanded activities of the Women's Committee have produced increased sales and the efforts of the Finance Committee have made it possible for members of the metropolitan community to share a love of music in an enchanting setting.

Meadow Brook this year celebrates the Bicentennial and music's contribution to American life.

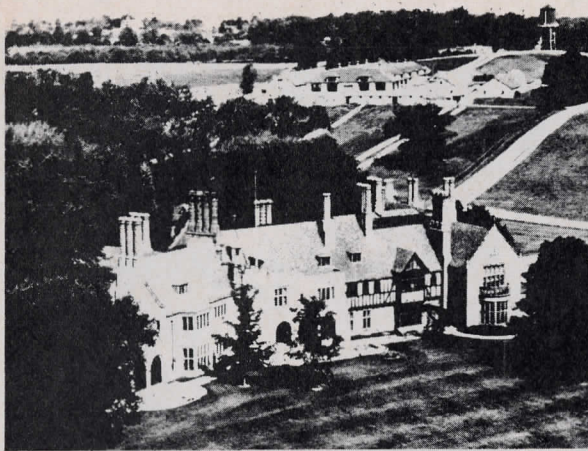
Oakland University and Meadow Brook are deeply grateful to Betty and Jim for their insight and enthusiastic leadership of a dedicated Executive Committee.

Donald D. O'Dowd
President, Oakland University



MEADOW BROOK HALL

WHERE THE MAGIC OF MEADOW BROOK ALL BEGAN



CONFERENCES

Meadow Brook Hall is a Center for group meetings, retreats, seminars, and overnight conferences.

Brochures are available on request.

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



October 3-November 14, 1976

"GERTRUDE KASLE COLLECTION AT THE MEADOW BROOK ART GALLERY" — sponsored by Meadow Brook Gallery Associates

November 28-December 19, 1976

"SPIRIT OF INDEPENDENCE" — Kent Bicentennial Portfolio — An exhibition sponsored by The Lorillard Corporation and circulated by The American Federation of Arts, New York

January 23-March 13, 1977

"ART IN ARCHITECTURE" — selection of architectural complexes showing the integration of art and architecture in the United States, Europe and Asia

March 27-May 8, 1977

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

*Only when there is a Meadow Brook Theatre performance

Meadow Brook Art Gallery

Music is for everyone.



Aldo Ceccato

Meadow Brook is for you.



MEADOW BROOK
MUSIC FESTIVAL '76

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

Meadow Brook Music Festival

Performance Schedule

DSO Thursdays at 8:30	Jazz Fridays at 8:30	DSO Saturdays at 8:30	Pops Sundays at 7:30
JUNE 24 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor LORIN HOLLANDER, pianist	JUNE 25 BENNY GOODMAN	JUNE 26 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor LORIN HOLLANDER, pianist	JUNE 27 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor BEETHOVEN MARATHON (5 to 10 p.m.)
JULY 1 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor NICANOR ZABALETA, harpist	JULY 2 OSCAR PETERSON	JULY 3 ALDO CECCATO, conductor NICANOR ZABALETA, harpist	JULY 4 UP WITH PEOPLE
JULY 8 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor JESSYE NORMAN, soprano HENRY GROSSMAN, tenor EZIO FLAGELLO, bass JOSEPH GOLDMAN, violin	JULY 9 CHUCK MANGIONE WITH ESTHER SATTERFIELD	JULY 10 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor JESSYE NORMAN, soprano HENRY GROSSMAN, tenor EZIO FLAGELLO, bass JOSEPH GOLDMAN, violin	JULY 11 DETROIT SYMPHONY ORCHESTRA THEODORE BIKEL ALDO CECCATO, conductor ITALO BABINI, cellist
JULY 15 ALDO CECCATO, conductor LAURA DE FUSCO, pianist	JULY 16—WNIC Nite CLEO LAINE WITH JOHN DANKWORTH	JULY 17 DETROIT SYMPHONY ORCHESTRA ALDO CECCATO, conductor LAURA DE FUSCO, pianist	JULY 18 DETROIT SYMPHONY ORCHESTRA ANDRE KOSTELANETZ, conductor
JULY 22 DETROIT SYMPHONY ORCHESTRA PAUL PARAY, conductor	JULY 23—WJZZ Nite MAYNARD FERGUSON	JULY 24 DETROIT SYMPHONY ORCHESTRA PAUL PARAY, conductor	JULY 25 NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE
JULY 29 DETROIT SYMPHONY ORCHESTRA EDUARDO MATA, conductor IRENE GUBRUD, soprano	JULY 30 TONY BENNETT WOODY HERMAN ORCHESTRA	JULY 31 DETROIT SYMPHONY ORCHESTRA EDUARDO MATA, conductor IRENE GUBRUD, soprano	AUG. 1 DETROIT SYMPHONY ORCHESTRA RAVI SHANKAR, sitar YOSHIMI TAKEDA, conductor
AUG. 5 SIXTEN EHLING, conductor EUGENE FODOR, violinist	AUG. 6 PRESERVATION HALL JAZZ BAND	AUG. 7 DETROIT SYMPHONY ORCHESTRA SIXTEN EHLING, conductor EUGENE FODOR, violinist	AUG. 8 DETROIT SYMPHONY ORCHESTRA RICHARD HAYMAN, conductor
AUG. 12 THE ELIOT FELD BALLET DETROIT SYMPHONY ORCHESTRA	AUG. 13 THE BALLET REPERTORY CO. DETROIT SYMPHONY ORCHESTRA	AUG. 14 THE ELIOT FELD BALLET DETROIT SYMPHONY ORCHESTRA	AUG. 15 GORDON MacRAE DAVID BENDER GORDON MUNFORD, conductor
AUG. 19 OTTO-WERNER MUELLER, conductor LAR LUBOVITCH DANCE COMPANY	AUG. 20 TEX BENEKE HELEN O'CONNELL BOB EBERLY	AUG. 21 OTTO-WERNER MUELLER, conductor LAR LUBOVITCH DANCE COMPANY	AUG. 22 JOHNNY RODRIGUEZ BARBI BENTON
AUG. 26 MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, conductor EUGENE ISTOMIN, pianist	AUG. 27 BARRY MANILOW	AUG. 28 FREDERIC WALDMAN, conductor EUGENE ISTOMIN, pianist MUSICA AETERNA ORCHESTRA	AUG. 29 BOBBY SHORT

DAYTIME SERIES AT MEADOW BROOK

CHILDREN'S CONCERTS

Continuing the great series of Children's Concerts begun last year, the Festival will present four concerts designed for youngsters. The Children's Concert series, beginning at 11

a.m., will be one hour long without intermission. Food suited to young appetites is available at reasonable cost at Trumbull Terrace.

409th Performance

Saturday, July 3

DETROIT SYMPHONY ORCHESTRA
Philip Greenberg, conducting

Flavio Varani, pianist

MUSICAL UNCLE SAM

The company of "Uncle Sams" will show the audience the various sides of America's musical heritage.

GOULD — American Salute
IVES — Symphony No. 2 Fifth Movement
GERSHWIN — Rhapsody in Blue
COPLAND — "Saturday Night Waltz" and "Hoe Down" from Rodeo
SCOTT JOPLIN — The Entertainer

420th Performance

Saturday, July 17

DETROIT SYMPHONY ORCHESTRA
Philip Greenberg conducting

MAKING BEAUTIFUL RUSSIAN MUSIC
Philip Greenberg will conduct highlights from great Russian music.

430th Performance

Saturday, July 31

DETROIT SYMPHONY ORCHESTRA
Philip Greenberg, conducting

Joseph Goldman, violinist

Berenice Mrozinski, pianist

THE MIME ENSEMBLE

Tom Ashton, director

WATCHING MUSIC GROW

Mimes will portray visually transformations that occur in music. Concert will feature the winner of the first annual Meadow Brook Young Artists Competition.

ROSSINI — Overture to William Tell
HAYDN — Andante from Symphony No. 101 "The Clock"

GOTTSCALK — L'Union
Miss Mrozinski
PAGANNINI — Caprice #24 for Violin (excerpts)
Mr. Goldman
RACHMANINOFF — Rhapsody on a Theme by Paganini (excerpts)
Miss Mrozinski

439th Performance

Saturday, August 14

THE ELIOT FELD BALLET
MUSIC IN MOTION

The Eliot Feld Ballet will present a program that shows how music naturally evolves from and expresses itself through body movement.

OPEN REHEARSALS

MATINEE OPEN REHEARSAL SERIES will continue the Festival's series of mid-day, mid-week open rehearsal concerts — something to delight, to instruct, to enjoy . . . Four open rehearsals beginning with a lecture on the music of the program at 1:00 p.m. Rehearsal begins at 1:30 p.m. Bring your own lunch or purchase a brisk, light salad bar plate (served at noon).

406th Performance

Wednesday, June 30

DETROIT SYMPHONY ORCHESTRA
Aldo Ceccato, conductor

Maestro Ceccato will rehearse European music by Liszt, Smetana, Torelli, and others.

417th Performance

Wednesday, July 14

DETROIT SYMPHONY ORCHESTRA
Aldo Ceccato, conductor

A rehearsal of Rachmaninoff, Tchaikovsky and Scriabin.

427th Performance

Wednesday, July 28

DETROIT SYMPHONY ORCHESTRA
Eduardo Mata, conductor

Eduardo Mata will conduct a rehearsal of Ginastera, Orbon, Villa-Lobos and Chavez.

442nd Performance

Wednesday, August 18

A working rehearsal of modern dance repertoire. Lar Lubovitch will discuss the evolution of this major American innovation.

BOX OFFICE HOURS

Monday thru Wed.—1-7 p.m.

Thurs. thru Sat.—12 Noon-9 p.m.

Sunday—2-8:30 p.m.

Phone: 377-2010

FESTIVAL GROUNDS OPEN

TWO AND A HALF HOURS PRIOR

TO CONCERT TIME

ON PERFORMANCE NIGHTS

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

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

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

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, is also Music Director of the Meadow Brook Music Festival. Last fall he became in addition Music Director of the Hamburg Philharmonic, making him one of a group of the world's leading conductors who hold dual music directorships.

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 Berlin Philharmonic, appearances at the Wiener Festwochen 1976, and a return engagement with the San Francisco Symphony just before he opened the 1976 Meadow Brook Music Festival.

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 homes in suburban Detroit, Hamburg, and Bergamo.

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 also the resident Symphony at the summer Meadow Brook Music Festival.

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, 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. The exciting young Italian conductor Aldo Ceccato became Principal Conductor of the Detroit Symphony in September 1973 and was appointed Music Director in May 1974.

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 designed to appeal to students, mods, under 30s; 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, the Michigan State Fairgrounds, Belle Isle and other local parks and shopping malls.

September 1975

ALDO CECCATO Music Director	HARPS Elyze Yockey Ilku Carole Crosby
PAUL FREEMAN Conductor-in-Residence	FLUTES Ervin Monroe Shaul Ben-Meir *Robert Patrick Clement Barone
PHILIP GREENBERG Conducting Assistant	PICCOLO Clement Barone
FIRST VIOLINS Gordon Staples Concertmaster Bogus Mortchikian Associate Concertmaster Joseph Goldman Gordon Peterson Assistant Concertmasters Santo Urso Jack Boesen Emily Mutter Austin Derek Francis Alan Gerstel Nicholas Zonas LeAnn Toth Beatriz Budinszky Malvern Kaufman Richard Margitza Linda Snedden Smith Paul Phillips Elias Friedenzohn	OBOES Donald Baker Ronald Odmark *Robert Sorton Treva Womble Harold Hall
SECOND VIOLINS Edouard Kesner Felix Resnick Alvin Score Lillian Downs James Waring Margaret Tundo Walter Maddox Roy Bengtsson Thomas Downs Robert Murphy Larry Bartlett Joseph Striplin Bruce Smith Gabriel Szitas	ENGLISH HORN Treva Womble
VIOLAS Nathan Gordon David Ireland Philip Porbe Eugenia Staszewski LeRoy Fenstermacher Hart Hollman Walter Evich Anton Patti Gary Schnerer Catherine Compton	CLARINETS Paul Schaller Douglas Cornelsen *Brian Schweickhardt Oliver Green
VIOLONCELLOS Italo Babini James C. Gordon Chair Thaddeus Markiewicz Edward Korkigian Mario DiFiore David Levine John Thurman Barbara Fickett Marcy Schweickhardt Susan Baleini Debra Fayroian Hillman William Graham	BASS CLARINET Oliver Green
BASSES Robert Gladstone Raymond Benner Frank Sinco Maxim Janowsky Linton Bodwin Donald Pennington Stephen Edwards Albert Steger	E-FLAT CLARINET Brian Schweickhardt
	BASSOONS Robert Williams Phillip Austin *Paul Ganson Lyell Lindsey
	CONTRABASSOON Lyell Lindsey
	FRENCH HORNS Eugene Wade Charles Weaver Edward Sauve Willard Darling *Lowell Greer Keith Vernon
	TRUMPETS Donald Green Gordon Smith *Alvin Belknap
	TROMBONES Raymond Turner Joseph Skrzynski Elmer Janes
	TUBA Wesley Jacobs
	TIMPANI Salvatore Rabbio *Robert Pangborn
	PERCUSSION Robert Pangborn *Norman Fickett Raymond Makowski Sam Tundo
	LIBRARIAN Albert Steger Elmer Janes, assistant
	PERSONNEL MANAGER Oliver Green *Assistant Principal

Friday Jazz Series



Friday, June 25 at 8:30 . . . 403rd Performance

BENNY GOODMAN

Friday, July 2 at 8:30 . . . 408th Performance

OSCAR PETERSON



Friday, July 9 at 8:40 . . . 413th Performance

**CHUCK MANGIONE with
ESTHER SATTERFIELD**



Friday, July 16 at 8:30 . . . 419th Performance

**CLEO LAINE with
JOHN DANKWORTH**



Friday, July 23 at 8:30 . . . 424th Performance

MAYNARD FERGUSON

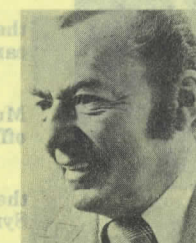


Friday Jazz Series



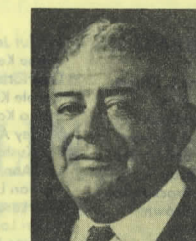
Friday, July 30 at 8:30 . . . 429th Performance

**TONY BENNETT
WOODY HERMAN
and his Thundering Herd**



Friday, August 6, at 8:30 . . . 434th Performance

PRESERVATION HALL JAZZ BAND



Friday, August 13 at 8:30 . . . 438th Performance

THE ELIOT FELD BALLET

Touring under the auspices of The American Ballet Theatre



Friday, August 20 at 8:30 . . . 445th Performance

**TEX BENEKE and his Big Band "Glenn Miller
and Jimmy Dorsey Sounds from the Summer
of '42"**

Special Guests **HELEN O'CONNELL and BOB EBERLY**



Friday, August 27 at 8:30 . . . 449th Performance

BARRY MANILOW

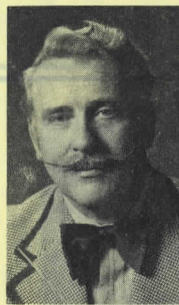


MEADOW BROOK MUSIC FESTIVAL CHORUS

Dr. Raynold Allvin, director

Accompanist: Beverly Labuta; Associate Accompanist: Louise Angermeier

Section Leaders: David Nast and Martha Redman



The MEADOW BROOK FESTIVAL CHORUS is comprised of professional and amateur musicians from the southeastern Michigan area together with music students of Oakland University. It is formed each year in early May and continues through the summer Meadow Brook season. It is open to all singers by audition.

Dr. Raynold Allvin, Chorusmaster of the Meadow Brook Festival Chorus is Chairman of the Department of Music at Oakland University. The Chorus was first formed under his direction in 1972 and has continued as the official chorus of the Meadow Brook Music Festival.

Dr. Allvin came to Michigan from conducting and teaching posts in California where he was conductor of the West Valley Symphony in San Jose, associate conductor of the Stanford Symphony and the Stanford Youth Symphony.

Since the formation of the Michigan Opera Theatre, Dr. Allvin has also served as its chorusmaster.

Soprano

Marianne L. Albert
Patricia Alkon
Floy Alschbach
Patricia Anderson
Martha Bahnmler
Harriet Bray
Frances Brockington
Cynthia Brown
Anne Burns
Roberta Carter
Mary Cichowski
Mary K. Clauser
Helen Cousins
Jenny Dixon
Aileen Erdmann
Wendy Faltler
Marianne Garrett
Trish Gaiser
Lisa Gibson
Shelley Gilbert
Irena Goldsworthy
Marjorie Halcrow
Madonna Hamilton
Rosalind Hurwitz
Jane Jacobsen
Mary Jardine
Irene Jordan

Involut Jessup
Elaine Keinert
Charlotte Kendrick
Carole Kluska
Diana Kalakowski
Shirley A. Kraemer
Pat Kushner
Lois Ann Lawson
Marian Lohff
Elna Lord
Valeri Loiselle
Darlyne Luce
Carol Madalin
Nancy Marentette
Marguerite Marshall
Dorothy McKibben
Irene Walrad
Mary Ann Montgomery
Jo Williams
Michelle Morgan
Margaret Moser
Nancy Nowak
Betty Page
Susan Piotrowski
Veda Diane Pesda
Debbie Poore
Laurie Claire Powers
Cathy Russman
Kaye Rittinger

Helen Rowin
Rose Rutledge
Edith Sanford
Sarah Schnarr
Mary Shiner
Jane Smith
Katie Smith
Nancy Smith
Clara Sprung
Jenny Lynn Stewart
Selma Stoorman
Mary Margaret Thomas
Linda Thompson
Kathryn Travnikar
Linda Undy
Nancy Verner
Irene Walrad
Catherine Weymouth
Jo Williams
Mary Lou Williams
Cheryl Wilton

Alto

Beth Adams
Joanne Albert
Leslee Allvin
Debbie Ambrose
E. Lottie Ball

Diane Barry
Roxanne Bartschi
Elaine Block
Marcia Bottomley
Ruth A. Brammeier
Mary Lee Bronzo
Lorraine Brozo
Marie Crusinberry
Dorothy Dittkoff
Jane Dornbrock
Lorraine Edwards
Judith A. Faber
Claudi Gellhood
Martha M. Gibser
Katherine Gracki
Marsha Guerrein
Emelia Handley
Carol Ann Hartman
Arlene Kern
Barbara Knapp
Brenda Kuessner
Peggy Lane
Mary Lebow
Janet Lemanski
Jane Lombard
Anita Miller
Muriel Morrison
Therese O'Connor

Tenor

Lisa Marie Aboud
Norman B. Arendell
Craig A. McCardell
Judy Dougherty
Ken Emerson
Erica Fischer

Bass

Ed Bondy
Robert M. Burns
Norm Brinkman
T. F. Crusinberry
Chuck Dougherty
Dave Erdmann

Charles L. Furchak
Charles Hawes
Greg Holliday
John T. Kelly
Roy Lambert
John Kennedy
Gerald Kuessner
Aimee LeBlanc
Maris Long
Dennis Murphy
Richard A. Pouget
David Ritchie
Fred Rosenkranz
Margaret T. Rossier
David Samet
George R. Scott
Tricia Sittig
Steven T. Hansen
Sharon Wilton

William A. Glasson
Chris Karaguleff
Michael J. Kollins
Brian D. Krasner
James A. Kurz
Jack Ledingham
Allen Leider
Peter Lundell
Andrew Markel
Arnaud T. Marshall
David Nast
Chuck O'Grady II
Stephen S. Page
John C. Picha
Kenneth Piotrowski
John J. Rodgers
Alexander Rogowski
Robert Ross
Ted Rulfs
Robert Schlorf
Clayton Schlotterbeck
David Schmidt
Randall Shinaberry
David C. Sloan
Gerald Smigell
William A. Sundlof
Wallace Szumny
William R. Thauvette
John Wargelin

OUR THANKS

The following organizations have provided the ushers for all Meadow Brook Music Festival performances. Their cooperation and that of all the individuals who have volunteered to serve as ushers is hereby gratefully acknowledged.

Jr. Women's Association of the Detroit Symphony Orchestra
Pontiac Tuesday Musicales
The Birmingham Musical
Junior League of Birmingham, Inc.
Huntington Woods Study Club
Birmingham Evening Newcomers Club
Rochester Newcomers Club
Rochester Junior Women's Club

Sunday Pops Series

Sunday, July 4 at 7:30 . . . 411th Performance

UP WITH PEOPLE (Fireworks Display)



Sunday, July 25 at 7:30 . . . 426th Performance

MUSIC OF SCOTT JOPLIN New England Conservatory Ragtime Ensemble



Sunday, Aug. 15 at 7:30 . . . 441st Performance

GORDON MACRAE DAVID BENDER GORDON MUNFORD, Conductor



Sunday, Aug. 22 at 7:30 . . . 447th Performance

JOHNNY RODRIGUEZ BARBI BENTON



Sunday, Aug. 29 at 7:30 . . . 451st Performance

BOBBY SHORT



Thursday, June 24

Saturday, June 26

DETROIT SYMPHONY ORCHESTRA
ALDO CECCATO, conductor
LORIN HOLLANDER, pianist
MRS. WILLIAM G. MILLIKEN, narrator

GERSHWIN, *An American In Paris*

COPLAND, *Concerto for Piano and Orchestra*
Andante sostenuto — Molto moderato
 LORIN HOLLANDER

INTERMISSION

GERSHWIN, *Rhapsody in Blue*
 LORIN HOLLANDER

COPLAND, *Lincoln Portrait*

MRS. MILLIKEN narrates Thursday, MR. HOLLANDER
 Saturday

Candles are through the courtesy of Mr. and Mrs.
 Jack Bean

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



Lorin Hollander at 31 is already in his 19th season as a touring artist, internationally renowned through appearances with symphony orchestras, on radio and television and in recordings. He made his first major orchestral appearance with the DSO in 1958 when he was only 14, and has since performed in 22 DSO concerts in Ford Auditorium and on tour. This is his third consecutive summer of appearances with the Orchestra at Meadow Brook. Hollander's recital engagements include performances at a score of colleges where he gives seminars as well as concerts. Four 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, he 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.

PROGRAM NOTES[®] by Paul Affelder and Leonard Burkat

AN AMERICAN IN PARIS

George Gershwin
 (Born September 26, 1898, in Brooklyn, New York; died July 11, 1937, in Beverly Hills, California)

George Gershwin went to Europe in the spring of 1928 with the expectation of changing his career. He felt that

his formal musical training was insufficient, and he hoped to find time for study and composers from whom he could learn the finer points of theory, composition and orchestration.

For years his had been a magic name in America. He was Broadway's favorite composer and earned as much as a quarter of a million dollars a year. He had begun to achieve a reputation in the field of concert music with his *Rhapsody in Blue* and *Piano Concerto in F*, but he was not satisfied. His heavy schedule of writing and rehearsing new shows and presiding almost nightly at social gatherings left him no time for serious work.

In France, he found that his music was almost as popular as in America. The major composers admired his work and would not accept him as a pupil. Maurice Ravel turned him down with the question, "Why do you want to become a second-rate Ravel when you are already a first-rate Gershwin?" When Igor Stravinsky learned how much money Gershwin earned from his music, he said, "Perhaps I should take lessons from you."

One important composition came out of this European journey nevertheless, *An American in Paris*. Gershwin had thought of writing a piece of this kind even before he landed on the Continent. Once he was there, his musical ideas took definite form.

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

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

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

Gershwin continued to work on his new composition during a visit to Vienna and completed the orchestration when he returned to Paris. By the end of the summer, when he returned home, it was ready for performance. *An American in Paris* was given its first performance by the New York Philharmonic-Symphony Orchestra with Walter Damrosch conducting, on December 13, 1928.

Gershwin's scoring for *An American in Paris* requires piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three saxophones, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, rattle, two tom-toms, four French taxi horns, wire brush, wood block, xylophone, glockenspiel, celesta and strings.

Please, no photographic flashes or tape recordings during performance.

CONCERTO FOR PIANO AND ORCHESTRA

Aaron Copland
 (Born November 14, 1900, in Brooklyn, N. Y.)

Aaron Copland called his *Concerto for Piano and Orchestra*, which followed shortly after his jazz-inspired *Music for the Theatre*, "The last of my 'experiments' with symphonic jazz," though he was to return to the idiom twenty years later in his *Clarinet Concerto*. When the *Piano Concerto* was given its world premiere in Boston on January 28, 1927, by Serge Koussevitzky and the Boston Symphony Orchestra, with Copland himself as the piano soloist, the composer wrote these descriptive notes for the orchestra's program book:

"This *Concerto* was written at the suggestion of Mr. Koussevitzky. It was begun in January, 1926, although several themes date from before that time. The greater part, however, was composed during the summer months at Guéthary, a Basque village in France. The work was completed in New York in November, 1926."

"Though played without interruption, the *Concerto* is really divided into two contrasted parts, which are linked thematically. The first is a slow, lyric section [*Andante sostenuto*], the second a fast rhythmic one [*Molto moderato (molto rubato)*]."

"A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement — once in the piano with imitations by the wood-wind and French horns, and later in triple canon in the strings, mounting to a sonorous climax."

"A few transitional measures lead directly to the second part which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the solo piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda."

"The *Concerto* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, clarinet piccolo in E-flat, bass clarinet, two bassoons, double bassoon, alto saxophone (interchangeable with soprano saxophone), four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, side drum, cymbals, tam-tam, Chinese drum, woodblock, triangle, xylophone, celesta, and strings."

"The score is dedicated to Alma Wertheim [a sister of Henry Morgenthau, Jr., who subsidized Copland for a year when he was just getting established in 1924]."

RHAPSODY IN BLUE

George Gershwin
 (Born September 26, 1898, in Brooklyn, New York; died July 11, 1937, in Hollywood, California)

Rhapsody in Blue, after more than fifty years, remains an important monument in the history of American music. It is a classic case of the "flawed masterpiece": a composition in an imperfect mixture of styles, not quite sure in construction, a succession of tunes rather than an organized whole, a work in which — as in some of the music of Liszt and Tchaikovsky — slight variation takes the place of true development. Nevertheless, the striking nature of the themes that Gershwin assembled into the *Rhapsody in*

Blue, the vitality of its rhythms, the force and the strength of the creative energy that the young composer put into the piece have kept it alive.

The *Rhapsody* was Gershwin's first extended composition. His great natural melodic gifts had already earned him an important career as a writer of songs and he had written a miniature opera too, *135th Street* (originally *Blue Monday Blues*), but it was really little more than a stretched revue skit. Gershwin was a great song writer but the larger musical forms had never been part of his everyday life, as they were of Schubert's. He had to learn what they were, how they worked and what held them together. With experience, he made huge advances in the control of musical material and the world is much poorer for his early death, two years after the completion of his masterpiece, the opera *Porgy and Bess*.

Gershwin wrote the *Rhapsody in Blue* for performance at what was then an extraordinary event, a formal concert in an auditorium, by a popular band that usually played what was loosely called "jazz." Its leader was the famous Paul Whiteman, a well trained musician who had played in major symphony orchestras but made his career with an early version of the big band that was to become the principal purveyor of popular music in the 1930's.

Of course Whiteman knew Gershwin's songs, and Gershwin was flattered by Whiteman's invitation to write and play a piece for piano and "jazz band" at his concert. He spent some time thinking of the possibilities and set to work on January 7, 1924. "There had been so much chatter about the limitations of jazz," Gershwin said later, "not to speak of the manifest misunderstandings of its function [that] I resolved to kill that misconception with one sturdy blow. I set to work with no set plan, no structure to which my music would conform. The *Rhapsody* began as a purpose, not a plan. I worked out a few themes and tried to conceive the composition as a whole. I hear it as a sort of musical kaleidoscope of America [abridged]."

The concert took place in Aeolian Hall, which then stood at 34 West 43rd Street in New York, on the afternoon of February 12, 1924. Whiteman presented it as "An Experiment in Modern Music," promoted it brilliantly and attracted an overflow audience that included musicians like Kreisler, Rachmaninoff, Stokowski, Heifetz and Sousa. What was "experimental" about this event was the concert itself, or the idea of giving such a concert, not the music. The audience had begun to tire of medleys of current pop tunes interlarded with MacDowell and Victor Herbert when the opening of *Rhapsody in Blue* struck like lightning. At its end they stood and clapped and cheered, and Gershwin had conquered a new world.

A LINCOLN PORTRAIT

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

A *Lincoln Portrait* is one of three American portraits in music that were commissioned by the conductor Andre Kostalanetz and first performed by him with the Cincinnati Symphony Orchestra, on May 14, 1942. Mr. Copland has written a better history and description of the work than anyone else can:

"It was in January, 1942, that Andre Kostalanetz suggested the idea of my writing a musical portrait of a great American. He put teeth into the proposal by offering to commission such a piece and to play it extensively. My first thought was to do a portrait of Walt Whitman, the patron poet of all American composers. But when Mr. Kostalanetz

explained that the series of portraits he was planning already included a literary figure, I was persuaded to change to a statesman. From that moment on the choice of Lincoln as my subject seemed inevitable.

"On discussing my choice with Virgil Thomson, he amiably pointed out that no composer could possibly hope to match in musical terms the stature of so eminent a figure as that of Lincoln. Of course he was right. But secretly I was hoping to avoid the difficulty by doing a portrait in which the sitter himself might speak. With the voice of Lincoln to help me, I was ready to risk the impossible.

"The letters and speeches of Lincoln supplied the text. It was a comparatively simple matter to choose a few excerpts that seemed particularly apposite to our own situation. I avoided the temptation to use only well-known passages, permitting myself the luxury of quoting only once from a world-famous speech. The order and arrangement of the selections are my own.

"The first sketches were made in February and the portrait finished on April 16. The orchestration was completed a few weeks later. I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* [by Stephen Foster] and a ballad that was first published in 1840 under the title of *The Pesky Serpent* but is better known today as *Springfield Mountain*. In neither case is the treatment a literal one. The tunes are used freely, in the manner of my use of cowboy songs in *Billy the Kid*.

"The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived in. This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.

"The score calls for a soloist and normal orchestra, with woodwinds by twos, four horns, three trumpets, three trombones, tuba, percussion, harp, and the usual strings. There are a few optional instruments indicated. The 'soloist' in this case is the Speaker.

"A *Lincoln Portrait* is dedicated to Andre Kostelanetz."

405th performance

Sunday, June 27

BEETHOVEN MARATHON

FIVE hours of non-stop Beethoven, beginning at 5 p.m. and ending at 10 p.m. with a spectacular

Wellington's Victory Overture, including over a dozen cannon.

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

MARIO MIRANDA, pianist

BOGOS MORTCHIKIAN, violinist

MURIEL KILBY, pianist

JOHN THURMOND, cellist

DETROIT STRING QUARTET

James Waring, violin

Inez Redman, violin

David Ireland, viola

Mario DeFiore, cello

FLAVIO VARANI, pianist

GLENDIA KIRKLAND, soprano

ELSIE INSELMAN, mezzo-soprano

JOHN McCOLLUM, tenor

LESLIE GUINN, baritone

Nancy Hodge, accompanist

MEADOW BROOK FESTIVAL CHORUS

Raymold L. Allvin, director

Beverly Labuta, accompanist

CANNON By

South Bend Replicas, Inc.

Trio for pianoforte and strings ("Archduke"), Opus 97

Allegro moderato

Scherzo allegro

Andante cantabile ma pero con moto

Allergro moderato

MURIEL KILBY

BOGOS MORTCHIKIAN

JOHN THURMOND

An die ferne Geliebte, Opus 98

JOHN McCOLLUM

NANCY HODGE

Sonata for pianoforte ("Appassionata"), Opus 57

Allegro assai

Andante con moto (attacca)

Allegro ma non troppo — Presto

FLAVIO VARANI

Ah perfido, Scena ed Aria, Opus 65

GLENDIA KIRKLAND

NANCY HODGE

Der Kuss, Opus 128

Neue Liebe, neues Leben from Songs, Opus 75

Busslied from Six Songs, Opus 48

LESLIE GUINN

NANCY HODGE

String Quartet #1, F major, Opus 59

("Rasumovsky")

DETROIT STRING QUARTET

Symphony No. 9, D minor, Opus 125 ("Choral")

Allegro ma non troppo

Molto vivace

Adagio molto e cantabile

Presto

DETROIT SYMPHONY ORCHESTRA

GLENDIA KIRKLAND

ELSIE INSELMAN

JOHN McCOLLUM

LESLIE GUINN

MEADOW BROOK FESTIVAL CHORUS

Concerto for Piano and Orchestra No. 3, C minor, Opus 37

Allegro con brio

Largo

Rondo

DETROIT SYMPHONY ORCHESTRA

MARIO MIRANDA

"Wellington's Victory" Opus 91

DETROIT SYMPHONY ORCHESTRA

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

407th Performance

Thursday, July 1

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

NICANOR ZABALETA, harpist

ELSIE INSELMAN, mezzo-soprano

TORELLI, Concerto for four Trumpets and Strings, C minor

RODRIGO, Concertata serenata for Harp and Orchestra

NICANOR ZABALETA

INTERMISSION

FALLA, El amor brujo

ELSIE INSELMAN

ROSSINI, Overture to "Semiramide"

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

CONCERTO FOR FOUR TRUMPETS AND STRINGS, IN C MINOR

..... Giuseppe Torelli
(Born ca. 1650, in Verona; died 1708, in Bologna)

As early as 1752, when the concerto was still a new, modern musical form, an important writer on music said that it was "originated by the Italians. Torelli is said to have written the first ones." By the beginning of the twentieth century it was learned that Torelli had not invented the



Nicanor Zabaleta was born in San Sebastian in 1907 and began his musical studies at the Madrid Conservatory, later continuing them in Paris where he studied with Marcel Tournier. Once embarked upon his career as a concert artist, he rapidly gained international recognition; he has given well over 2500 recitals around the world and played as soloist with over 150 orchestras, among them the Berlin Philharmonic, the Israel Philharmonic, the London Royal Philharmonic, the Madrid National Symphony, the Lamoureux Orchestra of Paris, the NHK Orchestra in Tokyo, and many others. He made his U.S. debut in 1934 and his DSO debut at Ford Auditorium in March 1973. In addition to recording almost the entire standard harp concerto repertory, he has commissioned works for harp from many contemporary composers, including Tailleferre, Milhaud, Rodrigo, Hovhaness, Thomson, Piston, and Ginastera. Signor Zabaleta left Spain before the Civil War and now lives in Puerto Rico. He makes his Meadow Brook Music Festival debut at these concerts.

concerto, but that his were among the earliest written and were, in fact, the first concertos ever published.

Giuseppe Torelli, for most of his career, was a leading figure in the important group of violinists in Bologna. Between 1695 and 1701 he worked in Austria and Germany, where he was briefly music director at the court of the Margrave of Brandenburg, the nobleman who collected concertos as others collect stamps and coins, and for whom Bach was to write his Brandenburg Concertos in 1721.

The publication of Torelli's Concertos established his works as the models for other composers to follow. For the most part they have three movements, in fast-slow-fast sequence, and the slow movement often has a livelier, contrasting center section. The fast movements are usually built of contrasting episodes for soloists and orchestra in alternation.

CONCIERTO-SERENATA FOR HARP AND ORCHESTRA

..... Joaquin Rodrigo
(Born November 22, 1902, in Sagunto, Valencia)

Although he has been blind since early childhood, Joaquin Rodrigo has been an important creative and pedagogical force in contemporary Spanish music. After early training in Valencia, he went to Paris, where he was a composition pupil of Paul Dukas and studies musicology with Maurice Emmanuel and André Pirro. Returning to Spain in 1939, Rodrigo settled in Madrid and divided his activities between composing, writing music criticism and serving as Professor of the History of Music at the University of Madrid.

Rodrigo, an accomplished guitarist, is best known for his works for guitar and orchestra, and for his Concierto-Serenata for Harp and Orchestra, which he composed in 1954 for the eminent harpist Nicanor Zabaleta.

The first movement is market *Estudiantina: Allegro*. It is based on the kind of march tune played by Spanish student *tunas*, informal bands that paraded through the streets playing guitars, mandolins, violins, flutes, castanets and whatever other instruments came to hand. The second movement, a meditative *Intermezzo* marked *Molto tranquillo*, is often canonic, with two different parts playing a game of follow-the-leader with the same melody. In the middle, the quiet mood is broken by a fugal *Allegro*. The

work concludes with a *Sarao*: *Allegro deciso*, which takes its happy dance mood from an old and elegant Madrid fiesta.

EL AMOR BRUJO

Manuel de Falla
(Born November 23, 1876, in Cadiz, Spain; died November 14, 1946, in Alta Gracia, Argentina)

The title of Manuel de Falla's ballet-pantomime *El Amor brujo* is usually translated as *Love, the Sorcerer* or *Love, the Magician*. The Spanish word *brujo* means a male witch, and the story of the ballet implies a translation such as *Wedded by Witchcraft*, *Wedded in Spite of Witchcraft*, or *Love by Witchcraft*.

The story of *El Amor brujo* concerns the beautiful and passionate gypsy girl Candelas, widow of an evil, jealous and desolute gypsy, a man whom no woman could resist and who could resist no woman. While he lived, Candelas was always unhappy, but now that her husband is dead, she mourns him, and fears that his spirit will return to haunt her and love her in his old faithless way. With the arrival of spring, however, love comes again to Candelas in the person of the young, handsome Carmelo. As the two are about to exchange the kiss of perfect love — the kiss that will break the evil spell over Candelas — the ghost of her dead husband appears between them. Carmelo is determined to vanquish his ghostly rival. Realizing that, even in death, the spirit retains his old weakness for women, Carmelo induces Candelas' friend Lucia to flirt with the spectre. When the ghost returns, he is immediately attracted to Lucia. While the two carry on a violent flirtation, Carmelo and Candelas are able at last to exchange the kiss of perfect love, and the ghost vanishes, never to bother them again.

When *El Amor Brujo* was given its world premiere in Madrid on April 15, 1915, Falla made the following statement: "The composer, whose feeling for and command of his country's folk music are well-known, saw that it would be impossible to write true gypsy music by restricting himself to instrumental dances alone, and without resorting to the gypsies' most characteristic feature: their songs. But he has by no means used actual folk melodies. Every song is his own invention, and it is his particular glory that he has succeeded in making it almost impossible to believe that they are not actual popular material."

In its original form, the ballet includes not only dancing but also several songs for mezzo-soprano or contralto. Shortly after it was introduced in 1915, however, the composer made a concert suite from the work, and also arranged the complete ballet so that it could be performed without a vocal soloist. Throughout the years, the music has been presented both with and without an assisting singer.

The music performed in the instrumental version is divided into thirteen sections, as follows: 1. Introduction and Scene; 2. The Gypsied (Evening); 3. Song of the Pain of Love (omitted on this program); 4. The Spectre; 5. Dance of Terror; 6. The Magic Circle (Narrative of the Fisherman); 7. Midnight (Sorceries); 8. Ritual Dance of Fire (To Dispel Evil Spirits); 9. Scene; 10. Song of the Will-o'-the-Wisp; 11. Pantomime; 12. Dance of the Game of Love; 13. Finale (Morning Chimes).

Falla's original scoring calls for a small orchestra consisting of two flutes, piccolo, oboe, English horn, two clarinets, bassoon, two horns, two trumpets, kettledrums, bells, piano and strings.

OVERTURE TO SEMIRAMIDE

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

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

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

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

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



410th Performance

Saturday, July 3

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

NICANOR ZABALETA, harpist

SYZMANOWSKI, Concert Overture, E major, Opus 12

RODRIGO, Serenata concertata for Harp and Orchestra

NICANOR ZABALETA

INTERMISSION

LISZT, Orpheus, Symphonic Poem No. 4

SMETANA, Vltava (The Moldau)

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

CONCERT OVERTURE, OP. 12

Karol Szymanowski
(Born October 8, 1882, in Timoshovka, Russia; died March 28, 1937, in Lausanne, Switzerland)

Karol Szymanowski was the most important Polish composer of the first part of the twentieth century. External events and the state of his health often determined where he lived, and this, in turn, affected his musical style. His early works were influenced by the music of Chopin. Before World War I he spent a great deal of time in Germany, where he was drawn to the works of Richard Strauss. During the war he was in Russia, where he absorbed the music of that nation's composers. During the Russian Revolution, his family estate in the Ukraine was ruined and his possessions seized, and he returned to Poland.

In 1926, Szymanowski was appointed director of the Warsaw Conservatory, where he instituted many important changes, but three years later his tuberculosis obliged him to relinquish the post and he went to the Carpathian Mountains with the hope that his health would improve. There he discovered the music of the mountaineers, and a new influence began to color his compositions. Although he continued to travel, making appearances as pianist and composer, his health declined and he spent his last years in a sanatorium in Switzerland.

The Concert Overture, Op. 12, belongs to Szymanowski's Berlin period and shows the influence of Strauss. It had its first performance by the Warsaw Philharmonic Orchestra on February 2, 1906, and was reorchestrated in 1912. The Overture opens with a big, energetic Straussian theme, *Allegro moderato, con brio*. Several thematic ideas are worked over, then are followed by a slower, more lyrical middle section, *Andante, dolce amoroso*. A return to the faster tempo brings a recapitulation of the opening material and of the lyrical theme from the slow section, now played at a more rapid pace. There is a brilliant, animated ending.

Szymanowski's colorful orchestration calls for piccolo,

three flutes, three oboes, English horn, three clarinets, clarinet in E-flat, bass clarinet, two bassoons, contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, harp and strings.

ORPHEUS, SYMPHONIC POEM NO. 4

Franz Liszt
(Born October 22, 1811, in Raiding, Hungary; died July 31, 1886, in Bayreuth)

The idea of the "symphonic poem," and even its name, were inventions of Franz Liszt. He had already composed a large number of long, descriptive pieces for piano when he decided to write similar orchestral works that would be even more extended and more fully developed. He found the models for his new esthetic principle in such programmatic compositions as the *Pastoral* Symphony of Beethoven and the *Fantastic* Symphony of Berlioz, and he wrote twelve one-movement orchestral pieces based on extramusical ideas taken from literature or history.

The symphonic poem was a great invention. It changed the course of musical history and provided a great vehicle for the creative powers of such composers as Smetana, Tchaikovsky and, above all, Richard Strauss.

When Liszt began to work on his first symphonic poem, in the late 1840's, he was the world's greatest pianist, a mature artist and one of the most famous musicians in Europe, but he had little knowledge of the orchestra and no experience in writing for it. At first, he called on other composers to help him with orchestrating them, but before long — as was to be expected of a man of such powers — he developed a brilliant orchestral style of his own.

Orpheus was completed in January, 1854, and first performed a month later (in what must have been a curious mixture of styles) as an orchestral prelude to the opera *Orpheus and Euridice* by Gluck (1714-1787). That November had its first concert performance. In a preface to the score, published in 1856, Liszt wrote:

"I was to conduct the *Orpheus* of Gluck. During the rehearsals, it was impossible for me to separate my own imagination from the touching simplicity with which that great master viewed his subject, the most poetic of the Greek myths. I saw again, in my mind, an Etruscan vase in the Louvre that shows the first musician-poet, from whose lips issued the words and the melodies of the gods his beautiful fingers, long and tapered, powerfully plucking the strings of his lyre. I seemed to see about him, as though alive, the wild beasts of the forests, listening with delight; man's brutal instincts conquered and silent; stones melted; cruel hearts dropping a single, burning tear; warbling birds and murmuring streams suspending their melodies. There is still joy and pleasure in these sounds, which reveal to humanity the beneficent power of art, its glorious light and its civilizing harmony. Today, as always in the past and forever in the future, Orpheus, that is to say art, must spread its melodious waves, its chords that vibrate like a gentle but irresistible light, over the opposing elements that tear at the soul of every person. Orpheus mourns the loss of Euridice, who is the symbol of an ideal that is overwhelmed by evil and pain, whom he is permitted to snatch from the monsters of Hades, but whom he does not know how to keep on this earth, alas.

"I hope to have rendered the serenely civilizing character of the songs that every work of art sings; their delicate force, their gradual rise like the smoke of incense, their movement like the breezes of Elysium, a diaphanous atmosphere enveloping the earth and the entire universe as if

clothed transparently with ineffable, mysterious harmony [abridged]."

Orpheus is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, two harps and strings.

PROGRAM NOTES®

by Paul Affelder and Leonard Burkat

VLTA VA ("THE MOLDAU"), SYMPHONIC POEM NO. 2 FROM MA VLAST ("MY COUNTRY")

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

The Czechs revere the memory of Smetana, the man who created a place in the opera house and concert hall for music that expressed the character of their people, described their countryside and preserved their songs and dances.

Smetana's parents resisted his inclination to the arts, but his compulsion to compose was a powerful one. He wrote his first little piano piece when he was only eight years old, and at fifteen he composed a string quartet. When he was nineteen, his father withdrew his active opposition to a career in music, but the son refused to accept further support from his family and left for the capital, Prague, determined to become a pianist as great as Liszt and a composer as great as Mozart. He never reached those great heights, but he attained an honorable place in the history of music nevertheless.

In 1872, Smetana first began to think of composing a series of symphonic poems that would describe various aspects of Bohemia and its people: their history, their myths and their vision of independence as a nation. He wrote four of them during a period of less than a year, in 1874 and 1875, and added two more during the next few years. Each of the six symphonic poems is a complete work that can be played separately, but the entire cycle is so organized that they can also be played in a continuous sequence, as a monumental single work in six huge movements entitled *Ma Vlast* ("My Country").

The most popular of the symphonic poems is *Vltava*, the great Czech river we usually call by its German name, the Moldau. The best account of what Smetana sought to describe in this music is the composer's own:

"The composition depicts the course of the river from its beginning, where two brooks, one cold, the other warm, join in a stream that runs through forests and meadows, and the lovely countryside, where merry feasts are being celebrated. Water-sprites dance in the moonlight. On rocks nearby, the outlines of ruined castles, proudly soaring into the sky, can be seen. The Moldau swirls through rapids and flows in a broad stream toward Prague. It passes Vysehrad [an ancient castle, south of the city, that is the subject of the first symphonic poem in the series] and disappears into the distance, where it joins the Elbe."

There is no need to describe the construction of the work, for it is music that reveals itself quickly and easily to the listener. However, the great theme that Smetana chose to represent the river has an interesting history. This melody is now commonly sung in Czechoslovakia with some amusing words about a cat coming into a house through a hole in the wall, while a dog comes in through a window, and it is generally thought to be a Czech folk song inserted into the symphonic poem by the composer.

The truth is very nearly the opposite. When *The Moldau*

became well known, the people took over Smetana's tune and added existing, familiar words to it. The text is an old one, and it was first published in a big collection of Czech folksongs that appeared during Smetana's lifetime — but with an entirely different melody.

One of Smetana's biographers claims that the melody comes from a Swedish folk song that he had learned as a young man, when he worked in Gothenburg, but the music example given in his book, taken from an early nineteenth-century Swedish collection, is much more reminiscent of the Norwegian composer Edvard Grieg than of Smetana's *The Moldau*.

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

412th and 414th Performances

Thursday, July 8
Saturday, July 10

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

JESSYE NORMAN, soprano

HENRY GROSSMAN, tenor

EZIO FLAGELLO, bass

JOSEPH GOLDMAN, violinist

MOZART, Concerto for Violin and Orchestra No. 4, D major, K 218

Allegro

Andante cantabile

Rondeau (Andante grazioso—Allegro ma non troppo)

JOSEPH GOLDMAN

INTERMISSION

WAGNER, Die Walküre, Act I

JESSYE NORMAN

HENRY GROSSMAN

EZIO FLAGELLO

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

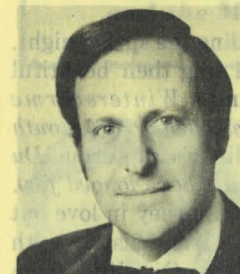
Ezio Flagello was born in New York, where he began his vocal studies with former Metropolitan Opera baritone Friedrich Schorr. He continued his education at the Manhattan School of Music, studying with John Brownlee, before obtaining a Fulbright scholarship for further training abroad. He won the Metropolitan Opera Auditions in 1957 and made his Metropolitan debut in the same year. He has sung with the Vienna State Opera, the Rome Opera, and the companies of San Francisco, Dallas, Pittsburgh, Houston, and Philadelphia. He has sung over 20 leading roles at the Met, and was heard in Detroit most recently last May, when he sang Gianni Schicchi with the Met on Tour. These concerts mark his DSO and Meadow Brook Music Festival debut appearance.



Jessye Norman

Florence and the Berlin Festival. 1972 brought debuts at La Scala, the Aldeburgh 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, and in many U.S. and European recitals, and in 1974 she made her South American debut, sang four return concerts with the Boston Symphony, and made countless other appearances. She clearly continues to live up to the New York Times' accolade as "one of the most important voices to come along in some time".

Joseph Goldman, assistant concertmaster of the Detroit Symphony Orchestra, is a native of Urbana, Illinois. He joined the orchestra in May of 1974 after studying at the University of Michigan with Paul Makanowitzky and Gustav Rosseels. Previously he was taught by Klausner at the University of Missouri and David Martin in London. He has appeared as soloist with several orchestras, including the University of Michigan Philharmonia, the Flint and Windsor Symphonies, and the Detroit Symphony. This performance marks his first solo appearance at Meadow Brook.



Henry Grossman

Henry Grossman made his debut with the DSO in January 1975, singing in the Glagolitic Mass of Leos Janacek both in Ford Auditorium and on tour in Washington and New York. A scholarship winner in theatre arts at Brandeis University, he appeared off-Broadway and in Joseph Papp's Shakespeare company, and has toured with Alfred Drake and Lana Cantrell. He has sung Siegmund in Act I of "Die Walküre" at Tanglewood, Florestan in the Brooklyn College Opera production of "Fidelio", and in the Handel Society production of "Belshazzar" at Carnegie Hall and in "Bacchus and Ariadne" at Juilliard. He makes his Meadow Brook Music Festival debut at these concerts.

PROGRAM NOTES®

by Paul Affelder and Leonard Burkat

CONCERTO FOR VIOLIN AND ORCHESTRA NO. 4, IN D MAJOR, K. 218

..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 6, 1791, in Vienna)

We marvel at the speed with which the mature Mozart wrote his last three great symphonies, during just two summer months of 1788, when he was thirty-two years old. Yet in 1775, when he was only nineteen, he already possessed the gift of conceiving large works almost faster than he could write them down, and in nine months he added five violin concertos to his catalog. Speed hardly affected quality; the last three of these violin concertos are the earliest of Mozart's works that have established a permanent place in the concert repertoire.

Mozart was an accomplished violinist, but he preferred to

Jessye Norman made her DSO debut at last summer's Meadow Brook Music Festival. Born in Augusta, Georgia, she studied with Carolyn Grant at Howard University, with Alice Buschak at the Peabody Conservatory, and 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

play the piano in concert or the viola in chamber music. His father, who wrote the principal violin instruction-book of the time, once wrote to him, "You have no idea how well you play the violin. If only you would do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe."

As a salaried employee of the Archbishop of Salzburg, Mozart composed his violin concertos and performed them himself at archiepiscopal court entertainments. We think them nearly perfect as they stand, but when another staff violinist, Gaetano Brunetti, played them, Mozart willingly wrote entire alternate movements to suit his colleague's taste and skill.

The violin concertos of Mozart offer us charms and delights of all kinds except the grave and dramatic, which will appear in his later piano concertos. They are most remarkable for their fluency of discourse, their mastery of rhetoric, their richness of ideas, and their subtlety of wit.

Mozart is thought to have modeled this Concerto after one by Luigi Boccherini and it was a favorite of his during his violin-playing years. After a performance in Augsburg in 1777, he wrote home to his father that his execution had been "smooth as oil," and he referred to it as his "Strasbourg Concerto," probably because the little dance-tunes inserted in the last movement originated there.

The first movement, *Allegro*, opens with a great announcement, like a trumpet fanfare, almost too brilliant for many violinists. The second, *Andante cantabile*, is a great aria for the violin, simple and direct and beautiful. The amusing final Rondeau begins *Andante grazioso*, in the French style, switches to a lively Italianate rhythm, quotes the gavotte and musette from Strasbourg, recalls the opening music, and then whimsically fades away.

The orchestral accompaniment is written for two oboes, two horns and strings.

PROGRAM NOTES®

by Paul Affelder and Leonard Burkat

DIE WALKÜRE — ACT I

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

In 1848, Wagner, looking around for a subject for a new opera, decided to write his next work on a text derived from the Nibelung Myths. The political upheaval of 1849, however, forced him to leave Germany. After spending a short time in Paris, he moved to Zurich, where he resumed work on what he thought was going to be only one new opera, *Siegfrieds Tod* (*The Death of Siegfried*).

But as Wagner himself put it, "When I tried to dramatize the most important moment of the mythos of the Nibelungen in *Siegfrieds Tod*, I found it necessary to indicate a vast number of antecedent facts, so as to put the main incidents in the proper light. But I could only narrate these subordinate matters, whereas I felt it imperative that they should be embodied in the action. Thus I came to write *Siegfried*. But here again the same difficulty troubled me. Finally I wrote *Die Walküre* and *Das Rheingold*, and thus contrived to incorporate all that was needful to make the action tell its own tale."

Thus it was that the libretti for the four music-dramas of *The Ring of the Nibelungs*, as the group came to be called, were written in reverse order. They were completed in 1853, whereupon Wagner set to work composing the music. Here he worked in the proper sequence, completing *Das Rheingold* in 1854 and *Die Walküre* two years later. Work on the

Ring was then interrupted for the creation of *Tristan und Isolde* and *Die Meistersinger*. With the exception of the first act of *Siegfried*, the composer was unable to write any more music for this tetralogy until 1869, when he resumed his gigantic task. It took him another two years to finish *Siegfried*, and in 1874 *Götterdämmerung* — a change in title from *The Death of Siegfried* to *The Twilight of the Gods* — was completed.

By now, Wagner was living in Bayreuth, where he had been invited to build a festival theatre. A stipend from King Ludwig II of Bavaria had enabled him to devote his time to the composition of the *Ring*, and now he worked feverishly toward the completion of the new theatre in Bayreuth. Finally, between August 13 and 17, 1876, at Bayreuth, the entire *Ring* cycle was presented for the first time. This was not the first time that either *Das Rheingold* or *Die Walküre* had been performed, however; the former was first heard at Munich on September 22, 1869; the latter received its premiere on June 26, 1870, in the same city. Wagner objected to both performances, since he wanted the *Ring* to be presented as an entity. But the earlier performances were given at the request of King Ludwig who, after all, had been footing the bills for the creation of the tetralogy.

Wagner was the greatest exponent of the *Leitmotif*, a theme or thematic fragment used as a musical symbol to denote a specific character, incident or emotion. In the four music-dramas that comprise *The Ring of the Nibelungs*, he employed nearly one hundred of these "leading motives." By presenting these themes in their original form or in some metamorphosis, or by weaving them together into a symphonic pattern, he was able to make the orchestra comment on the action or tell an entire story without the air of words.

In *Das Rheingold*, the first music-drama of *The Ring of the Nibelungs*, the Nibelung dwarf Alberich has stolen the magic gold of the Rhine from the Rhine-maidens who guard it. From some of this gold he has fashioned a ring and a magic helmet. Through sly trickery, Wotan, ruler of the gods, has, in turn, stolen all the gold from Alberich, who has put a curse on the ring, which will bring death to whomsoever possesses it. Wotan has been obliged to yield the treasure to the giants Fafner and Fasolt as payment for their having built Valhalla, the gods' new abode. Immediately, the curse begins to work: the two giants fight over the gold, and Fafner kills Fasolt. Then, by means of the magic helmet, he transforms himself into a dragon, and retires into a cave to guard his hoard.

Wotan now fears that the curse will fall on the gods themselves. In the time which has elapsed between *Das Rheingold* and *Die Walküre*, he has begotten, with the earth goddess Erda, nine warrior-daughters — the Valyries — whose duty it is to gather up the bodies of heroes slain in battle and bring them to Valhalla, where they will help to guard the gods from harm. During this period, too, Wotan, disguised as a mortal, Wälse, has wandered over the earth, and has had an alliance with a mortal woman. Twin children are born to them — a boy, Siegmund, and a girl, Sieglinde. One day, while Wälse and young Siegmund are out hunting, their house is burned to the ground by a wild huntsman and outlaw, Hunding, who kills Wälse's wife and carries off Sieglinde. Father and son swear vengeance. They continue their fight against their enemies until Siegmund has grown to manhood. Then, suddenly and mysteriously, Wälse disappears, leaving the young Siegmund to fight his battles alone.

Act I of *Die Walküre* takes place in Hunding's rough hut,

which is built around the trunk of a massive ash tree. A storm is raging outside. Siegmund staggers into the hut and, in sheer exhaustion, falls half-conscious onto the floor near the fire. There he is discovered by Sieglinde, whom Hunding has forced to become his wife. Brother and sister do not recognize each other at first, Sieglinde brings water, which helps to revive him. When Hunding returns, he eyes the stranger with suspicion. Still, the primitive laws of hospitality require that he give him food and rest for the night. During the meal, which Siegmund prepares, Siegmund tells the story of his life — a life filled with misfortune. After his father's disappearance, he had continued to fight his enemies and to hunt for his missing twin sister. One day, he tried to rescue a young girl who was being forced into marriage, but he was outnumbered, disarmed and obliged to flee for his life. From this account, Hunding soon realizes that Siegmund is his hated foe, and he warns his guest to prepare for battle in the morning, then retires with Sieglinde, leaving Siegmund alone.

Siegmund, who has no weapon with which to defend himself against Hunding in the morning or to rescue the beautiful girl who has shown him such kindness, remembers that Wälse had promised him a sword when he would need one. As he calls out in his despair, the fire on the hearth flares up to reveal the hilt of a great sword buried deep in the ash tree. Sieglinde, returning, tells Siegmund that she has drugged Hunding's drink, in order that she might be alone with this handsome stranger, with whom she has fallen in love. She then tells Siegmund how Hunding had carried her off and later forced her to marry him, and how, at the wedding feast, a one-eyed stranger had entered and thrust a sword into the tree, declaring that only a hero would be able to draw it out.

The door of the hut flies open, revealing the spring night. Siegmund and Sieglinde embrace and sing their beautiful love duet, beginning with Siegmund's *Winterstürme wichen den Wonnemond* (Winter storms yield to the month of delight) and continuing with Sieglinde's rapturous *Du bist der Lenz* (You are the Spring that I have longed for). Now at last they realize that not only are they in love but that they are the long-separated brother and sister. With ease, Siegmund pulls the sword, *Nothung* (Needful), from the tree trunk, and the two lovers flee into the night.



Italo Babini

During the latter period he was first cellist of the New Haven and Connecticut Symphony Orchestras and won first prize at Tanglewood, appearing as soloist with the Berkshire Festival Orchestra. Later he won a scholarship to study with Pablo Casals, and he appeared as soloist at the Casals Festival. One of the nation's most outstanding artists, Mr. Babini has appeared with the DSO as soloist dozens of times, as well as in recital and with chamber ensembles throughout the country. Last January he made his debut with the Helsinki Philharmonic; his most recent Meadow Brook appearance was last summer during the Tchaikovsky Marathon.

415th Performance

Sunday, July 11

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

ITALO BABINI, cellist

THEODORE BIKEL, narrator

MEADOW BROOK FESTIVAL CHORUS

Opening work to be announced

Selections by Mr. Bikel

BLOCH, Schelomo, Jewish Rhapsody for Cello and Orchestra

ITALO BABINI

INTERMISSION

Selections

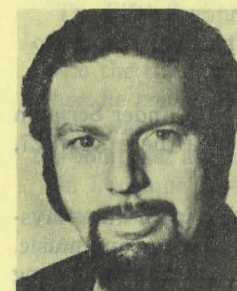
THEODORE BIKEL

SCHOENBERG, Kol Nidre

THEODORE BIKEL

MEADOW BROOK FESTIVAL CHORUS

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



Theodore Bikel

Theodore Bikel, a man of many talents, has achieved success as a folk singer, actor, lecturer, author, and linguist. Born in Vienna, he later moved to Palestine, where he studied music and drama. He performed in the Habimah Classical Theatre there and formed the Israel Chamber Singers. After graduating from the Royal Academy of Dramatic Art in London, he became the protégé of Sir Lawrence Olivier and became famous for his acting in "A Streetcar Named Desire." The veteran of numerous shows on Broadway, he has been repeatedly nominated for Academy and Emmy Awards, and was one of the founders of the Newport Jazz Festival. He has also appeared as guest artist with major symphony orchestras all over the world. This performance is his first at Meadow Brook.

The Bach Aria Group, William H. Scheide, Director, is a unique organization which has achieved its reputation through concerts, recordings, radio and television broadcasts, and films. The internationally celebrated ensemble has scored one success after another in appearances throughout this country, in Canada, South America, and Europe. The Group was organized by Mr. Scheide in 1946 to perform the arias and duets from the cantatas of Johann Sebastian Bach, a repertoire comparatively unknown, but remarkable for its vigor, its melodic qualities, its beauty, and its infinite variety. As Albert Schweitzer wrote in his book on Bach, "In comparison with the cantatas, everything else that Bach has done appears as hardly more than a supplement."

416th Performance

Tuesday, July 13

BACH ARIA GROUP

WILLIAM H. SCHEIDE, Director

SAMUEL BARON, flute

ROBERT BLOOM, oboe

NORMAN FARROW, bass-baritone

BERNARD GREENHOUSE, cello

LORNA HAYWOOD, soprano

LOIS MARSHALL, alto

SETH MCCOY, violin

CHARLES TREGER, violin

YEHUDI WYNER, piano

I. Group of Arias

1. Chorale from Cantata 8
2. Aria from Cantata 14 for bass, oboe, violin and continuo
3. Aria from Cantata 70 for alto, cello and continuo
4. Aria from Cantata 113 for tenor, flute and continuo
5. Duet from Cantata 63 for soprano, bass, oboe and continuo, for Christmas Day

II. From the secular cantata, "Der zufriedengestellte Aeolus" composed for the birthday of Professor August Mueller of Leipzig University in 1725.

1. Aria for Aeolus, flute, oboe, violin and continuo
2. Recitative for Zephyrand and continuo
3. Aria for Zephyr, violin, cello and continuo
4. Recitative for Aeolus and continuo
5. Aria for Pomona, oboe and continuo
6. Recitative for Pomona, Pallas and continuo
7. Aria for Pallas, violin and continuo
8. Recitative for Pallas, Aeolus, flute, violin and continuo
9. Arioso and recitative for Pallas, Pomona, Zephyr and continuo

INTERMISSION

III. Group of Arias

1. Aria from Cantata 202 for soprano, oboe, cello and piano
2. Aria from Cantata 29 for tenor, violin and continuo
3. Aria from Cantata 94 for alto, flute and continuo
4. Aria from Cantata 84 for soprano, oboe, violin and continuo
5. Aria from Cantata 97 for bass and continuo
6. Duet from Cantata 78 for soprano, alto, cello and continuo

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

Thursday, July 15

Saturday, July 17

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, conductor

LAURA de FUSCO, pianist

RACHMANINOFF, Concerto No. 1 for Piano and Orchestra, F-sharp minor, Opus 1
Vivace
Andante
Allegro vivace

LAURA de FUSCO

SCRIABIN, Symphony No. 5 ("Prometheus: The Poem of Fire"), Opus 60

LAURA de FUSCO

INTERMISSION

TCHAIKOVSKY, Symphony No. 5, E minor, Opus 64

Andante—Allegro con brio
Andante cantabile, con alcuna licenza
Valse
Andante maestoso — Allegro vivace

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

Born in 1946 in Castellammare di Stabia (Italy), Laura de Fusco graduated from the Naples Conservatory, where she studied under Vincenzo Vitale. In 1962 she won the Young Pianists' Competition of the Turin Musical Union, and in the following year first prize in the International Pozzoli Concourse. Her extremely active career has included concerts with the Accademia di Santa Cecilia in Rome, all the orchestras of Radiotelevisione Italiana (RAI), San Carlo in Naples, and in Venice, Trieste, Florence, and most other Italian cities. She has appeared also in Switzerland, Denmark, Belgium, France, Portugal, South America (at the Teatro Colon in Buenos Aires), Germany, and Austria. In 1973 she made a highly-praised British debut at London's Wigmore Hall. These concerts mark her DSO and Meadow Brook Music Festival debuts.

PROGRAM NOTES®

by Paul Affelder and Leonard Burkat

CONCERTO FOR PIANO AND ORCHESTRA NO. 1, IN F-SHARP MINOR, OP. 1

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

Very few composers have been able to boast of a permanent place in the concert repertoire for their first published works. Some notable exceptions are Beethoven with his first Piano Trios, Brahms's Piano Sonata in C Major, Schumann's *Abegg* Variations, and Rachmaninoff's First Piano Concerto — all published as Op. 1.

Rachmaninoff's First Concerto was composed in 1891, when he was only eighteen and a student at the Moscow Conservatory. It was first performed that year, with the

composer as soloist, but it was not successful and was completely rewritten in Moscow during the October Revolution in 1917. By the time the revision was done, there was as little left of the original as there was of the Czarist regime.

In his book, *Recollections*, the composer gives us this account of his work during those world-shaking days: "The outbreak of the Bolshevik upheaval still found me in my old flat in Moscow. I had started to rewrite my Concerto, which I intended to play again, and was so engrossed with my work that I did not notice what went on around me. Life was comparatively easy for me. I sat at the writing table or the piano all day without troubling about the rattle of machine guns and rifle shots [abridged]."

This power of concentration was a gift Rachmaninoff maintained throughout his varied and productive life. His compositions showed little evolution over the years. He remained an immovable but appealing neo-romantic throughout his career. The musical revolutions of the twentieth century affected him even less than had the October Revolution in Moscow. He lived and created in a world apart.

The first performance of the revised Concerto took place at a concert of the Russian Symphony Orchestra, with Rachmaninoff as soloist, in New York on January 28, 1919. The Concerto opens with a strongly impassioned *Vivace* that is dominated by two characteristically lyrical themes. The second movement is a meditative *Andante* with a somewhat more animated middle section. The finale, *Allegro vivace*, begins in fleet-fingered fashion but settles down for a broad, extended second subject. The skittering, scherzo-like music then returns to bring the work to a high-spirited conclusion.

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

PROGRAM NOTES®

by Paul Affelder and Leonard Burkat

PROMETHEUS: POEM OF FIRE, OP. 60

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

The composer and pianist Alexander Scriabin was a mystic with many curious, original ideas about life and music. He revealed some of them to a critic in Switzerland during the summer of 1904: "There will have to be a fusion in all the arts, but not a theatrical one like Wagner's. Art must unite with philosophy and religion in an indivisible whole, to form a new gospel, which will replace the old Gospel we have outlived. I cherish the dream of creating such a 'mystery.' It will be necessary to build a special temple for it — perhaps here, perhaps far away in India. But mankind is not yet ready. It must be preached to. It must be led along new paths."

Prometheus: Poem of Fire was Scriabin's last composition for orchestra, was written in 1909-10 as part of a projected cosmic cycle that had begun with *The Divine Poem*, Op. 43, and *The Poem of Ecstasy*, Op. 54. The cycle was to conclude with *Mysterium*, the "mystery" that he often spoke of, which was to be a gigantic ritual of the senses with the rebirth of man as its theme, and was to consist of words, mime, color and smell. It was never written.

According to Scriabin, mankind lived without karma, fate, until Prometheus stole fire from the gods and gave it to man. The gift of fire was a boon and a curse. It aroused the good to creation, but it turned others to destruction. The

subject of Scriabin's *Poem* is the conflict of good and evil, and the triumph of good.

The score of *Prometheus* calls for a very large orchestra with a solo piano, and, when desired, a wordless chorus and an instrument whose keyboard controls color projections — a forerunner of the multi-media light show. It was first performed in Moscow on March 15, 1911, conducted by Serge Koussevitzky, without "color organ," or chorus. The other instruments required are piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, eight horns, five trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, gong, small bells, heavy bells, organ, two harps and strings.

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

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

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

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

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

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

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

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

At least one great German composer understood the im-

portance of this Russian. When Tchaikovsky arrived at his hotel in Hamburg, in March, he learned that Brahms was there, staying on an extra day, after an earlier engagement, for no other reason than to hear Tchaikovsky's new symphony. The two men had met when the paths of their concert tours had crossed before. They admired each other as a pair of highly-skilled professionals and they enjoyed each other's company, but neither cared much for the other's works.

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

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

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

422nd Performance

Sunday, July 18

DETROIT SYMPHONY ORCHESTRA

ANDRE KOSTELANETZ, conductor

IBERT, Escales

LIADOV, The Enchanted Lake

ENESCO, Romanian Rhapsody No. 1, Opus 11, No. 1

INTERMISSION

RODGERS, The Lagoon

FAURÉ, Incidental Music to "Shylock," Opus 57

SKALKOTTAS, Greek Dances

GOTOVAC, Symphonic Kolo, Opus 12

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Please, no photographic flashes or tape recordings during performance.



Andre Kostelanetz first appeared as guest conductor of the DSO in 1961. He has been associated with the New York Philharmonic since 1952, and inaugurated their "Promenade" concerts series in 1963. In addition, he has appeared as guest conductor with the orchestras of Philadelphia, Cleveland, Los Angeles, Houston, Minneapolis, and many other cities in this country and Canada. He also has made many tours abroad leading the Royal Philharmonic, the Philharmonia Orchestra, the London Symphony, the Berlin Philharmonic, and the principal orchestras in other European countries, Israel, and Japan. Mr. Kostelanetz also has been responsible for the commissioning of works by many leading American composers, including Aaron Copland, William Schuman, Alan Hovhaness, and Virgil Thomson. During World War II, Mr. Kostelanetz volunteered his services to train and conduct GI orchestras in Europe, the Orient, and North America. For this, he was awarded the Asiatic-Pacific campaign ribbon. This concert marks his sixth appearance conducting the DSO, and his third at the Meadow Brook Music Festival.

423rd and 425th Performances

Thursday, July 22
Saturday, July 24

DETROIT SYMPHONY ORCHESTRA
PAUL PARAY, conductor

BERLIOZ, Overture to "Benvenuto Cellini"

CHAUSSON, Symphony in B-flat, Opus 20
Lent — Allegro vivo
Très lent
Animé

INTERMISSION

LALO, Overture to "Le Roi d'Ys"

BIZET, "Carmen" Suite

RAVEL, Pavane pur une infante défunte

DUKAS, L'apprenti sorcier

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PROGRAM NOTES

by Paul Affelder and Leonard Burkart

OVERTURE TO BENVENUTO CELLINI, Op. 23

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

The exciting life story of the great sixteenth century artist, sculptor and goldsmith, Benvenuto Cellini, appealed strongly to Berlioz who, like Cellini, was himself a rather impetuous man. Determined to write an opera on the subject, he worked out a romantic story with two librettists — a story even his friends said would never be successful on

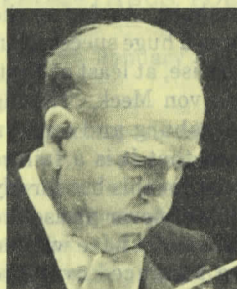
the operatic stage. To a certain extent, they were right.

After laboring for three years on the opera, Berlioz was finally able to offer *Benvenuto Cellini* to the public, its premiere taking place at the Paris Opéra on September 10, 1838, with Habeneck conducting. Unfortunately, it was such a fiasco that it acquired the nickname "Malvenuto Cellini." But Berlioz retained his faith in the work, and many years later still considered it to be one of his best. Though it has never achieved extensive popularity, the opera did enjoy several successful revivals during the composer's lifetime, and even became a repertory piece in Germany.

If *Benvenuto Cellini*, as an opera, is seldom if ever heard today, the two overtures that Berlioz wrote for it have remained among his most popular works. Better known of the two is the one called *The Roman Carnival*, which Berlioz composed in 1844 as an introduction to the opera's second act. But the Overture to *Benvenuto Cellini* — the overture to the entire opera — which was written early in 1838, was well received from the very beginning, even though the opera itself wasn't, and has held an honored place in the concert repertoire ever since Berlioz himself conducted it on an orchestral program in Brunswick, Germany, on March 9, 1843.

The Overture to *Benvenuto Cellini*, which draws its material from themes in the opera itself, begins in an animated pelled by the dramatic finale, *Animé*, which has a chorale-like second theme that is an altered version of the motto turned upside down. The motto in its original form returns at the end of the movement to bring the Symphony to a calm, majestic close.

The orchestral requirements for the Overture are two flutes, piccolo, two oboes, two clarinets, bass clarinet, four bassoons, four horns, four trumpets, two cornets, three trombones, tuba (the original score called for the now-defunct ophicleide), kettledrums, bass drum, cymbals, triangle and strings.



Paul Paray

Festival-goers will long remember the tremendous excitement of Paul Paray's debut at Meadow Brook last summer, when he returned to conduct the DSO for the first time since 1968. Born in Le Treport, 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 for 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 had been 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 made many recordings which are still considered definitive by collectors. A renowned composer as well, Paray inaugurated Ford Auditorium in 1956 with a performance of his own "Mass of Joan of Arc".

SYMPHONY IN B-FLAT MAJOR, OP. 20

..... Ernest Chausson
(Born January 21, 1855, in Paris; died June 10, 1899, in Limay)

Ernest Chausson was the son of a wealthy Parisian family that required him to study law, but at the age of twenty-five years he was finally able to turn to music and enrolled at the Paris Conservatory as a pupil of Massenet. When he failed to win the Prix de Rome because his musical ideas were too radical, Chausson left the Conservatory and became a private pupil of César Franck, who exerted a strong influence on his work.

Another composer whose influence is reflected in Chausson's music is Richard Wagner. While still at the Conservatory, Chausson went to Germany to hear Wagner's music dramas performed, and he brought back to Paris what his professors called the "dangerous" score of *Parsifal*.

The list of Chausson's works is not long but many of his compositions possess a strong sensual appeal. He is best remembered today for the Symphony, a *Poème* for violin and orchestra, a Concerto for violin, piano and string quartet, and some exquisite songs. He was a shy man, who made no great effort to present himself to the public, but used his considerable wealth to help many of his fellow composers. The worth of much of Chausson's music was not recognized until after his death, which, unfortunately, came too soon. While riding a bicycle down a hill on his country estate in 1899, he lost control and died as a result of the fall. The brief career of a most promising composer was snuffed out at the age of forty-four.

Chausson completed his Symphony in the summer of 1890, just two years after César Franck wrote his Symphony in D Minor, to which Chausson's bears a strong family resemblance. The composer conducted the first performance, at a concert of the Société Nationale de Musique in Paris on April 18, 1891.

Like Franck's Symphony, Chausson's is in three movements and is built on an underlying musical motto that recurs throughout the work. The first movement begins with a slow, solemn introduction, *Lent*, in which the motto theme is stated and developed. Suddenly the mood brightens and the tempo quickens to *Allegro vivo* for the principal section of the movement. The music flows freely and melodically, with occasional reminders of the motto theme. The second movement, *Très lent*, is somber and poignant, its principal theme derived from the motto. This mood is dispelled by the dramatic finale, *Animé*, which as a chorale-like second theme that is an altered version of the motto turned upside down. The motto in its original form returns at the end of the movement to bring the Symphony to a calm, majestic close.

Chausson scored the Symphony for three flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, two harps and strings.

OVERTURE TO LE ROI D'YS

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

Lalo's opera *Le Roi d'Ys* (*The King of Ys*) had as its source the same old Breton legend of the submerged city of Ys that inspired Debussy to write his prelude for piano, *La Cathédrale engloutie* (*The Sunken Cathedral*). The story of the opera deals with the rivalry of Margared and Rozenn, daughters of the King of Ys, for the hand of the young

knight Mylio. When Margared cannot have the man of her choice, she seeks revenge by showing the prince of a neighboring city at war with Ys how he can destroy his foes by opening the floodgates, thereby inundating the city. As Rozenn and Mylio are being married, the flood waters rush in; but the now repentant Margared warns the inhabitants in time, then throws herself into the water, whereupon the flood is miraculously abated through the intervention of St. Corentin.

The opera was begun in 1876, but it was another twelve years before it had its first performance, which took place at the Opéra-Comique in Paris on May 7, 1888. An aria from the opera was heard during the first year of its conception, however; and the Overture — which is practically the only portion of the work that is heard with any regularity today — was performed several years before the premiere of the complete score.

The Overture to *Le Roi d'Ys* presents a musical portrait of the three principal characters. The slow introduction is centered around an aria of Mylio, heard here as a clarinet solo. The main section, a vigorous *Allegro*, deals primarily with the conflicting emotions of Margared. This is interrupted by an eloquent passage for solo cello depicting the gentle Rozenn. When the *Allegro* resumes it is concerned chiefly with the subject of Margared and a reaffirmation of the Mylio theme.

The Overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, kettle-drums, bass drum, snare drum and strings.

SUITE NO. 1 FROM CARMEN

..... Georges Bizet
(Born October 25, 1838, in Paris; died June 3, 1875, in Bougival)

Carmen is unquestionably the most popular French opera ever written and ranks among the finest works of its kind in the entire repertoire. Legend has it that it was a failure at its premiere at the Opera-Comique in Paris on March 3, 1875, and that this failure was the cause of Bizet's untimely death at the age of 36 exactly three months later. This, however, was not the case. *Carmen*, with its display of violent passions and with women smoking cigarettes, did cause some eyebrows to be raised at the highly respectable Opera-Comique. Yet this volatile, brilliantly inspired work, among the vanguard in the movement against the domination of Italian opera and for greater realism on the lyric stage, quickly began to capture public favor; by June 18 it had received 37 performances, and within a few years it was seen and heard in many parts of the world. The actual cause of Bizet's death was an embolism, the result of a cardiac condition he had had for some time.

After Bizet's death, *Carmen* achieved such widespread success that its publisher, Choudens, had two concert suites arranged from excerpts from the opera. The Suite No. 1 comprises the brief Prelude to Act I, containing the motive of Fate associated with Carmen; the *Aragonesa*, a brilliant dance based on an Andalusian folk song, which is the Prelude to Act IV; the quiet *Intermezzo*, forming the Prelude to Act III; *The Dragoons of Alcala*, a quiet little march, which is the Prelude to Act II, and *Les Toreadors*, the Prelude to the opera, depicting the excitement preceding the bullfight and including a quotation from the familiar *Toreador Song*.

PAVANE POUR UNE INFANTE DEFUNTE

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

The great French composer Maurice Ravel was born in the Pyrenees, near the Spanish border, and his *Pavane*, like many of his early works, has a decided Spanish flavor. He wrote it in 1899 as a piano piece and orchestrated it in 1910.

The title is difficult to translate. It could be *Pavane for a Dead Spanish Princess* or *Pavane for a Dead Girl*. Ravel once indicated that he had made it up just because he liked the sound of it.

The *pavane* was originally a stately, processional dance of Spanish or Italian origin. It got its name from the Latin word *pavo* which means "peacock," because the movements of the dancers resembled the stately strutting of that vain and beautiful bird.

The *pavane* was particularly popular in England during the sixteenth and seventeenth centuries, where it became an important musical form. It was usually followed by a faster *galliard*, in a different rhythm, and the two together formed the nucleus of the classic dance suite.

L'APPRENTI SORCIER (THE SORCERER'S APPRENTICE)

Paul Dukas
(Born October 1, 1865, in Paris; died there May 17, 1935)

Paul Dukas sometimes seems to belong to that group of "one-work" composers who are known by only a single composition. Though he certainly was not prolific, he did write several other noteworthy works, including the dance poem *La Peri*, the opera *Ariane et Barbe-Bleue* — produced with success at the Metropolitan during the first decade of the century — and a Symphony in C Major. In his youth Dukas was an outstanding student at the Paris Conservatory and a winner of the Prix de Rome, but in later years he devoted himself to teaching, composed very little and then, before his death, destroyed a great many of his works.

The one composition for which Dukas will remain immortal is his orchestral scherzo *L'apprenti sorcier* (*The Sorcerer's Apprentice*). This amusing and brilliant piece has often been cited as the perfect example of what a symphonic poem ought to be, for it follows very closely a poem written by Goethe in 1796. Goethe, in turn, based his work on *The Lie Fancier*, a story penned by Lucian in the second century, in which Eucrates tells of his adventures as an apprentice to Panocrates, who lived in a cave for twenty-three years in order to learn the art of magic from Isis.

The thrice-familiar story of *The Sorcerer's Apprentice* concerns a young apprentice magician who, while his master is away, decides to try out one of the favorite tricks he has seen the sorcerer perform. He intones a few "hokus-pokuses," and an innocent-looking broom suddenly starts up from its corner and begins fetching water for the young man's bath. In practically no time at all the bath is full, so the apprentice commands the broom to stop. But he finds he has forgotten the magic formula, so the broom continues to bring more water. Soon the whole room is flooded. In desperation, the boy grabs an axe and chops the broom in half. That ought to fix it, thinks he. The flood stops only momentarily, however; recovering quickly from the shock, the two halves of the broom get up, and both begin to draw water. As the entire house becomes a raging torrent, the panic-stricken apprentice calls for help. Just as he is about to be drowned, aid arrives in the person of the master. With the prescribed magic words he makes the broomsticks stop,

and they return to their corner, mere pieces of wood once again.

The Sorcerer's Apprentice was written in 1897, and on May 18 of that year received its first performance, under the composer's direction, at a concert of the Societe Nationale de Musique in Paris.

428th and 431st Performances

Thursday, July 29
Saturday, July 31

DETROIT SYMPHONY ORCHESTRA

EDUARDO MATA, conductor

IRENE GUBRUD, soprano

MEADOW BROOK FESTIVAL CHORUS

GINASTERA, Pampeana No. 3 (Pastoral Symphony)

ORBON, Tres versiones sinfonicas

INTERMISSION

VILLA LOBOS, Bachianas Brasileiras No. 5

IRENE GUBRUD

VILLA LOBOS, CHORUS No. 10 for Chorus and Orchestra

MEADOW BROOK FESTIVAL CHORUS

CHÁVEZ, El Sol

MEADOW BROOK FESTIVAL CHORUS

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



Eduardo Mata

Born in Mexico in 1942, Eduardo Mata studied at the Conservatorio Nacional de Musica with Carlos Chavez 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. This was followed by the position of principal guest conductor and music advisor to the Phoenix Symphony, and last fall he became artistic director of the National Symphony in Mexico City. Mata has conducted major orchestras all over the world, including the Berlin Philharmonic, the London Symphony, the Chicago Symphony, and the Cleveland Orchestra, and his catalog of recordings of Mexican composers includes more than ten albums. He made his DSO debut at last summer's Meadow Brook Music Festival.



Irene Gubrud

Irene Gubrud, Artist in Residence at Washington University in St. Louis, was graduated from the Saint Olaf Conservatory of Music and subsequently did graduate work at Yale University and Julliard School of Music. Having studied most recently with Cornelius Reid and Oren Brown, she has received a Minna Kaufmann Grant, a Ford Foundation Grant to commission a work by the American composer George Crumb, and the Martha Rockefeller Concert Artist Guild Award. Ms. Gubrud has taught for two years as an Affiliate Artist and has appeared as soloist with the Chicago, Atlanta, St. Louis, and Phoenix symphonies. This season marks her first performances at Meadow Brook Music Festival.

PROGRAM NOTES*

by Paul Affelder and Leonard Burkat

PAMPEANA No. 3, A PASTORAL SYMPHONY

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

Alberto Ginastera, Argentina's leading composer, studied at the National Conservatory of Music and later became professor of composition there. Several of his major works were commissioned by North Americans met on his frequent visits to the United States.

Ginastera has composed three works called *Pampeana*. They take their name and inspiration from the Pampa, the far-reaching, fertile, treeless Argentine plain that stretches hundreds of miles from the seacoast to the foothills of the Andes. No. 1 is for violin and piano; No. 2, for cello and piano; and No. 3 for orchestra. It was commissioned by the Louisville Orchestra, which presented its world premiere on October 20, 1954. The composer then provided the following observations on the work:

"Every time I have gone across the Pampa, or when I spent a season there, my mind was invaded by different and changing impressions, gay or melancholic, full of euphory or calmness, produced probably by its unlimited immensity and by the transforming aspects of the country during the course of the day. Since my first connection with the Pampa, I felt the desire of writing a work reflecting my spirit's feelings. My wish was to write a purely symphonic work, governed by the strict laws of musical construction, but whose essence would be taken from my subjective feelings.

"The *Pampeana* No. 3, symphonic pastoral in three movements, was the result. The first movement, *Adagio contemplativo*, is divided in five symmetrical sections, A-B-C-B-A, the first one serving as an Introduction and finally as a Coda. The second movement, *Impetuosamente*, has the symphonic scherzo's form with a central section of bucolic character. The third and last movement, *Largo con poetica esaltazione* (broad, with poetic exaltation), has a ternary form, A-B-A. The first section develops a crescendo until it reaches the second theme, then appears again in the form of a *diminuendo*, which vanishes into a *pianissimo* with the orchestra's smoother sonorities [abridged]."

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, harp and strings. It is dedicated to the Louisville Orchestra and Robert Whitney, who was then its conductor.

TRES VERSIONES SINFONICAS ("THREE SYMPHONIC VERSIONS")

Julian Orbón
(Born August 7, 1925, in Avilés, Spain)

Julian Orbón was born in Spain of Cuban parents and during his early years moved back and forth between the two countries. In 1940 he settled in Cuba, and in 1946 came to the United States to study with Aaron Copland at Tanglewood. From 1960 to 1963 Orbón taught at the National Conservatory of Mexico. He now lives in New York.

These are "Three Symphonic Versions" of musical subjects from other sources, written in 1953 and premiered at the First Latin American Music Festival held in 1954 at Caracas, Venezuela, where the score won the First Prize.

Orbón has described his work as "a free interpretation of three musical quotations, which appear at the beginning of each movement. The first is taken from a Pavanne by Luis de Milán, the Spanish composer and lutenist of the sixteenth century. The second is taken from a conductus of Perotinus Magnus, the French master of the Notre-Dame School of the twelfth century; and the third is a rhythmic pattern taken from an original example of African Congolese music. The first movement, *Pavana*, consists of a free development of the Luis de Milán theme in regular sonata form. The name *Conductus* in the second movement is not intended to indicate an authentic conductus form; the movement consists mainly in the re-creation of medieval techniques such as are to be found in the conductus, organum, and in the cadential formulas. The third movement, *Xylophone*, consists of a progressive accumulation of rhythms and orchestral textures based on the original Congolese rhythmic pattern."

The score calls for piccolo, three flutes, two oboes, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion, celesta, harp, piano and strings.

BACHIANAS BRASILEIRAS NO. 5, FOR SOPRANO AND EIGHT CELLOS

Heitor Villa-Lobos
(Born March 5, 1887, in Rio de Janeiro; died there November 17, 1959)

Villa Lobos began his musical career as a cellist in Rio's cafe orchestras, and as a young man developed a great interest in his country's folk music. His ambition to be a composer first arose around 1917 or 1918, and in 1921 he was "discovered" by Arthur Rubinstein, who performed his works widely. From 1923 to 1930, he lived in Paris, broadening his artistic horizons, and on his return home he became one of the most important musicians of the Americas: prolific composer, assiduous folklorist, educator and conductor.

Between 1930 and 1944, Villa-Lobos wrote nine compositions for which he coined the title *Bachianas Brasileiras*, Bach-like works in Brazilian style, that reflect his two great musical interests. *Bachianas Brasileiras* No. 5 is in two movements. The first, composed in 1938 and first performed in 1939, is an *Aria* with long Bach-like melodic lines and a rhythmic undercurrent that is Brazilian. In the opening section the soprano sings the principal melody without words. The middle section is a kind of recitative on the quiet moonlight reflected on the sea, bringing sadness and tears. The opening music returns with the soprano humming the melody. The second movement, written in 1945 and first performed in 1947, is a *Dansa*, entirely Brazilian, in which the singer asks the birds of the forest to recall with their songs the joy that once accompanied her love.

CHOROS NO. 10, FOR CHORUS AND ORCHESTRA

Heitor Villa-Lobos
(Born March 3, 1887, in Rio de Janeiro; died there November 17, 1959)

Heitor Villa-Lobos was one of the most remarkable creative musicians of our time. He was an extraordinarily prolific composer, largely self-taught, who developed his own individual styles and forms of composition, many of them with no roots in traditional art-music. He conducted extensive research in the folk music of his native land and then used the folk material as a point of departure for many of his own works. In addition, he organized a completely new system of music education for Brazil that placed emphasis on the choral performance of indigenous songs and dances.

Villa-Lobos wrote over two thousand works for almost every imaginable combination of instruments and voices. A musical form that he adopted and made his own is the *choro*, or *choros*, which Nicolas Slonimsky describes in his book, *Music of Latin America*, as "a Brazilian air characterized by free improvisation, a flowing melody and incisive rhythm."

Villa-Lobos composed at least fourteen highly varied works to which he gave the name *choros*. Some of them are written for a single instrument. Others are for ensembles of various sizes, and No. 14 is a huge work for chorus, wind band and orchestra. No. 10 (1925) is for chorus and orchestra of two flutes, two oboes, two clarinets, alto saxophone, two bassoons, contrabassoon, three horns, two trumpets, two trombones, timpani, percussion, harp, piano and strings. The large percussion section, which includes several Brazilian folk instruments, consists of a deep drum, a small drum and a street drum; a *caxambu*, which is a glass bottle filled with gravel; a *reco-reco*, which is a ratchet scraped by a stick; metal and wooden rattles called *zucalhos*; and a *puta* or "animal roar," which is a tin cylinder covered at one end by a drum-head with a gut string through it.

In a preface to the published score, Villa-Lobos wrote: "The *Choros* represents a new form of musical composition, in which Brazilian Indian and popular music are synthesized. The principal elements are rhythm and any melody of popular character that appears from time to time accidentally, always transformed by the personality of the composer. . . . The word "serenade" is an approximation of the meaning of *choros*."

The text of the *Choros* No. 10 begins about halfway through the composition, with short-clipped staccato syllables derived from Indian words. Against this rhythmic background emerges a broad melody in popular style, to which a Portuguese text from the poem *Rasga o coracao* ("Tear Open My Heart"), by Catulo Cearense, is sung. The following English translation was made for the New York Philharmonic:

If you wish to see the immensity of sky and sea,
Reflecting the prismatic light of the sun,
Tear open my heart, come and bend over
The vastness of my pain;
Inhale all the fragrance which rises
From the thorny flowering of my suffering!
See! You can read in its pulsations the white illusions
And that it says "No" in its moans . . .
It can speak to you in its palpitations!
O see it gently, sweetly palpitat,
Chaste and purple, in an evening threnody,
Purer than a white vestal!

Tear it open, for you must see the pain inside to be solaced!
Under the weight of a cross of tears, weep! . . .
Birds to sing diving prayers,
God, to order the rhythm of their pitiful airs.
Tear open, for you must see!

EL SOL ("THE SUN"), MEXICAN BALLAD FOR CHORUS AND ORCHESTRA

Carlos Chávez
(Born June 13, 1899, in Mexico City)

Carlos Chávez is the most prominent Mexican musician of his generation and an important figure in the United States and Europe as well. He organized the Orquesta Sinfónica de México and conducted it for many years, served as director of the National Conservatory of Music, chief of the Department of Fine Arts of the Secretariat of Education, and director-general of the National Institute of Fine Arts and Letters.

He has written many compositions in the classical European tradition, and many more that reflect his long study of his country's folk music. He is especially interested in the indigenous music of ancient Mexico and of the few remaining Indian tribes, and in the effect that the Spanish conquest had on it. "By the words 'Mexican music,'" he wrote in 1962, "we mean the Indian music of the ancient Mexicans, the music of Spanish origin implanted in Mexico, and the music that resulted from these elements. [We are now learning] in what form and to what degree the new music, characteristic of Mexico, has been produced by all these elements."

The sun has always been a central part of Mexican life. It was an object of divinity and a calendar, a sacred measure of time and history. Chávez wrote *El Sol* ("The Sun"), a *corrido Mexicano* ("Mexican ballad") for chorus and orchestra in 1934 to a text adapted from folk poems:

Sun, sun, sun.
O warm me the seed until it ripens,
And make it bear flowers all of the color of your bright hair . . .
O you round, red sun, bright as a copper pitcher,
Every day you light the fields and help to make the brown earth richer . . .
Sun, you share your light among us;
Sun, always fair and true;
Sun, give our longing earth its increase.
Bless us and we shall bless you. . . .

The score calls for two piccolos, two flutes, two oboes, English horn, two clarinets, clarinet in E-flat, bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, suspended cymbal, tam-tam, claves, xylophone and strings.

Yoshimi Takeda, music director of the New Mexico Symphony Orchestra (just recently renamed from the Albuquerque Symphony), first conducted the DSO at the Michigan State Fairgrounds in June 1974. Born in Yokohama in 1933, his musical studies have included training with Klaus Pringsheim, Robert Shaw, and the late George Szell, who called him "a born conductor". He was Szell's assistant with the Cleveland Orchestra in 1962-64, and then associate conductor of the Honolulu Symphony. His guest conducting appearances in the USA have included the Chicago Symphony Orchestra, and he has conducted the NHK broadcasting orchestra of Japan and the Japan Philharmonic. This evening marks his debut at the Meadow Brook Music Festival.

432nd Performance

Sunday, August 1

DETROIT SYMPHONY ORCHESTRA

YOSHIMI TAKEDA, conductor

RAVI SHANKAR, sitarist

KOYAMA, Kobiki-uta (Woodcutter's Song)

SHANKAR, Concerto for Sitar and Orchestra

RAVI SHANKAR

INTERMISSION

RIMSKY-KORSAKOV, Schéhérazade — Symphonic Poem, Opus 35

1. The Sea and the Boat of Sindbad: Largo maestoso — Allegro non troppo
2. Prince Kalender's Story: Recitative lento — Andantino — Vivace scherzando
3. The Young Prince and Princess: Andantino quasi allegretto
4. Fete at Bagdad: Allegro Molto — Vivo

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



Ravi Shankar

Probably no musician of the twentieth century can claim as many fields of accomplishment as Ravi Shankar. As a young dancer he toured the world in his eldest brother Uday's company. Returning to India he established himself as one of the foremost classical masters of the sitar. For the past decade, Ravi Shankar has been appearing at the most exciting musical events.

In his efforts to spread a deeper understanding of the language of music he appeared with Yehudi Menuhin at the United Nations, and their recording earned him a Grammy award as Classical Performer of the Year. Film scores for "Pathar Panchali" and "Charly" have also helped to enlarge his image in the music world.

After teaching at U.C.L.A., City College of New York, and California Institute of the Arts, he was commissioned by the London Symphony Orchestra to create an original composition for sitar and orchestra. The resulting "Concerto for Sitar and Orchestra" has been hailed by music critics and audiences wherever it has been played throughout the world.



433rd Performance

Thursday, August 5

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conductor

EUGENE FODOR, violinist

NIELSEN, Symphony No. 4, Opus 29 ("Inextinguishable")

Allegro

Poco allegretto

Poco adagio quasi andante

Allegro

INTERMISSION

SIBELIUS, Concerto for Violin and Orchestra, D minor, Opus 47

Allegro moderato

Adagio di molto

Allegro, ma non tanto

EUGENE FODOR

ALFVÉN, Midsommarvanka (Midsummer Vigil), Swedish Rhapsody No. 1

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



Sixten Ehrling

Sixten Ehrling was one of the prime movers in the founding of the Meadow Brook Music Festival in 1964, and was the Festival's Music Director for 9 years. Born in Malmo (Sweden), he studied at the Royal Academy of Music in Stockholm and launched his conducting career at the Dresden State Opera. In 1940 he began a 20-year association with the Royal Opera in Stockholm, where he was named chief conductor and music director in 1953. At the same time he appeared as guest conductor in most of the major European cities. He made his American conducting debut in November 1961, conducting the Detroit Symphony Orchestra. Immediately he was re-engaged for six weeks of the following season, and in 1963 he was named DSO music director, a post he held for 10 seasons. He left in 1973 to become head of the orchestral department of the Juilliard School in New York, and to increase his conducting at the Metropolitan Opera, where he had made his debut earlier that year conducting Britten's "Peter Grimes".

Ehrling has returned regularly as guest-conductor of the DSO, in Ford Auditorium, on tour, and at the Meadow Brook Music Festival. He was honored during the Met's 1974-75 season by being asked to conduct their first complete production of Wagner's massive "Ring" cycle in more than a decade. He last conducted the DSO in Ford Auditorium this past February and March, and most recently appeared in Detroit with the Metropolitan Opera on tour, conducting Puccini's "Il Trittico" and Wagner's "Die Meistersinger von Nuernberg".



Eugene Fodor

the first American in 21 years to win top prize there.

It was at the Paganini Competition that a Soviet violinist suggested to Fodor that he enter the Russian contest. For some mysterious reason the 19 judges for the 1974 Tchaikovsky Competition withheld first prize and gave three second prizes — to Fodor and two Soviet violinists.

His career since then has been a legend. His tours have included performances with The Cleveland Orchestra, the Pittsburgh Symphony, the Baltimore Symphony, the Philadelphia Orchestra and many others.

Mr. Fodor records exclusively for RCA Records and to date has made four albums — the last one to be released soon. He plays a Guarneri del Jesu violin.

PROGRAM NOTES®

by Paul Affelder and Leonard Burkat

SYMPHONY NO. 4, OP. 29 (THE INEXTINGUISHABLE)

..... Carl Nielsen
(Born June 9, 1865, in Nørre-Lyndelse; died October 3, 1931, in Copenhagen)

Carl Nielsen is one of the very small number of Danish composers of broad reputation in the rest of the world. He was educated in Copenhagen, went abroad for a year of study in France and Italy, and returned home for a career as a violinist, conductor and educator. Nielsen wrote six symphonies, two operas, several concertos, a large quantity of chamber music and many other works, all in a distinctive, original style and sometimes in very original forms.

Nielsen's music was little known in the United States until the mid-1950's, when an active campaign by his publisher brought his works to the attention of many American musicians for the first time. A large number of concert performances and recordings has been the result.

The composer was one of twelve children of a poor house-painter who also played the violin and trumpet at village dances. The son learned both instruments too, joined a military band at the age of fourteen, and five years later enrolled in the Royal Conservatory at Copenhagen. He studied composition for two years, became a violinist in the Royal Theatre orchestra, and in 1890, broadened his horizons with visits to some of Europe's principal musical centers. His discoveries there influenced his style as a composer, to some extent, but he gradually developed a strong musical language that was all his own.

In 1914, Nielsen wrote to a friend, "I am well under way with a new large-scale orchestral work, a sort of symphony in one movement." This was the Fourth Symphony, on which he worked almost without interruption from June, 1914, until the middle of January, 1916. It was completed barely two weeks before its premiere on February 1.

In an explanatory note in the score, Nielsen wrote, "By using the title *The Inextinguishable* the composer has tried to suggest in a single word what music alone has the power

to express fully. In 1920, he added, "The title is not a programme but a pointer to the proper domain of music. It is meant to express the appearance of the most elementary forces among men, animals, and even plants. [If] all the world were devastated through fire, deluge, volcanoes, and all things were destroyed and dead, then nature would still begin to breed new life again, begin to push forward again with all the fine and strong forces inherent in matter. Soon the plants would begin to multiply, the breeding and screaming of birds be seen and heard, man's aspiration and yearning would be felt. I have tried to represent these forces, which are 'inextinguishable.'"

The Symphony is a composition of great power. Although Nielsen referred to it as a one-movement work, it is actually in four connected movements that are further united by thematic relationships among them.

The first theme of the opening *Allegro* immediately hurls the listener into the midst of turmoil and conflict. When the music calms, a tranquil second theme is presented that will be a recurring motto and provide the germinal material for the next three movements. The development section is a kind of tug-of-war between the two themes, and although the second seems to lose the battle, it eventually has the last word.

The second movement, *Poco allegretto*, is a light three-part intermezzo that features the woodwinds in the first and third sections and pizzicato strings in the middle. Its principal subject is derived from the second theme of the first movement.

The third movement, *Poco adagio quasi andante*, is broad, expressive and, at times, elegiac in character. Its main theme, too, may be traced to the first movement and from it there evolves an important, three-note fragment. It gradually builds to a climax, subsides and then launches into a vigorous fugato for strings that is abruptly halted by a stroke of the timpani.

After a brief pause, the final *Allegro* bursts out, even stormier than the first movement. A derivative of the first theme from the first movement dominates the turbulent scene, but at the end, the all-important motto emerges triumphant to bring the symphony to a close in affirmative optimism.

Nielsen scored the Fourth Symphony for triple woodwinds, four horns, three trumpets, three trombones, tuba, two sets of timpani and strings.

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

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

There was a time in the 1930's and 1940's when many a musical expert, endowed with a good sense of history and aesthetics, felt that there was a composer alive who could be measured against Beethoven. He lived in the remote country of his birth, Finland, and his name was Jean Sibelius. His string quartet was said to equal, in mastery of form and profundity of expression, the last works of Beethoven, and his symphonies to constitute a body of the kind of art called "immortal."

A later generation decided that Sibelius did not belong with the great, universal masters — most of whom were German and Austrian — but with the finest members of the other national schools of composition in Europe: Russian, Czech and Norwegian, for example. In our own day, there is little discussion, let alone argument, about Sibel-

ius's place in history. Three or four of his seven symphonies, his Violin Concerto and some of his symphonic poems keep his music before us.

The commonly held idea of Sibelius as a solitary figure, alone and separate from Europe on the distant Karelian peninsula, was inexact too. He studied in Berlin and Vienna. He made concert tours to the principal cities of Europe, and he went to England, where he was a popular figure, quite often. He taught for a while at the New England Conservatory of Music in Boston and was awarded an honorary degree by Yale. This was not the life of a provincial. He was a cosmopolitan musician and a great international figure.

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

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

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

MIDSOMMARVAKA ("MIDSUMMER VIGIL"), SWEDISH RHAPSODY NO. 1, OP. 19

..... Hugo Alfvén
(Born May 1, 1872, in Stockholm; died May 8, 1960, in Falun)

Hugo Alfvén, one of the best known of Swedish composers, studied the piano and violin at the Stockholm Conservatory, and at the age of eighteen joined the Royal Stockholm Opera orchestra. The government sent him to Brussels for further study of the violin, and by 1899 he had enough of a reputation as a composer to win a stipend established by Jenny Lind, which enabled him to study composition for three years in Germany and France. He returned to Stockholm to join the Conservatory faculty, and from 1910 until his retirement in 1939, he was director of music at the University of Uppsala. The catalog of his works includes five symphonies and a number of other works for orchestra, as well as ballet, choral and chamber music.

On this side of the Atlantic, Alfvén's reputation rests principally on the first of his three Swedish Rhapsodies for orchestra, *Midsommarvaka* ("Midsummer Vigil"), which was written in 1903 and first performed in Stockholm in 1904. This colorful work takes its inspiration and title from the festival of St. John's Eve (June 24), and much of its music consists of folk songs and dances from Sweden and northern Germany. The Scandinavian festival of Saint John, which is still celebrated with singing, dancing and

carousing, is the same as the German *Johannisfest* so brilliantly observed in Wagner's opera, *Die Meistersinger*.

The music begins and ends with folk dances, some of them with a few humorous touches. The middle section provides a lyrically romantic interlude. *Midsommarvaka* is scored for piccolo, three flutes, three oboes, English horn, three clarinets, clarinet in E-flat, three bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps and strings. It is dedicated to the composer's brother, Gösta.

435th Performance

Saturday, August 7

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conductor EUGENE FODOR, violinist

VAUGHAN WILLIAMS, Overture to "The Wasps"

SIBELIUS, Concerto for Violin and Orchestra, D minor, Opus 47

Allegro moderato

Adagio di molto

Allegro, ma non tanto

EUGENE FODOR

INTERMISSION

ELGAR, "Enigma" Variations

*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

OVERTURE TO THE WASPS

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

In 1909, the Greek Play Committee at Cambridge University commissioned Vaughan Williams to write incidental music for a production of the satirical play *The Wasps*, by Aristophanes. He composed an overture and seventeen pieces for male chorus and small orchestra, which he later arranged for full symphony orchestra. The new version was given its first performance, by the New Symphony Orchestra, at Queen's Hall, London, on July 23, 1912, conducted by the composer. Only the amusing Overture, which begins with onomatopoeic buzzing, is now frequently played. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, bass drum, cymbals, triangle, harp and strings.

For notes on this evening's violin concerto by Sibelius, see text following the August 5 program.

VARIATIONS ON AN ORIGINAL THEME, OP. 36 ("ENIGMA")

..... Edward Elgar
(Born June 2, 1857, in Broadheath; died February 23, 1934, in Worcester, England)

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

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

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

For years musicians puzzled over this idea of the omission of the theme, until, in 1939, the great English music critic Ernest Newman firmly established that Elgar did not mean that the musical theme — the melody — is not played, but that he had in mind as "another and larger theme" some such idea as the intimacy or the durability of friendship. The identities of the friends who are the subjects of the single variations were not fully established until 1934.

The first variation, *Andante*, is a portrait of the composer's wife. The second, *Allegro*, is H. D. Stuart-Powell, an amateur pianist who used to play trios with the composer, and who always exercised his fingers before beginning a piece. Variation III, *Allegretto*, pictures Richard Baxter Townshend, an amateur actor whose vocal tricks are echoed by the oboe and bassoon. A Gloucester squire, William Meath Baker, is the subject of the fourth variation, *Allegro di molto*. The big closing chord recalls his habit of slamming the door on leaving a room. Variation V, *Moderato*, depicts Richard Arnold, son of the poet Matthew Arnold; and Variation VI, *Andantino*, which is headed "Ysobel," is a tribute to Isabel Fitton, an amateur violist who played chamber music with Elgar.

The seventh variation, "Troyte," *Presto*, is named for an excitable and argumentative architect, Arthur Troyte Griffith. The eighth, *Allegretto*, is a picture of Winifred Norbury, a gracious lady of an earlier age. Variation IX, *Moderate*, entitled "Nimrod," portrays the composer's publisher and close friend, August Jaeger. Elgar said that it was a reminiscence "of a long summer evening talk where Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements. The tenth, *Allegretto*, is headed "Dorabelle — Intermezzo," and

is sensitive sketch of Miss Dora Penny, a charming lady who was somewhat hesitant of speech.

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

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

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, organ (*ad libitum*) and strings.

436th Performance

Sunday, August 8

DETROIT SYMPHONY ORCHESTRA RICHARD HAYMAN, conductor

BLACK JAZZ COMPOSERS POPS

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

Richard Hayman is Principal Pops

Conductor of the Detroit Symphony Orchestra and has conducted at the spring Cabaret "Pops" Concerts series ever since 1970, as well as this season's new Weekender Pops series. He was recently named Principal Pops Conductor of the St. Louis Symphony, and he is also 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.

A resident of New York, Mr. Hayman's work is in constant demand in all media of musical expression from Boston to Hollywood. He is frequently on the move as musical director of tour shows of popular entertainers, most recently including Tom Jones, Englebert Humperdinck, Mary Lou Collins, The Goldiggers, Bob Hope, the Supremes, Pat Boone, Alan King, Allen and Rossi, Ed Ames and Eddie Arnold.

Program highlights include Sounds of Duke Ellington, Count Basie and songs made famous by such artists as Roberta Flack, The First Time Ever I Saw Your Face; Stevie Wonder, You Are the Sunshine of My Life and W. C. Handy, St. Louis Blues.

437th, 438th and 440th Performances

Thursday, August 12 Friday, August 13 Saturday, August 14

THE ELIOT FELD BALLET

THE COMPANY

Helen Douglas
Mona Elgh
Richard Fein
Eliot Feld
Richard Gilmore
Michela Hughes

Cynthia Irion
Charles Kennedy
Edmund LaFosse
Elizabeth Lee
Raemus Marcu

Dennis Michaelson
Linda Miller
George Moutalbano
Mark Morris
Jennifer Palo

Shirley Reeve
Christine Sarry
Jeff Satinoff
Sergiu Stefanski
Gwynn Taylor
Charlie West

The Eliot Feld Ballet is the newest major dance company resident in New York City and in three notable seasons has achieved a standing of the first rank.

Organized under charter of the New York State Education Department in November, 1973, the company was recruited at auditions conducted in New York, Los Angeles and Chicago. A company of twenty young principal dancers was selected and the company's average age was under 24. The plan for the company was to create a chamber ballet under the artistic direction of Eliot Feld with the seventeen works created during his eight years choreographing as basic repertoire. The company was to serve two principal functions: it was to be both a New York and national performing company, which by virtue of its chamber size and resulting flexibility, could function under more intimate and modest conditions than the traditional ballet behemoths. Most important, it was to be a company selected, trained and developed as an exceptional instrument for the creation and performance of Feld's works.

The Eliot Feld Ballet was officially appointed the resident dance company of the New York Shakespeare Festival and offered a permanent home at Joseph Papp's world-famous Public Theatre in Greenwich Village. The first performance of the company took place at the Newman Theatre in the Public complex on May 28, 1974.

The initial season of the company proved so popular that two additional weeks of performances were added to the scheduled season in order to accommodate the enthusiastic response of balletomanes and

the attendance rate for the engagement was 103% of capacity.

For its second Public Theatre season in November and December of 1974, the company added to its repertoire a revival of Feld's *The Consort*, introduced the first work by a guest choreographer, Glen Tetley's *Embrace Tiger and Return to Mountain*, and premiered Feld's new ballet to a Gershwin score, *The Real McCoy*.

Fall of 1975 marked the third New York season of the company and featured the revival of two earlier Feld works, *Harbinger* and *Early Songs* and the introduction of two new ballets entitled *Mazurka*, to music by Chopin and *Excursions*, to a score by Samuel Barber. Again, the company scored an exceptional success both critically and with an enthusiastic public and once more the season had to be extended.

Subsequent to its New York season, the company has appeared at Wolf Trap Performing Arts Center in Washington, D. C., Artpark in Buffalo (the New York State Park for the Arts), at the New York Dance Festival in Central Park, and in a midwestern U. S. tour appeared with the Indianapolis Symphony Orchestra.

The company has been seen on network television in the "Live from Wolf Trap," performing arts series specials and on a special network dance series originating with Station WGBH in Boston for distribution on the Public Broadcasting System. The Eliot Feld Ballet has recently returned from a successful two month State Department tour of Mexico, Central and South America where they were met with critical acclaim and enthusiastic audience response.

Original Ballets Foundation Board of Trustees:

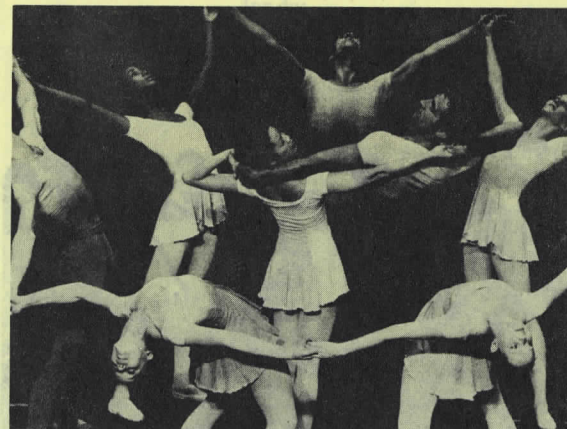
John Breglio
Cora Cahan
Merle Debuskey
Eliot Feld
Doris Freedman

Bernard Gersten
Rupert Hitzig
Gregor Leinsdorf
Joseph Papp

Credits: The Eliot Feld is a member of The Corporate Fund for Dance, Inc. Scenery by Nolan Scenery Studios and Theatre Technique, Inc. Costumes by Barbara Metera, Ltd. and by the New York Shakespeare Festival costume shop under the supervision of Milo Morrow. Shoes by Capezio. Tights by Capezio. Hats by Woody Shelp.

Program and casting subject to change.

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



Wednesday, August 18

THE LAR LUBOVITCH DANCE COMPANY

AN EVENING OF MODERN DANCE

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



Lar Lubovitch

Since he was a child, Lar Lubovitch has been fascinated by dance — both classical and modern. His steadily growing technical command and artistic ability brought him to the fore in American dance in the late sixties before he reached the age of 25.

His studies in dance began in 1962 when he was awarded a scholarship to attend The Julliard School. Additionally, he studied modern dance at the Martha Graham and Jose Limon schools and with Louis Horst and Anna Sokolow. His teachers in the classical realm included Antony Tudor, Margaret Black, and Leon Danielian. Among the performing groups for which he has choreographed: American Ballet Theatre, Santa Fe Opera Company, Pennsylvania Ballet, Ballet Rambert (England), Cullberg Ballet (Sweden), Theatre du Silence (France), National Ballet of Holland, Bat-Dor Company of Israel, Gulbenkian Ballet of Lisbon and many others.

Lubovitch formed his own dance company in 1969 and has since toured extensively with the group in the United States and Europe. The 12-member company has also been involved frequently with dance institutes such as the week-long "Dance Experience at Oakland University" being offered this summer at Meadow Brook. Lar Lubovitch and his dancers make their MBMF debut this season.



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

Thursday, August 19 Saturday, August 21

DETROIT SYMPHONY ORCHESTRA OTTO-WERNER MUELLER, conductor

ELIZABETH VOLKMAN, soprano
ELSIE INSELMAN, mezzo-soprano
WALDIE ANDERSON, tenor
LESLIE GUINN, baritone

NANCY HODGE, piano ensemble director
CHARLES LLOYD, piano
HERMAN TAYLOR, piano
JAMES WILHELMSSEN, piano

LAR LUBOVITCH DANCE COMPANY

MEADOW BROOK FESTIVAL CHORUS

HOPE, Blessed be Thou, Lord

STRAVINSKY, Les Noces

First Part: The Bridal Preparation
Second Part: At the Groom's Home
Third Part: The Bride leaves for Church
Fourth Part: The Bridal Feast

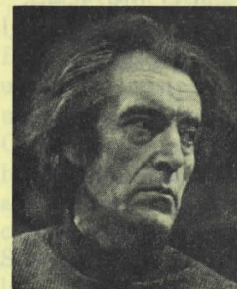
ELIZABETH VOLKMAN
ELSIE INSELMAN
WALDIE ANDERSON
LESLIE GUINN

LAR LUBOVITCH DANCE COMPANY

INTERMISSION

ORFF, Catulli Carmina
Praeludio
Act I
Act II
Act III

ELIZABETH VOLKMAN
WALDIE ANDERSON



Otto-Werner Mueller

Otto-Werner Mueller is director of graduate conducting studies at the Yale University School of Music. Born in Bensheim (Germany) in 1926, he had wide-ranging education and experience in his native country as a conductor of choruses, opera, and ballet, before emigrating to Canada in 1951. There he has worked extensively as a composer, arranger, and conductor for the Canadian Broadcasting Company. More recently he has served as guest professor of conducting at the Moscow State Conservatory, and as professor of music at the University of Wisconsin, before moving to Yale. These concerts mark his debut at the Meadow Brook Music Festival.

Elizabeth Volkman

This young American artist appears yearly as a leading soprano at Cologne and Hanover Operas as well as doing guest performances with the Munich, Berlin, Hamburg and Bayreuth Opera Houses. Her career has recently expanded to include performances with the Miami Opera and the Juilliard Opera Theatre. Her opera reputation has been built about such Mozart roles as Fiodiligi in *Così fan Tutte* and the Countess in *Marriage of Figaro*. She has received awards from the Baltimore Opera Auditions, the National Opera Institute in Washington and the Liederkrantz Foundation. This marks her first appearance at the Meadow Brook Music Festival.

Elsie Inselman—Mezzo-Soprano

Mezzo-soprano Elsie Inselman is a native of Enderlin, North Dakota. She was graduated from Concordia College, Moorhead, Minnesota and received her Master of Music degree and Performer's Certificate from the Eastman School of Music at Rochester, New York. She continued her studies with a Fulbright Scholarship in Frankfurt, Germany and is currently a member of the voice faculty at Wayne State University in Detroit.

Her professional engagements include numerous oratorio, recital and guest-artist symphony appearances in the Detroit and Toledo areas. She first appeared with the Detroit Symphony Orchestra in the 1971 Summer Music Theatre, and again in March, 1973 in a concert performance of Falla's "La vida breve".

Waldie Anderson has appeared in all the major oratorio tenor roles, has mastered a wide concert repertoire for solo recitals, and has been acclaimed a successful singing actor in opera. His experience includes numerous appearances with the Detroit Symphony, the Philadelphia Orchestra, the Chicago Symphony, and many other orchestras. A graduate of Central Washington State College and the University of Michigan, he studied with John McCollum while doing doctoral work in vocal performance and music education. A national winner of the Metropolitan Opera Auditions, he makes his Meadow Brook Music Festival debut at these concerts.

Leslie Guinn

Leslie Guinn began his vocal studies at Northwestern University, where he was heard by Lotte Lehmann and invited to study on scholarship in Santa Barbara. After graduation he joined the U.S. Army Chorus as a soloist and continued his studies in Washington with Todd Duncan. He has appeared as soloist with the Detroit Symphony, the Chicago Symphony, Arthur Weisberg's Contemporary Chamber Ensemble, and many other groups, as well as in recitals of both modern and 19th-century music. Three times recipient of a Martha Baird Rockefeller grant, he has been a member of the faculty at the University of Michigan since 1971.

Nancy Hodge

Nancy Hodge is a lecturer in accompaniment at the University of Michigan where she is also official accompanist for the University of Michigan Choral Union. She has worked extensively with Robert Shaw, Seiji Ozawa and Aaron Copland preparing works performed at the annual May Festival. She has appeared on recital programs throughout the country with leading singers from the Metropolitan Opera and the New York City Center Opera. She appeared earlier this summer at the Meadow Brook Beethoven Marathon.

BLESSED BE THOU, LORD

..... Samuel Hope
(Born November 5, 1946, in Owensboro, Kentucky)

Samuel Hope studied at the Eastman School of Music and at Yale, and with Nadia Boulanger in Paris. He has been a teacher and an arts administrator, and is now Executive Director of the National Association of Schools of Music. Hope's compositions include a number of orchestral and choral works and some chamber music.

Blessed Be Thou, Lord was completed on the spring of 1976. Like Stravinsky's *Les Noces* and Orff's *Carmina Burana*, it is set for an ensemble of four pianos, percussion instruments and voices. Hope uses the chorus in a manner that is, in part, reminiscent of the music of the Middle Ages and the Renaissance, and he explores the bell-like sounds that can be produced by the instruments he has chosen. "I am very much interested in the religious connotations of the bell," he has said, "and the work combines liturgical and mystical influences." The Biblical text is adapted by the composer from I Chronicles 29 and Psalm 66:

Adagio con moto

Blessed be Thou Lord, God of Israel
Forever and ever.

Moderato

Thine, oh Lord, is the greatness and the power
And the victory and the majesty.
Forever and ever.

Andante

For all that is in the heaven and earth is Thine;
Thine is the kingdom, oh Lord, and Thou art exalted
As head above all.
Both riches and honor come of Thee,
And Thou reignest over all,
And in Thine hand is power and might,
And in Thine hand it is to make great and give strength unto all.
Make a joyful noise unto God, all ye lands;
Sing forth the honor of His name [cadenza];
Make His praise glorious.

All the Saints shall worship thee
And shall sing unto Thee;
They shall sing unto Thy name [cadenza].

Allegro molto

He ruleth by His power forever and ever;
Oh bless the Lord, ye people,
And make the voice of His praise to be heard

Allegro con moto

Andante

Blessed be Thou . . .
Make a joyful noise unto God, all ye lands.

LES NOCES ("THE WEDDING")

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

Stravinsky first thought of writing a choral ballet about a Russian peasant wedding around 1912, when he still had a great deal of work to do on *The Rite of Spring* and *The Nightingale*, but by 1914 he was able to start collecting the materials for *Les Noces* ("The Wedding"). That summer, he went back to Russia, from his new home in Switzerland, to find some of the folk literature that was to make the new work what he later described as "a suite of typical wedding episodes, told through quotation of typical talk, a collection of clichés and quotations."

On his return to Switzerland, Stravinsky immediately began to work on the music. Serge Diaghileff, the head of the *Ballets Russes* visited him in the spring of 1915, listened to the first two parts and said that this would be "the most beautiful and the most purely Russian of his works." Stravinsky was so touched that he there and then dedicated the score to his admiring friend.

In the spring of 1917, Stravinsky made an intensive effort to finish the score, working every afternoon at the piano and trying out the percussion instruments he intended to use, in an attic studio overlooking a little Swiss village square. The strange sound from his windows, a friend wrote, were heard by "women sitting and knitting in the shade of the trees, [who] raised their heads for a moment in bewilderment, and said indulgently, 'It's the Russian gentleman' and resumed their knitting."

The music was completed in April, but Stravinsky had difficulty in deciding what instruments should accompany the chorus. He first sketched a version for huge orchestra, and in 1919 made another, of the first two scenes only, for the unique combination of player-piano, two cimbaloms (the folk-instrument of the Hungarian Gypsies), harmonium and percussion. In 1921 he made his final choice: he would use only percussion instruments, among which he included the piano. The instruments were divided into two categories: Those that could play notes of definite pitch were four pianos, xylophone, timpani, antique cymbals and a bell. The others were four drums, bass drum, tambourine, cymbals and triangle.

In April, 1923, the score was done at last and in June it was performed in Paris, by Diaghilev's *Ballets Russes*, for the first time. The choreography was by Bronislava Nijinska, and Ernest Ansermet conducted. Unlike many of his other early works, which proved popular only after repeated performances, this ballet was an immediate success. In London, however, the critics attacked it a few years later, and the novelist H. G. Wells rose to Stravinsky's defense with an open letter that contained a perfect description of the work: "[This] ballet is a rendering in sound and vision of the peasant soul, in its gravity, in its deliberate and simple-minded intricacy, in its subtly varied rhythms, in its deep undercurrent of excitement . . . Instead of fancy-dress peasants, we have peasants in plain black and white, and . . . a richly humorous solemnity."

Although the sung text is, in a way, the libretto of this danced cantata, the singers do not take roles as individual characters. The bridegroom's lines are sung at one time by the tenor and at another by the bass. Stravinsky has written that "the soprano in the first scene is not the bride, but merely a bride's voice; the same voice is associated with the groom in the last scene." The text is set almost entirely in

Russian speech patterns, one note to a syllable. The instruments support the voices but theirs is a purely secondary, accompanying role until the marvelous bell sounds of the climax, just before the work comes to an end.

The ballet has no fixed scenario, but, Stravinsky said, is "ritualistic and non-personal." There are a few stage directions in the text, which, read with the libretto, supply the following course of action:

PART I. SCENE 1. *The Bride's Chamber*: The Bride, Nastasia Timofeyevna, in the presence of her mother, has the Bridesmaids bind her hair in a red ribbon, in a style appropriate for a married woman.

SCENE 2. *At the Bridegroom's*: The Bridegroom, Fetis Pamfilievich, too, has his hair dressed and combed straight, while his parents watch, before he is presented to the bride. The people call on the Virgin Mary, the holy apostles, the angels and all passer-by to bring their blessings to the wedding. Fetis kneels before his parents.

SCENE 3. *The Bride's Departure*: Nastasia Timofeyevna, her family and friends, carrying holy ikons, bread and salt, go off to the wedding. The mothers of the young couple enter and sing of the pain of parting with their children.

PART II. SCENE 4. *The Wedding Feast*: The guests make merry, with berries and birds and precious stones symbolizing the act of marriage. The bride and groom are reminded of their obligations to each other. They embrace, drink a goblet of wine, are toasted by the guests and retire, while their parents settle down on a bench at the bedroom door.

Other composers so admired this work, that there soon arose a remarkable tradition of performance with composers as the pianists. At the premiere (1923), Georges Auric was one of them. At the first London performance (1926), all four were composers: Auric again, Francis Poulenc, Vittorio Rieti and Vladimir Dukelsky. At the first American performance (1926), they were Mark Blitzstein, Aaron Copland, Louis Gruenberg and Frederick Jacobi. In a recording conducted by Stravinsky and issued in 1962, the pianists are Samuel Barber, Aaron Copland, Lukas Foss and Roger Sessions.

PROGRAM NOTES®

by Paul Affelder and Leonard Burkat

CATULLI CARMINA ("SONGS OF CATULLUS")

Carl Orff
(Born July 10, 1895, in Munich)

In the 1920's, German composers like Kurt Weill and Paul Hindemith found new material for some of their work in the popular music of the time, and new purposes for it in the idea of "utilitarian" music. Carl Orff, who did not yet have an important place in concert life, was then writing music to accompany gymnastics, dance and drama, and in the 1930's he also created a widely used system for teaching music to schoolchildren.

Orff fashioned a new musical language for himself out of his work in these fields. He took the most elementary, commonplace materials and assembled them into striking works in which rhythmic repetition rather than freely varied development is the basic structural idea. *Carmina Burana* ("Songs from Beuern") was his first successful composition in this style, and after its premiere, in 1937, he withdrew all his earlier music from circulation. In 1943, Orff made his final version of *Catulli Carmina* ("Songs of Catullus"), which he had been working on since 1936. These two, plus *Il Trionfo di Afrodite* ("The Triumph of Aphrodite"), make a trilogy of dramatic cantatas sometimes called his *Trionfi* ("Triumphs").

The texts of *Catulli Carmina* are in large part erotic love lyrics by Caius Valerius Catullus (ca. 84-54 B.C.), ancient Rome's greatest lyric poet, addressed to his beautiful but unfaithful mistress, a notoriously promiscuous woman named Clodia. Because some of them are based on earlier Greek poems by Sappho of Lesbos, Catullus calls her Lesbia. The words of the *Prelude* are by the composer. Orff has set the poems for tenor (Catullus), soprano (Lesbia), and chorus, with the accompaniment of an orchestra like that of Stravinsky's *Les Noces* ("The Wedding"): four pianos and a large number of percussion instruments. The following abridged English translations are by Leonard Burkat and are copyright © 1976 by Leonard Burkat.

PRELUDE. *Eis aiona, tui sum* (Chorus of Young Men and Women): In eternity, I am yours, O my life! Dear one, tell me if you love me! O what eyes, what lips, what breasts! The fish needs your little pool. All joys, sweetness, pleasure are in you, in your arms — in eternity. *O res ridicula* (Chorus of Old Men): That is ridiculous, an immense foolishness. Nothing can last forever. Fierce passion often becomes gentle as a breeze. Passing time is not in bed with Cupid. Hear and see the songs of Catullus! *Audiamus* (Young Men and Women): Let's listen!

ACT I. SCENE 1. *Odi et amo* (Chorus): I hate and I love. If you ask why, I do not know, but I am troubled and pained.

SCENE 2. *Vivamus, mea Lesbia* (Catullus and Chorus): Let us live, my Lesbia, and let us make love, without concern for the opinion of crabbed old men. For us, when the sun has set, there is perpetual night. Give me a thousand kisses, then a hundred; then another thousand and a second hundred. Later, when we count the thousands, we will get them mixed up, so that no villain may know how many there were and cast an evil eye on us.

SCENE 3. *Ille mi par esse deo* (Lesbia, Catullus and Chorus): He seems to me to be a god, to surpass the gods, if possible. Seated facing you, he looks at you and listens to your sweet laughter. Now I just look at you, Lesbia, and my tongue grows numb, my limbs aflame. For you, Catullus, calm means trouble. It has even brought down kings and rich cities.

SCENE 4. *Caeli, Lesbia nostra* (Catullus and Chorus): Friend Caelius, our Lesbia, whom Catullus once loved more than anything, now serves the brave sons of Rome at the crossroads and in the alleys.

SCENE 5. *Nulli se dicit mulier mea* (Catullus): My woman says she would marry no one but me, even if Jupiter himself asked for her, but what a woman says to an eager lover is written in wind and water.

ACT II. SCENE 6. *Juncundum, mea vita* (Lesbia, Catullus and Chorus): My life, you promise me the joys of love forever. Great gods, make it possible for this to come true, that it be given us to prolong our sacred compact of friendship for an entire lifetime.

SCENE 7. *Desine de quoquam* (Catullus): Expect no thanks. Nothing will do any good. No one is more hostile and bitter than he whom I thought to be my best, my only friend.

ACT III. SCENE 8. *Odi et amo* (Catullus and Chorus): I hate and I love. If you ask why, I do not know, but I am troubled and pained.

SCENE 9. *Amabo, mea dulcis Ipsitilla* (Catullus): My sweet Ipsitilla, my delight, I will love you. Order me to come to you at noon and I will do as you command, but be there, ready to make love nine times in a row. If you really want to, call me at once.

SCENE 10. *Ameana puella defutata* (Catullus):

Ameana, a worn-out girl with an ugly nose, wants ten thousand from me. She is the friend of the old rake Formianus. You, her relations, call your friends and doctors. The girl is sick but don't ask with what. She imagines making love with a bronze statue.

SCENE 11. *Miser Catulle* (Catullus and Chorus): Poor Catullus, stop fooling yourself. What is lost is lost. Bright days once shone on you, days when you followed wherever she led, she who was loved as no other girl was loved. She refused no pleasure you desired. Now she is no longer willing, and you, powerless, desire nothing. Farewell, my girl. Now Catullus is firm. He will ask you to give nothing unwillingly, and you will regret not being asked. Away, wicked girl. What kind of life is left for you? Who will come to you now? Who will think you beautiful? Whom will you love now? Whom will you kiss? Whose lips will you bite? But Catullus, you will remain firm.

SCENE 12. *Nulla potest mulier* (Catullus, Lesbia and Chorus): No woman can truly say that she was loved by me as you were, Lesbia. There was no other trust like that of my love for you. Now my mind is undone by your immorality, Lesbia, but do not stop loving, no matter what you do.

POSTLUDE. *Eis aiona, tui sum* (Chorus of Young Men and Women): In eternity I am yours. Light the torches!

448th Performance

Thursday, August 26

DETROIT SYMPHONY ORCHESTRA

MUSICA AETERNA ORCHESTRA

FREDERIC WALDMAN, conductor

EUGENE ISTOMIN, pianist

MOZART, Divertimento in D major, K. 251

MOZART, Symphony No. 40, G minor, K. 550

Allegro molto

Andante

Menuetto

Allegro assai

INTERMISSION

MOZART, Concerto for Piano and Orchestra No. 9, E-flat major, K. 271

Allegro

Andantino

Rondo

EUGENE ISTOMIN

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Musica Aeterna Orchestra

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Frederic Waldman, founder and musical director of Musica Aeterna, received his musical training in Europe. A native of Vienna, he conducted for years in opera houses and symphony halls in principal cities of Europe, and in 1941 he came to the United States. For twenty years he was the Musical Director of the Opera Theatre at the Juilliard School of Music and has also taught in the opera workshop at the Berkshire Festival in Tanglewood. He has conducted many American premieres of major works including Britten's "Beggars' Opera," Dallapiccola's "The Prisoner" and Richard Strauss' "Capriccio." His recent Musica Aeterna presentation of Dvorak's "Requiem" at Carnegie Hall gave music lovers the first opportunity in over 65 years to hear this major work. Mr. Waldman has recorded many of his Musica Aeterna triumphs on Decca Gold Label Records.



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PROGRAM NOTES® by Paul Affelder and Leonard Burkat

DIVERTIMENTO IN D MAJOR, K. 251

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

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

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

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

SYMPHONY NO. 40, IN G MINOR (K. 550)

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

The year 1788 was not a happy one for Mozart. As usual, he was heavily in debt and constantly running short of funds. The composer Gluck had died the previous year, and Mozart had expected to succeed him as composer to the court of the Austrian Emperor, Joseph II. Instead, the thrifty monarch appointed him "chamber composer" to the Emperor, and paid him an annual stipend of only 800 florins — about \$400 — instead of the 2,000 florins received by Gluck.

It was during this period of reverses and disappointments that Mozart composed his three last and greatest symphonies — No. 39 in E-Flat Major (K. 543), No. 40 in G Minor (K. 550) and No. 41 in C Major (K. 551). This trio of masterpieces, created during the summer of 1788, was written, almost unbelievably, in a period of only two months; the Symphony in G Minor, in ten days.

The Symphonies in E-flat and C certainly do not reflect the low spirits of their composer, but there is melancholy in the G Minor Symphony. It was not often that Mozart wrote in the minor mode. When he did, the composition was likely to be a serious one, and G minor was his favorite among the minor keys. Several more of his greatest works are in G minor: an early Symphony, No. 25 (K. 183), a String Quintet (K. 516) and a Quartet for Piano and Strings (K. 478).

There is no record of when the last three symphonies had their first performances. The only evidence that the Symphony in G Minor was played during Mozart's lifetime is in the fact that he reorchestrated it, adding two clarinets and changing the oboe parts, after he had originally scored it for

flute, two oboes, two bassoons, two horns and strings.

A veil of sadness hangs over the symphony's opening, *Molto allegro*, but is relieved by the poise, elegance and beautiful proportions of the ensuing *Andante*. Mozart called the third movement a Menuetto and marked it *Allegretto*, but this is no graceful ballroom minuet. It is a movement full of energy with syncopated rhythms and clashing dissonances. Its trio — or contrasting middle section — is peaceful and more direct harmonically. The final *Allegro assai* is the most spirited of the symphony's four movements, but it carries forward the work's general mood of seriousness.

CONCERTO FOR PIANO AND ORCHESTRA NO. 9, IN E-FLAT, K. 271

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

This work of the twenty-one-year-old Mozart is the first of his mature piano concertos, a body of great compositions without equal in the history of music. Mozart wrote it in Salzburg in January, 1777, for the celebrated Mlle. Jeunehomme, a French pianist who stopped there in the course of a European tour. Only two of his earlier piano concertos were entirely original works rather than arrangements or adaptations, and here we suddenly discover, for the first time, the extraordinary, unmatched expressive powers that he possessed.

We do not know if it was Mlle. Jeunehomme or something else in Mozart's life or mind that brought about the sudden, great advance in his work that this concerto represents. In structure and materials it is entirely unlike the "social" music he was writing in Salzburg. His skills are unexpectedly those of a mature master, not just a highly talented youth. It is probably, as Charles Rosen has said in his splendid book, *The Classical Style*, "the first unequivocal masterpiece in a classical style purified of all mannerist traces," even though it does lean heavily on the music of the past.

Mozart worked with great care on this concerto. In the later ones that he wrote to play himself, the solo part is sometimes only sketched. Here, he meticulously wrote out every note, even the cadenzas, which were usually improvised by the performer.

The key of E-flat is one in which he wrote a great deal of beautiful music — a string quintet, one of his last symphonies, the Sinfonia Concertante for Violin and Viola, and other works. Alfred Einstein even compares this concerto to Beethoven's "Eroica" Symphony in E-flat, for its bold originality.

Six years later, in 1783, Mozart wrote three piano concertos, but they are relatively simple works, designed so that they could also be played as chamber music, without the wind parts. Even the series of great concertos that he began to write in 1784 are not advances over this one, but simply expansions of the art and skill first demonstrated here. It was never surpassed.

In the first movement, *Allegro*, the soloist's interruption of the orchestra, which by convention always played the opening material alone first, was a bold, dangerous step. The *Andantino*, Mozart's first concerto movement in a minor key, replaces the light *galanterie* in the slow movements of his earlier concertos with powerful music of tragic grief. The wit and the energy of the finale, *Presto*, are enhanced by the insertion of a stately minuet with four variations as an episode in the rondo.

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

450th Performance

Saturday, August 28

DETROIT SYMPHONY ORCHESTRA MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, conductor EUGENE ISTOMIN, pianist

MOZART, Symphony No. 36, E major, K. 245 ("Linz")
Adagio — Allegro
Poco adagio — Spiritoso
Menuetto
Finale — Presto

MOZART, Sinfonia Concertante, K. 297b

INTERMISSION

MOZART, Concerto for Piano and Orchestra No. 24, C minor, K. 491
Allegro
Larghetto
Allegretto

EUGENE ISTOMIN

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PROGRAM NOTES® by Paul Affelder and Leonard Burkat

SYMPHONY NO. 36, IN C MAJOR, K. 425 (LINZ)

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

On October 30, 1783, Mozart and his new bride, Constanze, stopped in the Austrian city of Linz on their way back to Vienna from Salzburg, where they had unsuccessfully attempted to reconcile the composer's father and sister to their marriage. In Linz they were the guests of Count Thun, the father-in-law of one of Mozart's Viennese pupils, who asked Mozart for a symphony to be performed at a private concert on November 4. On October 31, Mozart wrote to his father, "Since I have not a single symphony with me, I am writing a new one at breakneck speed."

For any other composer, this might have been impossible, but Mozart, who usually was storing and digesting ideas for new music in his head, was ready on November 3. In the day remaining, orchestra parts were copied and musicians, who must have been very good ones, were rehearsed in the new work. It was very nearly a miracle.

The Linz Symphony turns out, astonishingly, to be one of his very best. Since it is by Mozart, it is not just another hurried vacuous, occasional piece, and it is not even one of the few hum-drum works that he left us. Instead it is long, brilliant, complex and original, while showing that since his arrival in Vienna, he had studied Haydn's symphonies well. For the first time, he starts a symphony as Haydn frequently does, with a slow introduction, *Adagio*, that sets off

the vigorous *Allegro spiritoso*. The long main theme and many passages of the slow movement, *Poco Adagio*, also remind us of Haydn. The *Menuetto* is a particularly fluent one. Only here and there in the rushing *Presto* finale, are we given the smallest sign at all of the remarkable circumstances under which this symphony was written.

Mozart scored the symphony for two oboes, two bassoons, two horns, two trumpets, timpani and strings.

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

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

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

In September, 1777, the twenty-one-year-old Mozart, dissatisfied with his position as staff composer to the Archbishop of Salzburg, left on a concert tour that was to take him as far as Paris. He stopped in Munich and Augsburg, and at the end of October arrived in Mannheim, where he stayed until the middle of March. This little Bavarian town was then the seat of a music-loving ruler who maintained the best orchestra in Europe, staffed by fine musicians, many of whom were also talented composers.

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

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

CONCERTO FOR PIANO AND ORCHESTRA NO. 24 in C
MINOR, K. 491

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

At the time of this concerto, Mozart was a busy musician, only thirty years old, who had successfully transplanted himself from provincial Salzburg to the capital, Vienna. Pupils came to him from as far away as England. Young Johann Nepomuk Hummel, whose father was an active figure in musical life, was boarding in the Mozart household as a student and protegee. At quartet parties, Mozart played

viola with the composers Haydn and Dittersdorf as violinists and Vanhal as cellist.

Mozart's wife told the young Irish tenor Michael Kelly, who was in the original cast of *The Marriage of Figaro*, that her husband really preferred dancing to music. In his memoirs published some forty years later, Kelly described Mozart as "a remarkably small man, very thin and pale, with a profusion of fine, fair hair, of which he was rather vain. . . . He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards, and had an excellent billiard table in his house. Many and many a game have I played with him, but always come off second best."

We know from Mozart's letters how much music he wrote in the midst of all this, how many concerts he gave, and that he considered his work to be the simple exercise of his craft — at which he knew himself to be better than most of his contemporaries. So much for the precious, solemn Mozart of nineteenth-century, romanticized biography.

Mozart had three new piano concertos for the 1786 Lenten concert season, two of them written in just a few weeks of March and April while he was working on *The Marriage of Figaro*. He wrote in his notebook that this one, K. 491, was completed on March 24, 1786 (the next entry is *Figaro*, completed April 29 and first performed May 1!), and he played it at his April 7 concert. It was a great success and the slow movement was encored. The concerto was a great favorite of later generations, and Beethoven modeled several features of his own C-minor Concerto after it.

It is an extraordinary composition, even for this extraordinary composer. Unlike his other major works, it does not seem to have been conceived at a single stroke and transferred magically from mind to paper. He worked at it. The changes and additions in the manuscript are serious structural revisions, not just simple retouchings of minor imperfections and filling out of passages left sketchy because of the pressure of time. Mozart was working consciously at experiments in expanding the familiar forms that he already used differently from all the other composers of his time.

The orchestra is uncommonly large. Textures are enriched by the freedom of his writing for the woodwinds and by the liberty of sometimes dividing the relatively small and poor viola section into first and seconds. The trumpets and timpani, which in the common practice of the time sustain and punctuate passages of loud music, are used here in soft music too. Conventions are abandoned. The demands that this concerto makes on its audience — the extended subjects, the stretched forms — take it out of the repertory of amusing social music. It is one of Mozart's most beautiful works, one of the most elevated, passionate, intimate, tragic of his compositions.

The extraordinarily complex orchestral exposition of the *Allegro* first movement, presents its almost demonic minor-key material with solemn grandeur. In the slow movement, *Larghetto*, Mozart treats his unusually large wind section almost as a separate instrumental body playing with the pianist rather than with the rest of the orchestra. It is a beautiful symmetrical movement, a continuous structure built of many question-and-answer forms, the two parts sometimes contiguous elements of a single phrase, sometimes spread out over a considerable time-space. The finale, *Allegretto*, is an original set of eight variations.

The orchestra, in this concerto, consists of one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

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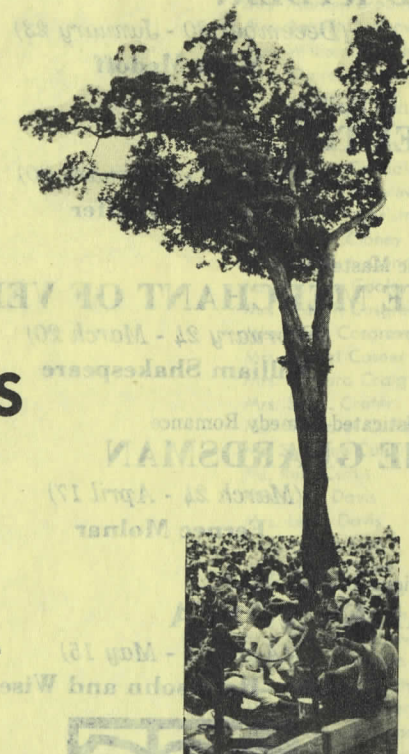
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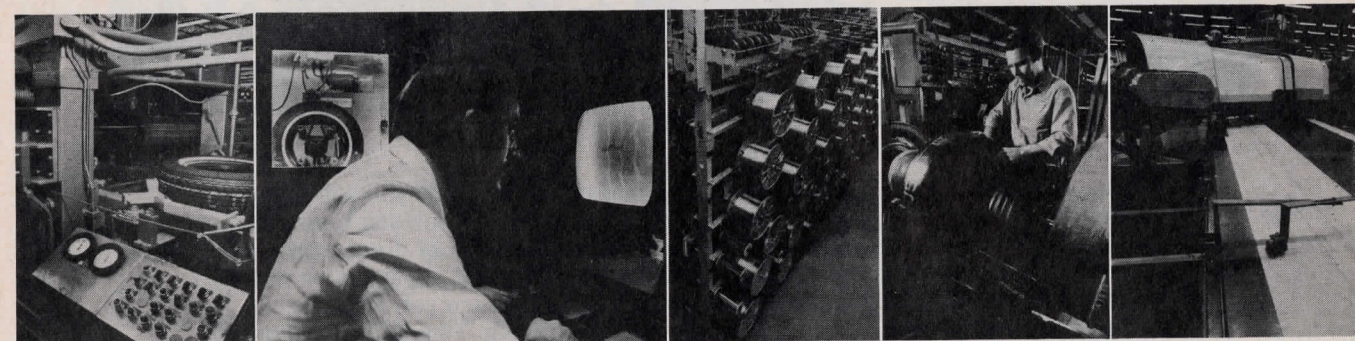
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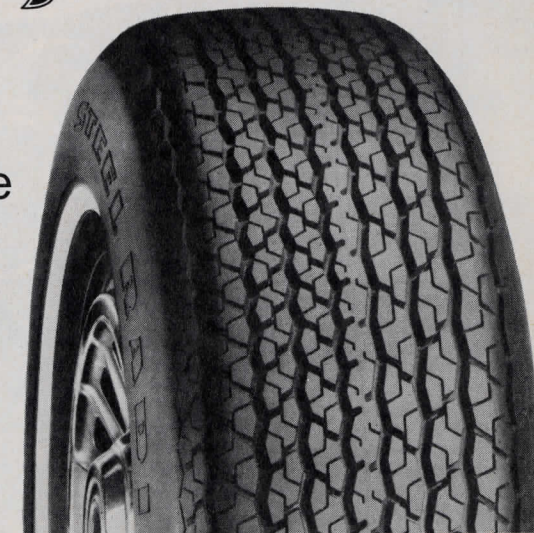
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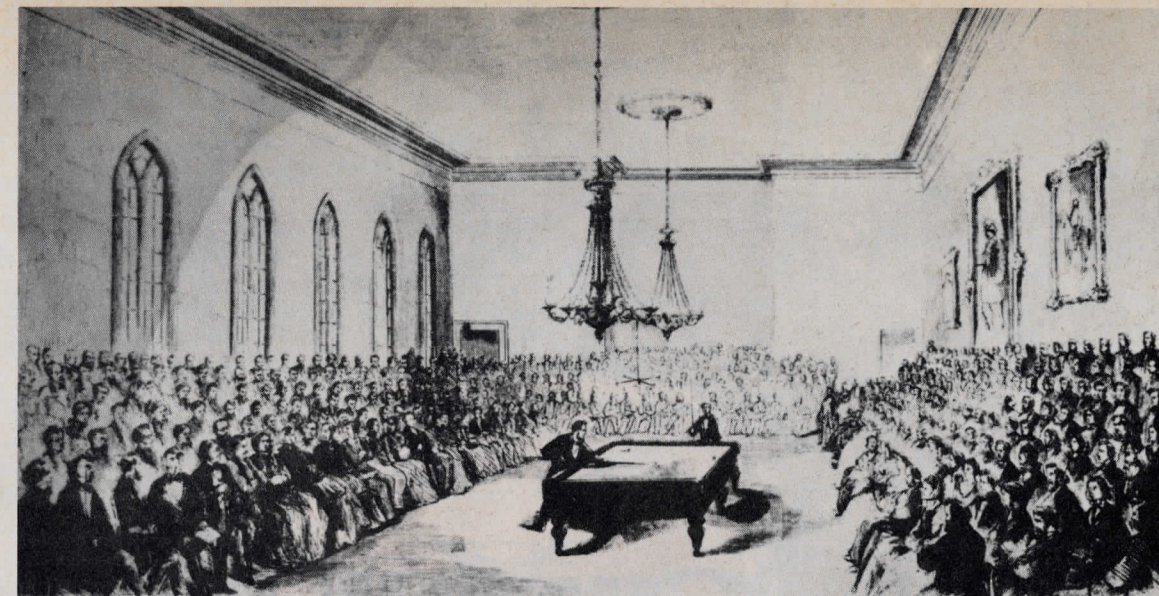
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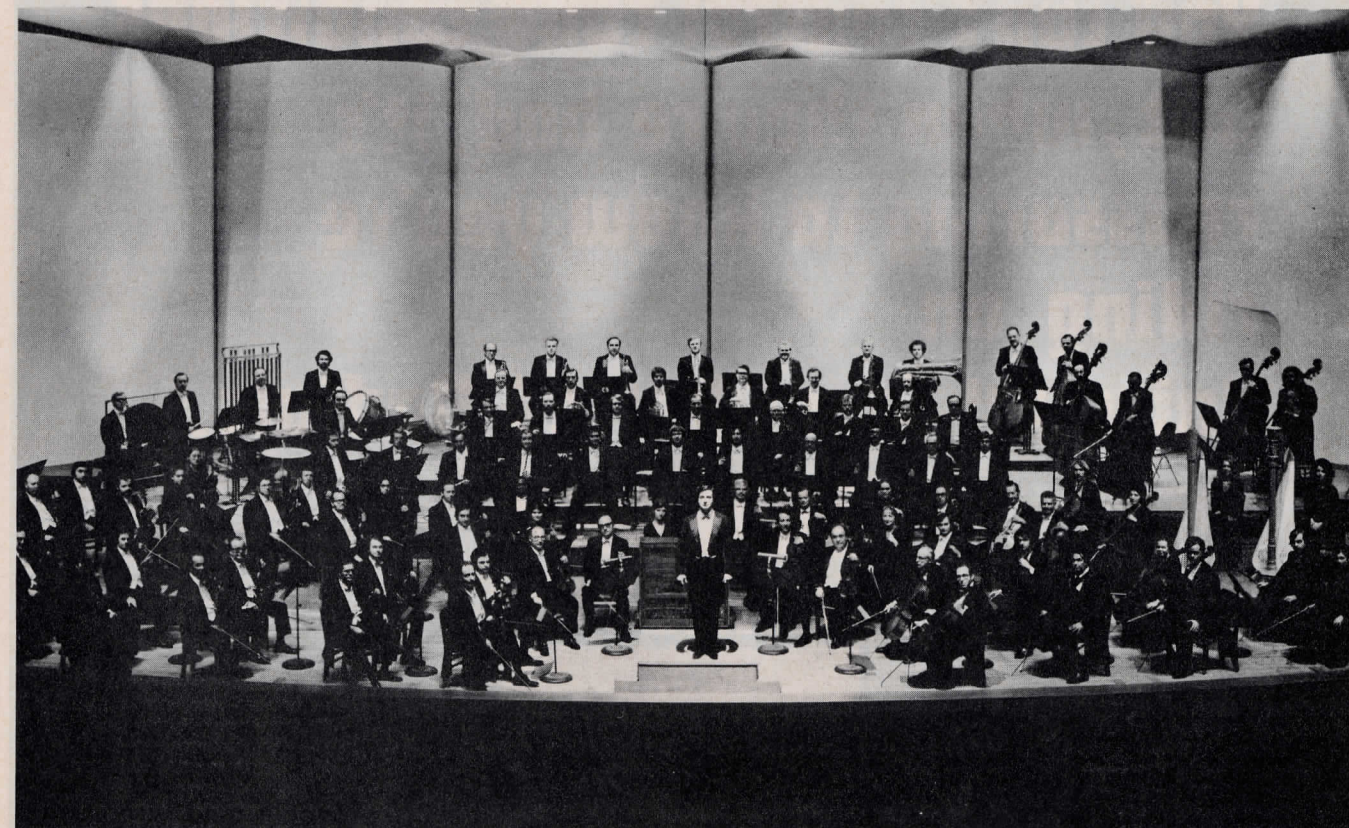
Continued from Page 41

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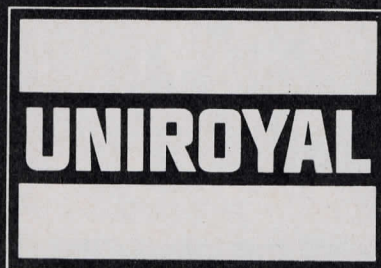
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The Meadow Brook Music Festival and Meadow Brook Theatre are joined administratively and the Finance Committee conducts a joint campaign. While some contributions were specifically designated for the Theatre, they are included in this listing in order to acknowledge them at this time.

Kresge Foundation

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 back-stage space, as well as several other technical operations.

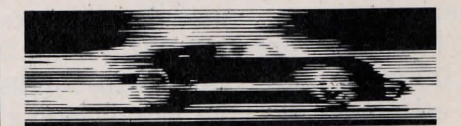
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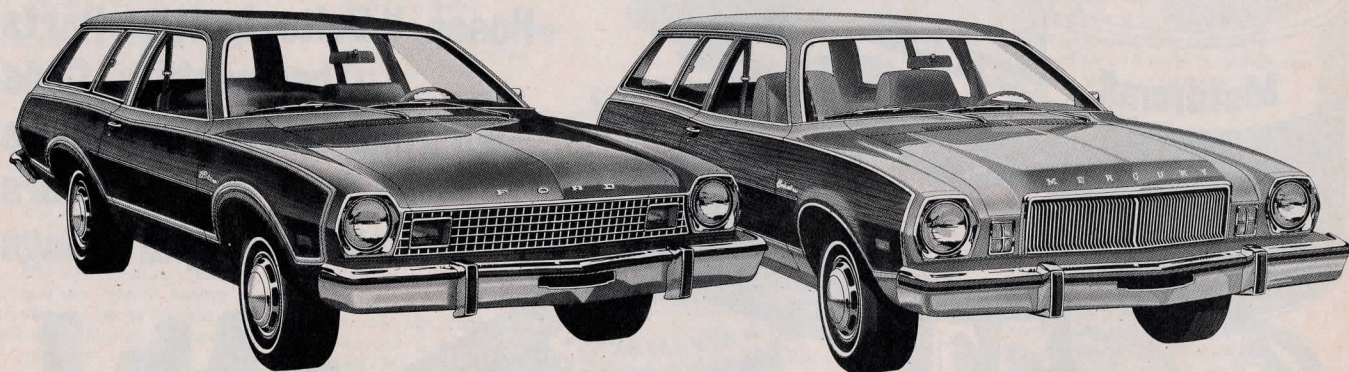
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worked professionally as conductors — appeared at its concerts. Another important annual festival from 1861 to 1932 was the German General Music Society Festival, founded by Franz Liszt to play the new music of his time.

There were music festivals in the United States in the 1850's and perhaps even earlier, but the greatest festivals ever presented here — or perhaps anywhere — surpassed the Handel Commemorations. These were the Peace Jubilees held in Boston in 1869 and 1872.

The moving spirit behind these events was Patrick S. Gilmore, a musician of Irish birth who became a popular figure around Boston and was a Union Army band leader during the war. Gilmore immortalized himself by claiming to have composed *When Johnny Comes Marching Home* and by the creation of these monster-concerts.

For the first, which was called the National Peace Jubilee, a special auditorium was built, in which an orchestra of 1,000 players accompanied a chorus of 10,000 singers before an audience of 40,000 listeners. History is not clear as to whether the bass drum especially built for these concerts was ten feet or twenty feet in height. The programs, which included works of Mozart, Rossini, Verdi and Wagner, were by no means frivolous. The high point of the Jubilee was no doubt the *Anvil Chorus* from *Il Trovatore*, in which the performers numbered 11,100, as singers and players were joined by 100 members of the Boston Fire Department, uniformed in red shirts and helmets, each with a long-handled blacksmith's hammer with which to strike one of the two sets of 50 anvils set up around the orchestra.

For the World's Peace Jubilee of 1872, Gilmore doubled both the orchestra and the chorus, and he also imported a German infantry band and the great bands of the Grenadier Guards from London and the Garde Republicaine from Paris. It was the year of the Franco-Prussian War, so there was a noticeable absence of peace in some parts of the Jubilee. The stellar attraction was Johann Strauss, The Waltz King, who played his violin and conducted the orchestra every day during his stay. The Jubilees were certainly extraordinary events — and what a genius for organization Gilmore must have had, to put

them together in the days before the telephone and the airplane.

The rest of the festival story will be briefly told. Early America's musical life was necessarily centered on the cities of the Eastern Seaboard, because there were no cities elsewhere. By the 1870's, two great music festivals were started in the mid-West: the May Festivals in Cincinnati and Ann Arbor, which assembled musicians of great distinction, usually from great distances, to perform a large amount of music in a small amount of time.

Some very important European festivals are centered in one way or another around a single composer. The brilliant Salzburg Festival is broad in scope, but it had its origins in the music of the town's most famous son, Mozart. The Bayreuth Festival was started by Wagner in a theater that he had especially built for the ideal presentation of his own works. The Edinburgh Festival is an entirely different case. It was started in 1946 to attract tourists and stimulate the economy of the city.

New York's famous Mostly Mozart Festival originated in the idea that the huge Lincoln Center for the Performing Arts should not just close down for the summer. Its direct ancestor is probably the series of Bach and Mozart programs that were presented by Serge Koussevitzky and the Boston Symphony Orchestra during the wartime summers of the 1940's. These became a part of the great-granddaddy of modern American music festivals — including the Meadow Brook Festival — the Berkshire Festival at Tanglewood.

The Tanglewood festival was started in 1934 by a group of wealthy, music-loving New Yorkers who spent their summers in the Berkshire Hills of western Massachusetts. In the beginning they imported musicians from New York, but by 1936 their interest had risen enough for them to engage the entire Boston Symphony Orchestra. In the next year, two of the local sponsors made a gift of Tanglewood's 210 acres to the Orchestra, and a year after that a "Music Shed" seating 6,000 people was built. Before long, the audiences in the Shed were joined by 10,000 people or more who listened on the great lawn around it. By the summer of 1941, Berkshire Festival attendance was 100,000, and America's new, great, summer music festival tradition, in which our great symphony orchestras play to audiences of almost unlimited size, was born.



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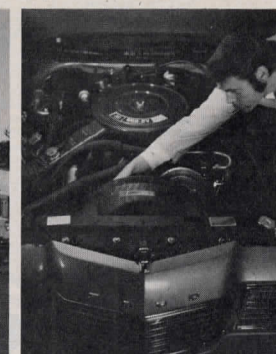
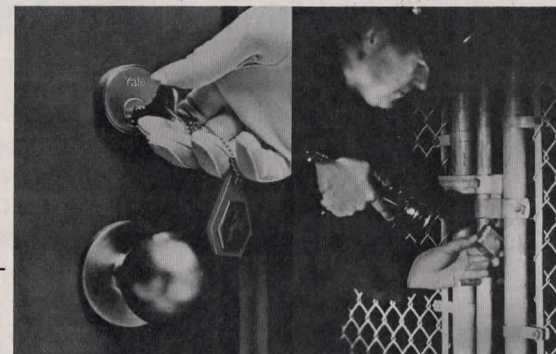
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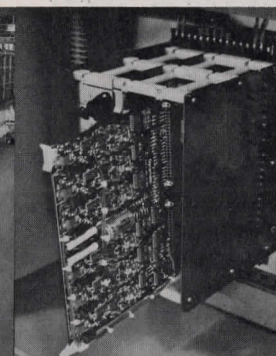
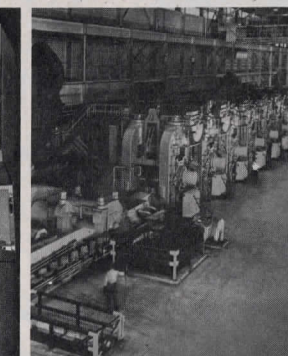
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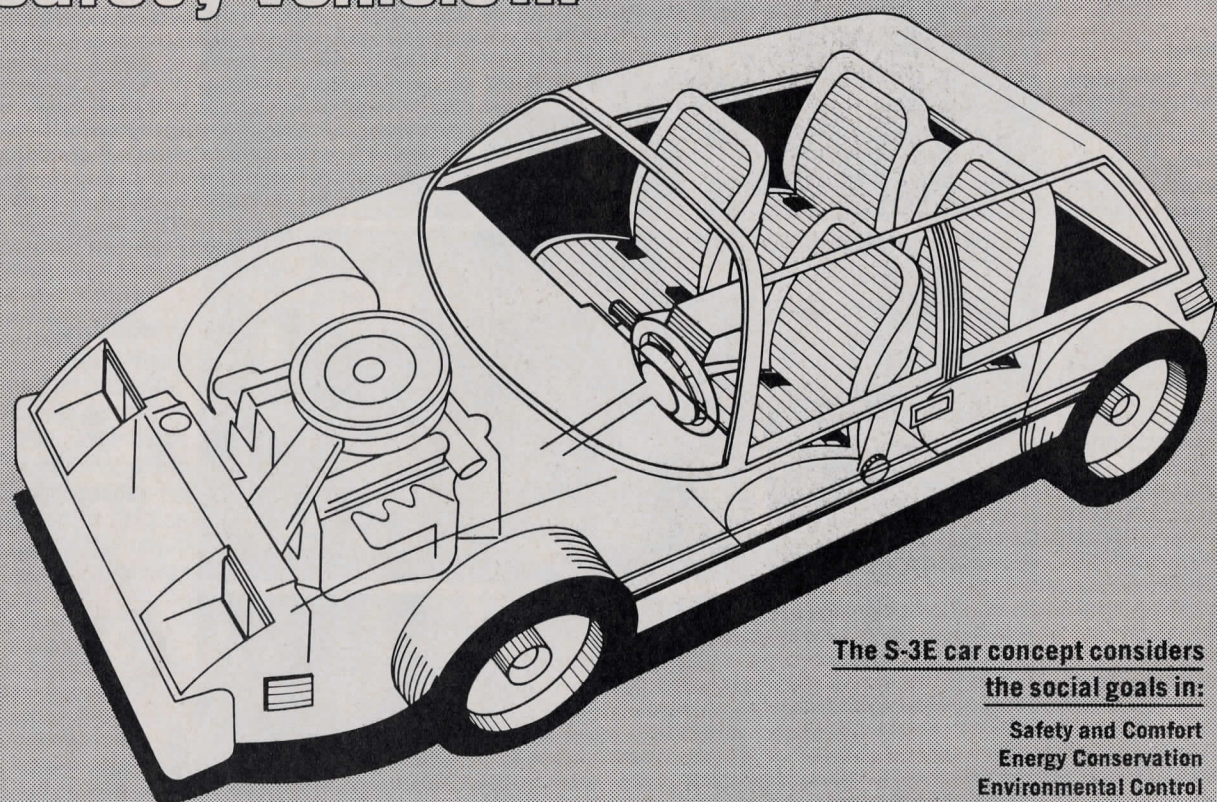
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French vespers, representing the organ, the chanting of the monks, nuns, and the mother abbess. He will also perform the Prague on 4 strings, all sounding at once, and Napoleon's Grand March in which the music appears to be at a distance and approaching gradually. Mrs. Canderbeck will imitate the firing of guns and the response from Mr. Canderbeck's violin will imitate the groans of the wounded. Also Paganini's variation March and celebrated hunting piece, representing the hounds in full cry, on one string, with many other interesting imitations."

Another entertainment that wildly tickled the fancy of Detroiters during the middle 19th century was the minstrel show. Almost never was there an extra seat in the house when the Campbells or the Christys came to town. There was a taste for the exotic that was satisfied by these groups which billed themselves as "Ethiopian" and claimed proficiency in authentic song and dance of the "Southern Plantation."

Full-house attendance at minstrel shows was so certain that it brought about the only total fraud in the annals of Detroit show business. A minstrel troupe was "coming on short notice" and tickets would be available at the door only, according to the ad placed the day before the event. As soon as the last ticket was gone, the enterprising advertiser (and ticket seller) disappeared never to be seen in town again!

While the minstrels and oddities played to full houses, serious music fared less well. The November 20, 1849, *Advertiser* was incensed at the turnout of "scarcely a corporeal's guard" for a ballad concert by F. Gardner of the Royal Academy of Music in London and scolded the public for attending "lower orders of entertainment whose chief attractions consist of negro melodies, badly sung, the rattling of 'bones' and dances indecently travestied . . ." But musical illiteracy was overcome by the continual process of cultural exposure as each concert, whatever its content, brought Detroit a step further along the path to more refined tastes.

Opera had its debut here in 1844, but not until 1853 did the first full company with sets and costumes visit. A great many troupes existed, including some English companies. But the language of the presentation seemed to make no difference to the audiences which flocked to listen. On one night in 1859, there were two operas performed simultaneously to such acclaim that Detroit became one of the most profitable stops for touring companies.

There were many attempts to organize resi-

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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

Twenty-one years ago The 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."

What does a Senior Citizens Arts and Crafts Exhibit have in common with a Kids Fishing Derby?

The same thing that the NCAA Indoor Track Championships have in common with Pony Rides for Children. The Detroit News.

The News is sponsor in common to 67 Metropolitan Detroit area community services. Services that run the gamut from maintaining hiking trails in Michigan's Isle Royale Park, to Armed Forces Week Awards. From Industrial Education Awards to Intercollegiate Ski Meets.

Back in 1946 The News first sponsored the Scholastic Writing Awards, a competition that has grown to attract thousands of students every year. In 1921 the annual Metropolitan Detroit Spelling Bee was started by The News in cooperation with the Detroit Public Schools. Today it involves every fifth through eighth grade student in the City.

The annual fund raising section for the Detroit Symphony Orchestra is an important contribution of The News to Detroit's cultural life. The News also formally honors Detroit's policemen and firemen with monthly awards. Through the Metropolitan Detroit Science Fair, The News gives special recognition every year to the imagination and talents of thousands of Detroit area youngsters. And at some time or other since the first "All aboard" was sounded in 1931, virtually every child and parent in the Detroit area has taken at least one ride on The News' miniature railroad at the Detroit Zoo.

Few papers in the nation are as involved with their communities as The News is with Detroit. In the arts, education, science, sports, industry and public service. Which is part of the reason why The News has grown to be the paper it is today.

The Detroit News
Largest Evening Newspaper Circulation in America.

There's a Lot to Sheller-Globe

We're present in a lot more places than you might think.

Take the Alaska Pipeline. Along the entire length right up the Arctic Circle and beyond, you'll find Sheller-Globe's Superior Buses transporting construction workers in what has to be one of the most rugged transit systems going.

Closer to home you may have been transported from the airport to your motel in another version of our versatile Superior buses, or heard a Superior-built emergency rescue unit screaming through the night.

We're in a lot of America's cars, trucks and off-the-road equipment. There can be some Sheller-Globe in the dash, the steering wheel, the body metal, weatherstrip and many other places. There's a lot more of Sheller-Globe in today's vehicles than there was a few years ago, components such as our Leece-Neville alternators and generators, for instance.

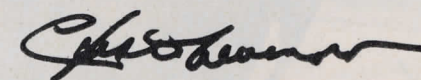
And although we're big in transportation, we're not limited to it.

For example, when the Davis-Besse Nuclear Power Station in Ohio near Lake Erie is activated, equipment made by our Victoreen Instrument Division will monitor liquid and vapor discharge and interior environment from 70 points in that station. Victoreen instruments and systems are extensively employed wherever radioactive materials are used . . . in nuclear power, therapy, research and testing.

There's a good chance you could find in your office some of the business products and office accessories produced by our Globe-Weis and Red Rope Divisions, or a Bohn Rex-Rotary copier, because our Office Products Group has grown to be one of the largest in its field.

There's even more. The paperback you picked up, or the book you received from your book club, may have been printed by our Colonial Press, the cushioning in your sofa may have our urethane foam in it, the frame on your TV set may be a Sheller-Globe product, and the felt on the keys in your piano, too. The meter on your CB radio may have come from our EMICO Division, and our Redyhot hot water dispensers can be found in many kitchens.

There's a lot to Sheller-Globe. Too much to tell here. If you'd like to know more, write Sheller-Globe's Public Relations Department, (Box 962, Toledo, Ohio 43697) for a copy of our Annual Report.



Chester Devenow
Chairman and President



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Wm. K. M. LaRocca

Continued from Page 107

dent operatic companies, but most failed after very short lives for lack of leaders. About the longest lasting group was the Detroit Philharmonic Society, organized in 1856, which gave opera excerpts to consistently full houses and standees. The Society disbanded when its leader, Signor Centemeri, originally a touring artist from Italy, left for New York in 1859.

Whatever the fate of other local musical organizations, there was never a shortage of bands. For every occasion, there was a group ready to play. In the 1700's, all musical responsibilities fell upon the military. They played for everything from greeting parties to executions.

Civilians got started in the band business when the English replaced the French soldiers in 1760. There was high tension and much dislike between the French and the English at that time. Since more than half of Detroit's population was French, they decided to put up with the untutored tootings of each other rather than have those Englishmen involved in their doings.

Bands were a common and sometimes the only form of popular entertainment available. A vital problem for band organizers was the purchase of uniforms, instruments, and music. It was not unusual during the 19th cen-

tury for whole towns to come to the support of their local bands. In Detroit, sections of town, ethnic groups, and employers were all sponsors of musical groups.

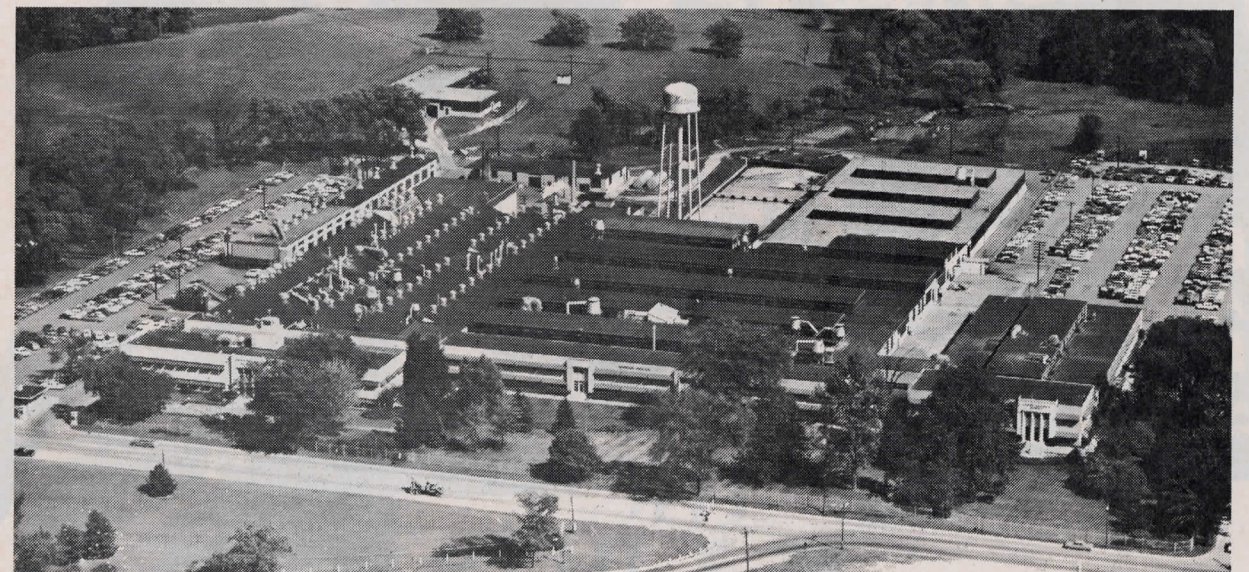
A frequent means of raising funds for bands in the 1830's was to give an oyster supper. Oysters on the menu assured a good turnout because they were a novelty only recently available because of newer, faster transportation routes . . . Amazing what oysters could buy!

Although there was a great fondness for bands in our city, it was not until 1859 that enough financial support could be mustered (without the aid of oysters) to institute a series of free summer concerts. People flocked to the concerts, given on the Campus Martius, but public contributions were below what was required to continue them. After two last minute rescues by a few individuals, the concerts ceased.

Travelling musical entertainments continued to receive a grand welcome in Detroit as the twentieth century began. Our city was exhibiting sufficient interest in good music to cause ten women to take upon themselves the responsibility of organizing a resident symphony orchestra. They gathered \$1800 to pay for rehearsals and an experimental con-

Continued on Page 119

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—Osborn Elliott,
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Free idea.

We're McCann-Erickson/Detroit. A branch of one of the largest advertising agencies in the world. Complete with all the services. And 70 very bright people.

Normally, we don't go around giving away our ideas. Because, ideas, good ones, are a very valuable commodity.

So, why are we doing it now?

It's very simple. We want new business, like everyone else these days. And we believe that the way to get it is not to tell people what we can do. But to show people what we can do.

Now obviously, if you're a service station that needs an idea for a circular or a couple that needs some wedding announcements designed, we're going to have to politely say no.

But, if you're a good sized marketer who's as serious about this as we are, all you have to do is call. And give us a particularly knotty problem that needs solving, along with all the helpful information you can think of.

We'll think about it. And call you back with what we believe to be the best answer.

It may be an ad. A commercial. A sales promotion idea. A media plan. A marketing strategy.

When you get it, you can wad it up, or file it away, or, if you agree that it's a good idea, use it. Even give it to your current agency with our blessing.

In any event, it's yours to do with as you will. Free.

So, from your standpoint, it's no risk at all.

From ours, admittedly, it's a bit of a risk. Because it may well be your first contact with us.

But, we don't send things out the door that aren't the best work we're capable of. And we'll take our chances with that any day.

So, as we said, give us a call. And ask for either Alec Morton or Vic Olesen. Rest assured, it won't be a wasted dime.

For one thing, it'll give you some idea of what we could do if we were working for you full time.

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The "Music from the Age of Jefferson" was produced on records and BASF cassettes by the Smithsonian Institution under a grant from BASF Wyandotte

Corporation. The music was researched by the Smithsonian and performed on historic instruments from the museum's collection.

BASF Wyandotte helped to develop this Bicentennial program because, through the use of modern technology, it recreates the heritage established

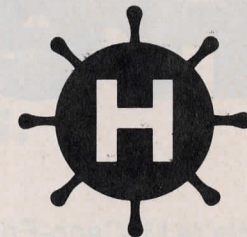
two centuries ago for the appreciation of all Americans today.

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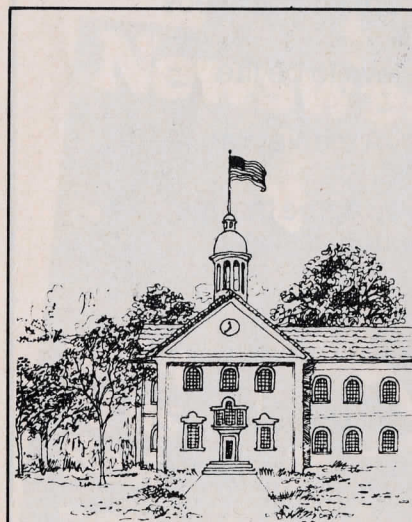
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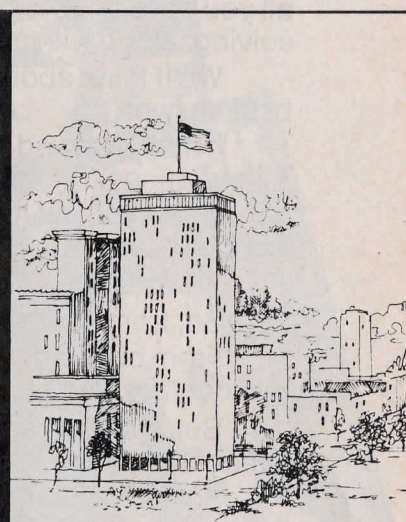
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Continued from Page 113

cert in 1914. The audience was so enthusiastic that confidence of the city's ability to support an orchestra grew and the Detroit Symphony Society was organized with Weston Gales as conductor.

The Orchestra was subjected to the vagaries of wealthy individuals for financial support, but the audience's attentions never wavered. The Symphony was drawing large audiences when the Depression came. Most of the former support was no longer available, but, rather than disband, the musicians accepted half-pay and the conductor, Ossip Gabrilowitsch, donated his services.

After a threat of breakdown in the '30's and '40's, due to a small base of contributors, the Orchestra was reorganized in 1951. The idea was to replace the few large individual contributors with corporations, foundations, labor, and the community-at-large. Paul Paray wielded the baton at that time, producing countless successes with our Orchestra.

Succeeding Paray in 1962 was Sixten Ehrling. He is to be credited with expanding the experience of his audiences to include works of more modern 20th century composers than had been heard previously in Detroit. Meadow Brook Music Festival was established during Ehrling's years here; the Orchestra's audience responded with delighted support to this beautiful new site.

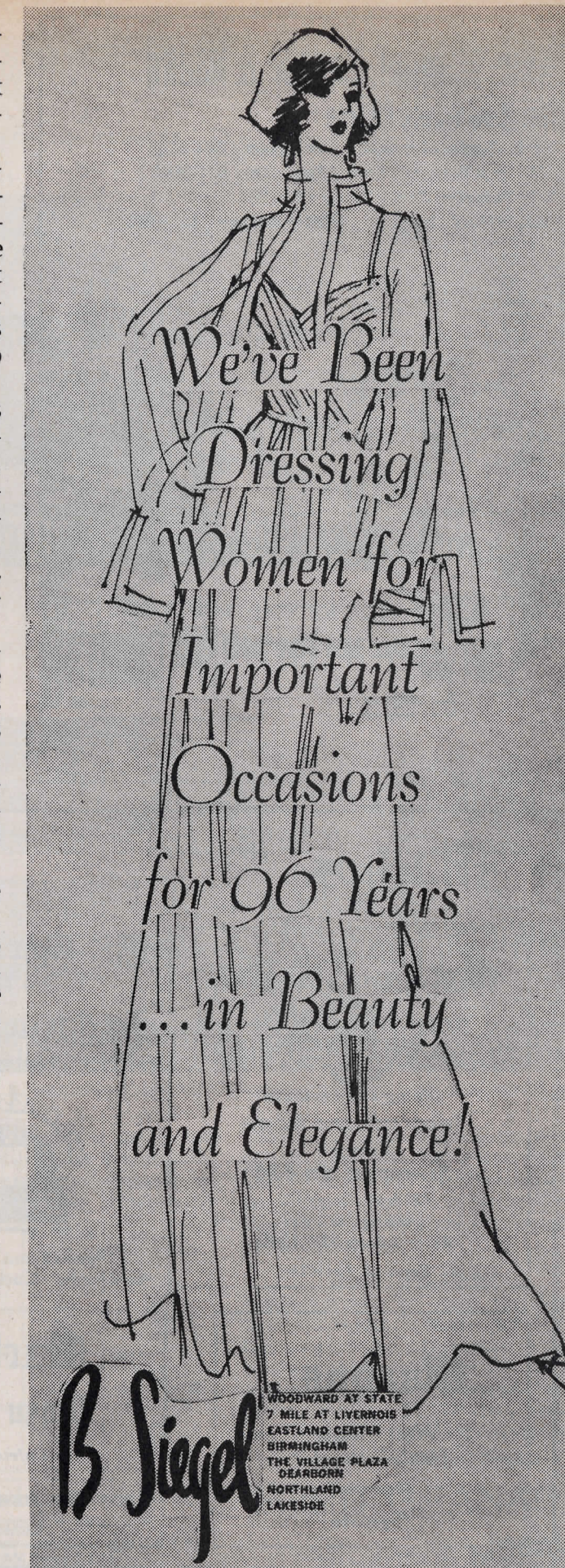
Since May 1972, Aldo Ceccato has led the Orchestra on a continued path of excellence. Mr. Ceccato has brought many innovations to Detroit, including plans for a concert performance of the first act of Wagner's *Die Walkure* slated for Meadow Brook this summer.

Detroit's musical interests have developed enormously since those days of novelty programs. Our citizens recognize that it takes more than ticket sales to support the Orchestra and other cultural enterprises today. Major support for the Detroit Symphony Orchestra comes from its volunteer groups, corporations, the City of Detroit, foundations, and state and federal funds. Last year, about 3,000 individuals gave much needed aid in equally welcomed large and small amounts.

A most gratifying indication that our city is culturally aware and discriminating is the attendance rate at music and dance programs throughout the city.

The Orchestra is helping to plan the cultural future of Detroit by giving listening and playing opportunities to children. Membership in the Detroit Symphony Youth Orches-

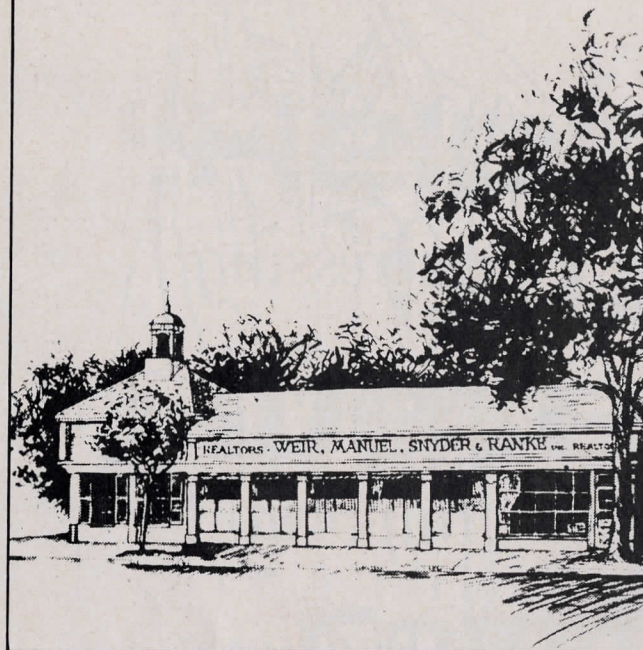
Continued on Page 123



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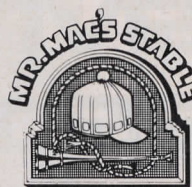
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Pictured at top is perhaps the world's finest sports coupe, and a remarkable achievement in automotive engineering.

From its fully independent suspension system to the design of its interior, the Mercedes 450 SLC is a possession of pride for those who can easily afford its formidable price tag. Those who cannot, please read on.

The second car pictured above is a dramatically styled edition of one of the best-selling cars in America:

New Ford Granada Sports Coupe

You may notice that the Granada Sports Coupe is virtually the same size as the Mercedes 450 SLC. (See specifications) But no car can be categorized "sports coupe" on its dimensions alone.

For road performance at the sporting level this Granada is equipped with a heavy duty suspension, heavy duty shock

absorbers, heavy duty rear springs and steel-belted radials. Inside it features reclining bucket seats, leather wrapped steering wheel and floor shift. Wiper/washer

SELECTED SPECIFICATIONS	MERCEDES 450 SLC	GRANADA SPORTS COUPE
WHEELBASE (IN.)	111.0	109.9
LENGTH	196.4	197.7
WIDTH	70.5	71.2
HEIGHT	52.4	53.3
BODY CONST. UNIT	UNIT	UNIT
ENG. DISPLACEMENT (CU. IN.)	275.8	200 (OPT. 250, 302, 351)
COMP. RATIO	8.0:1	8.3:1 (200 CID)
BORE X STROKE (IN.)	3.62 X 3.35	3.68 X 3.126
†GEAR RATIO: 1ST	2.31:1	2.46:1
2ND	1.46:1	1.46:1
3RD	1.00:1	1.00:1

†These are automatic transmission gear ratios.

controls are positioned for instant reach on turn signal lever, European-style.

And to further enhance the performance of your car, the Granada Sports Coupe

offers a great range of special equipment to order from. Including a powerful 351 CID V-8 engine and SelectShift transmission. Even 4-wheel disc brakes are available (Granada is one of the few American cars to offer them).

A sporting choice

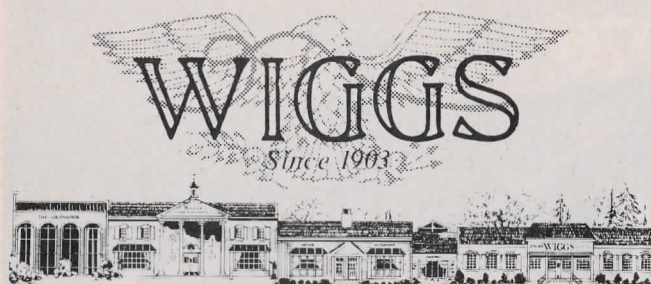
If money is really no object, you should certainly consider the Mercedes 450 SLC. It is a remarkable achievement in automotive engineering. Under any circumstances, consider the new Granada Sports Coupe. Starting at \$4,189*, it is a remarkable achievement by almost any standard.

See your local Ford Dealer

FORD GRANADA

FORD DIVISION



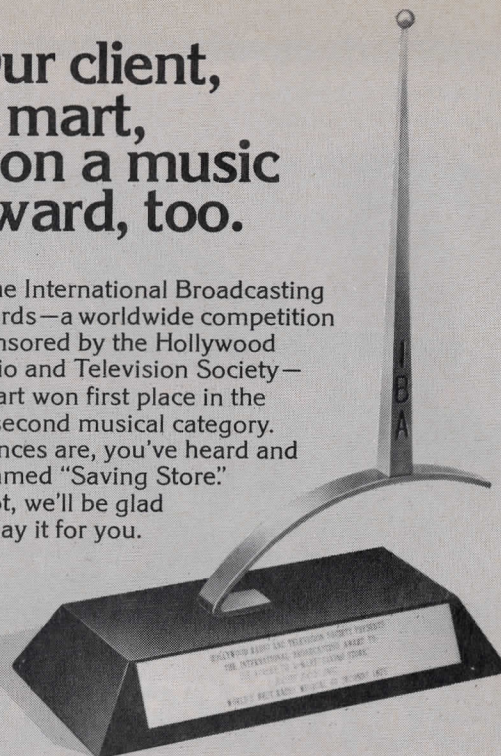


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Continued from Page 119

tra affords participation in the music-making process. The Orchestra is under the baton of Philip Greenberg and selects its members strictly on the basis of ability. The Orchestra, a valuable training ground for future performers, was begun in 1970 under the direction of Paul Freeman.

Dr. Freeman is Conductor-in-Residence of the Detroit Symphony Orchestra. He has brought heightened stature to the organization through his many highly acclaimed guest conducting appearances. At present, Dr. Freeman is leading the recording of the Black Composers Series on Columbia Records. He is artistic advisor and conductor for this major project.

The Orchestra's first commercial recording in ten years is part of this series. Its performance of Cordero's *Concerto for Violin and Orchestra* won the 1974 Koussevitsky International Recording Award.

The Young People's Concerts are an ever-popular program. These performances and the In-School Concerts presented by the Orchestra in May and June of each year give children the comfortable experience of hearing popular works and the titillation of unfamiliar music. These two series are an attempt

at expanding the musical knowledge and appreciation of the city's youths.

A city that takes pleasure in the performing arts is fortunate to have an orchestra of high caliber and facilities for performances all year. Meadow Brook does much to increase musical opportunities for the greater metropolitan area. It's national reputation also enhances Detroit's position as a major cultural center.

Most important of all, Meadow Brook has brought the enjoyment of music to hundreds of thousands of people. It is a very memorable experience to hear fine music in Meadow Brook's exquisite natural setting. It is the kind of evening that makes people want to come back for more.

The excellence of our Orchestra, the education of tomorrow's audiences, the widening interests of the population, the greater variety of performing arts, and the rejuvenation of our Downtown add up to a winning combination for the future. We can look forward with confidence and pride to the continuation of the cultural growth and sophistication experienced in Detroit during the past 250 years. We have a strong heritage on which to build.

—Deanna Brinkman

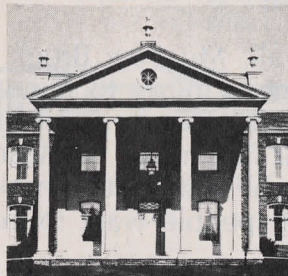


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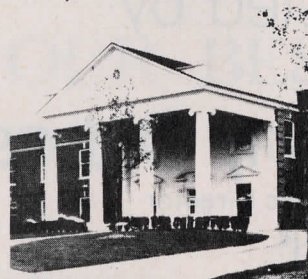
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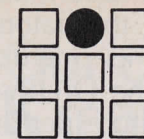
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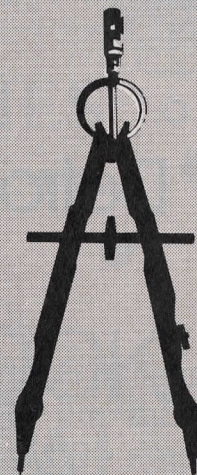
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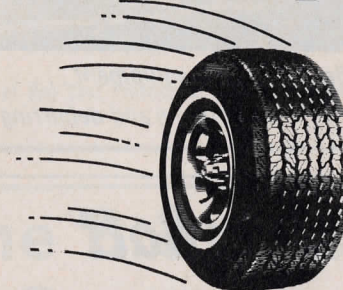


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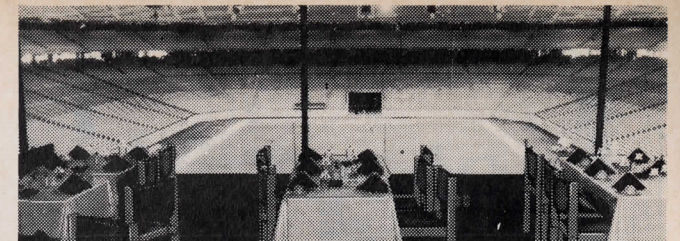


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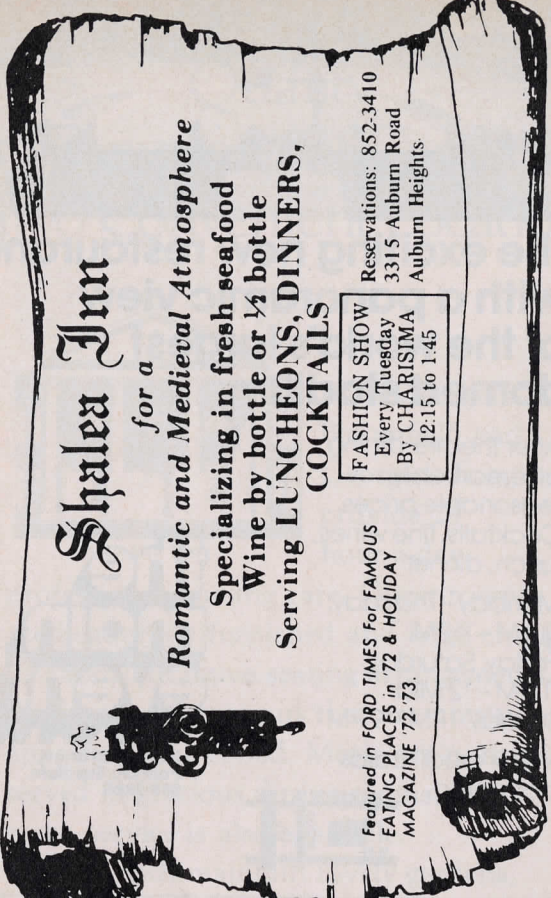
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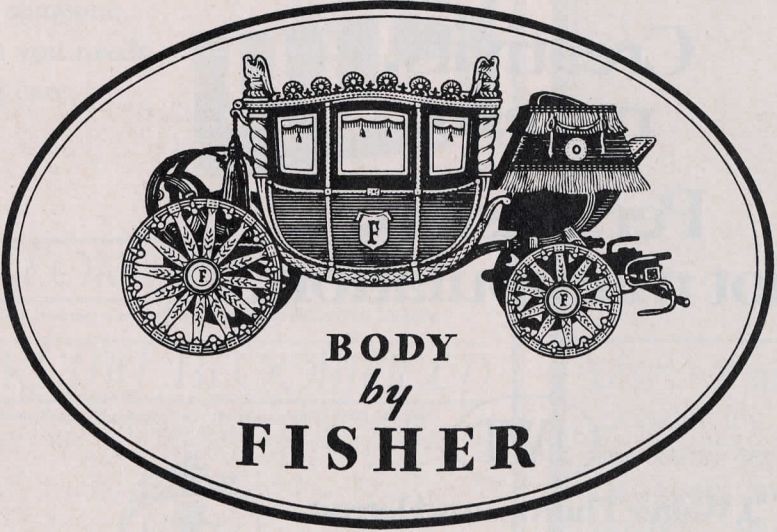


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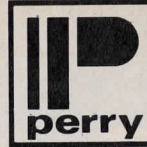
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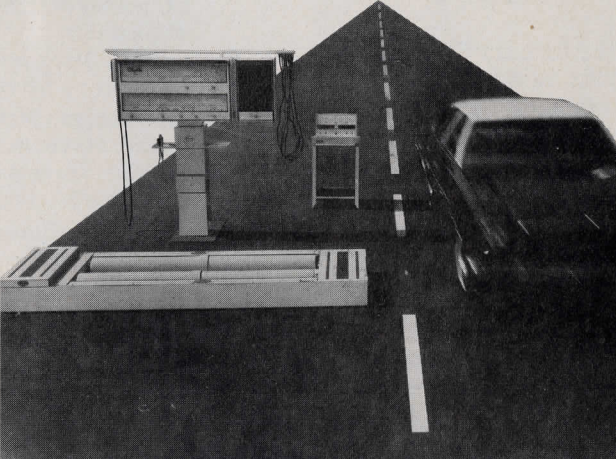
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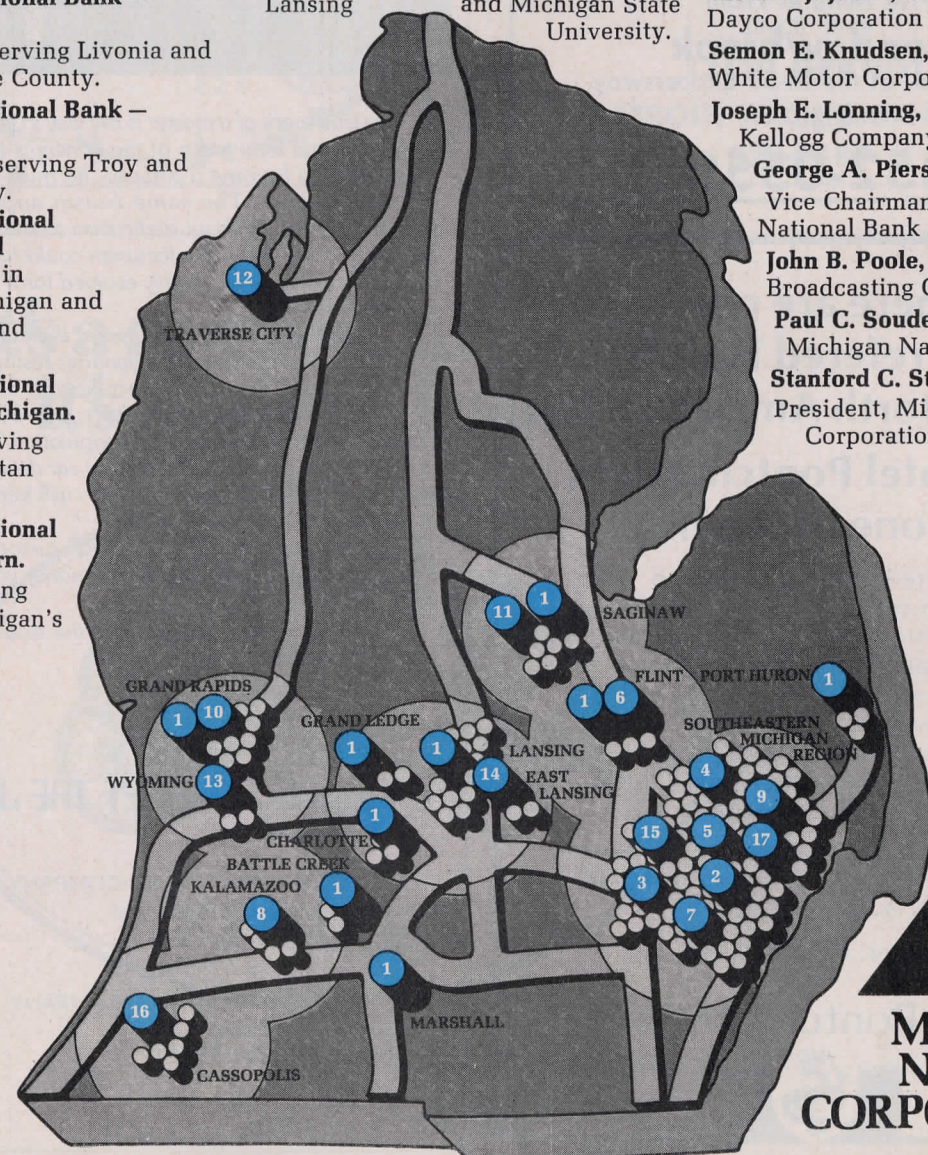
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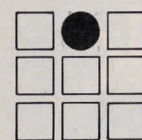
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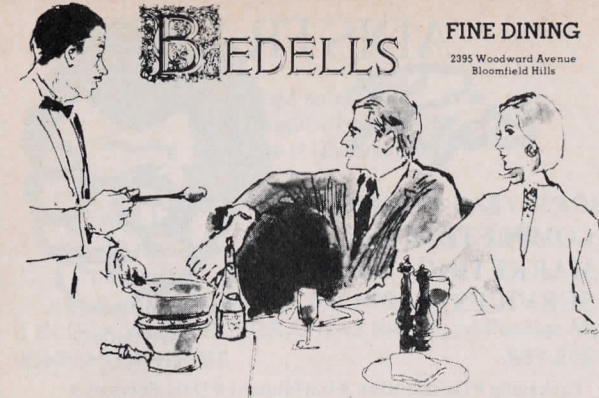
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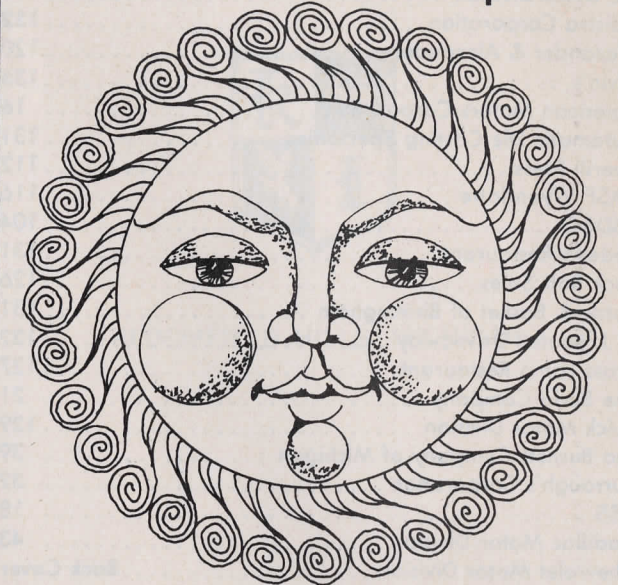
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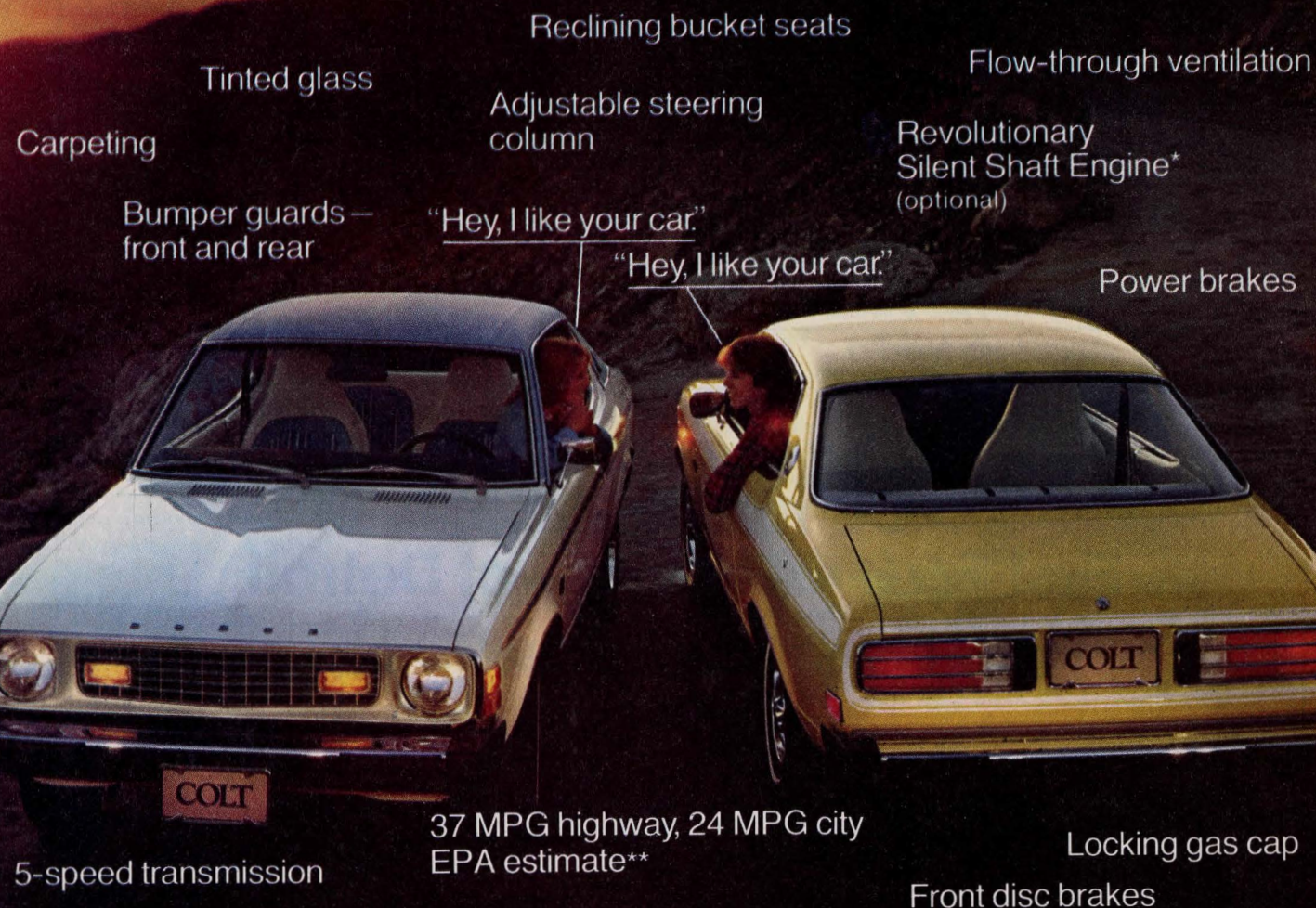
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