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Staff

The Meadow Brook Music Festival operates under the supervision of
the Director of Cultural Affairs of Oakland University, Robert A. Dearth

<i>Managing Director</i> Stuart C. Hyke	<i>Public Relations Director</i> Sylvia Coughlin	<i>Ushering Coordinator</i> Angela Panetta
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<i>Assistant to Director of Community Relations & Group Sales</i> Jacqueline R. Sferlazza	<i>Operations Director</i> Gary Gandolfi	<i>Secretaries to Mr. Dearth</i> Patricia Pote Sue Soback
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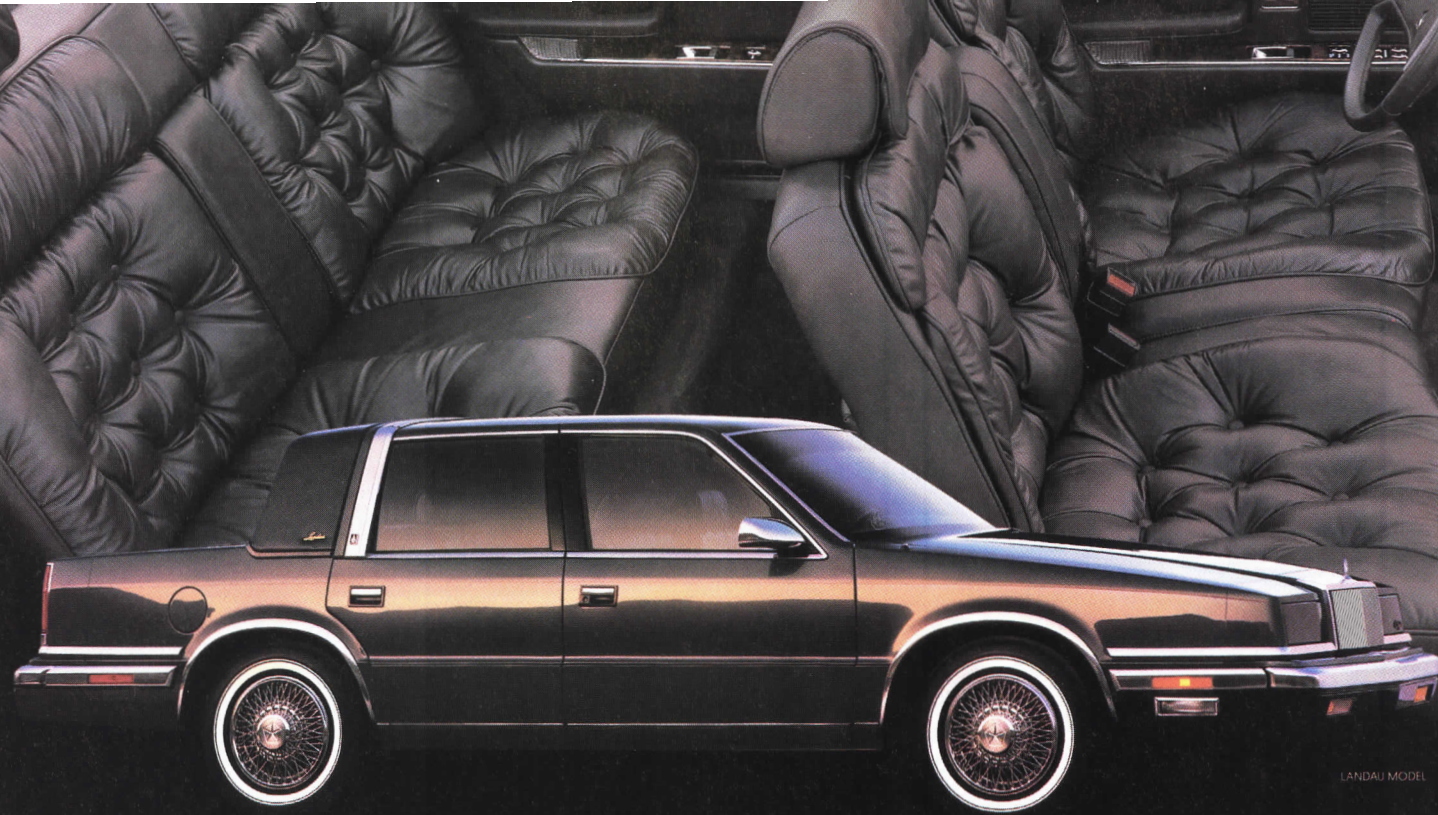
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1988 Meadow Brook Music Festival

Monday	Tuesday	Wednesday	Thursday
All concerts begin at 8 p.m. unless otherwise noted.			June 16 DSO Jerzy Semkow, conductor Jean-Bernard Pommier, pianist
June 20 Harry Belafonte		June 22 Steven Wright Buster Poindexter and his Banshees of Blue James Lee Stanley	June 23 DSO Jerzy Semkow, conductor Itzhak Perlman, violinist
June 27 Carlos Santana Wayne Shorter	FIREWORKS June 29-July 5	June 29 James Galway	June 30 "Stars of the Lawrence Welk Show" 12 noon DSO 8 p.m. Sixten Ehrling, conductor Ruth Laredo, pianist
July 4 The Platters The Crystals The Shirelles The Marcells The Diamonds	July 5 Herb Alpert		July 7 DSO John Nelson, conductor Ida Haendel, violinist
July 11 Spyro Gyra with Herbie Mann			July 14 Manhattan Transfer
July 18 Bob Dylan	July 19 Earl Klugh & Friends		July 21 DSO Varujan Kojian, conductor Constantine Orbelian, pianist
July 25 The New 4 Girls 4 Rose Marie, Helen O'Connell, Kay Starr, Margaret Whiting 2 p.m. and 8 p.m.	July 26 Judy Collins Tom Paxton Tom Chapin	July 27 New York Orchestra of Authentic Instruments Christopher Hogwood, conductor Anner Bylsma, cellist	July 28 DSO Julius Rudel, conductor Sherrill Milnes, baritone
August 1 Roy Orbison Jerry Lee Lewis Carl Perkins	August 2 The Pointer Sisters	August 3 Preservation Hall Jazz Band special 25th season concert	August 4 DSO Gunther Herbig, conductor soloists to be announced Detroit Symphony Chorus
August 8 R.E.O. Speedwagon with special guest	August 9 Smokey Robinson Natalie Cole	August 10 Meadow Brook Academy Orchestra Gunther Herbig & Geoffrey Simon, conductors	August 11 DSO Gunther Herbig, conductor Claudio Arrau, pianist
August 15 Jean-Luc Ponty with special guest	August 16 Israel Philharmonic Kurt Masur, conductor	August 17 Gordon Lightfoot	August 18 Israel Philharmonic Kurt Masur, conductor
	August 23 Festival Women's Fashion Show		
Programs and Artists subject to change	September 6 Rodgers and Hammerstein's "Carousel"	September 7 Rodgers and Hammerstein's "Carousel" 2 p.m. and 8 p.m.	September 8 Rodgers and Hammerstein's "Carousel"

Complete Performance Calendar

Friday	Saturday	Sunday
June 17 Johnny Mathis	June 18 Sharon, Lois & Bram 11 a.m. Johnny Mathis 8 p.m.	June 19 DSO Jerzy Semkow, conductor Jean-Bernard Pommier, pianist
	June 25 Mammoth Folies 11 a.m. Detroit Symphony Pops 8 p.m. Elmer Bernstein, conductor	June 26 DSO Jerzy Semkow, conductor Jon Kimura Parker, pianist
July 1 The Kingston Trio The Limelighters Schooner Fare	July 2 Detroit Concert Band Leonard B. Smith, conductor	July 3 DSO Sixten Ehrling, conductor Ruth Laredo, pianist
July 8 Roger Whittaker with special guest	July 9 Roger Whittaker with special guest	July 10 DSO John Nelson, conductor Ida Haendel, violinist
July 15 Manhattan Transfer	July 16 Sergio Mendes & Brasil '88 The 5th Dimension	July 17 Bob Dylan
July 22 The Rascals The Turtles featuring Flo & Eddie	July 23 Little Red Riding Hood 11 a.m. Detroit Symphony Pops 8 p.m. Erich Kunzel, conductor; Louise Russell, soprano; Neil Jones, tenor; Lewis Dale von Schlanbusch, baritone	July 24 DSO Varujan Kojian, conductor; Dancers from the New York City Ballet; Merrill Ashley, principal dancer; John Meehan, guest artist
July 29 Cleo Laine Michael Feinstein	July 30 Detroit Symphony Pops Charles Greenwell, conductor	July 31 DSO Julius Rudel, conductor Sherrill Milnes, baritone
August 5 Chicago Symphony David Zinman, conductor Cho-Liang Lin, violinist	August 6 Bob McGrath of Sesame Street 11 a.m. Kenny G. 8 p.m. with special guest	August 7 DSO Gunther Herbig, conductor soloists to be announced Detroit Symphony Chorus
August 12 Bobby Vinton	August 13 Ray Charles The Smothers Brothers	August 14 DSO Gunther Herbig, conductor Claudio Arrau, pianist
August 19 "Salute to the Big Bands" featuring Tex Beneke, The Modernaires with Paula Kelly, Jr., Helen Forrest, Frankie Laine	August 20 Peter, Paul & Mary	
August 26 Laser Light Spectacular! 8:30 p.m. Meadow Brook Festival Orchestra Richard Kapp, conductor David Syme, pianist	August 27 Laser Light Spectacular! 8:30 p.m. Meadow Brook Festival Orchestra Richard Kapp, conductor David Syme, pianist	August 28 Johnny Rivers Bobby Vee Del Shannon Lou Christie
September 9 Rodgers and Hammerstein's "Carousel"	September 10 Rodgers and Hammerstein's "Carousel" 2 p.m. & 8 p.m.	September 11 Rodgers and Hammerstein's "Carousel"



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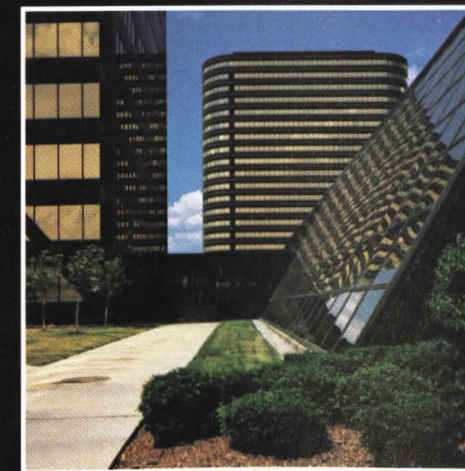
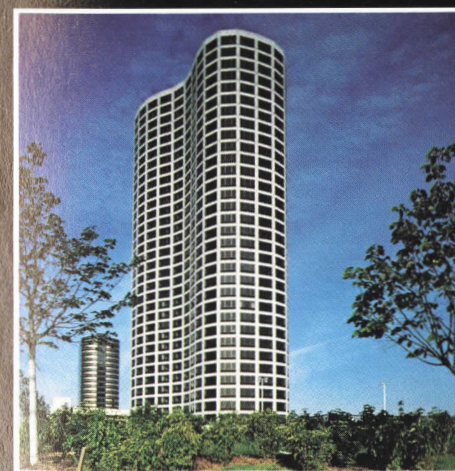


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Welcome



Emilie and I would like to welcome you to "The Silver Summer," a most appropriate theme for the 25th season of the Meadow Brook Music Festival. The Meadow Brook concept has developed and matured over the years until so that today, the festival is synonymous with the finest in classical and popular music. We know the 1988 season will be no exception. There will be superb guest orchestras from this country and abroad, the best in popular and country music, and our own Detroit Symphony Orchestra.

We at Oakland University remain committed to providing quality education and to enhancing the quality of life for families in our area. The Meadow Brook Music Festival is just one tangible example of that commitment. The staff and hundreds of volunteers are working very hard to make this 1988 season a success. Please join us often during this silver anniversary celebration.

Sincerely,

JE Champagne

President
Oakland University

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Louis R. Bragg

*Professor of mathematical sciences
Ph.D. in mathematics, University of Wisconsin*

"Knowledge is not stationary. The whole point of a college education is to have students develop flexibility in their thinking processes so that they'll be able to apply ideas in new ways, so they can adapt as the world changes. In a sense, you want all of your students to be researchers so they can modify and originate ideas. It's a key part of the learning process."

Outstanding Achievements Sent a branch of math theory in a new direction by discovering a pattern of relationships between equations previously believed to be dissimilar. Awarded a three-year grant by NASA to investigate problems related to heat conduction, 1964-67. Research work in partial differential equations funded by the National Science Foundation in 1968, 1972 and 1976. Winner of Oakland University research grants in 1979 and 1984. Coedited proceedings of the Oakland Conference on Partial Differential Equations and Applied Mathematics, with texts published by Pittman, a mathematics publisher located in Great Britain. Referees articles submitted for publication by the Society for Industrial and Applied Mathematics.



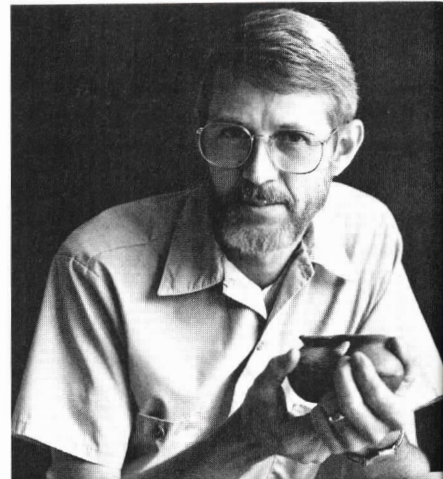
TEACHING EXCELLENCE 1987

Robert T. Eberwein

*Professor of English and chairperson,
Department of English
Ph.D. in English literature, Wayne State University*

"I like to be astonished by students, and they're always doing it. It makes you reassess everything. One of the greatest pleasures is hearing somebody say something I hadn't thought of. It's analogous to reading a piece of criticism about a work you think you know well. The critic writes something that changes the way you see the work. Students do this, and you can't see a film the same way again."

Outstanding Achievements Chairperson of the Department of English, cofounder of Oakland's film aesthetics/history concentration. Most frequently teaches film courses at all levels. Author of *A Viewer's Guide to Film Theory and Criticism* (1978, Scarecrow Press), and *Film and the Dream Screen* (1984, Princeton University Press), a psychoanalytical study of film reception. Currently preparing a third book on film adaptations of literary works. Given the Michigan Association of Governing Boards of Colleges and Universities' distinguished faculty award in 1987, as well as previous citations for outstanding student advising.



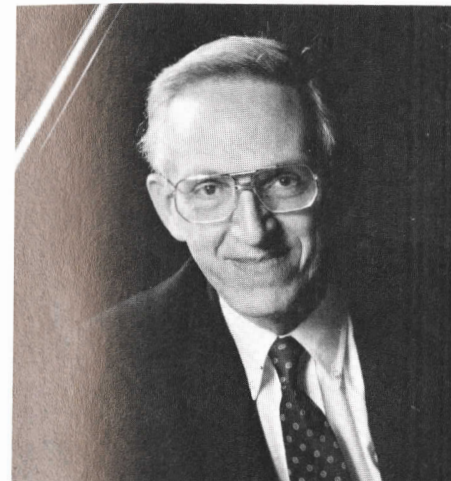
TEACHING EXCELLENCE 1986

Richard B. Stamps

*Associate professor of anthropology
Ph.D. in Chinese anthropology/
archaeology, Michigan State University*

"I hope students can better themselves and prepare themselves for the challenging, unknown culture of the future. Artifacts hold students' interest. But they also teach students how to think and how to solve problems. And I'm convinced that the majority of my students will retire from jobs that have not been invented yet."

Outstanding Achievements Anthropological fieldwork has taken him to Taiwan, Mexico, the People's Republic of China, the Philippines, Canada and the United States. Directed excavations at many Michigan sites. Visiting researcher at Academia Sinica, Taiwan 1972-73. Publications include *An Index to Chinese Archaeological Works Published in the People's Republic of China 1949-65*. Named a distinguished faculty member by the Michigan Association of Governing Boards of Colleges and Universities in 1987. Served on the faculties of Oakland's Honors College, Center for International Programs, Michigan Studies and Archaeology Concentrations. He leads study tours to China and participates in cross-cultural training programs.



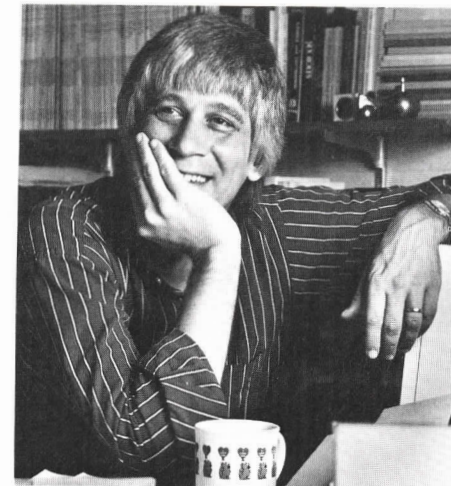
TEACHING EXCELLENCE 1986

Robert I. Facko

*Associate professor of music
Ed.D. in piano pedagogy, Columbia University*

"He showed up for every office consultation. He came almost every day with questions. We'd talk. I'd suggest some reading, give him a book. The next day, he'd be back with more questions. It was wonderful. With a student like this, I become a better teacher because he makes me dig for things I didn't know were there. Students like him make my day."

Outstanding Achievements Established a piano preparatory program at Oakland University for children aged 5-16. Created a pilot program in piano for preschoolers staffed by Oakland pedagogy students. Has conducted research in computer-aided ear-training and music theory for young children. Currently coordinating the creation of a computerized music lab that will give students "limitless ability to create sounds" while introducing them to new music technology.



RESEARCH EXCELLENCE 1986

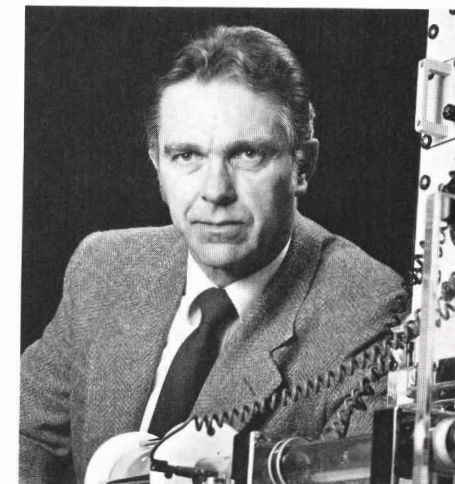
Ranald D. Hansen

*Professor of psychology
Ph.D. in social psychology, University of Connecticut*

"One thing that's important to get across to students is what happens during an elegant experiment—elegant being something that's simple and very powerful. Almost inevitably, you come away with more questions than answers. And of course, this takes you on this meandering path and you're just dying to know what happens next. It's almost a situation where you look ahead and say there are too many things to do, too many questions to answer."

Outstanding Achievements Received two National Science Foundation grants and three Oakland University research grants; reviews NSF grant proposals in social and developmental psychology. Has served as consulting editor for *The Journal of Personality and Social Psychology* and is ad hoc editorial consultant for more than 10 professional journals of psychology. Was a National Science Foundation/University of Iowa Social Psychophysiological Research Program Fellow in 1987 and a visiting fellow at Yale University in 1982-83.

The recipients of Oakland University's Teaching and Research Excellence awards are nominated and selected by their colleagues, students and alumni. These coveted honors are supported by grants from the Oakland University Foundation.



TEACHING EXCELLENCE 1985

Gilbert L. Wedekind

*Professor of engineering
Ph.D. in mechanical engineering,
University of Illinois-Urbana*

"My experiences, both as a student and as a teacher, indicate that effective teaching involves, among other things, a genuine enthusiasm for the subject and visible credibility as a teacher. If you know that what you have to teach is of value, and if you can get the students' attention, then you'll be able to communicate with them."

Outstanding Achievements Expert on transient two-phase evaporating and condensing flow phenomena. Technical consultant to the U.S. Army Tank-Automotive Command, General Motors, Ford Motor Company, and others. Invited lecturer, NATO-sponsored workshops in Turkey in 1976 and West Germany in 1982 and at a National Science Foundation-sponsored seminar in the People's Republic of China in 1984. Named a distinguished faculty member by the Michigan Association of Governing Boards of Colleges and Universities in 1986.

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THERE IS NO OBJECT THAT LIGHT
WILL NOT MAKE BEAUTIFUL.

— EMERSON



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People used to smile at gentle humor and warm up to the person who knew how and when to use it. They still do.

Given a choice between the silly and the sincere, people always used to choose the sincere, and they still do.

Given a choice between beauty and ugliness, people always did choose beauty, and they still would.

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TEACHING EXCELLENCE 1985

Dolores M. Burdick

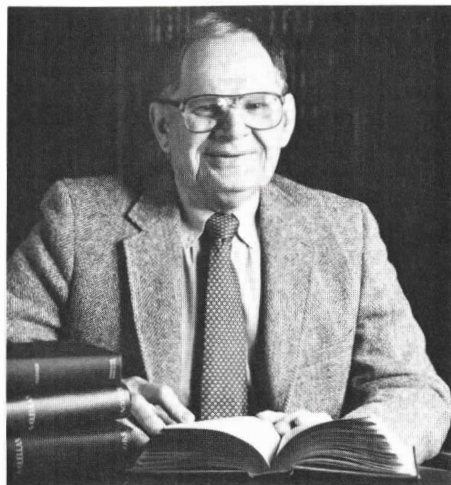
Professor of French
Ph.D. in romance languages and
literatures, University of
California-Berkeley

"I think our job in the humanities is to teach people how to think. And you don't teach people how to think by giving them a group of rules for reference. The teacher's job is to mediate between the object of study and the student, while the minds of both teacher and student improve at the task."

Outstanding Achievements A professor of French who has taught rhetoric, women's studies, cinema studies and courses in the university's experimental New Charter College, which she co-chaired. Coordinator of the concentration in film aesthetics and history. A poet, most recently published in *Odyssey*, the university's magazine of the humanities. Co-founded the Ujamaa Theatre Workshop, dedicated to performing work by Afro-American playwrights. Led the Puissance Treize, a student troupe that performed plays in French.

OAKLAND GOLD

(Continued from page 19)



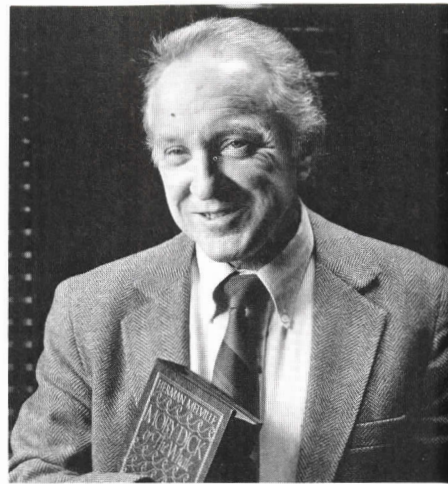
RESEARCH EXCELLENCE 1985

Charles W. Akers

Professor of history
Ph.D. in history, Boston University

"I think of myself as a teacher, rather than a researcher. But I find research sharpens my teaching. In history, as in any other field, you need to stay current—otherwise you become outdated and stale. There are still so many things we don't know—things that are just waiting to be discovered."

Outstanding Achievements A specialist in colonial America. Respected author of numerous book reviews and articles and the books: *The Divine Politician: Samuel Cooper and the American Revolution in Boston*, named by the American Revolution Roundtable as the best book published in 1982 on the American Revolution; *Abigail Adams: An American Woman*, awarded the Book of the Year Prize in 1980 by the Society of Colonial Dames; and *Called Unto Liberty: A Life of Jonathan Mayhew*, (1964), still considered the definitive work on its subject. Wrote "The Presidency of John Adams" for *The Presidents: A Reference History*, in 1984.



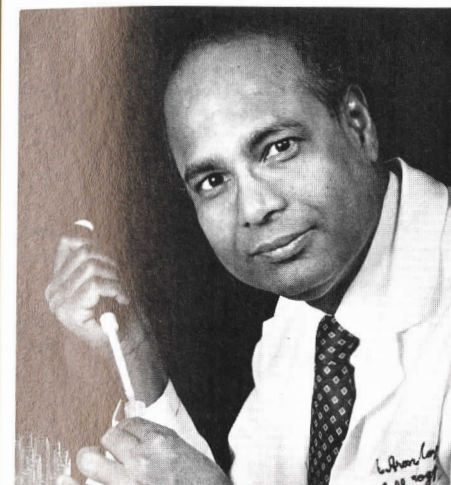
TEACHING EXCELLENCE 1984

Nigel Hampton

Associate professor of English
Ph.D. in English, University of
Connecticut

"We're not in the business of teaching students how to make a living; we're trying to teach them how to learn on their own. You might have five to eight jobs in a lifetime, and if you're only trained for the first one, you won't get very far. Learning is the only thing that never disappoints us, as da Vinci said."

Outstanding Achievements Named a distinguished faculty member by the Michigan Association of Governing Boards of Colleges and Universities in 1985. Teaches 19th- and 20th-century British and American literature, the British Romantic poets, newswriting and additional English courses. Publications include "Who's Ashamed of Thomas Wolfe," *The CEA Critic*; and "Freedom and Order in Arden's *Ironband*," *Modern Drama*.



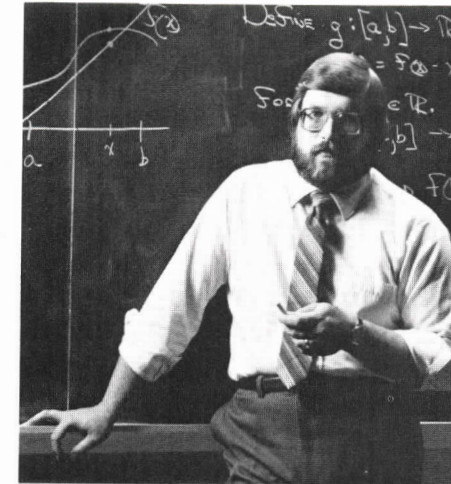
RESEARCH EXCELLENCE 1984

Arun K. Roy

Professor of biological sciences
Ph.D. in biochemistry, Wayne State
University, post-doctoral work in
molecular biology at Columbia
University and in biochemistry at
the University of Pittsburgh

"I'm excited about every bit of my work. One of my greatest thrills is that when I find something that I've long been looking for, I'm the only one at that moment who knows it. Nobody else has ever known what I've found. Then, I feel one step closer to God. It's very satisfying."

Outstanding Achievements A former research career development awardee of the National Institutes of Health, which has funded his research for the last 17 years. Total research funding in 1987: \$2.1 million from all sources. One of 12 finalists for the 1988 Sandoz Prize in Gerontology Research, Basel, Switzerland. Invited speaker at many symposia, including the International Symposium on Cell-to-Cell Communication in Endocrinology, Florence, Italy and the 1983 Nobel Symposium in Karlskoga, Sweden. Serves on the editorial board of *Endocrinology*, published by the American Endocrine Society. Reviews grants for the National Institutes of Health. Now a professor at the University of Texas-San Antonio.



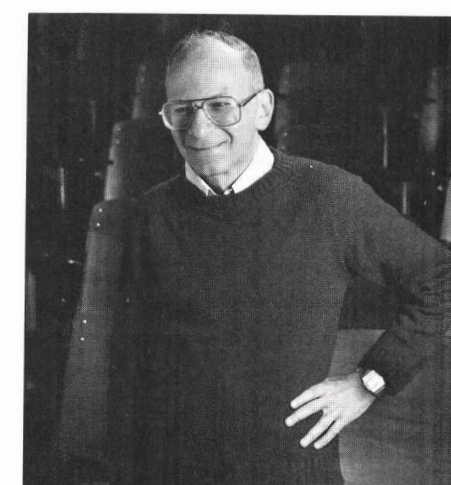
TEACHING EXCELLENCE 1983

David J. Downing

Associate professor of mathematics,
acting associate dean,
College of Arts and Sciences
Ph.D. in mathematics, University
of Iowa

"In my estimation, the key to overcoming math anxiety is developing confidence. Many people come into math classes convinced they are not going to do well. That can be a self-fulfilling prophecy. I try to show students how math skills can affect their everyday lives. Once they start seeing that, they relax . . . and learn."

Outstanding Achievements Soon to serve as acting dean of Oakland University's College of Arts and Sciences. Chairs the University Committee on Undergraduate Instruction. Invited participant in 1985 NATO Advanced Study Institute in Nonlinear Analysis, Maratea, Italy. Has published studies of nonlinear functional analysis and fixed point theory in *Contemporary Mathematics*, *The Pacific Journal of Mathematics* and *The Journal of Nonlinear Analysis*. Named a distinguished faculty member by the Michigan Association of Governing Boards of Colleges and Universities in 1984.



TEACHING EXCELLENCE 1982

Sheldon L. Appleton

Professor of political science, acting
associate provost
Ph.D. in political science, University of
Minnesota

"My basic interest is how the culture we live in influences and structures our political beliefs. On my exams, I usually make up a fictional situation and ask, 'Tell me what you think of this,' and use this to provoke discussion of political theory. I think it's better to ask the right questions than to memorize the right answers."

Outstanding Achievements Author of two books, *American Foreign Policy: An Introduction With Cases* (1968), a best-seller among U.S. foreign policy texts, and *The Eternal Triangle? Communist China, the United States and the United Nations* (1961), plus numerous articles and book chapters. Ford Foundation Area Training Fellow in U.S./China relations in the late 1950s; Fulbright-Hays Fellow to East Asia in 1967; editorial board, *American Journal of Political Science*, 1976-82. Named Outstanding Educator by the Michigan Association of Governing Boards of Colleges and Universities in 1983.

Meadow Brook Theatre stars are world-class

Oakland University is the home of one of the nation's most successful regional theatres, Meadow Brook Theatre. Founded in 1967, it is fully professional and Artistic Director Terence Kilburn casts actors from all over North America, including New York, Los Angeles, Chicago and Detroit.

Meadow Brook Theatre's productions have starred such notables as Academy Award-winner William Hurt and "Moonlighting" star and Berkley, Michigan native Curtis Armstrong.

The eight-play season runs from October through May and includes a wide variety of drama ranging from classics by Shakespeare and Moliere to contemporary works by 20th century playwrights such as David Mamet, Arthur Miller, Eugene O'Neill and Tennessee Williams.

Meadow Brook's annual production of "A Christmas Carol" by Charles Dickens is a holiday tradition for many families and plays to sold-out houses. An extra week is being added to the 1988-89 season's run of "A Christmas Carol" to accommodate the demand for tickets.

Meadow Brook Theatre has made attending the theatre a regular part of the lives of thousands of people throughout Michigan. It has also provided a first look at live, professional theatre to young people by offering special prices to student groups, backstage tours and the "Costumes in the Classroom" program.

The intimate 608-seat theatre has near-perfect acoustics and excellent sightlines from every seat.

For information on how to join the over 12,000 subscribers to Meadow Brook Theatre call (370) 377-3300.

1988-1989

AMADEUS

by Peter Schaffer

October 6-30

THE COMEDY OF ERRORS

by William Shakespeare

November 3-27

A CHRISTMAS CAROL

by Charles Dickens

Adapted by Charles Nolte

December 1-January 1

I OUGHT TO BE IN PICTURES

by Neil Simon

January 5-29

THE ANDERSONVILLE TRIAL

by Saul Levitt

February 2-26

THE TAVERN

by George M. Cohan

March 2-26

QUILTERS

by Molly Newman and Barbara Damashek

March 30-April 23

MURDER AT THE VICARAGE

from the novel by Agatha Christie

Dramatized by Moie Charles and Barbara Toy

April 27-May 21

All Programs Subject to Change



Booth Colman and Kaspar Noel in "A Christmas Carol"



Paul De Boy and Linda Gehringer in "Cat on a Hot Tin Roof"



Curtis Armstrong
"Present Laughter"



Wil Love as Elwood P. Dowd in "Harvey"

SPECIAL EVENTS

Picnic on the Grass XVI and Fine Art Auction

July 29, 1988

The Meadow Brook Gallery Associates present "Picnic on the Grass XVI and Fine Art Auction" on Friday, July 29, 1988 at the Shotwell-Gustafson Pavilion on the East campus of Oakland University.

The Fine Auction will feature 40 contemporary art works from the collection of Florence and S. Brooks Barron and friends. The proceeds of the auction will support the exhibition programs of the Meadow Brook Art Gallery. For further information, call (313) 370-3005.

Silver Summer Afternoon

August 23, 1988

The Meadow Brook Music Festival Women's Committee and Jacobson's will present an exciting afternoon of fashions in the Baldwin Pavilion on the Festival grounds Tuesday, August 23, 1988. A Benefactor luncheon @ \$50.00 will be served on the tented Trumbull Terrace. Patrons will enjoy afternoon tea following the performance. Tickets are \$15.00 and may be ordered by calling (313) 370-3316.

Luncheon on the Aisle XI

September 29, 1988

The Meadow Brook Theatre Guild will sponsor the 11th annual presentation of Luncheon on the Aisle, Thursday, September 29, 1988 at the Meadow Brook Theatre in Wilson Hall. The doors will open at 11:30 for the theatre luncheon which will be followed by scenes from Amadeus, with commentary by the director. Also included will be a costume demonstration and door prize drawing. For further information please call (313) 370-3316.

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1988 MEADOW BROOK EXECUTIVE COMMITTEE CHAIRPERSONS Mr. and Mrs. Philip E. Benton, Jr.



As we celebrate the opening of the 25th Season of the Meadow Brook Music Festival we are fortunate to have Mr. & Mrs. Philip Benton chairing the Meadow Brook Executive Committee.

Their outstanding leadership of this committed group of volunteers is greatly appreciated. Their enthusiasm for the Music Festival and untiring efforts to provide financial support, make it possible for Meadow Brook to maintain a prestigious position among the major festivals of the world.

On behalf of the University, the Theatre and Festival, and the Community, we are grateful to Mary Anne and Philip for their dedication and leadership.

Joseph E. Champagne
President
Oakland University

PAST CHAIRPERSONS

The best in classical and popular music performances is the standard to which the Music Festival has aspired since its inception in 1963. Much of the success of the Music Festival is attributed to the achievements of the Chairpersons of the Meadow Brook Executive Committee. Some highlights of this leadership during the past 25 seasons is portrayed in the following pages.



Mr. and Mrs. Semon Knudsen
Chairpersons 1964

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



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965

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



Mr. and Mrs. Ben D. Mills
Chairpersons 1966

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



Mr. and Mrs. James O. Wright
Chairpersons 1967

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

PAST CHAIRPERSONS



Mr. and Mrs. Virgil E. Boyd
Chairpersons 1968

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



Mr. and Mrs. Marvin L. Katke
Chairpersons 1969

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



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

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



Mr. and Mrs. John J. Riccardo
Chairpersons 1971

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

PAST CHAIRPERSONS



Mr. and Mrs. William P. Benton
Chairpersons 1972

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



Mr. and Mrs. Robert D. Lund
Chairpersons 1973

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



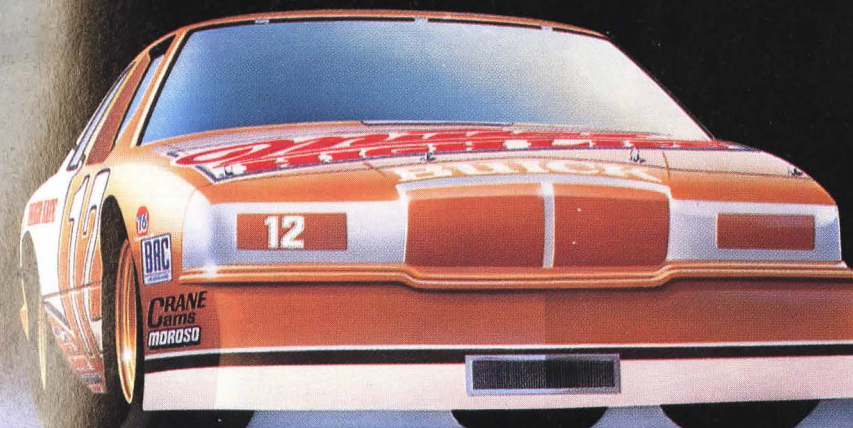
Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974

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



Mr. and Mrs. Donald E. Petersen
Chairpersons 1975

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



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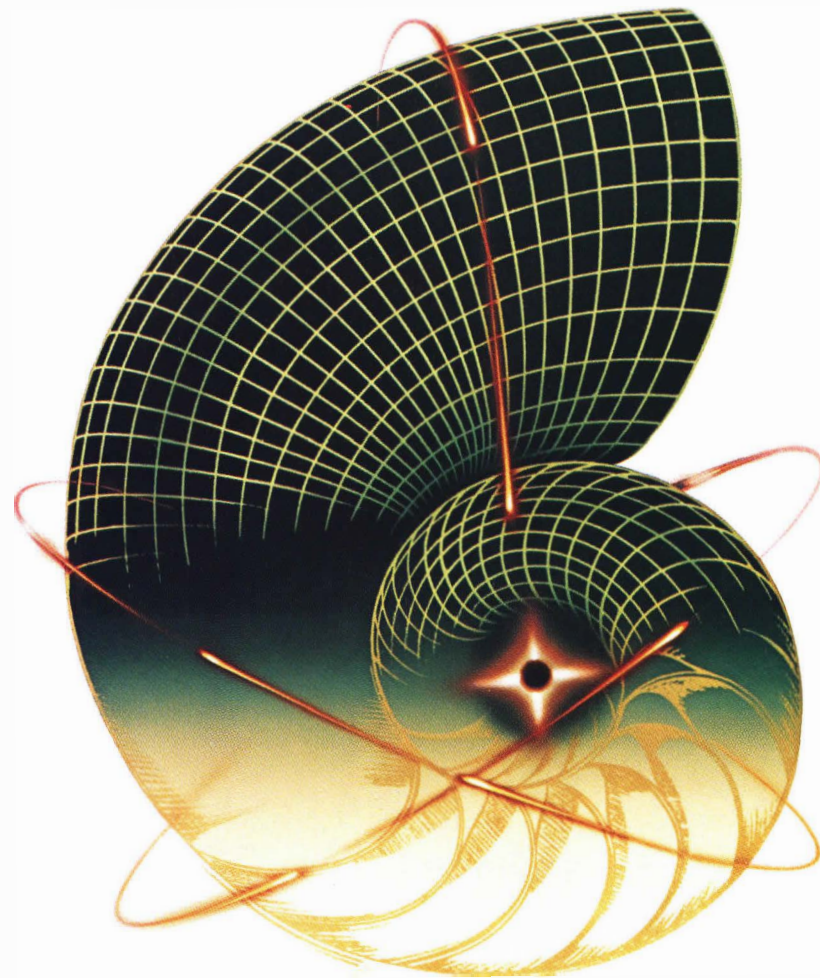
The Great American Road belongs to Buick.



'ek·sə·ləns

Excellence

- Having unusual merit; e.g., an outstanding community event.
- Marked by superiority, as in highest standards of presentation or performance.
- Something to strive for, such as unusual distinction in enriching public life.



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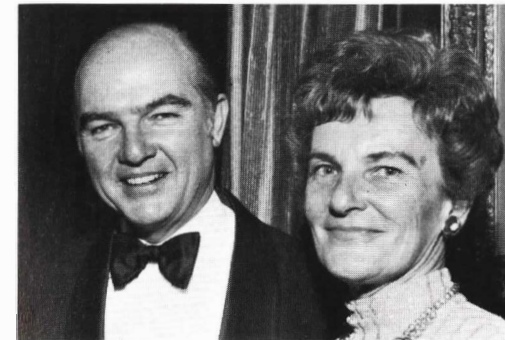


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PAST CHAIRPERSONS



Mr. and Mrs. James McDonald
Chairpersons 1976

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



Mr. and Mrs. John C. Secrest
Chairpersons 1977

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



Mr. and Mrs. Richard A. Vining
Chairpersons 1978

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



Mr. and Mrs. Bennett Bidwell
Chairpersons 1979

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

PAST CHAIRPERSONS



Mr. and Mrs. Roger Smith
Chairpersons 1980

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



Mr. and Mrs. Gerald Greenwald
Chairpersons 1981

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



Mr. and Mrs. Harold A. Poling
Chairpersons 1982

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



Mr. and Mrs. F. Alan Smith
Chairpersons 1983

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

PAST CHAIRPERSONS



Mr. and Mrs. Stephan Sharf
Chairpersons 1984

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



Mr. and Mrs. Louis Ross
Chairpersons 1985

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



Mr. and Mrs. John R. Edman
Chairpersons 1986

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



Mr. and Mrs. Harold Sperlich
Chairpersons 1987

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

1988 signals start of new closer relationship between Meadow Brook and Detroit Symphony . . . New gift shop . . . Waterproofing Baldwin Pavilion roof.

1988 MEADOW BROOK MUSIC FESTIVAL WOMEN'S COMMITTEE

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VICE PRESIDENT

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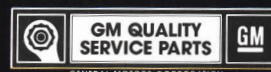
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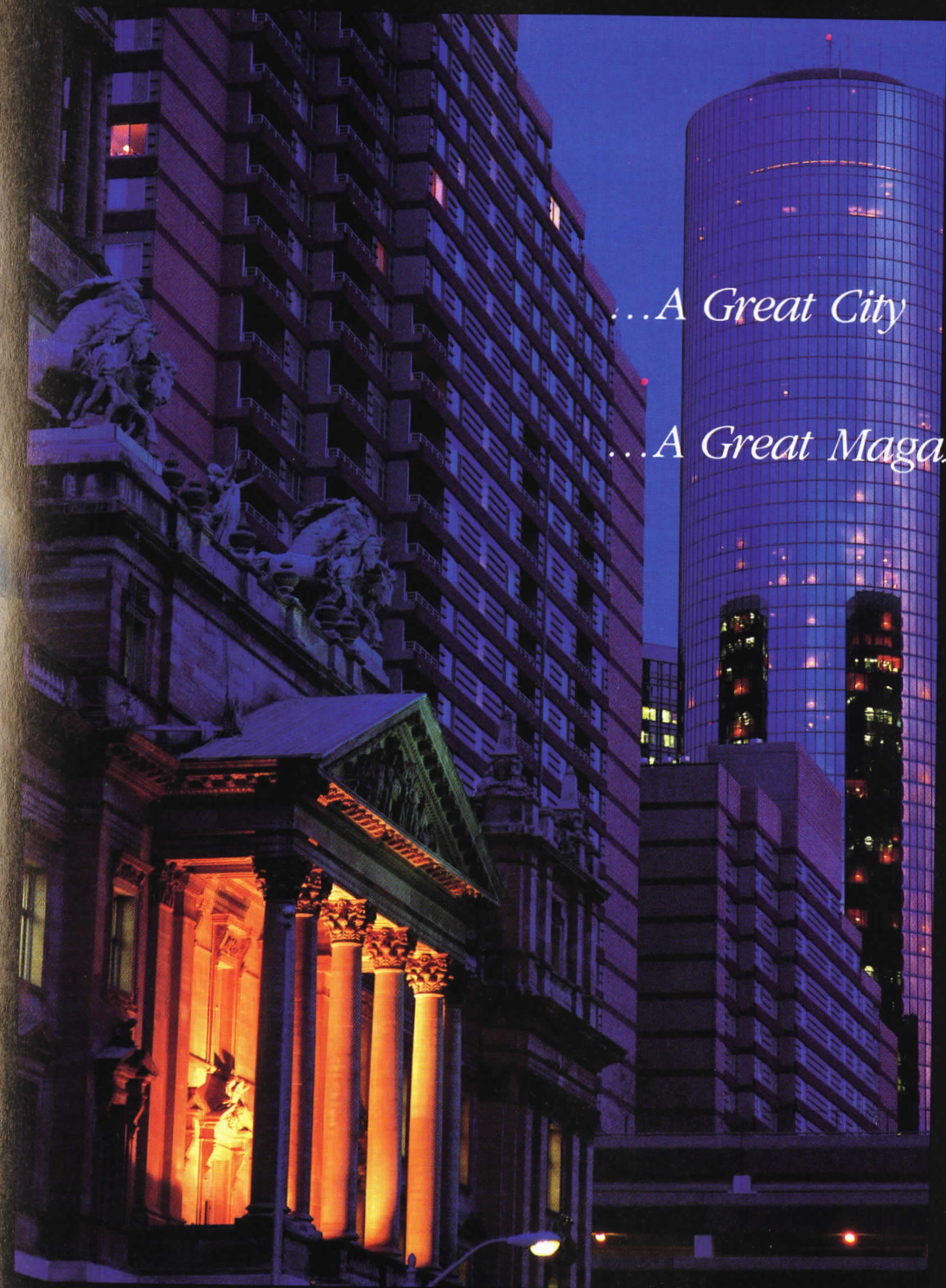
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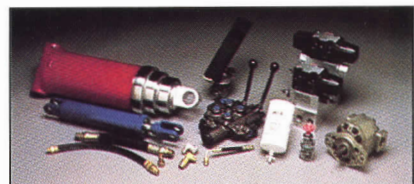
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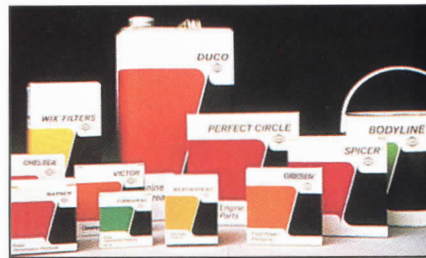
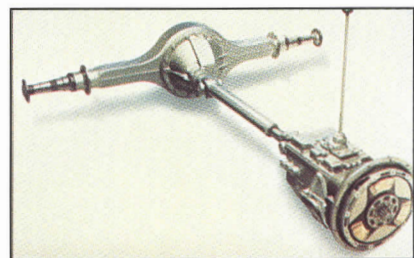
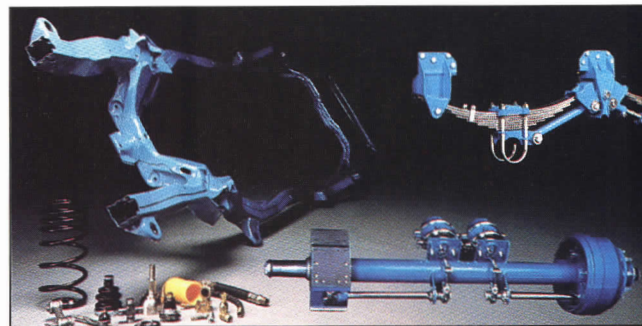
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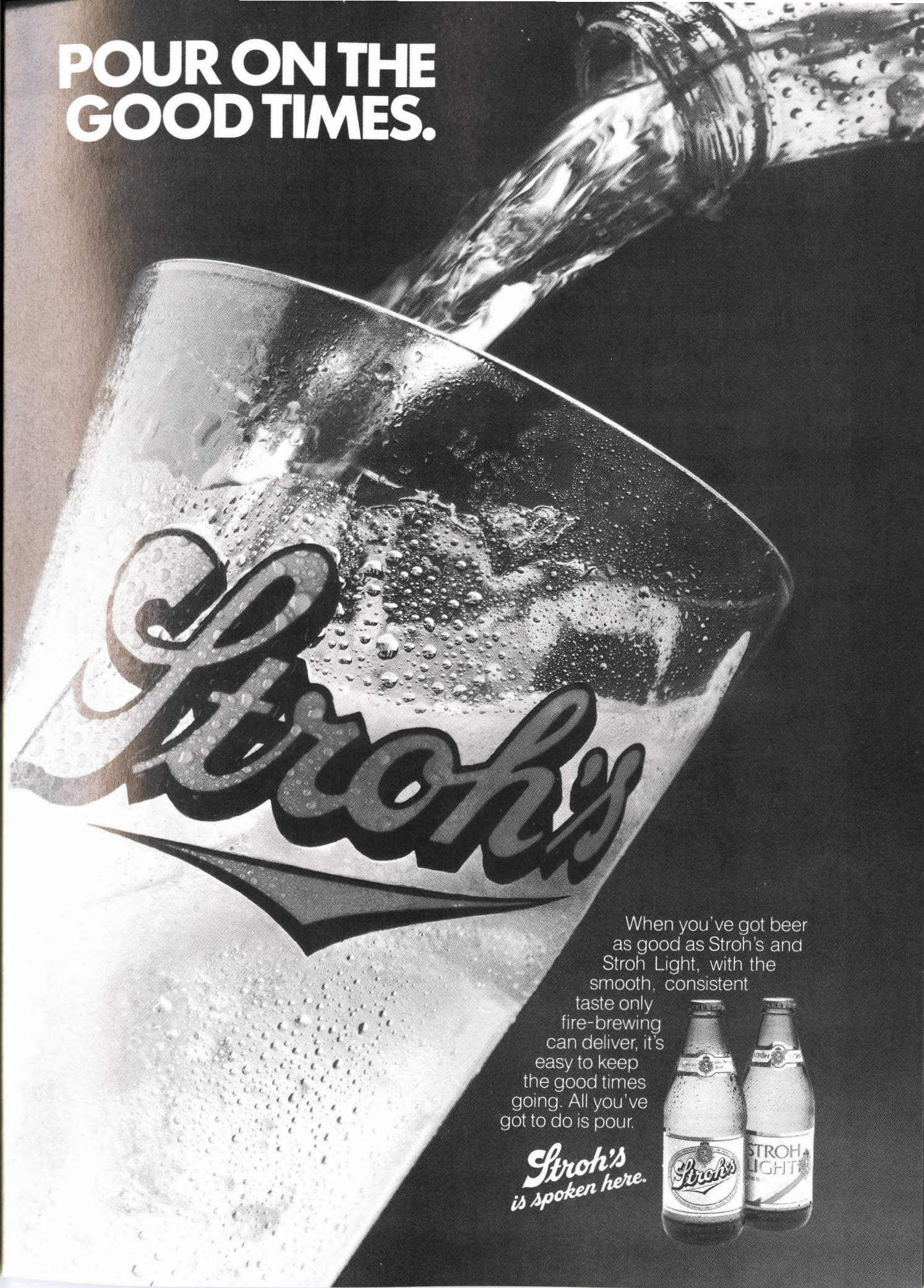


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Gunther Herbig, Music Director



and the Orchestra took part in the first complete symphonic radio broadcast. At the 1934 Chicago Century of Progress Exposition, as the Ford Symphony, they played two concerts a day for 94 days with a total audience of over one million visitors. From this success sprang the Ford Symphony Hour radio broadcasts, which continued until 1942.

Following Gabrilowitsch's death in 1936, the Detroit Symphony was led by a duo regime of American conductor Victor Kolar and Franco Chione of Italy. By 1942, labor and management difficulties forced suspension of the season. When it resumed concerts in 1944, German conductor Karl Krueger was at the helm. During his tenure Detroit's Music Hall became the Orchestra's new home. Krueger's resignation in 1949 again led the Orchestra to disband for two seasons.

John B. Ford, brought the Detroit Symphony back to life in 1951 with the consolidated support of unions, corporations, foundations, individuals and the public at large. French conductor Paul Paray was appointed Music Director, beginning a reign which lasted until his retirement in 1962. Under Paray's leadership the Orchestra made over 65 recordings, continued its radio broadcasts, and in 1956 moved to the newly built Ford Auditorium.

Swedish conductor Sixten Ehrling, who succeeded Paray from 1963 to 1973, introduced an era of adventuresome music making, including 24 world premieres. He also became the Music Director of the newly created Meadow Brook Music Festival, the permanent summer home of the Detroit Symphony. Aldo Ceccato served as principal conductor during the 1973-74 season, and as Music Director until 1977.

Antal Dorati became the ninth music director of the Detroit Symphony Orchestra in September 1977. During the four following years, the Orchestra flourished and gained international attention through festivals, opera productions, and tours to the east Coast.

In November 1980, Antal Dorati resigned as the Detroit Symphony's Music Director effective May 1981 and became the Orchestra's Conductor Laureate. Israeli conductor Gary Bertini served as the Symphony's music adviser for the next two seasons.

German conductor Gunther Herbig became the Detroit Symphony's tenth Music Director in September 1984. Under his direction, the Orchestra made its first Carnegie Hall appearance in four years, performed at the 1985 Casals Festival in Puerto Rico, played a special concert celebrating the 99th birthday of the Statue of Liberty, and jointly commissioned — along with Carnegie Hall and the American Symphony Orchestra League — a piano concerto from Pulitzer Prize-winning composer Ellen Taaffe Zwilich scheduled for its world premiere in June 1986. The Orchestra returns regularly to Carnegie Hall under his direction. His first two years in Detroit also brought the formation of the Detroit Symphony Chorus and Chorale, as well as artistic direction of the Orchestra's 8-week summer concert season at the Meadow Brook Music Festival.

Since its founding 73 years ago, the Detroit Symphony Orchestra has played to thousands of audiences, received high acclaim at home and on tour, and earned a reputation as one of the country's leading symphonies.

Today's Orchestra is a testimony to the vision of a group of civic-minded women who sponsored the first Detroit Symphony concert. Through their efforts the Detroit Symphony Society gave a trial concert under the baton of Weston Gales, a 27-year-old church organist and conductor. He led the Symphony's first public concert on November 19, 1914, and remained as Music Director until 1917.

Following two seasons of guest conductors, in 1919 the Orchestra engaged internationally known pianist-conductor Ossip Gabrilowitsch. Which resulted in a golden age which lasted until 1935.

Under Gabrilowitsch, the Orchestra reached new levels of achievement. He oversaw the building of Orchestra Hall, the new home of the Detroit Symphony, and formed the Detroit Symphony Choir. With Arthur Schnabel in 1922, Gabrilowitsch

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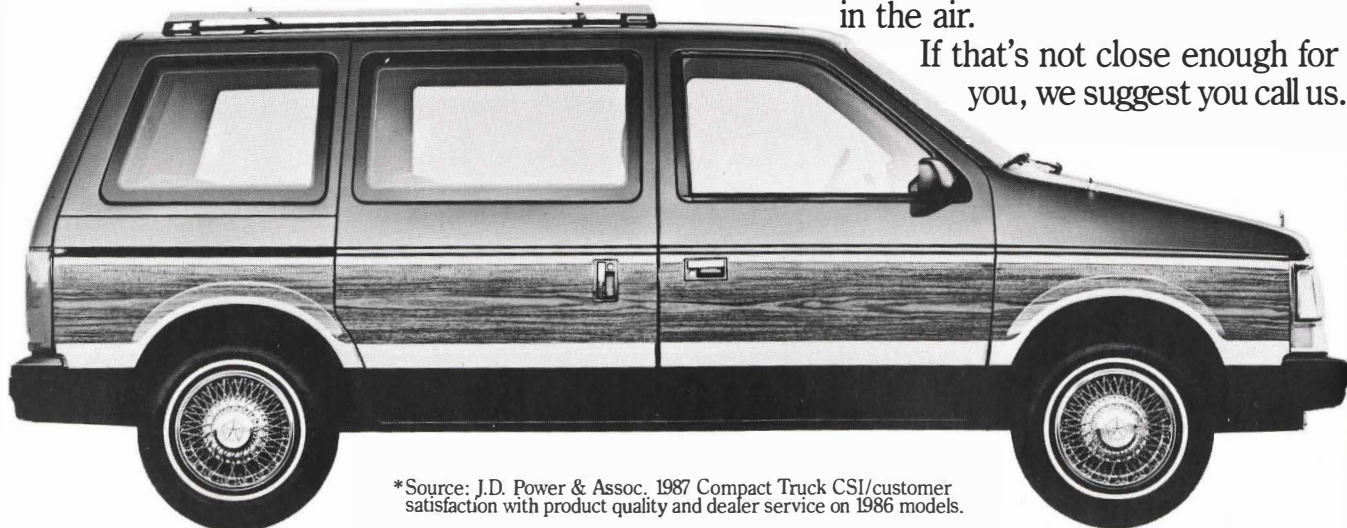
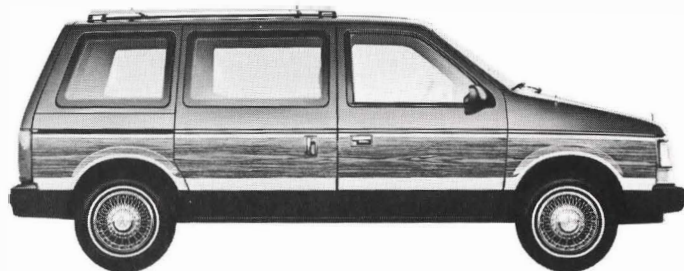
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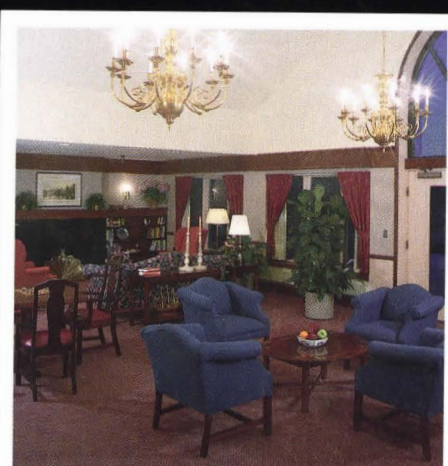
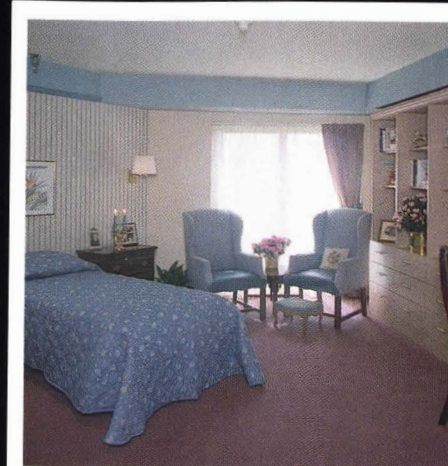
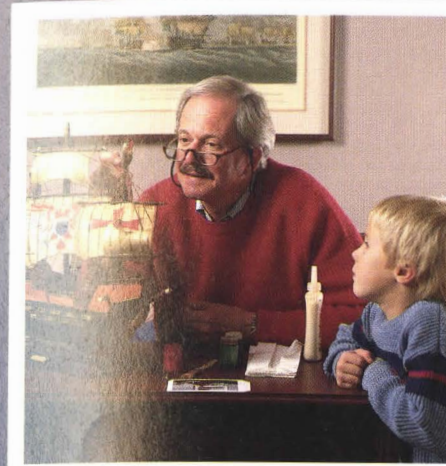
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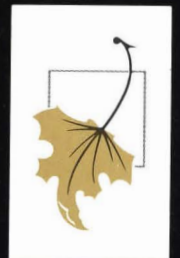
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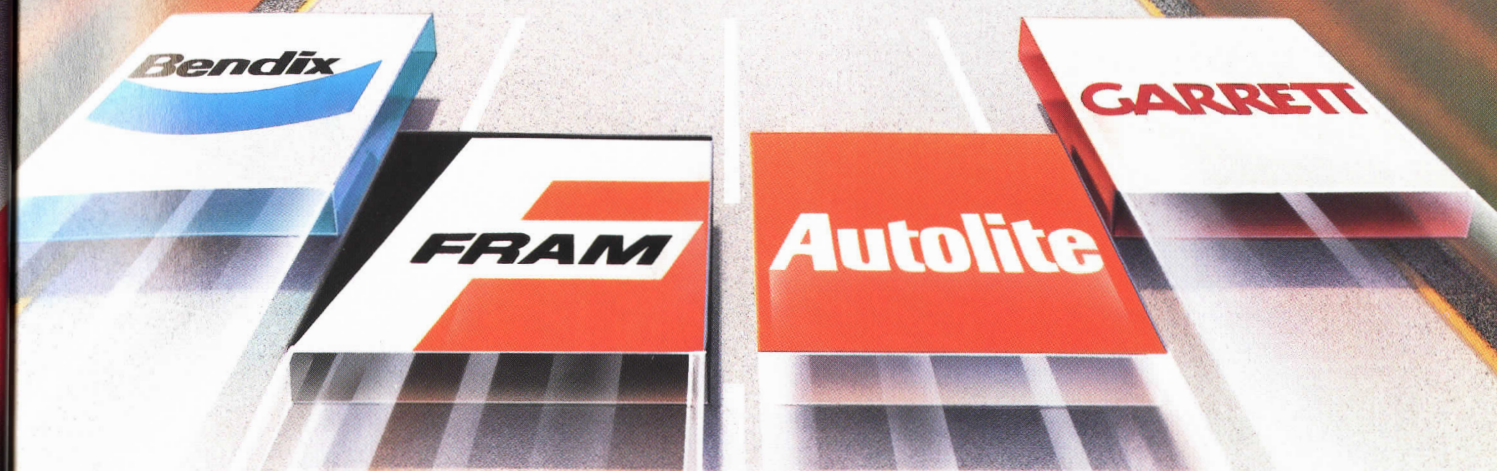
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THURSDAY, JUNE 16 SUNDAY, JUNE 19

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Jerzy Semkow, conductor
Jean-Bernard Pommier, pianist

Tchaikovsky	Concerto for Piano and Orchestra, No. 1 B-Flat Minor, Opus 23 Allegro non troppo e molto maestoso Allegro con Spirito Andantino semplice: Prestissimo Allegro con fuoco
	Intermission
Tchaikovsky	Symphony No. 5, E Minor, Op. 64 Andante; Allegro con anima Andante cantabile, con alcuna licenza Valse: Allegro moderato Andante maestoso; Allegro vivace

London, RCA Mercury Records

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

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



Jerzy Semkow

Jerzy Semkow, Music Advisor of the Rochester Philharmonic Orchestra, has gained an international reputation through his appearances with the world's leading opera companies and orchestras. His permanent conducting posts have included Principal Conductor of the Royal Danish Opera and Royal Danish Orchestra in Copenhagen and five seasons as Music Director of the Saint Louis Symphony Orchestra. His most recent post was a four-year engagement as Music Director of the National Radio Television Italiana Orchestra (RAI) of Rome. Maestro Semkow's recent seasons have included appearances with world orchestras and his 1987-88 season includes the original version of *Boris Godunov* with the English National Opera.

Highlights of recent activities include a performance of Haydn's *Creation*, presented at the Vatican in the presence of the Pope and telecast by Eurovision throughout Europe; a critically-acclaimed new production of *Khovanshchina* at the Geneva Opera and a tour with the Royal Danish Orchestra throughout England.

Jerzy Semkow has achieved extensive recognition for his numerous recordings. He recorded the first complete original Moussorgsky version of the opera *Boris Godunov* for EMI with the Polish National Radio and Television Orchestra and Chorus, a recording honored with international awards.

He has recorded all the major works of Tchaikovsky and Brahms, and the last 10 Mozart Symphonies with the National Philharmonic of Warsaw, and Scriabin's Symphony No. 2 and Symphony No. 3 ("Divine Poem") with the London Philharmonic Orchestra. With the St. Louis Symphony Orchestra he recorded Rimsky-Korsakov's *Scheherazade*, Schumann's four Symphonies and Manfred Overture, excerpts from Wagner's musical dramas, and works for orchestra and chorus by Beethoven, which also received a Grammy Award Nomination. His recordings of Mozart's Symphonies K.319 and 425 with the Polish National Philharmonic brought him a Golden Disc Award.



Jean-Bernard Pommier

Pianist and conductor Jean-Bernard Pommier has been universally praised for his impeccable technique, elegant phrasing, subtlety and penetrating musical insight. These are the hallmarks that have enabled this great French artist to enjoy the dual careers of pianist and conductor with equal acclaim.

Born in Beziers, France, of a family whose father was an organist, Jean-Bernard Pommier's musical education and career as a pianist began with Mina Kosloff at the age of four. This was followed by study at the Conservatoire de Paris, and later with Eugene Istomin. Subsequently he received First Prize in

the International Competition of Young Artists in Berlin, and the "Prix de La Guilde Artistes Soloistes Français."

At age 17, Mr. Pommier was the youngest of the finalists at the 1962 Tchaikovsky Competition where he was awarded First Honorable Mention by the jury. Since that triumph, he has appeared in recital and concert in the world's most important theatres and with its greatest orchestras. Jean-Bernard Pommier also has enjoyed an increasingly active career as a conductor.

As a chamber musician, he has collaborated with such colleagues as Isaac Stern, Itzhak Perlman, Pinchas Zuckerman, Leonard Rose, Jean-Pierre Rampal, Alexander Schneider, and the Guarneri and Vermeer Quartets.

An active recording artist, Jean-Bernard Pommier has recorded Schumann's "Novelettes" and Bach's Toccatas and Inventions for EMI as well as the complete cycle of Mozart's piano sonatas, and Brahms' complete sonatas for cello and piano.

Program Notes by Charles Greenwell

Piotr Ilyich Tchaikovsky (1840-1893)

Piano Concerto No. 1 in B-Flat Minor, Op. 23

In the realm of music, Romanticism may be described as the dominance of the subjective over the objective, and an emphasis on personal expression over formal structures, a force that continues to the present day. Certainly these concepts are embodied in Tchaikovsky's music to a degree rarely found elsewhere. Tchaikovsky's greatest gift was that of melody, and he belongs in the company of such composers as Mozart, Schubert, Bellini, Verdi, and Borodin — composers who excelled in other facets of musical creativity, but who displayed above all else a remarkable facility for writing naturally beautiful, memorable melodies. The perceptive and articulate Igor Stravinsky once wrote that "Tchaikovsky possessed the power of melody, the center of gravity in every symphony, opera or ballet composed by him. It is . . . indifferent to me that the quality of his melody was sometimes uneven. The fact is that he was a creator of melody, which is an extremely rare and precious gift." The great popularity of Tchaikovsky's music has been consistent and undiminished since the turn of the century, particularly his orchestral works with their wealth of glorious melodies and their brilliant and inventive scoring. Whatever one can say in criticism of his music, he is unquestionably one of the authentic geniuses in the world of composers.

Because the Piano Concerto No. 1 is among the most beloved and most frequently performed concertos in any form, it is always startling to realize that it was brought to life through extremely negative circumstances. Tchaikovsky finished the original draft of the concerto in December 1874 and, not being a first-rate pianist, sought the advice of someone eminently qualified as a keyboard artist. His logical choice was his trusted colleague and mentor, Nikolai Rubinstein, one of the great piano virtuosos of his day, and a man who had given the 24-year old Tchaikovsky the post of Professor of Harmony at the Moscow Conservatory when it opened in 1865. Accordingly, the two men got together on Christmas Eve in 1874 for the express

purpose of Rubinstein hearing the new concerto. Rubinstein sat in stony silence as Tchaikovsky played through the entire work, and when it was ended he launched into a tirade of criticism and invective that left the younger man stunned and very angry. Tchaikovsky left the room unable to speak; Rubinstein followed him, repeated some of his most scathing remarks, and told him that if he would make wholesale revisions to the score, he, Rubinstein, would consent to play it in public. Whatever insecurities Tchaikovsky might have had previously seemed to disappear in the heat of this exchange, and, most uncharacteristically, he shouted at Rubinstein that he would not alter a single note, and would have the work published exactly as it was. And so he did. However, the work was extensively revised for its second edition in 1889, and that is the version that we all know and love today.

Interestingly enough, the work was given its world premiere not in Russia or even in Europe, but here in the United States, in Boston on October 25, 1875. The soloist was the great German pianist and conductor Hans von Bülow, with the orchestra conducted by one Benjamin Johnson Lang, a Liszt pupil from nearby Salem. The work was ultimately dedicated to von Bülow, who was apparently ecstatic about the work when he first looked at the score. Tchaikovsky himself conducted the first Russian performance a few weeks later. In 1878 the breach with Rubinstein was healed to a certain extent, but only after the pianist admitted that his original estimation was dead wrong, and agreed to make amends by playing the work all over Europe. Rubinstein had, of course, made a terrible mistake; but for all his later efforts on the concerto's behalf, Tchaikovsky never really forgave him. In the final analysis, however, all of this is merely of historical interest, for the work went on to become one of the most popular, beloved and instantly recognizable compositions in all of music.

Symphony No. 5, E Minor, Op. 64

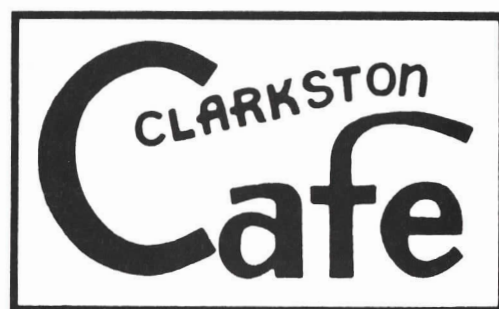
Pitor Ilyich Tchaikovsky (1840-1893)

The criticism has often been leveled against Tchaikovsky that he was not inherently a writer a symphonies. This is true in a very narrow sense because no composer who created three of the most popular and often-played symphonies in the whole orchestral repertoire could be said not to be a major symphonist. Certainly the man did have his problems. Most critics have pointed out that he was not a master of form, particularly the sonata form, which is the traditional mold of the first, and sometimes the second and fourth movements of the classical symphony. However, his 6th Symphony (the *Pathétique*) — arguably one of the greatest of all late-19th Century orchestral works — is the masterpiece it is *because* of its apparent disregard for conventional rules of form, and its unique and imaginative structure. In any case, Tchaikovsky's last three symphonies cannot be judged by the same standards which we would normally apply to Mozart or Beethoven or Brahms. In the main, the most natural means of expression for a composer in the Romantic era was the symphonic poem, a type of program music in which form is quite secondary to the literary or philosophical foundations of the work. Tchaikovsky was one of the great masters of this genre: witness such great and powerful works as *Romeo and Juliet*, *Francesca da Rimini*, *Manfred*, and *The Tempest*. In this regard it is vital to understand that his last three symphonies are essentially programmatic, and a comment he once made about the 4th Symphony applies equally to the 5th and 6th. "As to . . . my symphony being programmatic, this is of course true, though any attempt to express the program in words would be ludicrous. But is this not proper for a symphony, which is the most lyrical of all musical forms? Should it not express all those things for which we cannot find words, but which nevertheless well up in the heart and cry out for expression? I wish no symphonic work to emanate from me that has nothing to express and is made up merely of harmonies and a purposeless pattern of rhythms and modulations. Besides . . . I imagined that the plan of my

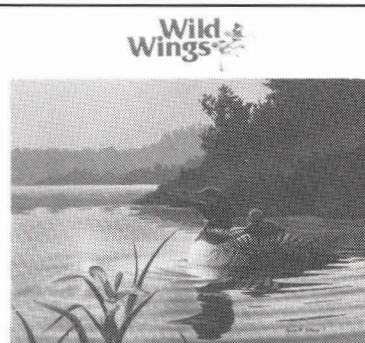
symphony would be so obvious that everybody would grasp its meaning, or at least its main ideas, without any definite program."

The score was begun in April of 1888, completed in August, and given its first performance under the composer's direction with the St. Petersburg Philharmonic in November of that year. It was enthusiastically received by the public but had a doubtful reception by the critics. Tchaikovsky himself was not happy with the work, made extensive revisions to the last movement, and initially concluded that the work was a failure. Later on he warmed up to the symphony, and offered the opinion that it had been his mediocre conducting of the first performance that might have influenced his feelings. It is also worth noting that eleven years elapsed between the 4th and 5th Symphonies — the longest hiatus ever between two of his symphonies, and a time during which he was experimenting with various forms he had never used before, and which he never used again.

The 5th Symphony is probably the most programmatic of all of his symphonies, and is introduced by a solemn motif which occurs in all four movements. It is possible that Tchaikovsky saw himself as the hero of this work, a hero struggling against destiny who is riddled with self doubts. In a notebook discovered in the Tchaikovsky Museum in Klin there are uncompleted notes about the symphony which describe the first movement as follows: "Complete resignation before Fate or, which is the same, before the inscrutable predestination of Providence. Murmurs, doubts, complaints, reproaches against XXXX. Shall I throw myself in the embraces of Faith? . . . a wonderful program, if I could only carry it out."



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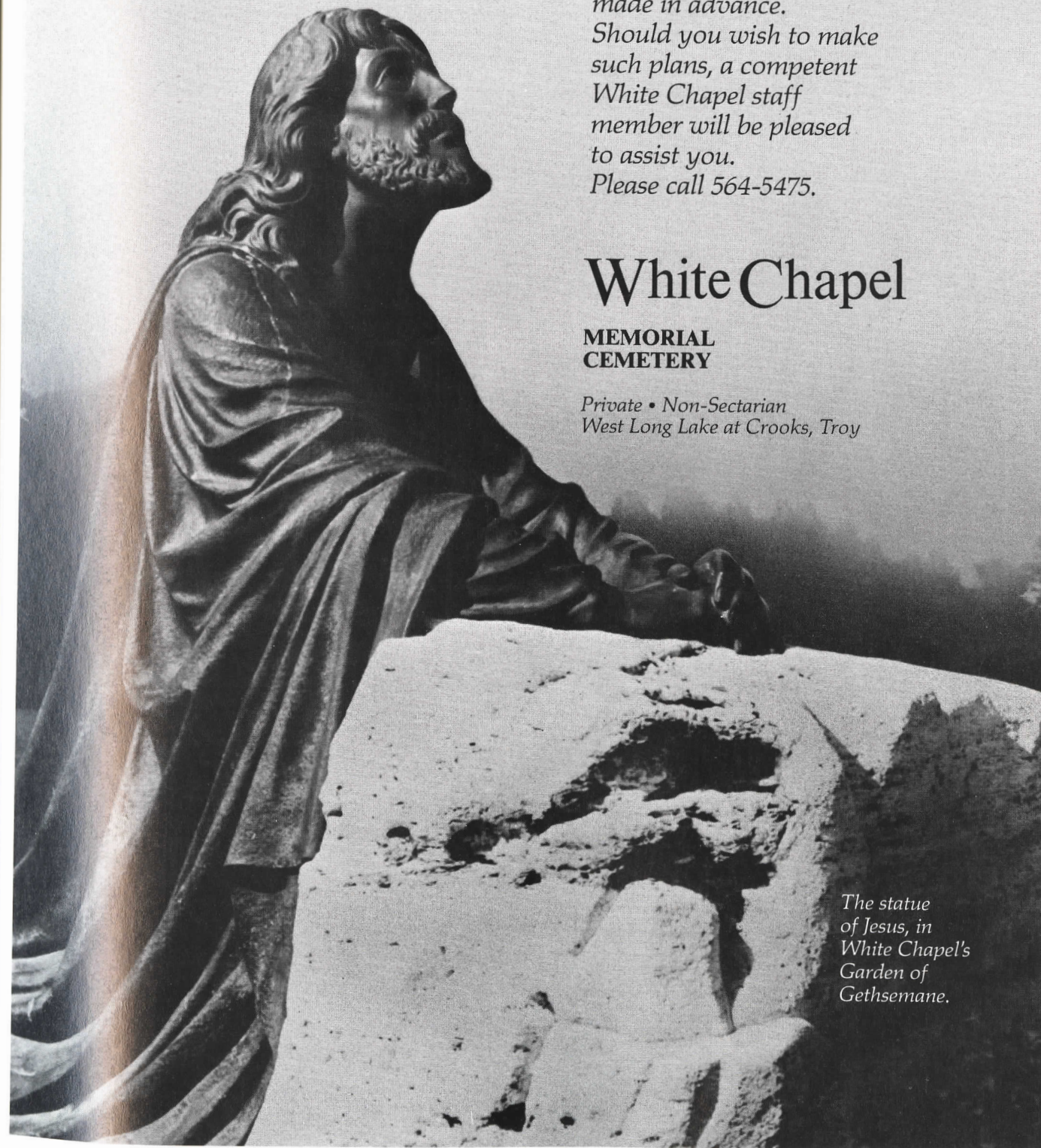
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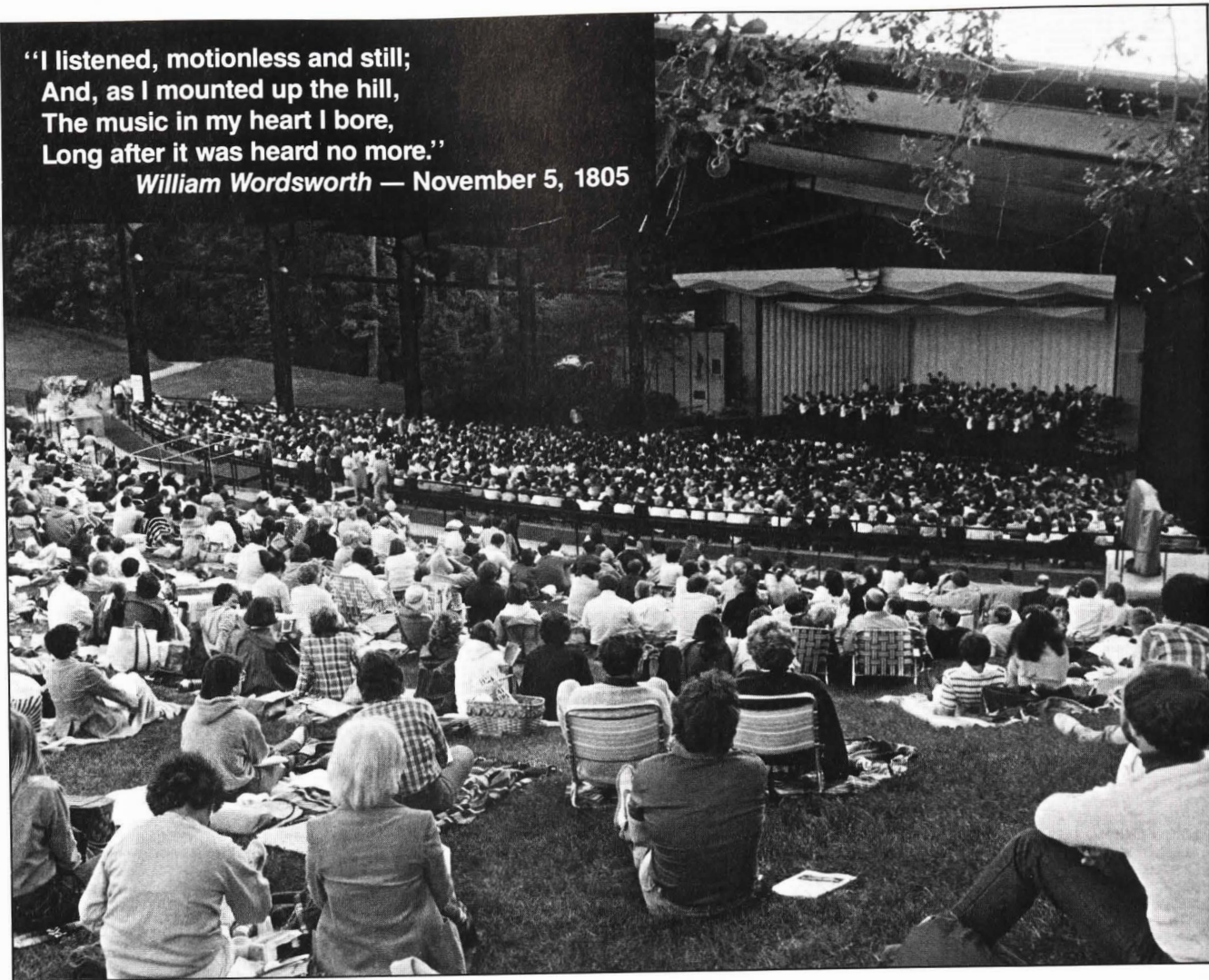
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THURSDAY, JUNE 23 SUNDAY, JUNE 26

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Thursday, June 23

Jerzy Semkow, conductor
Itzhak Perlman, violinist

- | | |
|--------------|---|
| Berlioz | Overture to "La Corsaire", Opus 21 |
| Haydn | Symphony No. 93, D Major
Adagio; Allegro assai
Largo cantabile
Menuetto: Allegro
Finale: presto ma non troppo |
| Intermission | |
| Beethoven | Concerto for Violin and Orchestra,
D Major, Opus 61
Allegro ma non troppo
Larghetto
Rondo: Allegro |

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Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Sunday, June 26

Jerzy Semkow, conductor
Jon Kimura Parker, pianist

- | | |
|--------------|---|
| Berlioz | Overture to "La Corsaire", Opus 21 |
| Haydn | Symphony No. 93, D Major
Adagio; Allegro assai
Largo cantabile
Menuetto: Allegro
Finale: Presto ma non troppo |
| Intermission | |
| Liszt | Concerto No. 2 for Piano and Orchestra,
A Major Adagio sostenuto assai-Allegro
agitato assai-Allegro moderato-Allegro
deciso-Marziale un poco meno Allegro-
Allegro animato-Stretto (Played without
pause) |
| Wagner | Overture to "Tannhaeuser" |

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Itzhak Perlman

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Itzhak Perlman has displayed the gifts that make him a great musician in appearances with every major orchestra and in recitals worldwide. On each occasion, he has also exhibited the qualities that make him a great man. Mr. Perlman's presence speaks eloquently on behalf of the handicapped and disabled, and his devotion to their cause is an integral part of his life.

Mr. Perlman's recordings, on the EMI/Angel, Deutsche Grammophon, CBS Masterworks, London/Decca and RCA labels, regularly appear on the best-seller charts and have won numerous Grammy Awards. His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Harvard University, Yale University, Brandeis University and Hebrew University in Jerusalem are among the many institutions which have awarded him honorary doctorate degrees.

Itzhak Perlman lives in New York with his wife Toby and their five children.



Jon Kimura Parker

Jon Kimura Parker "played like a prince," commented a music critic of *The New York Times* after hearing him perform in New York City. Equally enthusiastic, *Le Meridional* in France displayed a headline reading "Jon Kimura Parker, Le Magnifique!" and the Seattle Post-Intelligencer in July 1986 said simply: "He is a major artist." Such accolades are not new to the young Canadian pianist whose virtuosity and musicianship have brought him an already distinctive career and hundreds of awards around the world. However, it was his brilliant triumph as the First Prize Winner at the 1984 Leeds International

Piano Competition which catapulted Jon Kimura Parker into world-wide prominence. His popular win at Leeds was summarized by Robert Cockcroft of London's *Classical Music* magazine who wrote: "So the best man won . . . there is little doubt that 1984 rates as the most interesting and exciting in the 21 year history of the event."

Jon Kimura Parker has also won virtually every competition in his native Canada and was twice winner of Juilliard's Gina Bachauer Memorial Competition.

Jon Kimura Parker has recently recorded Tchaikovsky's *Piano Concerto No. 1* and Prokofiev's *Piano Concerto No. 3* with Andre Previn and the Royal Philharmonic Orchestra for Telarc.

Program Notes by Charles Greenwell

Le Corsaire Overture, Op. 21

Hector Berlioz (1803-1869)

More than any other composer of the Romantic era, the music of Hector Berlioz is inextricably linked to the events and emotions which filled his passionate and, unstable existence. On several occasions, in order to escape the pressures of his life in Paris, Berlioz went to the lovely city of Nice on the French Riviera, where he was able to rest, unwind and, as he once put it, "drink deep draughts of the sunny, balmy air." On such visits he was able to sketch, revise or complete various compositions, often several at a time. So it was that Berlioz began work on this overture in 1831, but did not complete it until a later visit to Nice in 1844.

The work was originally entitled *La Tour de Nice*, a reference to a famous ruined tower on the city's coastline. Under that title, the work was first performed in 1845, but the composer was not at all satisfied. He made a new version in 1852, calling it now *Le Corsaire Rouge*, thus identifying it with James Fenimore Cooper's novel *The Red Rover*. Later still, Berlioz dropped the adjective from the title, and this gave rise to the long-standing misconception that the work was inspired by Lord Byron's poem of the same name, a poem said to have been based on the life of the notorious pirate Jean Lafitte. *The Corsair* seems to be a stormy sea piece, and it is said that Berlioz might have been prompted to write the work by the memory of a harrowing voyage he made from Marseilles to Genoa during which the ship he was sailing in was saved from destruction by the courageous actions of a young Italian who took command of the vessel from the terrified and incapacitated captain.

Symphony No. 93, D Major

Franz Joseph Haydn (1732-1809)

Haydn is often referred to as the "father of the symphony," but a more accurate title might actually be that of "stepfather." He was preceded by several composers who wrote symphonies, so what Haydn achieved was not actually the invention of the symphony but the development of its structure. In short, Haydn single-handedly changed the symphony from diversion to drama. The man wrote over 100 symphonies (probably the greatest such production in history), and there are few more wonderful stories in the world of music than how his last — and greatest — symphonies came into being.

In 1790 Haydn had been Director of Music for almost 30 years to the Eszterhazy family, leading a demanding and isolated existence which was alleviated only by his increasing fame throughout Europe. Then in September of that year his patron, Prince Nikolaus Eszterhazy, suddenly died. His successor, Prince Anton, had neither the taste nor the largesse of his father, and within two days of the old Prince's death all of the musicians at Eszterhaza were dismissed. Haydn was similarly relieved of his duties, but retained his title and salary for life. Grateful to be free at last, he moved to Vienna so hastily that he did not even bother to take all of his possessions. There he was faced with two possibilities: peacefully settle down, live off his pension, and write music whenever he felt like it; or accept another, but less demanding, position at one of a number of European courts. Fate, however, intervened in the form of the London-based violinist and impresario Johann Peter Salomon, who was in Cologne at the time, and who sped to Haydn's doorstep upon reading the news of Prince Nikolaus' death.

Salomon invited Haydn to come to London and write some new works for his concert series, and remarkably (especially considering his age at the time), Haydn eagerly accepted. The two men left Vienna on December 15th, 1790, and arrived in London — on New Year's Day, 1791. He stayed for 18 months, finally returned to Vienna in late 1795 to reenter the service of Prince Nikolaus II, the latest successor to the Eszterhazy title.

The new-found energy which filled Haydn in England suffuses the 12 symphonies he wrote for Salomon, and is manifest in the extraordinary high spirits and remarkable invention which fill the works. Musical life in England at the time, as opposed to feudal Austria, was open and competitive and responsive to the demands of the public, and these symphonies are written for spacious acoustics and large audiences as opposed to the intimate environment at Eszterhaza. They are full of remarkable and calculated effects, and were unabashedly written to bring an audience to a cheering ovation. Moreover, these are works by a master in his prime who was so sure of himself and his audience that he knew precisely how to manipulate to greatest advantage a form which he had made uniquely his own. Haydn was also one of the greatest musical humorists who ever lived, and one of the greatest musical jokes he ever perpetrated comes at the end of the second movement of this symphony in the form of a quite unexpected and raucous blast from the bassoon section.

Concerto Violin and Orchestra D Major, Op. 61

Ludwig van Beethoven (1770-1827)

If one were to ask most any violinist what the three or four greatest concertos for the instrument are, it is virtually certain that the Beethoven concerto would be on that list, and to many it is *the* violin concerto. It is all the more surprising, then, that this sublime masterpiece was not highly regarded during the composer's lifetime, and took almost 40 years after its first performance to achieve the respect and popularity it now enjoys. Beethoven was rightly regarded as one of the titans of the keyboard in his day, and this has tended to over-shadow the fact that he was also an accomplished violin and viola player. He therefore brought to the writing of his only violin concerto a thorough working knowledge of the instrument. In the early 1790s he began a Violin Concerto in C and then gave it up, but the manuscript fragment of the first movement clearly shows a good grasp of concerted writing for the instrument.

In December of 1805, just after the unsuccessful first performance of his only opera *Fidelio*, Beethoven met with a group of theatre people and musicians to discuss ways to salvage the work. In the group was the 25-year-old Franz Clement, the brilliant concertmaster of the theatre's orchestra, and a man possessed of an extraordinary technique and a near-photographic memory. Clement was born in Vienna and died there in 1842. He was a child prodigy who made his concert debut at nine, and later went to London with his father to play in some of the famous Salomon concerts which Haydn conducted. He toured extensively in Russia, Germany and Austria, and for a short time was conductor of the Prague Opera. His one moment of glory came when he gave the present work its first performance at the celebrated Theater-an-der-Wien on December 23, 1806, as part of a benefit concert he had arranged for himself.

Although he knew about the concert for some time, Beethoven let the actual composition go until the last minute, and did not actually finish the work until the day of the concert. As a result, both Clement and the orchestra sight-read the work from the manuscript at the performance, without any rehearsal. However, it is reasonable to assume that Beethoven consulted Clement for advice during the writing of the work, so it is more than likely that Clement saw the manuscript as it was being written, and, knowing his phenomenal memory, may actually have been practicing the part before Beethoven finished it. Curiously, two very different versions of the solo part have survived, the second of which is smoother and more idiomatic, but the ultimate published version seems to have been an amalgam of the two.

In spite of these unfavorable conditions, the performance was quite a success. The concerto was warmly received and Clement's performance was greatly applauded, but there were no subsequent performances, and the work had few performances during Beethoven's lifetime. Clement gave it a few readings in Germany, and others (Vieuxtemps among them) played it sporadically, but it was not until 1844 in London that the work came into its own. On his first tour of England, the 13-year-old Joseph Joachim played it on a concert conducted by Felix Mendelssohn, and both the concerto and Joachim created a sensation. Joachim then championed the work, played it all over Europe, and by the time of his death in 1907, the Beethoven concerto had become recognized as a true masterpiece and the cornerstone of every violinist's repertoire.

Concerto No. 2 for Piano and Orchestra, A Major

Franz Liszt (1811-1886)

The piano was *the* instrument of the 19th century. Not only was music written for the piano in unprecedented quantity and variety, but for the first time in history a number of composers wrote methods and exercises for the specific purpose of building facility and technique for anyone diligent and patient enough to practice. Piano builders like Erard and Steinway introduced mechanical improvements which led to the development of the

modern piano, and as such as reigned supreme in the home, the salon and the concert hall as no instrument before or since. The reason? More than any other instrument, the piano allowed the maximum exploitation of personal expression, something that was held in great regard in the Romantic era.

Along with this came the rise of the instrumental virtuoso who was able to captivate and amaze his audience with his phenomenal technical feats, and the supreme master of the keyboard in this regard was the legendary pianist and composer Franz Liszt. As a matter of course, Liszt wrote works for himself which extended the technique of the piano beyond anything yet known, and every facet of his mind-boggling virtuosity is contained in those works.

The problems of combining piano and orchestra have confronted many composers, and their solutions have usually followed one of two paths: either the piano is completely dominant, or it is allowed to be a leading voice within the ensemble as a whole. Liszt, however, managed the neat trick of combining these two approaches. He was the first composer to do so, and has never received enough credit for this accomplishment. Liszt wrote seven works for piano and orchestra, all of which were highly unconventional for their day and full of unusual and innovative features.

Liszt's two piano concertos were both written over an extended period of time. The present concerto was initially conceived in 1839, completed some ten years later, orchestrated with the help of the German composer Joachim Raff, and first performed in Weimar in January of 1857. Surprisingly, the soloist on that occasion was *not* Liszt, but one of his pupils, one Hans Bronsart von Schellendorf; Liszt was on the podium, and the concerto was dedicated to von Schellendorf. Liszt revised the work one more time in 1861, and it was published two years later.

The present concerto is probably the most symphonic of Liszt's works for piano and orchestra, and the orchestra is here on a more equal footing with the piano than in any of the others. The piano is clearly the star, however, and the writing is very imaginative and solid. It is cast in one long movement but with divisions which correspond more or less to the movements of a traditional concerto, and since it is built almost entirely on one theme, the effect is that of organic, seamless unity. The second concerto is more introspective than the self-consciously virtuosic first, and is possessed of a deep and gentle poetry. It is, in the words of the writer W. F. Apthorp, "... a symphonic poem for piano and orchestra, with the title *The Life and Adventures of a Melody*."

Overture to Tannhaeuser

Richard Wagner (1813-1883)

Richard Wagner was a complex and fascinating person. He was a selfish, egotistical, tyrannical, profligate, obnoxious, ungrateful megalomaniac, who also happened to be an authentic genius and one of the greatest composers of all time. He created a whole new type of opera with what he called "music drama," and by the time of his death, he had managed to alter the entire course of Western music for almost one hundred years. He endured years of hardship in most of the capitols of Europe, the enmity of many of his associates, crushing financial debt, and constant artistic frustration, but by the end of his life he had acquired the extravagant patronage of the "mad" King Ludwig II of Bavaria, a great deal of money, a peaceful and satisfying second marriage, and above all, the achievement of his greatest dream: the festival at Bayreuth where only his own music dramas were performed in an auditorium that he had designed to his own unique and exacting specifications.

Just as he changed the operatic form, so Wagner also wrought great and significant changes in the language of the orchestra. It is a given that he was a master of orchestration and musical structure, but the enormous challenges he threw at his musicians actually created technical advances in and extensions of the instruments themselves. Amazingly, Wagner treated his instrumentalists with a courtesy and respect that are legendary. His

overtures and preludes have found a special niche in the concert hall not normally given to composers of opera, and this has made his music familiar to thousands of people who have never actually seen one of his operas.

A recurring theme in Wagner's operas is the redeeming power of a woman's love, and *Tannhaeuser* is no exception. Based on a number of Germanic legends, the opera tells the story of the Minnesinger who lived and loved at the court of Venus, tried to atone for his sins by making a pilgrimage to Rome, was refused Papal absolution, and finally found salvation by the love of a Landgrave's daughter named Elizabeth. Here, as in several of his operas, the conflict between earthly and spiritual matters is resolved by the hero's redemption through a totally self-sacrificing love. Wagner began work on the opera in 1842 when he was 29. It was completed in the spring of 1845, and first performed in Dresden in October of that year. It was received quite mildly at first, but then interest in the score increased with great speed, and soon Wagner had a big hit on his hands.

In 1861, when his musical language had grown enormously, he made a version for the Paris Opera which differed markedly from the original, and in 1872 he prepared a new version of the overture which incorporated the Paris Venusberg music.



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THURSDAY, JUNE 30 SUNDAY, JULY 3

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Thursday, June 30
Sixten Ehrling, conductor
Ruth Laredo, violinist

- Rachmaninoff** "Die Toteninsel" ("The Isle of the Dead"), Symphonic Poem for Full Orchestra, after a Painting by A. Böcklin, Opus 29
- Prokofiev** Concerto for Piano and Orchestra, No. 1, D Major, Opus 10
Allegro brioso
Andante assai
Allegro Scherzando
Animato
- Stravinsky** "Le Sacre du Printemps" ("The Rite of Spring")
Part I (The Adoration of the Earth)
Part II (The Sacrifice)

London, RCA, Mercury Records

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

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Sunday, July 3
Sixten Ehrling, conductor
Ruth Laredo, pianist

- Rachmaninoff** "Die Toteninsel" ("The Isle of the Dead") Symphonic Poem for Full Orchestra, after a Painting by A. Böcklin, Opus 29
- Rachmaninoff** Rhapsody on a Theme of Paganini, for Piano and Orchestra, Opus 43
- Franck** Symphony in D Minor
Lento; Allegro ma non troppo
Allegretto
Allegro non troppo

London, RCA, Mercury Records

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Sixten Ehrling

87/88 season finds him conducting productions of *Der Rosenkavalier* and *Tosca*.

Sixten Ehrling made his American conducting debut with the Detroit Symphony in 1961, and in 1963 was appointed Music Director. In 1964, Mr. Ehrling helped inaugurate the Meadow Brook Summer Music Festival. During his tenure as Music Director, Mr. Ehrling appeared annually with the orchestra at Meadow Brook.

During the 1972-73 season, Mr. Ehrling made his Metropolitan Opera debut conducting *Peter Grimes*. In addition to the Metropolitan, Ehrling has also conducted at the San Francisco Opera and other American opera houses.

He has served as Music Advisor for the Denver Symphony, taught conducting at the Salzburg Mozarteum, and has directed the conducting program at the Juilliard School in New York since 1973. In the words of one critic, Mr. Ehrling has established himself as "the foremost Swedish conductor of the century."



Ruth Laredo

Miss Laredo is the first pianist to have recorded the complete solo works of Rachmaninoff, a five-year project for CBS Records which produced a series of seven discs, a monumental achievement.

Born in Detroit and a resident of New York City, Ruth Laredo has been playing the piano since early childhood. She studied with Rudolf Serkin at The Curtis Institute and made her New York Orchestral debut at Carnegie Hall under Leopold Stowkowski. In 1984 she was selected as the special guest soloist at the Carnegie Hall American Symphony Orchestra concert marking the centennial of the famed conductor's birth.

Her talents have led to recognition and involvement in many areas. She appeared jointly with the Hartford Ballet and had the honor of being one of only five pianists chosen by Carnegie Hall to perform in a special concert as part of its 90th anniversary celebration.

Program Notes by Allen Cohen

The Isle of the Dead
Sergei Rachmaninoff

Born April 1, 1873, Oneg, district of Novgorod, Russia; Died March 28, 1943, Beverly Hills, California

The paintings of the Swiss artist, Arnold Böcklin (1827-1901) have inspired a stream of musical inspiration: Quadri di Böcklin (Giacomo Orefice); Four Tone Poems after Böcklin (Max Reger);

Die Gefilde der Seligen (Felix Weingartner); Three Bocklin Fantasies (Felix Woyrsch); etc.

Sergei Rachmaninoff was by no means immune to the allure of this Symbolist painter's creations. While in Paris, the 36 year old composer came in contact with "Die Toteninsel" (Isle of the Dead), a macabre, lugubrious painting rendered by Böcklin in 1880. Rachmaninoff decided to set to work immediately on a symphonic poem reflecting Böcklin's eerie vision.

Böcklin left no doubt as to his intentions. In a letter to a friend written sometime in 1880: "It must produce such an effect of stillness that anyone would be frightened to hear a knock at the door." According to Philip Hale, the island subject of Böcklin's is not entirely imaginary. There is some evidence that the Ponza Island Group which lies north of the Gulf of Naples served as the painter's model:

The waves in the course of the centuries shaped a little haven. Birds brought the seeds of cypress trees. The trees in time shot up in the ledges. At last man came and made paths and hollowed chambers and threw up a rough wall as a protection against the waves.

The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice.

The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin — is it some mourner or is it a priest?

The funeral atmosphere of Böcklin's vision drew from Rachmaninoff some of his most intense writing. Using a large orchestra, the composer vividly evokes the spectre of death, even quoting the "Dies Irae" (Day of Wrath), the 13th century plain-song sequence used in the requiem mass. Few pieces in the literature evince the unremitting gloom and despair captured so dramatically in this work.

Rachmaninoff, a conductor of considerable talent, led the premiere in 1909 at a concert played by the Moscow Philharmonic. The composer's involvement with Böcklin's work did not end here; several of the Preludes and Etudes-Tableaux owe their existence to other works by this enigmatic artist.

Piano Concerto No. 1, D Major, Opus 10

Sergei Prokofiev

Born April 23, 1891, Sontsovks, Ekaterinoslav, Russia; Died March 4, 1953, Moscow, Soviet Union

In December of 1908, the 17 year old Prokofiev made his debut as a pianist at a public concert, playing seven works including some of his own compositions. It was around this time that the rather recalcitrant young man decided to turn his attention to the study of the piano as well as conducting. His feeling was that this formal training might help him in his long range goal of becoming a recognized composer.

Unfortunately, Prokofiev quickly tired with what the St. Petersburg Conservatory could offer him. He found the courses, taught by such eminent Russian musicians as Rimsky-Korsakov, Glazounov and Gliere, for the most part dull and unrewarding. Though tremendously talented, the young composer was arrogant and less than cooperative when it came to traditional music theory.

When Prokofiev elected to study conducting with the renowned Nicholas Tcherepnin, he found more than he had bargained for: "You have no gift for conducting, but I'll teach you how to do it because I believe in you as a composer and I know you'll have to conduct your own works sometimes." This was just the tonic Prokofiev needed. Shortly thereafter his career as a composer took a dramatic turn for the better.

Originally conceived as a concertino, the Piano Concerto

No. 1 began to take shape in 1911. Not surprisingly, the composer dedicated the finished work to Tcherepnin. Prokofiev regarded what was to be the first of five concertos for piano and orchestra with a degree of pride; he considered the work to be his "First more or less mature composition both in conception and realization."

With Prokofiev as soloist the premiere took place on August 7, 1912. All of the composer's pianist trademarks are present in this work: massive chordal effects, unexpected intervals, acrobatic leaps and a propulsive rhythmic energy. The work is no less individual in its structural features. Although continuous in design, the concerto falls into three broad sections. Prokofiev described his format as follows:

A sonata allegro with the introduction repeated after the exposition and again at the end, and with a short andante before the development taking the form of a scherzo and cadenza introducing the recapitulation.

Sometime later in 1914, Prokofiev concluded his studies at the St. Petersburg Conservatory:

At that time I was consumed with ambition and took it into my head to finish at the Conservatoire with the 'first' for piano. In that, a sporting enthusiasm combined with the Rubenstein Prize (for pianoforte), awarded to the best competitor, played a conspicuous part . . . For the competition I chose not a classical concerto but my own. With one of the 'classics' I could not count on beating my fellow-competitors; on the other hand my own concerto might capture the imagination of the examiners by the novelty of its technique; or they would simply not be able to understand how I had gotten through it.

Prokofiev reasoned correctly; he walked away that year with the first prize in the piano competition.

Le Sacre du Printemps (The Rite of Spring)

Part I: The Adoration of the Earth

Part II: The Sacrifice

Igor Stravinsky

Born June 17, 1882, Oranienbaum, Russia; Died April 6, 1971, New York City

A Symphony, filled with a wild sadness and the birth-pangs of the earth . . . Melodic fragments emerging from the depths of time . . . Profound upheavals: The Georgics of Pre History.

And so poet, film maker and general jack-of-all-trades, Jean Cocteau described his impressions following the now notorious ballet premiere of one of the truly seminal works of twentieth century music: The Rite of Spring.

The titles deserves a closer look. Neither the French, *Le Sacre du Printemps* or its English equivalent is a quite accurate translation of the original Russian. According to Stravinsky, *The Coronation of Spring*, is closer to his intended meaning. The French was devised by Leon Bakst. This ambiguity aside, Stravinsky was explicit in his intentions: "I have sought to represent the panic of nature before eternal beauty."

Turning again to the composer's own words:

The idea of *Le Sacre du Printemps* came to me while I was still composing the *Firebird*. I had dreamed a scene of pagan ritual in which a chosen sacrificial virgin dances herself to death. This vision was not accompanied by concrete musical ideas, however, and as I was soon impregnated with another and purely musical conception that began quickly to develop into, as I thought, a *Konzertstück* for piano and orchestra, the latter piece was the one I started to compose. I had already told Diaghilev about *Le Sacre* before a visit of his to me in Lausanne at the end of September, 1910, but he did not know about *Petrushka* — which is what I called the *Konzertstück*, thinking the

style of the piano part suggested the Russian puppet. Though Diaghilev may have been disappointed not to hear music for "pagan rites," in his delight with *Petrushka*, which he encouraged me to develop into a ballet before undertaking *Le Sacre du Printemps*, he did not show it.

Despite these distractions, Stravinsky returned to the *Rite of Spring* completing it on March 29, 1913. The ballet is in two parts. Within each of these two sections, entitled "The Adoration of the Earth" and "The Sacrifice" is an introduction which precedes a series of dances.

The composer employs an orchestra of mammoth proportions to create his vision of primeval, barbaric Russia. Twenty winds and 18 brass instruments are required: 5 flutes, 5 oboes, 5 clarinets, 5 bassoons, 8 horns, 5 trumpets, 3 trombones and 2 tubas. The percussion section is no less formidable: 5 tympani, bass drum, tam-tam, tambour de basque, 2 antique cymbals, triangle and guero. The standard string complement is often subdivided and called upon to provide a variety of coloristic effects.

The world premiere of the ballet on May 29, 1913, at the Champs-Elysees with Pierre Monteux conducting could not have been more tumultuous. According to the composer:

At the performance mild protests against the music could be heard from the beginning. Then, when the curtain opened, a group of knock-kneed and long-braided Lolitas jumping up and down (*Danse des Adolescents*), the storm broke. Cries of "ta gueule" came from behind me. I left the hall in a rage. (I was sitting on the right near the orchestra, and I remember slamming the door.)

Nevertheless, the work soon established itself as one of the towering masterpieces of the 20th century. A famous performance by the Philadelphia Orchestra under the direction of Leopold Stokowski on March 3, 1922 introduced the score to America where it has maintained its preeminent status in the repertory of every major Symphony Orchestra.

Rhapsody on a theme of Paganini for piano and orchestra, Opus 43

Sergei Rachmaninoff

Born April 1, 1873, Oneg, district of Novgorod, Russia; Died March 28, 1943, Beverly Hills, California

While living on Lake Lucerne, Rachmaninoff occupied himself with what would ultimately take shape as an extended work for piano and orchestra. The thematic premise of this projected rhapsody was the famous theme from the last of a set of Caprices composed by the Italian violin virtuoso, Nicolo Paganini (1782-1840).

So extraordinary was Paganini's technique that many accused him of having signed away his soul in a covenant with the devil. In his Opus 1, "Ventiquattro Capricci per Violino solo" (24 Caprices for Solo Violin), Paganini literally redefined the art of string playing. Many musicians felt obliged to pay homage to this decidedly grotesque looking individual. Berlioz wrote "Harold in Italy" for him while Schumann, Liszt, Brahms, and in this country, Lutoslawski wrote works utilizing the last Caprice as their thematic basis.

In terms of popularity, none of these efforts rivals the Rachmaninoff work. Despite the designation of "Rhapsody", the composition takes the form of an introduction, theme and ironically enough, 24 variations; 24 being the number of the Caprice. In addition, Rachmaninoff, in *Variations no. 7, no. 10* and *no. 24*, interpolates the *Dies Irae* (Day of Judgement) associated with the Requiem Mass. Is this an oblique reference to Paganini's fate? It should be noted that the composer insisted he liked the melody for purely musical reasons, using it to great effect in "Isle of the Dead" and later in the *Symphonic Dances*.

Most of the variations are quite brief yet varied in mood, color and texture. No. 18, an inversion of the Paganini motif, is justifiably famous with its warmly lyrical character. The

composer skillfully manipulates the theme throughout the course of the work, building to a dramatic climax which interweaves the "Dies Irae" after which the solo piano sardonically renders a fragment of the Paganini theme as a conclusion.

Rhapsody on a Theme of Paganini received its world premiere on November 7, 1934 with Rachmaninoff as soloist and Leopold Stokowski conducting the Philadelphia Orchestra.

Symphony in D Minor

Cesar Franck

Born December 10, 1822, Liege, Belgium; Died November 8, 1890, Paris, France

Cesar Franck has been described as "composing with a pencil in one hand and an eraser in the other. With the pencil he wrote down the ideas that came to him so readily. Then, if he had second and better thoughts, he could easily erase and write down new ideas. He would get up, from teaching a pupil to note a theme, or find that ideas came while he was pounding away at, say, a Wagner score at the piano."

Perhaps this explains why many of Franck's greatest masterpieces were produced in the last twenty years of his life: the Violin Sonata, the String Quartet, the Piano Quartet. The constant reworking and refining process was time consuming for a man who was content to devote most of his energies to teaching and playing the organ.

It is known that after hearing the *Prelude to Act I* of Wagner's "Tristan and Isolde" in 1874, Franck, as did so many composers in the late 19th century, found it necessary to reexamine his precepts regarding composition. This is not to say that the music Franck wrote prior to this experience is of no consequence. Quite the contrary, as early as 1843, the composer was experimenting with what he labeled the cyclic form, in his *Three Trios*, Opus 1. Derived from similar techniques of Beethoven (*Piano Sonata*, Op. 13), Schubert (*Wanderer Fantasy*) and Liszt (*Les Preludes*), the cyclic form may be defined as follows:

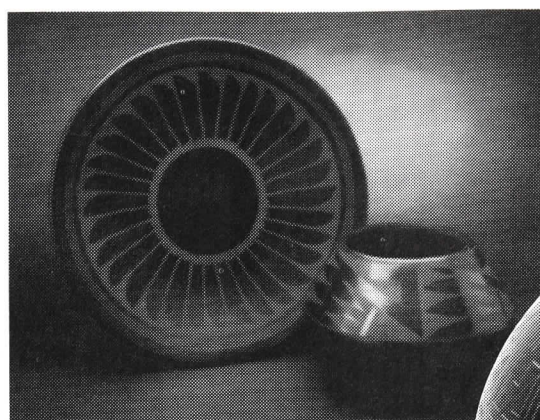
Melodic fragments called "generative phrases" are permitted to grow into fully developed melodies. The unity of structure is achieved through the recapitulation in the later movements of a large work of material from the earlier ones. (Oxford Dictionary of Music)

This structural device wedded to the rich strain of chromaticism and harmonic innovations, Franck learned from Wagner, found its most perfect expression in the composer's one and only Symphony in D Minor. Imbued with what the composer's biographer Vincent D'Indy has labeled an overt "mystical exaltation", the symphony was completed in 1888, just two years before the composer's death. The work is cast in three movements.

Violas, cellos and basses announce a theme in the introduction, strangely similar to the opening of Liszt's *Les Preludes*. The ensuing Allegro section of this movement is recognizable as a metamorphosis of the introductory material. This theme and a new theme, called by some the "motive of faith" are worked out in a dramatic development until shortly before the conclusion, the opening figure is forcefully hammered home.

The second movement combines the features of a slow movement and scherzo. Chords on plucked strings, harp and english horn introduce the main theme. It is developed before a second theme scored for violins with a counter theme in cellos and basses appears. The scherzo section begins with a kind of fluttering theme in the strings contrasted in the clarinets. A counter theme in the lower strings leads to a passage where the opening theme of this movement is combined with the scherzo-like theme in some exquisite counterpoint.

Tovey has described the last movement as "festive, effective and leisurely." After a few bars of introduction, cellos, bassoons, violins and violas announce the main theme. Following some subsidiary thematic material, the english horn brings back the theme from the preceding movement. Next the "motive of faith" is played in the upper strings and winds. The movement speeds to its exultant conclusion with a recall of the opening material.



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John Nelson, conductor

Ida Haendel, violinist

Berlioz	"Le Carnaval romain" ("The Roman Carnival") Overture, Opus 9
Tchaikovsky	Concerto for Violin and Orchestra, D Major, Opus 35 Allegro moderato Canzonetta: Andante Finale: Allegro vivacissimo
	Intermission
Rimsky-Korsakov	Scheherazade, Symphonic Suite, Opus 35 "The Sea and Sinbad's Ship" (Largo e maestoso; Lento; Allegro non troppo) "The Story of the Kalendar Prince" (Lento) "The Young Prince and the Young Princess" (Andantino quasi allegretto) "Festival at Baghdad; The Sea; The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warriro" (Allegro molto; Allegro molto e frenetico; Vivo; Allegro non troppo e Maestoso)

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John Nelson

he conducted 1200 musicians with Nicolai Gedda, at the Berlioz Festival in Lyon, a concert version of *Beatrice and Benedict* in Paris, and the *Symphonie Fantastique* with the Nouvel Orchestre Philharmonique in Paris, where he was forced to repeat the

second movement due to the audience's overwhelming response. In February 1987 he made his debut with the Gewandhaus Orchestra of Leipzig, also conducting the *Symphonie Fantastique*, and was immediately reengaged for multiple performances. In addition, he is presently involved in a project with the Nouvel Orchestre Philharmonique in Paris to conduct all the orchestral works of Berlioz.

Mr. Nelson was born to American missionary parents in Costa Rica, where he began piano studies at age six. He continued his studies in the United States at Wheaton College, garnering awards in piano and composition, and at the Juilliard School, where he won the Irving Berlin Award in conducting and received assistantships in the opera, choral, and orchestral departments. He subsequently became a member of the Juilliard faculty, teaching orchestral conducting.



Ida Haendel

Ida Haendel was born in Chelm, Poland and began to play the violin when only three and a half years of age. Her late father, an artist, recognized his daughter's talent and decided to devote as much time as possible towards furthering her career.

She began her studies at the Warsaw Conservatoire, where she gained a gold medal at the age of seven. At the same age, she won first prize in a national competition for children up to the age of fifteen. After that, she left Poland for Paris, where she studied with Carl Flesch and later with George Enescu.

Ida Haendel began her professional career at the Queen's Hall in London, under the baton of Sir Henry Wood, playing Brahms's Violin Concerto. During the War, Miss Haendel lived in London and became a British subject. Her international career developed as soon as the War was over, and she has since played her way across the world.

She is a regular visitor to all the major orchestras in Great Britain, and has accompanied them on foreign tours.

Over the last few years, Miss Haendel has played with many American and Canadian orchestras. During the summer of 1988 she returns to Meadow Brook Festival in the USA and at the Proms.

Ida Haendel speaks seven languages and has published the first of her autobiography (*Women with Violin*, Victor Gollancz) and is currently working on a second volume.

Ida Haendel records for EMI.

Program Notes by Charles Greenwell

The Roman Carnival Overture, Op. 9

Hector Berlioz (1803-1869)

Of all 19th-century composers, Berlioz has come to be regarded as the great arch-romantic. He was ruled by his passions to an inordinate degree, his romantic involvements were like episodes from an implausible novel, he seriously thought of committing suicide at several points in his life, and he maintained a life-long disdain for authority of any kind, particularly toward the musical academicians of his time. Happily, these extremes of emotion and conduct are all reflected in his unique and colorful compositions, and concert goers have been stunned and exhilarated by his music for over a century.

Berlioz is often regarded as the precursor of Franz Liszt and the genre of the symphonic poem, but his instrumental works are formed more from abstract ideas than on any recognizable story line. All this notwithstanding, where Berlioz' truest and greatest genius lay was in the realm of instrumentation, and he can accurately be called the father of the modern symphony orchestra.

The present overture has its origins in the opera *Benvenuto Cellini*, which was first produced unsuccessfully in Paris in 1838. In 1843, while on a visit to Germany, Berlioz was apparently overcome by a great longing for Italy, where the action of the opera takes place. He accordingly decided to take some themes from the opera and fashion an independent work, which he then dedicated to his new German patron. The result is this brilliant and exciting overture which was meant to mirror the

scene in the opera which takes place in the Piazza Colonna in Rome. The composer himself conducted the first performance of the piece in Paris in February of 1844. It was a brilliant performance by all accounts, made even more impressive by the fact that the orchestra was literally sight-reading the work, there having been no opportunity for rehearsal. To have led an orchestra through this difficult work under such conditions is ample proof of Berlioz' prowess as a conductor, and thoroughly justifies Charles Halle's remark that he was "the most perfect conductor." In addition, the audience was so bowled over by the music that they demanded a second hearing on the spot.

For a time Berlioz thought about using the overture as the prelude to the second act of *Benvenuto Cellini* but then thought better of the idea, no doubt realizing that after such exhilarating orchestral pyrotechnics the rest of the opera might prove anticlimactic!

Violin Concerto, D Major, Op. 35

Piotr Tchaikovsky (1840-1893)

Tchaikovsky wrote his only Violin Concerto while in an unusually happy frame of mind. He had just finished the Fourth Symphony and the opera *Eugene Onegin*, and had recovered fully from a recent nervous breakdown after spending some months in Italy with his brother. In March of 1878 he decided to go to a small resort on the shores of Lake Geneva, and soon thereafter he had a surprise visitor in the person of the young violinist Josef Kótek who had been a theory student of the composer at the Moscow Conservatory. Initially the two men took great pleasure in reading through a great deal of violin music, both old and new, and this was probably the inspiration for the concerto. At the time, Tchaikovsky was working on his G Major Piano Sonata, but one day he suddenly stopped working on the sonata and began to sketch the concerto. Work proceeded very quickly, and the whole piece was written and orchestrated in a mere 26 days. Tchaikovsky greatly respected Kótek's views on the work and after playing through the original slow movement with him, decided that something better was required. It was accordingly replaced by the beautiful Canzonetta, while the original became the second of his three *Meditations*, Op. 42. At first, Tchaikovsky thought of dedicating the work to Kótek, but it was dedicated instead to the great Leopold Auer, the reigning Russian violinist of the day. However, that dedication was removed after Auer pronounced the work unplayable, and the final dedication was to Adolf Brodsky, who gave the work its first performance.

The concerto's premiere had been planned for March 1879, but had to be cancelled when Auer soundly criticized the work and recommended that it be thoroughly revised, even though it had in fact been published before being sent to Auer. Of this unexpected disapproval, Tchaikovsky wrote in his diary: "This verdict, coming from such an authority, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." Almost four years elapsed, and just as Tchaikovsky was despairing of ever hearing it performed, it found a champion in the person of Adolf Brodsky, a Russian violinist who had been studying in Vienna. Convinced that the concerto was a fine and significant work, Brodsky persuaded the great German conductor Hans Richter to let him play it with the Vienna Philharmonic, and so it finally received its first performance in Vienna on December 4, 1881.

The new work had a very mixed reception, but was almost unanimously condemned by the exacting and feared Viennese critics. Of those negative reviews, the one by the legendary Eduard Hanslick was the most severe — and today, the most incomprehensible. He wrote, in part: "The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue . . . The Adagio . . . almost conciliates . . . but it breaks off abruptly for a Finale that puts us in the midst of the brutal and wretched jollity of a Russian *kermesse*."

In spite of such vituperative comments, the concerto survived and went on to become one of the most popular and most frequently played in the repertoire. Brodsky made a great reputation

for himself as a specialist in the concerto, and eventually Auer admitted that his original estimation had been wrong and that Tchaikovsky was justified in changing the dedication. When Auer played the work, however, he used his own version with numerous revisions and cuts, a version which he later published and which was used by all of his greatest pupils, including Heifetz. Needless to say, these changes were neither good nor necessary. As for Eduard Hanslick, no one knows if he ever recanted his original estimation of this great concerto.

Sheherezade, Op. 35

Nikolai Rimsky-Korsakoff (1844-1908)

Few works in the whole orchestral literature can equal *Sheherezade* for brilliance, vivid and imaginative instrumental colors, and undiminished audience appeal. This is not surprising when one considers that the work's composer was one of the greatest masters of the orchestra in all of music history. What is surprising, however, is that virtually all of Rimsky's technique was self-taught, and that he was able to shape and develop his extraordinary talents with very little outside influence. Moreover, he learned the art of orchestration comparatively late in life.

Although he had a naturally good ear and a natural aptitude for music, the sea was his first great passion in life, and he enrolled as a naval cadet when he was 14. It was at that time that he first met Mily Balakireff, the composer and teacher who would become the guiding light behind the celebrated group of composers known as The Five (the others being Modest Mussorgsky, Alexander Borodin and Cesar Cui). The most significant result of this relationship was his acceptance of a post as professor of music at the St. Petersburg Conservatory — a situation that resulted almost entirely from Balakireff's intercession, even though at the time Rimsky had virtually no knowledge of the craft or teaching of composition! He learned quickly, however, and went on to become one of the most revered and successful teachers and theoreticians in his country's history.

This celebrated suite was written in the summer of 1888 at Rimsky's country home, and was given its first performance under the composer's direction at a Russian Symphony concert in St. Petersburg the following December. It was a huge success and has been winning over audiences ever since. The work was inspired by unconnected episodes from the famous Oriental narrative called *Tales of the 1001 Nights*, and as a general preface to the work, Rimsky wrote as follows: "I had in mind the creation of an orchestral suite in four movements closely knit by the community of its themes and motifs, yet presenting as it were a kaleidoscope of fairy-tale images and designs of Oriental character." As to the titles of the four movements: "I . . . meant these hints to direct the listener's fancy just a little towards the path on which my own fancy had traveled, and to leave more particular and minute conceptions to the will and mood of each individual. All I desired was that the listener, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt a narrative of several varied Oriental fairy-tale wonders and not merely four pieces played one after the other and composed on themes common to them all."

The basic story of the *1001 Nights* is found in Rimsky's own preface to the score: "The Sultan Shahriar, convinced that all women were false and faithless, vowed to put each of his wives to death after the first night of marriage. But the Sultana Sheherezade saved her life by entertaining him with tales she told for 1001 nights. His curiosity aroused, the Sultan put off her execution from day to day, and finally abandoned his bloody plan entirely. Many marvels were told to Shahriar by Sheherezade." There is a theme played by the solo violin at the outset of the work which reappears in all of the movements, and according to Rimsky, ". . . this delineates Sheherezade herself, telling her wondrous tales to the Sultan."

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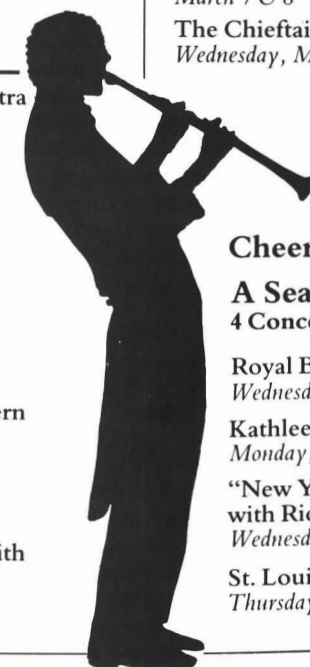
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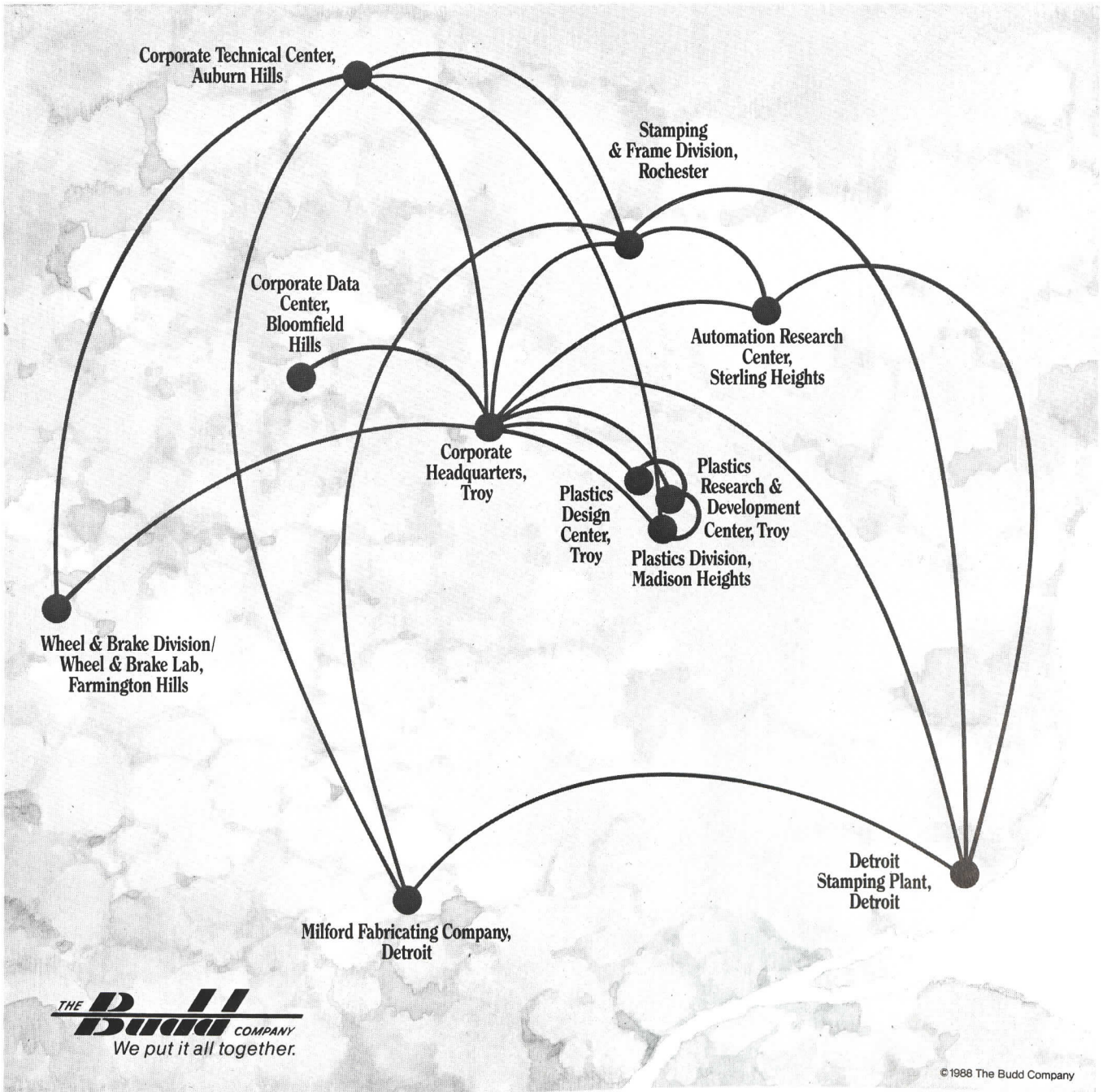
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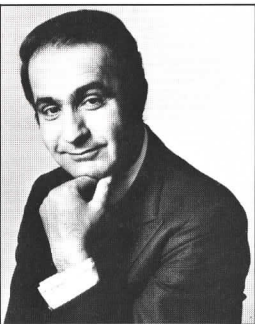
THURSDAY, JULY 21

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Varujan Kojian, conductor
Constantine Orbelian, pianist

Glinka	Overture to "Russlan and Ludmilla"
Khachaturian	Concerto for Piano and Orchestra, D- Flat Major Allegro ma non troppo e maestoso Andante con anima Allegro brillante
	Intermission
Borodin	"Polovtsian Dances" from "Prince Igor"
Borodin	Symphony No. 2, B Minor, Opus 5 Allegro Prestissimo Andante Allegro

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Varujan Kojian

Born of Armenian parents, Varujan Kojian began his musical career at the age of 8 when his father, a professional jazz clarinetist, encouraged him to study the violin. After only seven months of study, he played such a promising recital that his family decided to send him to Paris for serious study. There, the young prodigy lived in an American monastery; one of the priests accompanied him to the National Conservatory of Music twice a week for his lessons. Graduating at the age of 13 with first prize in violin, he went on to earn a diploma at the Curtis Institute in Philadelphia.

A grant from the Gulbenkian Foundation enabled him to complete his violinistic training with Jascha Heifetz, who selected only Kojian and two others from the 280 who auditioned for his master class at the University of Southern California.

Kojian credits Heifetz with inadvertently steering him toward a conducting career. While playing in the orchestra Kojian became increasingly interested in conducting, and began to "moonlight" as a conductor. After attending one of Kojian's concerts, Mehta appointed him assistant conductor of the Philharmonic, then packed him off the Vienna for intensive study with his own former teacher, Hans Swarowsky. Kojian became Swarowsky's assistant after only four months of study, and completed the entire four-year course in nine months.

With the baton victorious over the violin, Kojian entered the 1972 International Competition for Conductors in Sorrento, Italy, and captured first prize.

Kojian has been a frequent guest conductor with major American orchestras.



Constantine Orbelian

In the past four seasons, Mr. Orbelian has played over 300 concerts in North America, Europe, Asia and Australia. During the 1987-88 season alone he will play nearly 40 concerts in the U.S. in less than two months' time. Solo recitals will take the young pianist to more than a dozen states. Mr. Orbelian is featured soloist on the North American debut tour of the Chamber Orchestra of the Auvergne. The 20-member ensemble is conducted by music director Jean-Jacques Kantorow. This fall, Mr. Orbelian takes part in the Dubrovnik Festival and at the Helsinki Festival. Later in the season he appears with the New American Chamber Orchestra in Detroit, San Francisco, and the Canary Islands.

Constantine Orbelian was born and raised in San Francisco where he made his debut with the San Francisco Symphony at age 11. His Armenian father and Russian mother emigrated to the United States in 1948-49 and settled in San Francisco. Orbelian received his early musical training at the San Franciscan Conservatory of Music. Following the award of a government scholarship, he continued his studies at the Moscow Conservatory of Music with Vladimir Ashkenazy's former teacher, Anaida Sumbatian. After his return to this country Constantine Orbelian coached privately with Nina Svetlanova and received his Bachelor's and Master's Degrees from the Juilliard School.

September 1987 marked the international release of Constantine Orbelian's debut recording, the Khachaturian Piano Concerto with Neeme Jarvi conducting the Scottish National Orchestra for London-based Chandos Records. He is also known to Broadway audiences for his performances of all the solo piano music in the original Broadway production of *Amadeus*.

Program Notes by Allen Cohen

Overture to "Russlan and Ludmilla"

Mikhail Glinka

Born June 1, 1804, Novopasskoye, district of Smolenski, Russia; Died February 15, 1857, Berlin, Germany

The failure of "Russlan and Ludmilla" has more to do with the weakness of its libretto than its musical qualities. Glinka, fresh from his triumph with "A Life for the Tsar", prevailed upon the great Russian writer, Pushkin, to provide him with a comparable subject suitable for another opera. The two decided on "Russian and Ludmilla", a fairytale poem which did much to establish the 21 year old Pushkin's reputation.

Alexander Pushkin (1799-1837) has been called the Byron of Russia. He was the first of the major Russian writers to become widely known outside of his native country. His lengthy, exotic narrative poems captured the fancy of many Russian musicians: both "Eugen Onegin" and "Boris Godunov" were the basis of operas by Tchaikovsky and Mussorgsky respectively.

The plot concerns Ludmilla, daughter of the Grand Duke of Kiev; her suitor, Russlan; a dwarf-lizard named Chernomor and a wicked fairy. After a series of trials and tribulations, Russlan wins the hand of Ludmilla and all live happily ever after. In other words, good prevails in a universe beset by evil.

Unfortunately, when it came time for Pushkin to modify his poem in order to make it presentable on stage, fate intervened. The 38 year-old poet died as the result of a duel precipitated by the alleged infidelities of his dazzling and flirtatious wife. The refashioning of the poem fell to Glinka and five of his associates. Perhaps this accounts for the rambling, unfocused, disjointed nature of the finished libretto.

By all accounts, the premiere on December 9, 1842 at the Bolshoi Theatre in St. Petersburg was far from memorable. Outside of an occasional performance in the Soviet Union, the opera has never enjoyed much success. On the other hand, Glinka's ebullient overture has a solid foothold in the standard repertory. For good reason, Glinka's distinctive melodic ideas and transparent scoring carry the listener along effortlessly.

Khachaturian: Concerto for Piano and Orchestra

The Georgian Republic of the Soviet Union is approximately 26,875 square miles in area. It is located south of the Caucasus Mountains and is bordered on the west by the Black Sea. The capital, Tiflis, has produced two world famous sons. Josef Stalin was born there in 1879. Composer Aram Ilyich Khachaturian also originated from this ethnically vibrant region.

The son of Armenian parents, Khachaturian began his formal music studies at 19, a rather advanced age considering many of his contemporaries and predecessors were child prodigies. Nevertheless, some years later the composer gained recognition with a Symphony (1932) and soon after, with a finely wrought Concerto for Piano and Orchestra.

Written in 1935, the Concerto for Piano and Orchestra in D Flat Major, like most of the composer's output is in the style of Armenian folk music, but entirely original. The characteristic folk rhythms, intervals and colors imbue the work with its special flavor:

And so I grew up in an atmosphere rich in folk music-festivities, rites, joyful and tragic events in the life of the people always accompanied by music, the vivid tunes of Armenian, Azerbaijan and Georgian songs and dances performed by folk bards and itinerant musicians. Such were the impressions that become engraved of my memory and determined my musical ways of thinking. Whatever changes and developments the future had in store for my musical personality, the original substance of these impressions, formed in early childhood in close communion with the people, has always remained the natural soil nourishing my work.

Yet in technique and broad design, the concerto is clearly heir to the countless works written in the grand Romantic tradition, e.g., Liszt, Tchaikovsky and Rachmaninoff.

The work falls into three sections. Two highly-charged outer movements enclose a lyrical Andante decidedly Middle Eastern in its luxurious blending of colors and textures.

Khachaturian as soloist, introduced the work in Moscow on July 5, 1937. The American premiere took place on March 14, 1942 with Albert Stoessel conducting the Julliard Graduate School Orchestra. The solo part was played by a talented young Armenian, Maro Ajemin. The following year, 19 year old William Kapell performed the concerto with the New York Philharmonic under the direction of Efrem Kurtz. Shortly afterward, Kapell recorded the work with Serge Koussevitsky and the Boston Symphony Orchestra. That classic RCA recording did much to establish the work as one of the most exciting and original concertos written in this century.

Borodin: Symphony No. 2 in B Minor, Op. 5

The Russian "Five" were a remarkable group of individuals not only for their contributions to the Nationalist movement which swept Russia and Europe in the mid-nineteenth century, but also because each regarded their art as more avocation than profession. Rimsky-Korsakov was a naval officer; Balakirev started as a mathematician; Cui was an army officer who was an authority on sieges; Mussorgsky was a civil servant. And there was Borodin.

Today, Borodin is honored in the Soviet Union not only for his music, but also for his important work in the field of science. During his lifetime Borodin was considered to be one of Russia's foremost experimental chemists. His text *Researches upon the Fluoride of Benzol and the Solidification of Aldehydes* is still in use today. A noted surgeon and brilliant lecturer, Borodin was also the founder of the first Russian school of medicine for women. Somehow, this brilliant man found the time to compose a body of music consistent in its high level of inspiration and craftsmanship. Music that belies Borodin's own estimation of his talent in referring to himself as a 'Sunday composer'.

It was Balakirev who encouraged the 29 year old composer to write a symphony in 1862. The success of this effort in E Flat Major, in turn was the catalyst for Borodin to begin work on a second symphony. Typically, Borodin worked on this project off and on from 1871 through 1876. At the time the composer was also involved with several other projects, most importantly, "Prince Igor". As a result, some of the material for "Prince Igor" found its way into this B Minor symphony, most notably in the first, third and fourth movements. By 1871 the first movement was completed and later in the year, the finale was sketched:

Both Mussorgsky and Rimsky-Korsakov are mad about the finale of my symphony; only just the very end is not yet ready. The middle part has turned out first-rate.

The symphony received its first performance on February 26, 1877 at the Rittersaal, St. Petersburg with Eduard Napravnik conducting. Stassov, a friend of the composer wrote:

Both of his symphonies are magnificent; both are unusually original, vigorous, passionate and exciting. Yet the second is even greater than the first, not only because it is more mature but because it is thoroughly Russian and programmatic. In it we sense the flavor of an ancient Russian epic.

Following the premiere, Borodin, with the advise of Rimsky-Korsakov, made some slight revisions in the score. This version was not performed until after the composer's death in 1887. As it now stands, this symphony is one of the boldest and most colorful to emerge from 19th century Russia. With its arresting opening theme, which one writer has called "the air of a grave and resolute summons"; energetic scherzo; poetic adagio and grandly festive finale, the work has won the praise of no less than Franz Liszt who exclaimed to Borodin: "You Russians are indispensable to us! Without you I am powerless. You have a quick and vital spring within you; the future belongs to you."

Borodin: Polovtsian Dances

Borodin had toyed with the idea of writing a serious opera for many years. In 1867, the Bolshoi had staged his operatic farce in 5 acts, "The Bogatirs" ("The Valiant Knights"). Also during this time Borodin had sketched part of another opera, "The Tsar's Bride" based on an historical drama suggested to the composer by his mentor, Balakirev, only to later abandon the project.

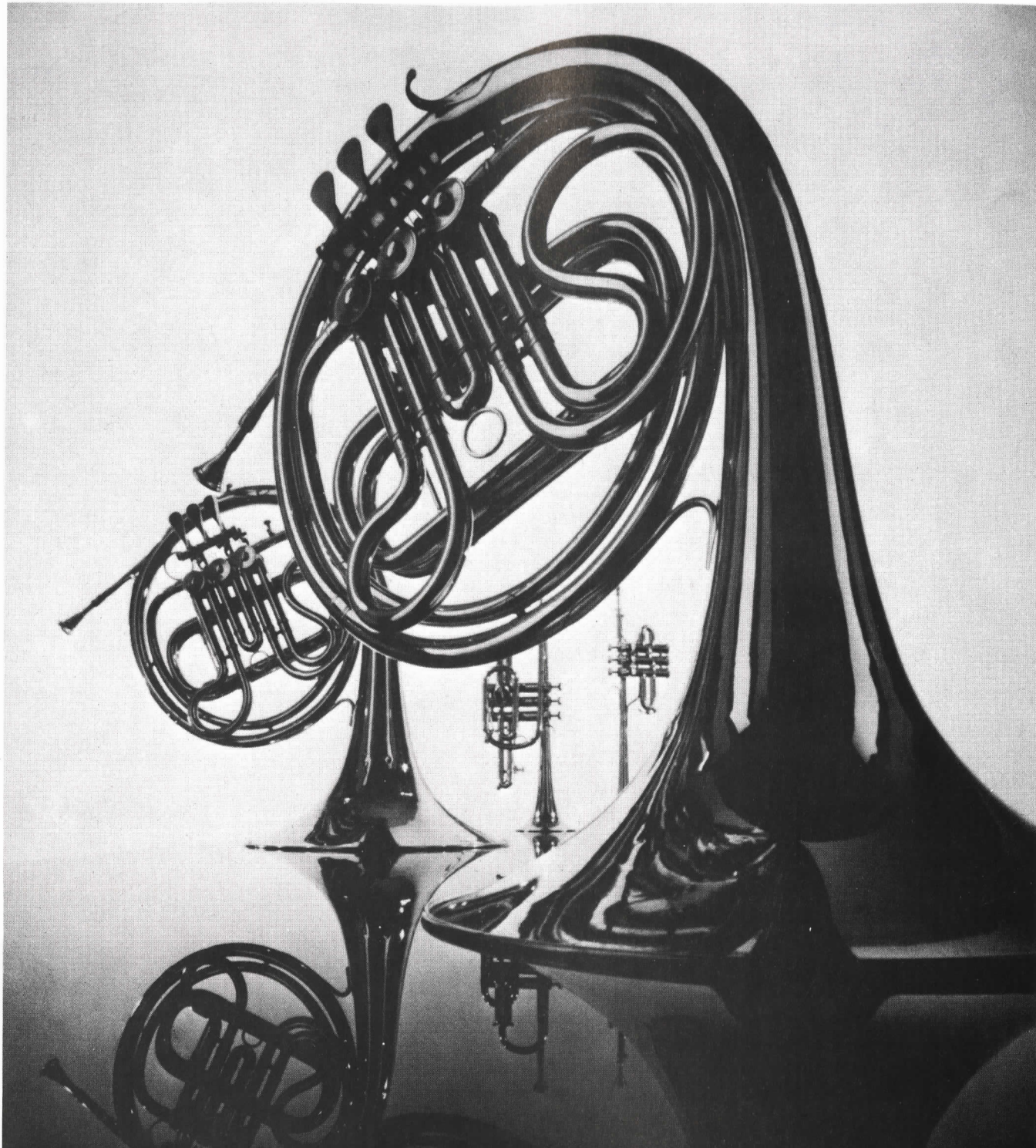
In response to the constant urgings of Borodin, Stassov presented the composer with a new scenario in April of 1869. This national epic, written in both prose and verse, was entitled "The Lay of Prince Igor's Army". The subject dealt with Prince Igor of Putivl who led a campaign against the Polovtsi, an Asiatic tribe of nomads based in the Steppes along the Black Sea.

Although Borodin tackled his new project with relish, his interest quickly waned: "There is scarcely any drama or scenic movement . . . Anyhow opera seems to me an unnatural thing . . . I am by nature a lyricist and symphonist. I am attracted by symphonic forms."

Despite these misgivings, Borodin resumed work on "Prince Igor" in October of 1874, laboring intermittently until his death in 1887, on what many believe to be his finest composition. It remained for Rimsky-Korsakov and Glazounov to complete and orchestrate much of the opera after Borodin's death.

The Polovtsian Dances which conclude Act II are solely the work of Borodin. They were completed in Moscow by the summer of 1875 and first performed at a concert in St. Petersburg on February 27, 1879.

Prince Igor is wounded and taken prisoner by the leader of the Polovtsi, Khan Kontchak. Out of respect for the courage of his captive, the Khan prepares a lavish spectacle of entertainment. In the words of one writer: "With their wild barbarism, their precisely observed oriental effects, their richness of melody and their tremendous rhythmic drive, they achieved an unprecedented triumph."



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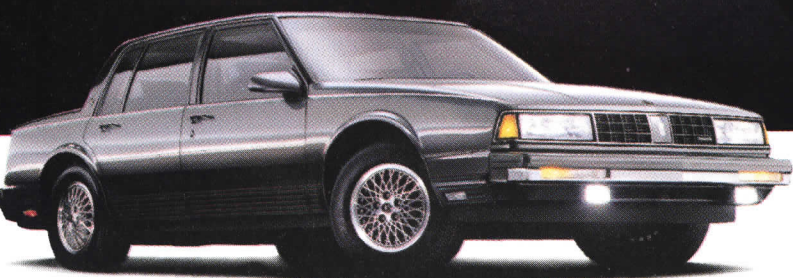
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Varujan Kojian, conductor
Merrill Ashley, dancer
John Meehan, dancer

Tchaikovsky Sleeping Beauty (Excerpts)

Tchaikovsky Swan Lake (Excerpts)

Intermission

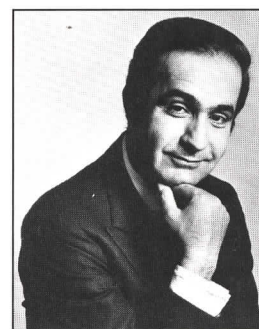
Tchaikovsky "Diamonds"
Ballet adapted from Symphony No. 3, D Major,
Choreography by George Balanchine

Tchaikovsky The Nutcracker (Excerpts)

London, RCA, Mercury Records

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

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Varujan Kojian

Born of Armenian parents, Varujan Kojian began his musical career at the age of 8 when his father, a professional jazz clarinetist, encouraged him to study the violin. After only seven months of study, he played such a promising recital that his family decided to send him to Paris for serious study. There, the young prodigy lived in an American monastery; one of the priests accompanied him to the National Conservatory of Music twice a week for his lessons. Graduating at the age of 13 with first prize in violin, he went on to earn a diploma at the Curtis Institute in Philadelphia.

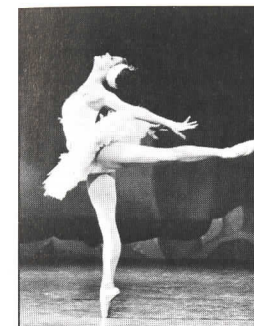
A grant from the Gulbenkian Foundation in Portugal enabled him to complete his violinistic training with Jascha Heifetz, who selected only Kojian and two others from the 280 who auditioned for his master class at the University of Southern California.

Kojian credits Heifetz with inadvertently steering him toward a conducting career.

While playing in the orchestra Kojian became increasingly interested in conducting, and began to "moonlight" as a conductor with the Beverly Hills Symphony. After attending one of Kojian's concerts with the orchestra, Mehta appointed him assistant conductor of the Philharmonic, then packed him off the Vienna for intensive study with his own former teacher, Hans Swarowsky. Kojian became Swarowsky's assistant after only four months of study, and completed the entire four-year course in nine months.

With the baton victorious over the violin, Kojian entered the 1972 International Competition for Conductors in Sorrento, Italy, and captured first prize.

Kojian has been a frequent guest conductor with major American orchestras. A critic of the Chicago Tribune described his impact on both performer and listener: "The orchestra behaved like the sleekest and most powerful of supercruisers under the guest direction of Varujan Kojian."



Merrill Ashley

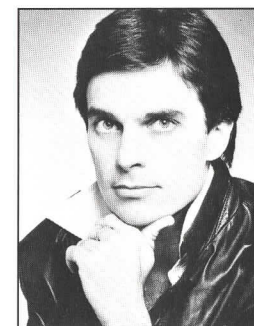
Merrill Ashley was born in St. Paul, Minnesota and raised in Rutland, Vermont where she began her ballet studies at the age of 7. In 1964, at the age of 13, she was awarded one of the first Ford Foundation Scholarships to the School of American Ballet in New York, the official school of the New York City Ballet.

In 1967 Miss Ashley joined the NYCB as a member of the corps de ballet but quickly gained soloist roles in all facets of the Company's vast repertoire. She was made a soloist in 1974 and soon began dancing the most technically demanding roles ever made by George Balanchine.

After promoting her to principal dancer in 1977, Mr. Balanchine choreographed especially for her *Ballo della Regina* which was described by New York critics as a "paean to Ashley's lightning bravura," and Time Magazine called her "an allegro dancer without peer." In 1980 Mr. Balanchine choreographed one of his last ballets, *Ballade* for Miss Ashley. It was of this ballet that the New York Times said, "(Ashley) sets standards of greatness." Her NYCB repertoire now includes such diverse and challenging roles as *Square Dance*, *Theme and Variations*, *Stars and Stripes*, *Concerto Barocco*, *Tchaikovsky Piano Concerto no. 2*, *Dances at a Gathering* and Balanchine's productions of *The Nutcracker*, *Swan Lake* and *Firebird*.

Miss Ashley has appeared all over the world including in the major capitals of Western and Eastern Europe and in China. She has been a guest artist with many ballet companies, her most recent appearance being with the Sadler's Wells Royal Ballet at Covent Garden in London where she danced *Sleeping Beauty* and *Paquita*.

Miss Ashley's autobiography, *Dancing for Balanchine*, was recently published by E.P. Dutton, Inc.



John Meehan

Australian born John Meehan received his early training with Patricia MacDonald in Brisbane and in Melbourne at the Australian Ballet School, from which he graduated into the Australian Ballet Company in 1970. He was promoted to soloist in 1972 and principal dancer in 1974, during which period he danced leading roles in many of the classics. He also created leading roles in Glen Tetley's *Gemini* and Ronald Hynd's *The Merry Widow*. On the company's 1976 International Tour of *The Merry Widow* he partnered Dame Margot Fonteyn and indeed became her last regular partner. He was subsequently invited to join American

Ballet Theatre as guest artist in the Spring of 1977. For the next 4 seasons he danced a large and varied repertoire of classical and modern ballets.

In the summer of 1980, he left ABT in order to broaden his career as actor, singer and choreographer, while still remaining active as a guest artist in the ballet world.

Mr. Meehan made his musical comedy debut in Andrew Lloyd Webber's *Song and Dance*, appearing first in London during its successful West End run at the Palace Theatre, then leading the Australian production of the same show. 1986 saw his Broadway debut, re-creating his performance opposite Tony Award winner Bernadette Peters.

In the summer of 1985, he first danced with New York City Ballet star Merrill Ashley in *Sleeping Beauty*, at Jacob's Pillow Dance Festival. Thus began an exciting professional association that has continued through to the present. Mr. Meehan, as a guest artist with New York City Ballet, now partners Miss Ashley in many of her current appearances, their repertoire including *The Nutcracker*, *Swan Lake*, *Diverimento No. 15*, *Tchaikovsky Piano Concerto No. 2*, *Gounod Symphony*, and *The Four Temperaments*. In July of 1987, the partnership of Ashley and Meehan was featured once again at Jacob's Pillow Dance Festival.

Program Notes by Allen Cohen

Peter Tchaikovsky

Born May 7, 1840, Votinsk, district of Viatka, Russia; Died November 6, 1893, St. Petersburg, Russia

While by no means did Tchaikovsky invent the medium of ballet, he did more to elevate the quality of the music specifically written to accompany the dance than any composer who had preceded him. In Russia prior to Tchaikovsky's emergence, composers like Cesare Pugni, Yuly Gerber and Ludwig Minkus wrote ballet music that was at best, second rate. There was little or no effort to integrate the various elements which comprise ballet: dance, music and narrative. These "vulgar concoctions", as Tchaikovsky referred to ballets constituted thusly, dominated the Russian stage for many years.

Tchaikovsky was drawn to Russian folk music from his earliest memories. For him, it was synonymous with dance:

As far as the Russian element in my music is concerned, the relationship between the national songs and my melodies and harmonies exists because I grew up in the backwoods, from earliest childhood saturated with the indescribable beauty of the characteristic traits of Russian folk music, because I passionately love their Russian element in all its manifestations.

Small wonder that it fell to Tchaikovsky to realize the full potential of a medium in which dance and music should co-exist in a symbiotic balance. Tchaikovsky envisioned ballet as "a dance drama in music." In regards to writing for the dance, Tchaikovsky had no peers. He had the uncanny ability to compose dances which are completely natural and authentic sounding in their evocations of national flavors. He drew upon every possible configuration with consistent success; sarabande; galop; polka; mazurka; polonaise; etc. With the waltz his professed favorite, he was truly preeminent, elevating the form to symphonic proportions not only in his ballets but in his great symphonies as well.

Sleeping Beauty

Director of the Imperial Theatre, Ivan Vsevolozhsky approached Tchaikovsky in May of 1888 about writing a second ballet:

It would be very nice, incidentally, to write a ballet. I've planned a libretto on La Belle au bois dormant (Sleeping Beauty) to Perrault's tale. I want the mise en scene to be in the style of Louis XIV. If you like the idea, why don't you write the music? In the last act there would have to be a quadrille from all Perrault's tales—here one could have Puss-in-Boots, Hop-o-my-Thumb, Cinderella and Bluebeard, etc.

Tchaikovsky wasted no time in replying:

I want to tell you that it's impossible to describe how charmed and captivated I am. It suits me perfectly, and I couldn't want anything better than to write the music for it.

On June 7, 1889, the sketch was all but completed. At the subsequent dress rehearsal, no less than the Tsar himself was present. On January 15, 1890 the ballet was mounted in St. Petersburg. The critics were unanimous in their assessment; the music was too symphonic in scope. A curious charge inasmuch as this is one of the very qualities which makes the work so appealing.

Although Act III has been mounted separately under the title, "Aurora's Wedding", it was the Vic-Wells revival staged in England in 1939 which did the most to alert audiences outside the Soviet Union, to the worth of the complete ballet.

Swan Lake

In May of 1875, Tchaikovsky received a commission from the Directors of the Moscow Theatre, to compose a full length ballet on a well-known fairy tale most likely first recounted in "Volksmärchen der Deutschen" (German Fairy Tales) by Johann Musaus in the 1780's:

I accepted the work, partly because I want the money, but also because I have long had the wish to try my hand at this kind of music.

The score was completed shortly before the first performance on April 10, 1877. Unfortunately, the production was not particularly well received; the orchestra thought the music too difficult, the dancers maintained that the complexity of the score detracted from their contribution and the critics labeled the whole thing dull and of interest only to musicians!

It took several revivals for the work to find an appreciative audience. An edition choreographed in 1894 by Marius Petipa and Lev Ivanova and mounted shortly after Tchaikovsky's death did much to establish the work as a repertory staple.

Diamonds

The ballet, "Jewels" was choreographed by George Balanchine and first presented by the New York City Ballet at the New York State Theatre on April 13, 1967.

In Balanchine's own words:

This is a ballet in three parts to music by three different composers. The music for the three parts is very different and so are the dances. The dancers for each part of the ballet are dressed like jewels, emeralds for Faure, rubies for the Stravinsky, and diamonds for the Tchaikovsky. The idea for a new ballet using jeweled costumes came about some years ago when my friend Nathan Milstein introduced me to Claude Arpels, the jeweler. I saw later the splendid stones in his collection in New York. Of course I have always liked jewels; after all, I am an Oriental, from Georgia in the Caucasus.

"Diamonds", the final part of the ballet, is danced to Tchaikovsky's Symphony No. 3 in D Major, which has five movements. I did not use the first movement, which is not really suitable for dancing, and concentrated on the remaining four, which include two scherzos, a slow movement, and a superb polonaise.

The Nutcracker

Tchaikovsky's third and final ballet was based on E.T.A. Hoffman's fantastic story, "Nussknacker und Mausekonig" (The Nutcracker and the Mouse King) written in 1816.

1890 was not a particularly good year for the composer. He was feeling old and tired (he was not quite 50). But worse than that, his longtime benefactor and confidant, Nadezhda von Meck had withdrawn her support. Despite these problems, the composer approached his latest ballet subject with the usual alacrity. While in Paris he took great delight in buying various so-called children's instruments which would play a part in the finished work. Even more exciting for the composer was his discovery of a novel new instrument:

I have discovered a new orchestral instrument in Paris, something between a small piano and a glockenspiel, with a divinely beautiful tone. . . . The instrument is called the Celesta Mustel and costs 1200 francs . . . I expect a colossal effect from this new instrument.

The celesta was used, of course, with excellent results in the Dance of the Sugar Plum Fairy.

On March 19, 1891, Tchaikovsky introduced an orchestral suite drawn from newly completed portions of the ballet. The audience reaction was so strong, that most of the numbers had to be repeated!

By April 4, 1891, the entire ballet was ready. Shortly thereafter it was mounted in St. Petersburg:

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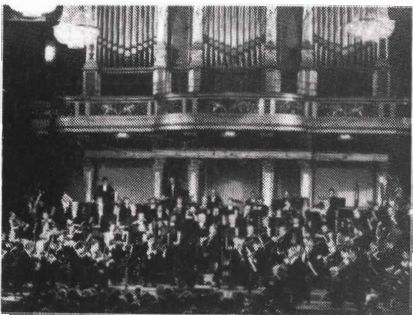
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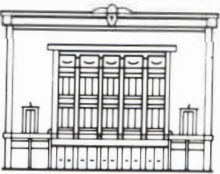
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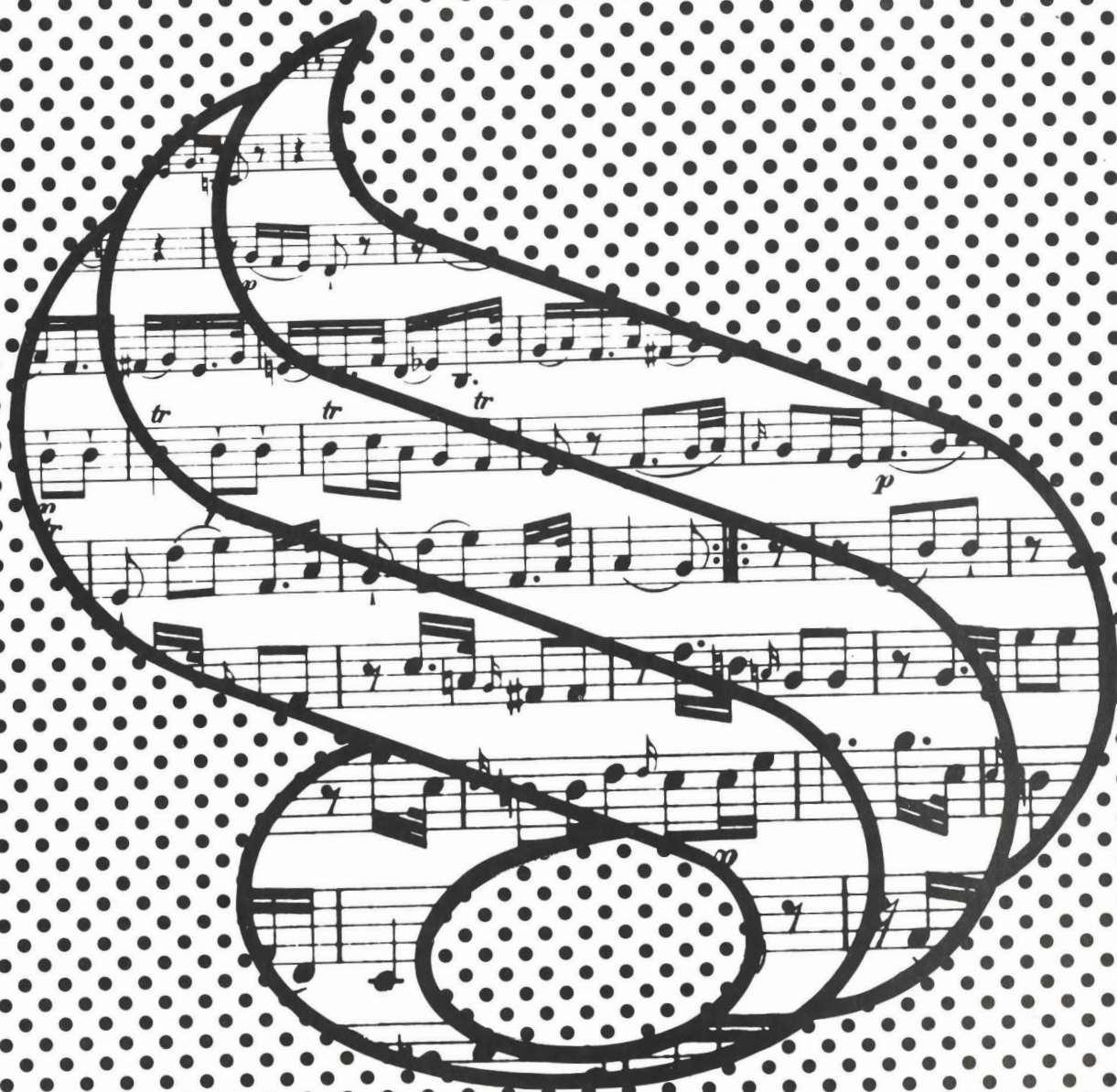
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WEDNESDAY, JULY 27, 1988

Christopher Hogwood, conductor
Anner Bylsma, cellist

Mozart	Symphony No. 31 in D Major, K 297 ("Paris") Allegro assai Andante Allegro
Haydn	Concerto for Cello and Orchestra, C Major, Hob VII b:1 Moderato Adagio Allegro molto
	Intermission
Beethoven	Symphony No. 2 D Major, Opus 36 Adagio molto; Allegro con brio Larghetto Scherzo: Allegro Allegro molto



Christopher Hogwood

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for Decca on the L'Oiseau Lyre label/London Records. Mr. Hogwood was born in 1941 in Nottingham. He studied Classics and Music at Cambridge University. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. Internationally acclaimed with a busy schedule of performances all over the world, the ensemble has undertaken several major tours of the United States. Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the U.S.A. In Britain he has recorded with the London Philharmonic Orchestra, and he conducted at the Royal Festival Hall in April 1987. Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and has been a successful and popular broadcaster on the widest range of musical topics.



Anner Bylsma

Internationally-acclaimed Anner Bylsma is recognized as one of the finest musicians to perform on both modern and baroque cellos. Noted for his expressiveness and wit Mr. Bylsma performs and teaches throughout the world.

Anner Bylsma began his career studying cello with Carel Boomkamp at the The Royal Conservatory in the Hague. In 1957 he received The Royal Conservatory's Prix d'Excellence, and quickly established an international reputation by winning the 1959 Pablo Casals' Competition. For six years Mr. Bylsma was principal cellist of the world-famous Concertgebouw Orchestra, performing the major cellos concerti repertoire.

Frequently performing throughout Europe, Anner Bylsma appears with European orchestras as well as in recital. He also performs with several chamber ensembles.

He is perhaps best known for his interpretation of music from the baroque and early classical periods. In particular, his interpretation of the Bach Suites for Unaccompanied Cello (Pro Arte label) has gained world-wide attention.

Of those musicians who perform baroque music on early instruments Anner Bylsma is among the most recorded. He has appeared widely on the Das Alte Werk, Telefunken, Decca, Basf, RCA, EMI, Phillips, and Harmonia Mundi labels.

Program Notes by Allen Cohen

Symphony No. 31, K. 297

Wolfgang Amadeus Mozart

Born January 27, 1756, Salzburg; Died December 5, 1791, Vienna

When Mozart, accompanied by his mother, set off in the fall of 1777 from his native Salzburg, it was with the intention of securing for himself a substantial salaried position. In the course of his travels, the 21 year old composer made stops in Munich, Augsburg and Mannheim. Eventually, he found himself in Paris.

Proudly, Mozart declined the offer of a post as organist at Versailles reasoning that such an appointment was too limited in scope for his purposes. Instead, the composer gladly accepted the commission by the director of the Concerts Spirituel, Le Gros, to compose two symphonies for the opening Corpus Christi Day concert. The result was two new works, the second of which appears to be irretrievably lost. The symphony in D Major was greeted most warmly by the fashionable Parisians at its premiere on June 18, 1778. Mozart took great delight in surprising the audience: "I had noticed here (Paris) that the last movement always begins like the first with a full tutti and generally in unison, so I began mine with two violins alone, and after eight bars made a forte. When they heard it begin piano everybody said, 'Hush', till the forte came, and they they all clapped like a fury."

Although he had not composed a symphony for four years (Symphony No. 30, K 202 dates from May, 1774), the composer's sure handling of composition and the architectural demands of symphonic writing were showing a continued refinement as evidenced by the ambitious "Haffner Serenade of 1776. In addition, Mozart's stay in Mannheim exposed him to the sundry innovations and developments in orchestral writing as practiced by the composers of this progressive German city. Not the least

of these influences was the use of the clarinet as an orchestral instrument.

Mozart had at his disposal in Paris an orchestra far larger than he was accustomed to in Salzburg. Shrewdly, the young composer wrote in a style which reflected what he had gleaned from the Mannheimers wedded to the peculiarities of the "Parisian" fashion. The Coup D'Archet or attack of the bow reflected the Parisian obsession with the dramatic, precise unison attack of the full orchestral ensemble. While the composer conceded to this stylistic device within the course of the work, he was critical: "What a fuss these donkeys here make over it (coup d'archet)! — What the devil! I don't see any difference — they begin together — as they do in other places. It's ridiculous."

The work is cast in three movements omitting the customary minuet. The opening movement contains hints of the Baroque style and consequently falls somewhere between a sonata and concerto. The concertante effects between the winds and strings are particularly telling.

The song-like second movement is in the character of a siciliano, popular in the 18th century. Le Gros thought that this movement was far too long and contained too many modulations. Following the June 18, 1778 premiere, Mozart prepared an alternative slow movement. This "replacement" movement was published in the parts by the Parisian firm of Sieber in 1789. Mozart professed a liking for both versions but indicated that he preferred the second.

The finale makes use of striking dynamic and textural contrasts. It is no wonder it so pleased the demanding Parisian audiences. Mozart was so overjoyed with the audience response that he immediately went to the Palais Royal, ate a first class ice cream, prayed and returned to the composition of some quartets!

Cello Concerto in C Major (Hob VII b:1)

Franz Josef Haydn

Born March 31, 1732, Rohrau; Died May 31, 1809, Vienna

Until as recently as 1961 it was believed that Haydn had composed only one concerto for cello and orchestra in D Major. However, in 1961, a Czech musicologist by the name of Oldrich Pulkert made a miraculous discovery. In the Radenin Collection of the National Museum in Prague were the 18th century manuscript parts of another concerto for cello and orchestra in C Major. Most likely this manuscript had been transferred following World War II to the National Museum from a private collection once owned by the Counts of Kolovrat-Krakovsky. How this important document lay undetected for nearly two centuries is open to speculation. Its authenticity, however, was established beyond a doubt by the Director of the Haydn Institute in Cologne, Georg Feder.

The work was given its twentieth century premiere on May 19, 1962 at the Prague Spring Festival. Milos Sadlo was the soloist and Charles Mackerras conducted the Czechoslovak Radio Symphony Orchestra. Two years later the great Hungarian cellist, Janos Starker performed the work in New York with Thomas Dunn conducting the orchestra.

It is probable that Haydn composed the concerto as a vehicle for Joseph Weigl who was cellist in the orchestra employed by Count Esterhazy for nearly eight years. The same year Weigl joined the orchestra, Haydn took up his long term post as Kapellmeister (1761-1809). The composer fully exploited the expert musicianship of his core orchestra of: 6 violins; 3 violas; 3 cello; 2 doubtless; flute; 2 oboes; 2 bassoons and 2 horns, by writing a number of solo concertos. When necessary, he would augment this group with trumpets; tympani and additional winds. These extra players were generally drawn from Esterhazy's military or church staff.

The C Major concerto was most likely composed during Weigl's tenure. In several respects the work looks back to the concerto grosso style as practiced by Bach and other baroque composers. During solo passages, the accompaniment is exceedingly light, only 4 string players and harpsichord. Otherwise, the

full orchestra is employed throughout. The first movement is a combination of sonata-allegro form and this concerto grosso effect. The second movement, a noble adagio, is scored for strings alone, winds and brass remaining silent. Here the cadenza, fully written out, as it is in the first movement, is thought to be Haydn's work. The energetic last movement features some exacting solo work as well as some unexpected harmonic twists.

Symphony No. 2, D Major, Op. 36

Ludwig van Beethoven

Born December 16, 1770, Bonn; Died March 26, 1827, Vienna

Considering the state of mind of its creator at the time of its composition, it is remarkable that a work as outgoing and affirmative as the 2nd symphony was produced. In a letter dated June 29, 1801, Beethoven writing from Vienna to his friend, Wegeler in Bonn, relayed the traumatic realization that at the young age of 31, he was gradually going deaf. Just when the composer first experienced any symptoms is unknown. What is documented, is that Beethoven was advised to leave the noise of Vienna and seek rest in Heiligenstadt, a charming Austrian village not far from the Danube.

It was this quiet village which lent its name to one of the most revealing and personal utterances of the tormented Beethoven, the so-called "Heiligenstadt Testament":

If I come near the people a hot terror seizes me, a fear that something may happen that will reveal my condition — this is the way it has been during the half year I have been spending in the country, as ordered by my intelligent physician that my hearing might be spared as much as possible. This was in accord with my inclinations, although sometimes, in my longing for society, I allowed myself to be drawn into it. But what a humiliation when someone stood beside me and heard a flute in the distance, and I heard nothing, or someone heard a shepherd singing, and again I heard nothing, such incidents brought me to the verge of despair, I was near to putting an end to my life-only art, only that held me back, ah, it seemed impossible to leave the world until I had brought forth all that I felt called upon to produce, and I endured this wretched existence . . .

Such was Beethoven's desperation during the winter of 1802-03. Nevertheless, he completed his second symphonic essay in time to be premiered on April 5, 1803 at the Theater an der Wien. On the same concert the composer premiered two other of his compositions, the Piano Concerto No 3 in C minor (with Beethoven at the piano) and the oratorio, "Christ on the Mount of Olives". To round this incredible event, the First Symphony was also included; Needless to say, the new symphony as well as the other items on the program were a resounding success.

The first movement is cast in the traditional sonata-allegro form and like the First Symphony features a dramatic introduction. The lyrical second movement reveals the composer at his most inspired melodically while the scherzo (a designation used for the first time in one of the nine symphonies) is brimming over with wit in the form of many dynamic and rhythmic twists and turns. The finale continues this mood of optimism right through to the closing pages further masking the composer's anguish at the time of the work's conception.

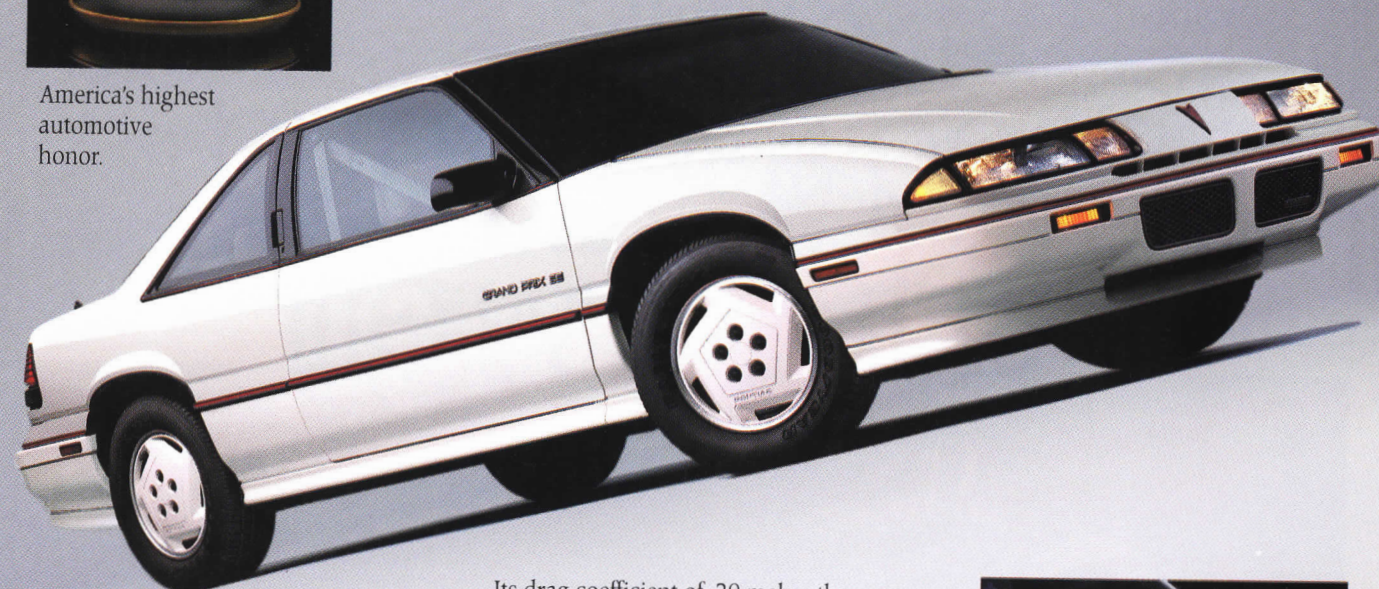
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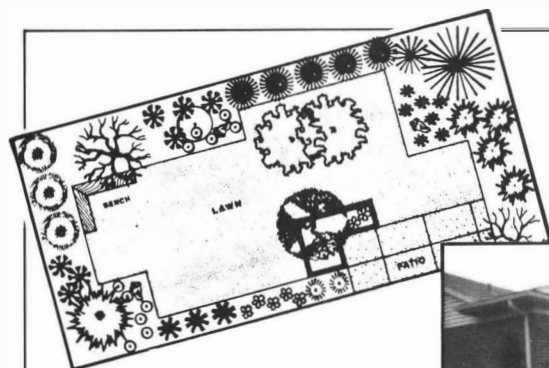


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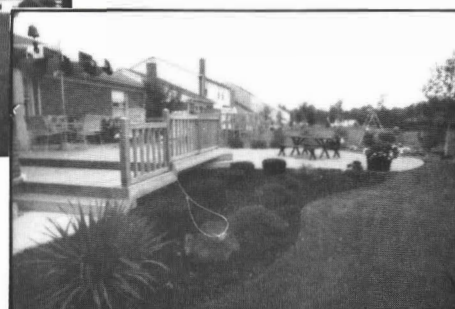
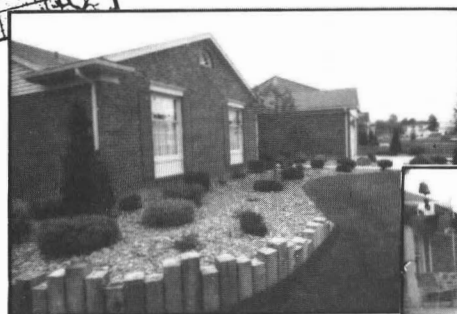
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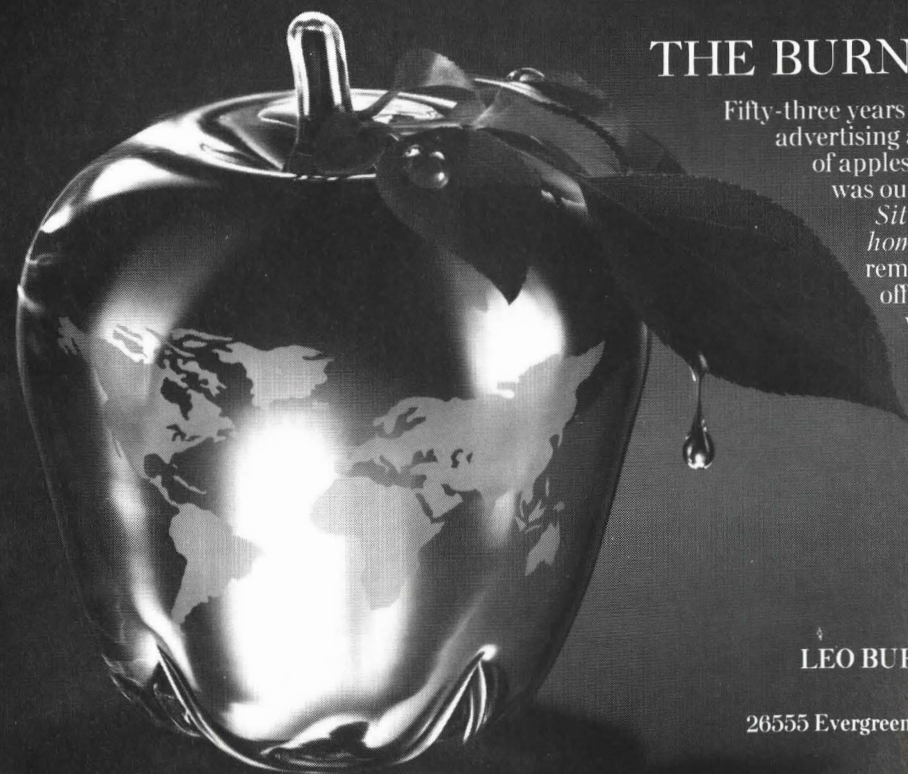
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—Robert Motherwell



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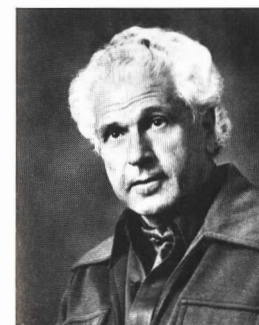
Julius Rudel, conductor
Sherrill Milnes, baritone

Mozart	Overture to "Cosi fan Tutte", K. 588 Rivolgete a lui lo sguardo, K. 584
Schubert	Symphony No. 2, B Flat Major, D. 125 Largo; Allegro vivace Andante Menuetto: Allegro vivace Presto vivace
Verdi	Aria and Scena: "Per me giunto" (<i>Don Carlo</i>) Intermission
Thomas	O vin dissipe la tristesse (<i>Hamlet</i>)
Puccini	Intermezzo (<i>Manon Lescaut</i>)
Giordano	Nemico della Patria (<i>Andrea Chenier</i>)
Verdi	Credo (<i>Otello</i>)
Respighi	The Pines of Rome, Symphonic Poem (1924) The Pines of Villa Borghese (Allegretto vivace) The Pines near a catacomb (Lento) The Pines of Janiculum (Lento) The Pines of the Appian Way (Tempo di marcial)

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Julius Rudel

the Paris Opera. In 1985 he was finally able to accept an invitation from Covent Garden in London. In 1978 he made his debut at the

Julius Rudel's career is more far-flung today than it has ever been. Freed of all administrative duties (at one point in his career his simultaneously held five important musical posts in the United States), he is now able to guest-conduct the world's leading orchestras and at the great opera houses here and abroad. He returns regularly to his native Vienna to the Staatsoper and the June Festival, where he has conducted standard repertoire as well as unusual works ranging from Mozart's *La Clemenza di Tito* to Goldmark's *Die Konigin von Saba*. He has spent several years as a regular guest-conductor of the Hamburg Opera and of

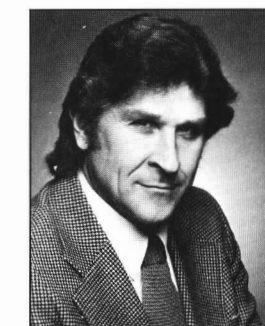
Metropolitan Opera and since then conducted there each season. He is also associated with the Munich Opera. A master in every style of music, he has conducted an amazing 150 different operas.

Julius Rudel was music director of the Buffalo Philharmonic for six years, but as of the summer of 1985 he freed himself also of his administrative obligation to devote all of his time and energies to conducting. His repertoire in symphonic music is as diverse as it is in opera.

Many of his recordings have garnered special honors: The Schwann Catalogue Award for Handel's *Giulio Cesare*, five Grammy nominations and one award, while his *Rigoletto* has been cited as one of the best recordings of the opera by *Stereo Review* and his *Cendrillon* has appeared on many publications' lists of the ten best recordings of the year.

Julius Rudel has accomplished all this while, as he puts it, on a twenty-two-year detour as Director of the New York City Opera. With a wide-ranging, unusual repertoire and with the discovery and development of new vocal and directorial talent, he brought the New York City Opera from virtual dissolution in 1956 to international renown.

For Rudel, the administrative detours are over and he intends in the future to devote his undivided attention to "making music".



Sherrill Milnes

Sherrill Milnes is universally acclaimed as the foremost operatic baritone and one of the most popular and electrifying performers before the public. A superstar in every sense, this artist is sought by every major opera house and orchestra in the world.

It is fitting that the career of this American-born artist was launched in his native land, mislaying the notion that singers must work their way through the small European opera houses before earning the respect of American critics and audiences. In fact, it was at the New York City Opera that Mr. Milnes made his first important debut, and years later

debuted at the Metropolitan Opera.

Mr. Milnes was launched to stardom, in 1968, when his riveting Miller in *Luisa Miller* at the Metropolitan Opera caused a sensation and made him a hero in a classical 'overnight success' story. His international career began in 1970 with a triumphant *Macbeth* at the Vienna State Opera. Subsequently, he conquered one opera capital after another.

But it is the Metropolitan that has remained his home base. He studied piano, violin, viola, double bass, clarinet and tuba besides voice. But when it came time for college, he could see no future in music and pursued pre-medical studies. After a year and a half, however, during which he virtually banished music from his life, he realized, all practicalities aside, music was his true calling. He enrolled at Drake University, where he studied with Andrew White, and earned bachelor's and master's degrees in music education. Additional graduate studies, with Hermanus Baer, followed at Northwestern University. He is the most recorded American opera singer ever, boasting a discography of over 60 recordings, on every major label.

Program Notes by Charles Greenwell

Overture to *Cosi fan tutte*

W. A. Mozart (1756-1791)

In *Cosi fan tutte* Mozart created the epitome of the *opera buffa*, that is, an opera with a predominance of happy and lyrical music, based on light or sentimental subjects with comic elements, and which invariably has a happy ending, no matter how convoluted or sticky the plot line becomes. Mozart completed the work in January of 1790, and by all indications, wrote at breakneck speed. The opera was commissioned by Emperor Joseph II of Austria, and supposedly (although there is not much evidence to back this up) the Emperor himself suggested the story, and that the plot was based on a local coffeehouse scandal in which two supposedly faithful couples had swapped partners. The premiere took place in the Vienna Court Theatre on January 26, 1790, the night before Mozart's 34th birthday.

The opera was fairly successful during Mozart's lifetime, and until about 1830 was fully the equal of *The Marriage of Figaro* in popularity. Then, for reasons which are hard to fathom now, the work went into an almost eclipse, mainly because the libretto was suddenly thought to be ridiculous and immoral. *Così* began to regain favor gradually in the 1920s, and for a time was Mozart's most frequently performed opera. *Così* is also unlike any other Mozart opera in that it contains more ensembles than arias, and it is unique in the fact that the first act is almost all ensemble while the second act is almost all solo pieces.

The overture is one of Mozart's brightest and frothiest curtain raisers, and follows the composer's pattern of writing the overture last of all so that the music could quote from what is to follow. In this work, the lovely melody in the introduction looks ahead to some music of the character Don Alfonso where he explains his philosophy about women, and actually sings the words "*così fan tutte*" — "*thus do all*."

Rivolgete a lui lo sguardo (from *Così fan tutte*)

W. A. Mozart (1756-1791)

On a bet, Guglielmo and Ferrando decide to test the faithfulness of their sweethearts Fiordiligi and Dorabella by disguising themselves and courting each other's lady. In this aria, Guglielmo challenges the two women to admire the wonderful specimens of manhood who are standing before them. For all his persuading, however, the women ignore him — for which he is very grateful. The great Mozart authority Alfred Einstein called this the most remarkable *buffa* aria ever written, but it is almost never performed in the opera today. At the opera's premiere, Mozart replaced it with a shorter and lighter aria, probably feeling that this aria's great dimensions interrupted the smooth flow of the drama. Nevertheless, in its depth of feeling and delineation of character, it is a true masterpiece, and is generally performed today as a concert aria on its own.

Symphony No. 2, B Flat Major, D. 125

Franz Schubert (1797-1828)

The music that Franz Schubert composed during his tragically short 31-year life span has probably inspired more real affection and loving admiration than any other major composer, and this is undoubtedly due as much to the endearing qualities inherent in the music as it is to the circumstances surrounding his life. Initially, the great public acclaim accorded the man was due almost entirely to his prodigious output of songs, and for a long time after his death the average concert-goer was quite unaware of the riches contained in his instrumental and symphonic works. This is hardly surprising, however, when you realize that none of Schubert's symphonies was performed publicly until long after he had died. Moreover, as Donald Tovey has pointed out, *all* of Schubert's compositions are early works, no matter how mature and musically satisfying they may be. Just consider: if Beethoven had died when he was 31, all we would have is his first symphony!

In the 18 years during which Schubert was involved with symphonic composition, he made attempts to write at least 13 symphonies. Those attempts produced only seven complete, finished symphonies, and, for reasons we will never know, six other symphonies were started but left unfinished. Schubert also wrote his instrumental music under conditions that were markedly different from those which produced his vocal music. Whereas he wrote his songs with an almost effortless spontaneity, he had to work very diligently to produce his instrumental works — particularly the symphonies — and this part of his output came to full fruition only during the last years of his life, when he was at the height of his powers. In his songs he was able to freely express himself without being hampered by existing models and traditions, whereas in the early symphonies one feels that he was trying very hard to do something consciously different than the

earlier classical masters. Certainly the early symphonies do not reveal all of Schubert's many-faceted genius, but they are works of a young man who clearly had a firm grasp of the elements of composition.

Schubert's initial attempts at writing symphonies were no doubt inspired by the works he experienced as both violist and violinist in the school orchestra of Vienna's Imperial *Stadtkonvikt* where he was enrolled from 1808-1813. It seems only natural that he should want to write something for his orchestra to play, and his fellow students must have been delighted at the prospect of playing a work by one of their peers. We know for a fact that Schubert's first two symphonies were written for this student ensemble, and the present work is dedicated to the *Stadtkonvikt's* director, the Reverend Innocenz Lang. One can assume that the work was first played by the student orchestra (there is no documentation of any kind on this point), but all we know for certain is that Schubert's first three symphonies were given their first public performances under the direction of August Mann in London between the years 1877 and 1881. It is also likely that the early symphonies were given private readings by a small amateur orchestra to which Schubert and several other members of his family belonged.

According to one of Schubert's classmates, the young man had already composed several short symphonies by the time he created his first real symphony in 1813, but had destroyed them because he felt they were just preliminary studies. So he evidently came to symphonic writing with some practice and experience under his belt, and as a result there is far more to his early symphonies than mere imitation of his idols Haydn, Mozart and Beethoven. The marks of greatness, however, sporadic, are already there.

Per me giunto e il di supremo 23 (from *Don Carlo*)

Giuseppe Verdi (1813-1901)

Don Carlo is not only one of Verdi's greatest operas, it is one of the greatest of all grand operas. In it, personal and political consideration mesh in a forceful and awesome drama; six fascinating and complex characters are caught in a political and religious web where what they do affects not only each other, but the destinies of two powerful countries; and the whole drama is underlined and made stronger by some of Verdi's most passionate and forceful musical rhetoric. The action takes place in the mid-16th century when Spain was the dominant power in Europe, and the dreaded Inquisition was feared by all men. The overriding theme of the drama is religious intolerance and oppression, particularly as practiced by Spain in its dependency of Flanders. There is also the theme of a yearning for freedom from all types of subjugation, a theme which was as dear to Verdi as it was to the protagonists in the opera.

Rodrigo comes to the condemned Carlo in prison to tell him that he has saved his life. This will be their final meeting, however, for Rodrigo reveals that he has "turned the terrible thunderbolt" on himself by allowing himself to be caught in the possession of incriminating documents. Carlo immediately says that he will tell the true facts to King Philip, but Rodrigo emphatically says no: Carlo must save himself for Flanders, where he will ultimately reign and begin a new golden age. While they are conversing, two men from the Inquisition enter unseen. A shot rings out and Rodrigo falls, mortally wounded. His last words to Carlo are that he dies happy, for he has been able to save the saviour of Spain.

Intermezzo (Manon Lescaut)

Giacomo Puccini

Manon Lescaut was the turning point in Puccini's career. It was the first of his mature operas to display to the fullest all of his unique and extraordinary musical characteristics: the rich flow of melodies, the bold and often daring harmonies, and an unerring

sense of drama and how best to highlight it. He surely wrote operas later on which were even greater, but *Manon Lescaut* is an exuberant creation of a self-confident young composer who had finally found his full creative personality. To the end of his days Puccini displayed a special affection for this work, second only to *Madama Butterfly*, which was his own favorite among his operas. In both cases, the reason for this affection was the same: the appealing character of the heroines. As he wrote to his publisher in 1889 when he had settled on the Abbe Prevost's story as the subject for the new opera, "Manon is a heroine I believe in, and therefore she cannot fail to win the hearts of the public." And so she did, when the opera was first performed in Turin in February of 1893. The occasion was a triumph for all concerned, and finally justified the great confidence which the publisher Giulio Ricordi had always had in Puccini.

The intermezzo precedes the third act of the opera, and is in effect a miniature tone poem in which several themes already heard in the work are combined into a touching portrait of the love which Manon and Des Grieux have for one another. Manon is at that point in jail, and, just as dawn is breaking, Des Grieux and Manon's brother arrive to see if they can effect an escape, for the unhappy girl has been condemned to deportation to America. At the moment of the intermezzo, she is in a barracks, waiting to embark on a prison ship, and Des Grieux has vowed to follow her. In the original score, Puccini prefaced the intermezzo with an actual quote from the novel, which says in part: "All has been in vain. Only one way remained to me: to follow her. And I shall follow her, wherever she may go — even to the ends of the earth."

Nemico della patria from *Andrea Chenier*

Umberto Giordano (1867-1948)

Andrea Chenier was first produced at the celebrated La Scala in Milan in March 1896, and amazing though it may seem now, was presented as part of a double bill — the other half being Tchaikovsky's ballet *The Sleeping Beauty*! It was, notwithstanding, an immediate hit with the audience, and soon found its way on to the stage of almost every major opera house in the world. It is based on events in the life of an actual historical character, the French poet Andre Chenier, who lived from 1762 to 1794.

Chenier was born in Constantinople of a French father and a Greek mother, was raised in France, and for a time served in the French army and diplomatic corps, but throughout his short life retained a passionate love for anything related to the civilization of ancient Greece. He was reared in a setting of wealth and luxury, and moved easily and happily in the highest and most sophisticated circles. At the same time, however, there was within him a truly gifted and sensitive artist who was able to escape the troubled society in which he lived by meditating and writing poetry. He is now generally regarded as the only true poet of his time, one who rediscovered Greek classic literature and brought its spirit back to life through his forceful and impassioned writings. After the French Revolution had begun he returned to Paris from London in 1790, became involved in political writing, was arrested, tried, and was sentenced to death under the blade of the infamous guillotine. Among other charges against him at his trial was that he wrote against freedom in favor of tyranny, a charge which, like all of the others, was clearly a fabrication.

The present aria occurs in the third act of the opera just before Chenier's trial begins. Carlo Gerard, once a household servant and now a leading member of the revolutionary government, has been urged to denounce the recently-captured Chenier so that his trial can begin at once. Gerard and Chenier are also rivals for the affections of the wealthy Maddalena di Coigny, in whose house Gerard was a servant. Torn by conflicting emotions, he starts to write out the indictment, singing the words as he does so. As much as he wants to get rid of his rival, he realizes that the charges of treason he is preparing are all false.

He also wonders at the change in himself, from patriot to murderer, and as he signs the document he admits that his revolutionary fervor, once kept alive by the highest ideals, is now sustained by jealousy and lust. Later on Gerard admits to the jury that the charges are fraudulent, but it is to no avail: the jury quickly renders a guilty verdict and Chenier is taken away to be executed.

Credo (from *Otello*)

Giuseppe Verdi

Verdi's great masterpiece *Otello* was given its premiere at La Scala in February 1887, and was a complete triumph. In fact, for several weeks before the first performance, the excitement in anticipation of the premiere grew and grew, and was at a fever pitch by opening night: it would have been a miracle if the opera had *not* been a great success. The American soprano Blanche Roosevelt was in the audience that night, and this was how she described the scene after the final curtain: "The ovations to Verdi and Boito reached the climax of enthusiasm. Verdi was presented with a silver album filled with the autographs and cards of every citizen of Milan. He was called out 20 times, and at the last recall hats and handkerchiefs were waved, and the house rose as one body. The emotion was something indescribable, and many wept. Verdi's carriage was dragged by citizens to the hotel. He was toasted and serenaded, and at five in the morning I had not closed my eyes in sleep for the crowds singing and shrieking 'Viva Verdi! Viva Verdi!'"

If Rodrigo in *Don Carlo* can be said to be Verdi's most noble baritone, then Iago is surely his most consistently malevolent. This extraordinary monologue has no part in Shakespeare's original, and is a masterful invention by Arrigo Boito, the librettist. It occurs in the second act when Iago, feigning sympathy and encouragement, advises Cassio to ask Desdemona to intercede for him with Otello. Iago is of course furthering his own evil and destructive ends, and when Cassio leaves, Iago spews forth his creed: a belief in a God of cruelty, in the futility of all existence, and in his own base nature as an instrument of that cruelty. To him, death is followed by nothingness, and Heaven is just an ancient lie. sustained by jealousy and lust. Later on Gerard admits to the jury that the charges are fraudulent, but it is to no avail: the jury quickly renders a guilty verdict and Chenier is taken away to be executed.

The Pines of Rome

- I. The Pines of the Villa Borghese
- II. The Pines Near a Catacomb
- III. The Pines of the Jaiculum
- IV. The Pines of the Appian Way

Ottorino Respighi (1879-1937)

With the exception of a few operatic masters like Puccini, no other Italian composer in the first half of this century achieved the kind of fame and recognition as did Ottorino Respighi, and what is more, not only was this recognition accorded him during his lifetime, but his music has actually grown even more popular since his death. He made a name for himself with a handful of extraordinary orchestral works, *The Pines of Rome* are among them, all of which reveal a remarkable gift for melody, a conscious striving for the highest ideals of beauty and integrity, an exceptional talent for musical architecture, and an equally exceptional gift for sumptuous and brilliant and inventive instrumentation. The sum of all of this is that Respighi is the only Italian symphonist of the 20th century whose works are a secure part of the standard repertoire.

His first training was as a violinist and violist, and after playing for a number of years in the Bologna City Theatre orchestra, he traveled to St. Petersburg where he played principal viola in that city's opera orchestra, and also studied with Nikolai Rimsky-

Korsakoff. Rimsky was one of the great orchestral colorists in history, and Respighi was clearly one of his greatest disciples in this sphere. Respighi worked diligently at the craft of composition, and following the great success of his second opera *Semirama* he was appointed professor of composition at the Santa Cecilia Academy in Rome in 1913. He was later made a director of the Academy, but subsequently resigned that post in order to devote more time to teaching. He toured all over the world (including several visits to the U.S.) and continued to compose right up until his death. As befit the most celebrated Italian composer of his day, he was accorded a state funeral which was attended by all of his country's greatest musicians, the King, and Premier Mussolini.

Following his appointment to St. Cecilia, Respighi, like many people before and since, fell under the spell of the Eternal City. His wife, in her admirable biography of the composer, tells how in 1920 he began to write down some of the old children's songs that she used to sing and hum about their house. Thinking little about it, she was both startled and delighted when some of them turned up a few years later in the first movement of *The Pines of Rome*. This was the second of Respighi's Roman trilogy, the first being *The Fountains of Rome* (1917), and the last being *Roman Festivals* (1929). No one has ever bettered Respighi's own description of this music, which is reproduced here in its entirety.

While in *The Fountains of Rome* the composer sought to reproduce by means of tone an impression of nature, in *The Pines of Rome* he uses nature as a point of departure to recall memories

and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life.

I. *The Pines of the Villa Borghese*: Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of 'Ring around the Rosy,' mimicking marching soldiers and battles, twittering and shrieking like swallow at evening, and they disappear. Suddenly the scene changes to

II. *The Pines near a Catacomb*: We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which re-echoes solemnly, like a hymn, and then is mysteriously silenced.

III. *The Pines of the Janiculum*: The full moon reveals the profile of the pines of Gianicolo's hill. A nightingale sings, (represented by a recording of a nightingale song, heard from the orchestra).

IV. *The Pines of the Appian Way*: Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly-risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill."



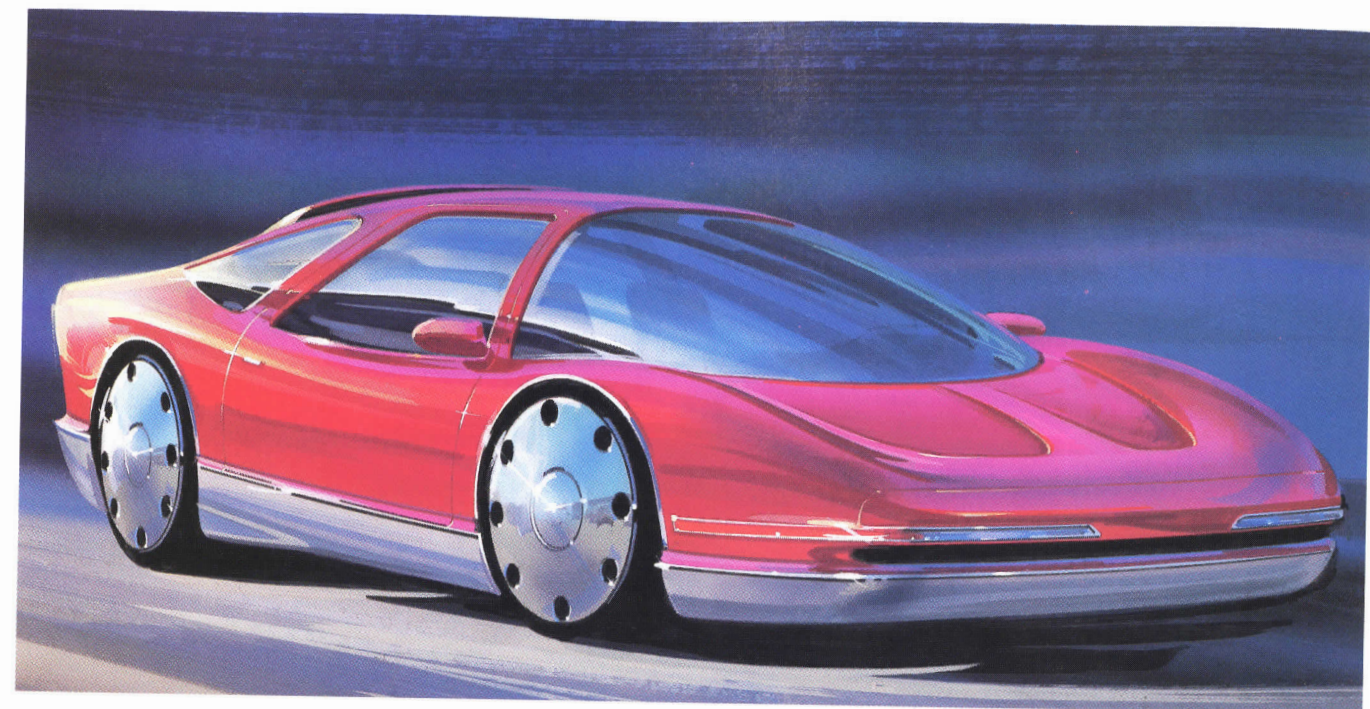
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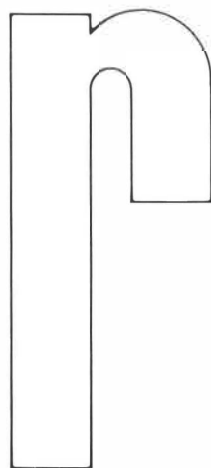
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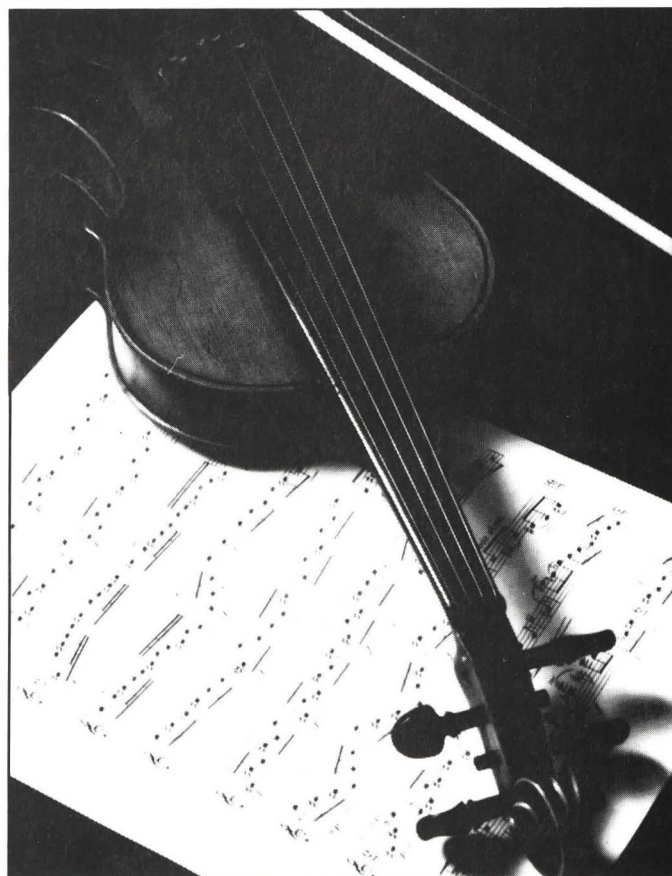
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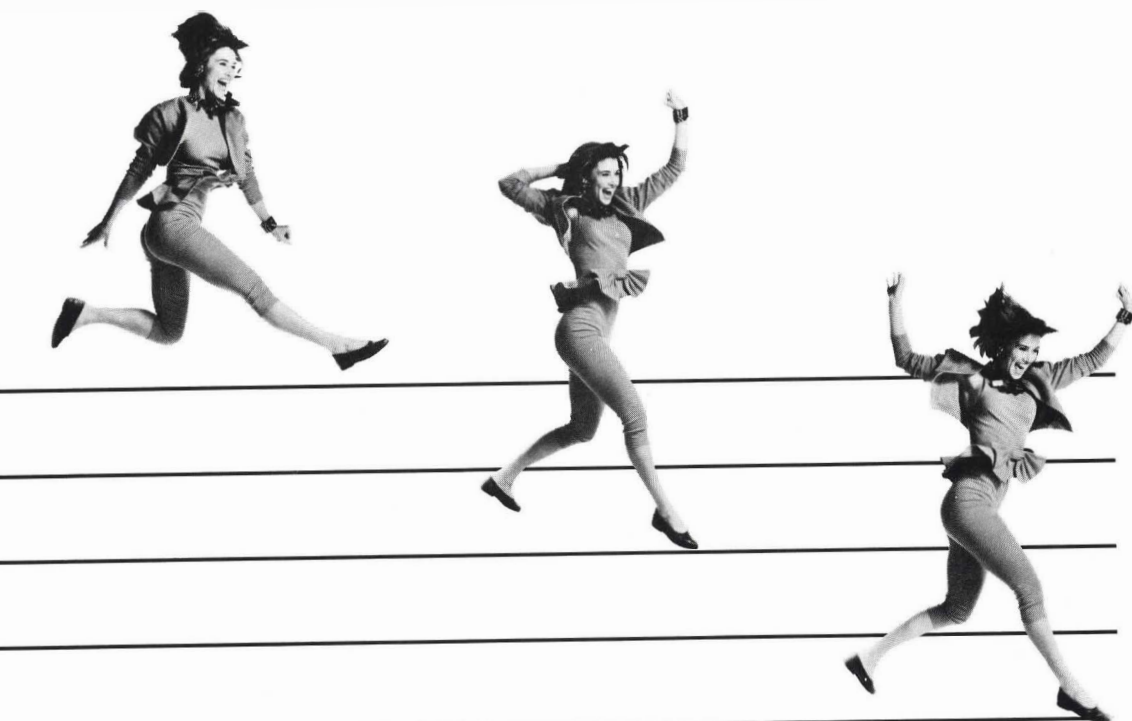


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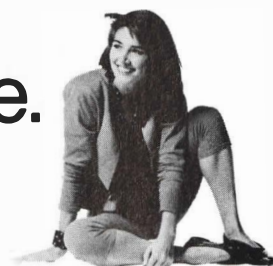


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Frederic De Haven, Choir Master

Stravinsky

Greeting Prelude (1955)

Bernstein

Divertimento for Orchestra (1980)

I. Sennets and Tuckets

Allego non troppo, ma con brio)

II. Waltz

(Allegretto, con grazia)

III. Mazurka

(Mesto: molto moderato)

IV. Samba

(Allegro giusto)

V. Turkey Trot

(Allegretto, ben misurato)

VI. Sphinxes

(Adagio lugubre)

VII. Blues

(Slow blues tempo)

VIII. March: "The BSO Forever"

(Andante-In memoriam-Doppio
movimento-alla Marcia)

Intermission

Orff

Carmina Burana (1937)

Cantiones profanae

Fortuna Imperatrix Mundi

Primo Vere

Uf Dem Anger

In Taberna

Cours D'Amours

Blanziflor Et Helena

Fortuna Imperatrix Mundi

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



Gunther Herbig

Since moving to the USA in 1984 to become the Music Director of the Detroit Symphony Orchestra, Gunther Herbig has appeared with all the great American orchestras and in 1986 he conducted more than 20 concerts with these orchestras. He has toured in America several times with his Detroit Symphony Orchestra and received high praise for the four performances they did in New York's Carnegie Hall.

Because of his many commitments in East Germany, Gunther Herbig's first opportunity in the West came late. He was invited to be Principal Guest Conductor of the Dallas Symphony Orchestra in

1979. In West Europe he started his career in 1982 when he was invited to become Principal Guest Conductor of the BBC Philharmonic Orchestra.

It was only in 1984 when he vacated his position in East Berlin that Gunther Herbig was able to find the time to conduct regularly in West Europe. For example, his London Symphony Orchestra debut of four concerts in early 1986 led to a rebooking in 1987. After playing with him in Washington, Daniel Barenboim invited him to the Orchestra de Paris in autumn 1986. He was immediately reinvented and will return there in June 1988. He has also toured Japan and is a regular visitor to the Israel Philharmonic Orchestra.

Gunther Herbig began his musical training with Hermann Abendroth at the Franz List Academy in Weimar. He continued his studies with Hermann Scherchen, and was one of only a few students chosen for intensive study with Herbert von Karajan, with whom he worked for two years. In 1972 he became General Music Director of the Dresden Philharmonic Orchestra, and from 1977 held the same position with the Berlin Symphony Orchestra until autumn 1983.

Program Notes by Allen Cohen

Greeting Prelude (1955)

Igor Stravinsky

Born June 17, 1882, Oranienbaum near St. Petersburg; Died April 6, 1971, New York City

It is fairly common knowledge that the great French conductor, Pierre Monteux (1875-1964), led the orchestra in the world premieres of two Stravinsky ballet-masterpieces, "Petrouschka" in 1911 and "The Rite of Spring" in 1913. What is perhaps not so well known, is that many years later, the composer saw fit to reciprocate:

The *Greeting Prelude* was composed as a kind of singing (or playing) telegram for the 80th birthday of my old friend, the late Pierre Monteux. It was performed on that occasion, April 4, 1955, by Charles Munch and the Boston Symphony Orchestra. It is unnecessary to say anything about the music-not even that it is a 50-second-long primer of canonic writing for very young kiddies and critics-but I will tell the story of my acquaintance with the tune. In Aspen, one day in the summer of 1950, I started a rehearsal of Tchaikovsky's second symphony, but instead of the doeful Russian horn melody, I heard this happy little tune. I had no idea what had happened, and did not understand the point (which was that one of the orchestra players had just become a father); until a certain time had been spent in diplomacy, in fact, I was actually piqued. But I remembered the music. And a year later, when a music festival in South Carolina asked me to compose a sort of fanfare to open their season, I set about composing canons on this piece. (from "Dialogues and a Dirary" by Igor Stravinsky and Robert Craft, copyright Doubleday)

And what of the tune itself? Originally titled "Good Morning to All", "Happy Birthday To You" was first published in a collection called *Song Stories for Children* in 1893. The lyrics were devised by Patty Smith Hill and the music was composed by

Mildred J. Hill, an organist, choir director and teacher. For obvious reasons this tune has the distinction of being the most frequently sung number in the world.

Divertimento for Orchestra

Leonard Bernstein

Born August 25, 1918, Lawrence, Massachusetts

The year marks the 70th birthday of a most extraordinary individual. Conductor, pianist, educator and humanitarian, Leonard Bernstein is a unique phenomenon in 20th century music. The Bernstein legend was born, so to speak, on November 14, 1943, when the brilliant 25 year old protegee of Serge Koussevitsky stepped in at the last movement to fill in for the ailing Bruno Walter, conductor of the New York Philharmonic. Since that time the Bernstein legacy has embraced a bevy of riches: a vital tenure with the New York Philharmonic; the famous televised "Young Persons' Concerts"; reevaluations of Ives, Mahler and other neglected composers; the thought provoking Norton Lectures and, of course, a vast number of important recordings, many of which have never been surpassed.

Composition has always been a Bernstein priority. His output has encompassed the concert hall (3 Symphonies); the ballet ("Fancy Free", "Facsimile", "On the Town"); the Broadway stage ("Candide", "West Side Story") and even motion picture ("On the Waterfront").

The Divertimento dates from 1980. Like so many of the composer's more serious compositions, this work incorporates many popular and jazz elements. The piece was written to celebrate the 100th anniversary of the Boston Symphony Orchestra and in typical Bernstein fashion, is witty and lighthearted yet quite sophisticated structurally, especially in its clever manipulation of the two note motif, B-C (Boston-Centenary), which serves as the unifying thread of work.

"Sennets and Tuckets" (derived from "Let the trumpets sound the tucket sonance and the note to mount" — Shakespeare: *Henry V*, Act IV, scene 2) provides the principal theme of the work, a tune quite similar to the famous horn solo which opens Richard Strauss' "Till Eulenspiegel's Merry Pranks". Scored for strings only, the "Waltz" is the irregular meter of 7/8. The "Mazurka" is scored for winds in twos and harp; it features a tune with the B-C interval prominent. The "Samba" combines the B-C motif with the opening fanfare. The infectious "Turkey Trot" alternates between triple and duple meter. "Sphinxes" (an allusion to Robert Schumann's "Carnival") consists of a mysterious 12 tone theme derived from the fanfare opening and leads without a break into "Blues" which is scored for brass with jazz mutes, piano, drums and vibraphone, subtly working in the B-C relationship. The mood recalls "Big Stuff" from the composer's 1944 ballet, "Fancy Free". The finale is in two parts: the first, an elegaic theme honoring the musicians of the Boston Symphony is played by three flutes; a crescendo leads into the saucy "alla marcia" in which all the themes from the preceding movements coalesce into a raucous, wild, march parody conclusion.

Carmina Burana (1937) Cantiones profane

Carl Orff

Born July 10, 1895, Munich, Germany; Died March 29, 1982, Munich, Germany

It has been suggested on more than one occasion that Carl Orff's career as a composer actually began with *Carmina Burana* (1937). There is a ring of truth to this claim inasmuch as Orff saw fit to discard just about everything he had written prior to this piece. This included a great deal of material which was conspicuously derivative of Debussy, Richard Strauss, Schoenberg and other composers representing the late Romantic-Early Modernist ethos.

Gradually, Orff came to believe that the revered forms of absolute music, i.e., the symphony, sonata, etc., had been hopelessly exhausted and were of little relevance. Consequently, the

composer fervently embraced the musical stage as the primary avenue for his mode of expression; the immediate result was the scenic cantata, *Carmina Burana*.

An examination of a work dating from 1928, "Entrata for Orchestra after William Byrd" offers some clues as to the Orffian trademarks which would find their most mature expression in *Carmina Burana* and permeate to one degree or another, everything the composer subsequently wrote.

These stylistic preoccupations are the employment of a large, unusual assortment of instruments (the scoring for *Entrata* includes 4 flutes, 4 oboes, 8 trumpets, 8 tympani, 2 pianos, organ, etc.); an exceedingly simplified harmonic scheme and most saliently, the appropriation of forms and subject matter from the past. It took several years from the time of this composition for Orff to exclaim that music in conjunction with a text, or "total theatre" as he termed it, was in his estimation the sole salvation of music:

I am often asked why I nearly always select old material, fairy tales and legends for my stage works. I do not look upon them as old, but rather as valid material. The time element disappears, and only the spiritual power remains.

In 1935, Orff's imagination was fueled when he came in contact with a remarkable collection of medieval verse. The wandering scholars and Goliards (vagrant monks) of the 13th century were hardly the ascetic, obsessively devotional individuals one might envision. True they were religious men, but they tempered their Christian beliefs with a hedonistic relish for the carnal delights. Their poems, written in French, Low German and Dog-Latin, are unequivocal in this regard. Sometimes in the 1280's a monk in the Benedictine Monastery of Beuron in Bavaria collected some 200 of these poems into an anthology and discreetly hid them, for obvious reasons, until the monastery was dissolved. Eventually, this material found its way to Munich where it was rediscovered and published in 1847.

Orff's setting of these "Cantiones Profane" (profane songs) is subdivided into 25 movements in which the virtues of "Springtime", "The Tavern" and "Love", etc. are extolled. Beginning with a dramatic 97 measure invocation of the Goddess Fortune, the chorus serves as the fulcrum of the work, appearing as it does in 14 of the numbers.

Rhythm as opposed to any formal thematic development or polyphonic treatment provides the momentum. Accordingly, the percussion section is greatly expanded and requires 5 players to perform on a variety of instruments: 5 tympanis, 3 glockenspiels, xylophone, castanets, wood block etc. The unusually large orchestra of winds in threes, 4 horns, 3 trumpets, 3 trombones, tuba, 2 harps, 2 pianos, celesta, organ and strings are used to frame a series of graphic and distinctive sound picture. Music and text are inextricably bound together to create an effect which is mystical, sensual and visceral.

The composer's attempt to repeat the unqualified success of *Carmina Burana* resulted in the composition of two similarly constituted large scale works, *Catulli Carmina* (1943) and *Trionfo di Afrodite* (1951). While both are fascinating extensions of Orff's theories, neither has gained the lasting success of his first effort.



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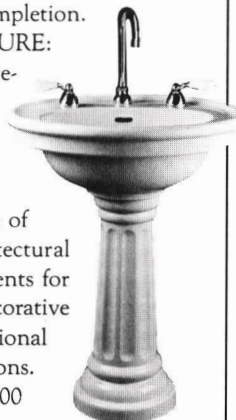
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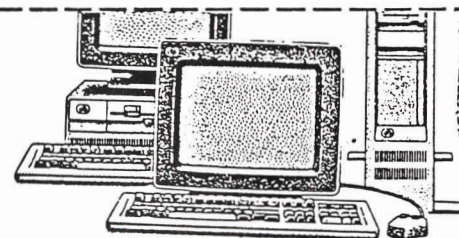
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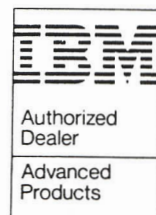
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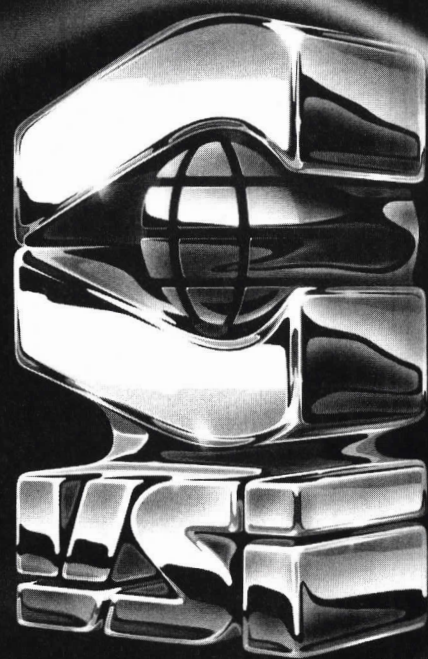
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CHICAGO SYMPHONY ORCHESTRA

FRIDAY, August 5, 1988

David Zinman, conductor
Cho-Liang Lin, violinist

Brahms Concerto for Violin and Orchestra, D Major, Opus 77
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Intermission

Dvorak Symphony No. 7, D Minor, Opus 70
Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

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



David Zinman

David Zinman became Music Director of the Baltimore Symphony in September 1985, and recently signed a six-year contract through the 1993-94 season. His tenure has been distinguished by his programming of an extraordinarily broad repertoire, his strong commitment of the performance of contemporary music, and his introduction of historically informed performance practice. As Music Director, Maestro Zinman has introduced new programming ideas to the Baltimore Symphony schedule: a summer music festival, the Discovery Concerts devoted to contemporary music, and Saturday morning Casual Concerts featuring informal commentary.

In May 1987, Mr. Zinman led the Orchestra on a highly acclaimed month-long tour of Europe and the U.S.S.R., which included the first performances by an American orchestra in the Soviet Union in eleven years and the first under the U.S.-Soviet cultural exchange agreement of 1985. In March 1988, Mr. Zinman and the Orchestra will embark on a two-week domestic tour with cellist Yo-Yo Ma.

Mr. Zinman's international reputation has been enhanced by his extensive discography of more than forty albums, for which he has earned two Grand Prix du Disque awards and the Edison Prize.

Since his American conducting debut with the Philadelphia Orchestra in 1967, David Zinman has led many of the world's leading orchestras, and has served as Music Director of many others.

Born in 1936, David Zinman graduated from Oberlin Conservatory and pursued advanced work in composition at the University of Minnesota. Conducting studies at the Boston Symphony's Tanglewood Institute brought him to the attention of the great Pierre Monteux, who guided his musical development and gave him his first important conducting opportunities at the 1963 Holland Festival, where he was hailed by critics as a major conducting discovery. In 1982 *Time* magazine selected him as one of five young American conductors who would become a great maestro of the late 20th century.



Cho-Liang Lin

Audiences around the world attest to the fact that a performance by Cho-Liang Lin is a rewarding and gratifying experience. This remarkable twenty-seven year-old Taiwanese-born violinist possesses a rare blend of beautiful sound, expressiveness and stylistic authority, which singles him out as an exceptional young virtuoso. Mr. Lin has been engaged and re-engaged by over eighty orchestras in this country and abroad.

Highlights of Mr. Lin's 1987-88 season include his Carnegie Hall recital with Andre-Michel Schub and appearances as guest artist with symphonies throughout the United States and Canada. He

records exclusively with CBS Masterworks.

Born in Taiwan, Cho-Liang Lin began violin studies at the age of five and gave his first public performance when he was seven. At twelve, he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977, Mr. Lin won first prize in the Queen Sofia International Violin Competition in Madrid. That same year, he was chosen as a soloist for President Carter's Inauguration Day concerts, and he was one of five young instrumentalists invited by Isaac Stern to participate in a sold-out concert of chamber music at Carnegie Hall to celebrate the violinist's 60th birthday.

Cho-Liang Lin plays the 1707 "Dushkin" Stradivarius, the instrument which belonged to Samuel Dushkin, violinist and friend of Stravinsky.

Chicago Symphony Orchestra

The Chicago Symphony Orchestra enjoys an enviable position in the musical world. Its performances are greeted with enthusiasm both at home and abroad. Its best-selling recordings continue to win prestigious international awards. Its syndicated radio broadcasts are heard by millions in every corner of the world.

Its first international triumph came in 1971 with a tour to Europe. Subsequent European tours as well as to the Orient have reinforced its reputation as one of the world's finest musical ensembles.

In 1891 Theodore Thomas, then the leading conductor in America and a recognized music pioneer, founded the Chicago Symphony. His aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts of the Chicago Orchestra on October 16 and 17 of that year. Maestro Thomas served as Music Director for 13 years until his death in 1905 — only three weeks after the dedication of the Orchestra's permanent home, Orchestra Hall.

His successor was Frederick Stock whose tenure lasted 37 years. Three distinguished conductors headed the Orchestra during the following decade: Desire Defauw, Arthur Rodzinski and Rafael Kubelik.

The next ten years belonged to Fritz Reiner. During this time Carlo Maria Giulini began to appear in Chicago regularly; in 1969 he was named Principal Guest Conductor, a position he held until 1972. In 1982 Claudio Abbado was named Principal Guest Conductor and served in that capacity until 1985.

Sir Georg Solti became the Orchestra's eighth Music Director in 1969, following Jean Martinon who had held the position for five seasons.

Radio broadcasts and recordings are an important part of the Orchestra's activities. Full-length concerts, taped at Orchestra Hall and the Ravinia Festival by radio station WFMT-FM, are broadcast over more than 400 stations across the country and abroad under the sponsorship of Amoco Corporation.

Since 1916, when the Chicago Symphony became the first American symphony orchestra to record under its regular conductor, the Orchestra has amassed a discography numbering more than 500. They have received three dozen Grammy awards from the National Academy of Recording Arts and Sciences, as well as a number of international prizes, more than any other orchestra in the world.

Program Notes by Allen Cohen

Concerto for Violin and Orchestra, D Major, Opus 77

Johannes Brahms

Born May 7, 1933, Hamburg; Died April 3, 1897, Vienna

Johannes Brahms was forty-five years old and one of Europe's most renowned composers when he set to work on his concerto in D Major for Violin and Orchestra. Like the other "big three" concertos for this instrument (Beethoven, Mendelssohn and Tchaikovsky), Brahms' creation represents his only essay utilizing these particular forces. Also like his illustrious colleagues, Brahms composed his work with a specific virtuoso in mind; in this case, Joachim.

Joseph Joachim (1831-1907) was one of the foremost violinists to emerge from Hungary. He was also a composer in his own right with three violin concertos to his credit, as well as many other works. Joachim and Brahms were initially introduced to each other by a mutual friend, another Hungarian violinist, Eduard Remenyi, when Remenyi hired Brahms as his pianist-accompanist while touring Germany. Following the suppression of the Hungarian uprising in 1848, and the massive influx of Hungarian dissidents, Germany and eventually the whole of Europe quickly fell under the spell of the "alla Zingarese" or Hungarian style of music. No doubt this phenomenon contributed to Brahms' frequent employment of Hungarian flavored motifs throughout his competition.

Some years later what the critic Eduard Hanslick referred to as "the ripe fruit of the friendship between Joachim and Brahms" began to take shape. Brahms completed his concerto during the summer and fall of 1878 at Pörschach, a charming Austrian village on Lake Wörth near the Italian border, a favorite refuge of the composer.

The work was to be in four movements. However, Brahms eventually deleted the scherzo and thoroughly reworked the slow movement. The scherzo ultimately found its way into the Piano Concerto No. 2 in B flat Major, begun in the same year. Throughout the course of the violin concerto's genesis, Brahms consulted Joachim on all technical matters, i.e., bowings, fingerings, etc. The completed work bears a dedication to Joachim.

The concerto was premiered on New Year's Day, 1879 at a Gewandhaus concert in Leipzig. Brahms conducted and Joachim was soloist. Twenty years earlier in 1859, Joachim had conducted and Brahms was soloist on the occasion of the composer's first attempt at a concerto, the opus 15 for piano and orchestra.

Following some additional touching up, the work was published in October. "It is well to be doubted I could write a better concerto", Brahms wrote to his publisher, Simrock.

The work is scored for a generally "classically" proportioned orchestra of double winds, four horns, etc., common with this composer. Pyrotechnics are eschewed for their own sake. Instead the writing reflects a thoughtful, masterful blending of the concerto and symphonic forms.

A lengthy introduction comprising the principal thematic material of the first movement precedes the initial entry of the violin. When it does have its say, the violin emerges with a dramatic display of passage work. A complex working out of the major themes culminates in a brilliant cadenza, here left to the imagination of the soloist as opposed to being written out as was Brahms' wont in his two concertos for piano and orchestra. (Joachim's cadenze is generally played).

Supposedly based on an old Bohemian folk song, the main theme is introduced by the oboe at the outset of the second movement. Again the violin entry is delayed as in the first movement. When finally the violin does take up the theme, it subjects it to some wonderfully decorative modifications including some triple stopping, against some of Brahms' most imaginative wind scoring.

The finale finds the composer in a lighthearted mood. An exuberant Hungarian inflected melody comprises the material for this joyous rondo conclusion.

Symphony No. 7, D Minor, Opus 70

Antonin Dvorak

Born September 8, 1841, Mühldhausen, Bohemia (now Nelahozeves, Czechoslovakia); Died May 1, 1904, Prague

The English music loving public has long been receptive to what is called "new music". Many composers who had difficulty establishing their international careers at the outset, found the support and encouragement they needed in this artistically enlightened country. Such was the case with Antonin Dvorak.

When this Czech composer began to emerge as a major new voice in the international community, it was the English who were first to recognize his prodigious gifts. During his first visit to London in 1884, the composer conducted his Hussite Overture; the Second Slavonic Rhapsody and the Stabat Mater, all to great acclaim. The English fully cognizant of Dvorak's talent, unlike their continental equivalents, nominated the forty-three year old composer an Honorary Degree in 1884. Flattered, Dvorak immediately began work on a new symphony, commissioned by the same institution which had bestowed his degree, the London Philharmonic Society.

Some months back in December of 1883, the composer had attended the premiere of the Symphony No. 3 by his idol, Joachim Brahms. For Dvorak this work represented the pinnacle of symphonic thought. He quickly strove to emulate Brahms' achievement within the context of his own style of composition.

The Symphony No. 7 in D minor is the perfect synthesis of the composer's decidedly national style with his new found mastery of symphonic argument inspired by his German mentor. To some, including the composer's principal biographer, Otakar Sourek, this work is the composer's greatest.

Begun in December of 1884, the fully orchestrated score was completed in Prague between January and March of 1885. "Whatever may happen to the Symphony, it is thank God, completed. It will be played in London for the first time on April 22 and I am curious as to the result," so wrote the composer to his publisher on March 25.

The first performance went as planned with the composer conducting the London Philharmonic Society at St. James Hall. The press and public were very enthusiastic, comparing the work very favorably with another masterpiece, the "Great" C Major Symphony of Schubert. However, it was not until 1889 when the great conductor Von Bülow championed the work that it took its rightful place in the standard repertory.

The first movement opens with a somber theme made darker as rendered by the lower strings over a sustained pedal in the basses, horns and tympani. This theme and the contrasting, graceful second subject first heard on the winds are cogently and dramatically developed by the composer. Following a tumultuous climax, the first theme has the final say dying away, as it first revealed itself, over a sustained pedal.

The turbulence of the first movement is offset by the tranquility of the adagio, at least momentarily. A flowing clarinet melody is briefly developed and eventually gives way to an agitated central section. Calm returns in the catalog pages of this movement.

The scherzo is written in Dvorak's overtly nationalistic style. Cross-rhythms add to the propulsive quality of this Czech furiant. An idyllic central section provides the contrast.

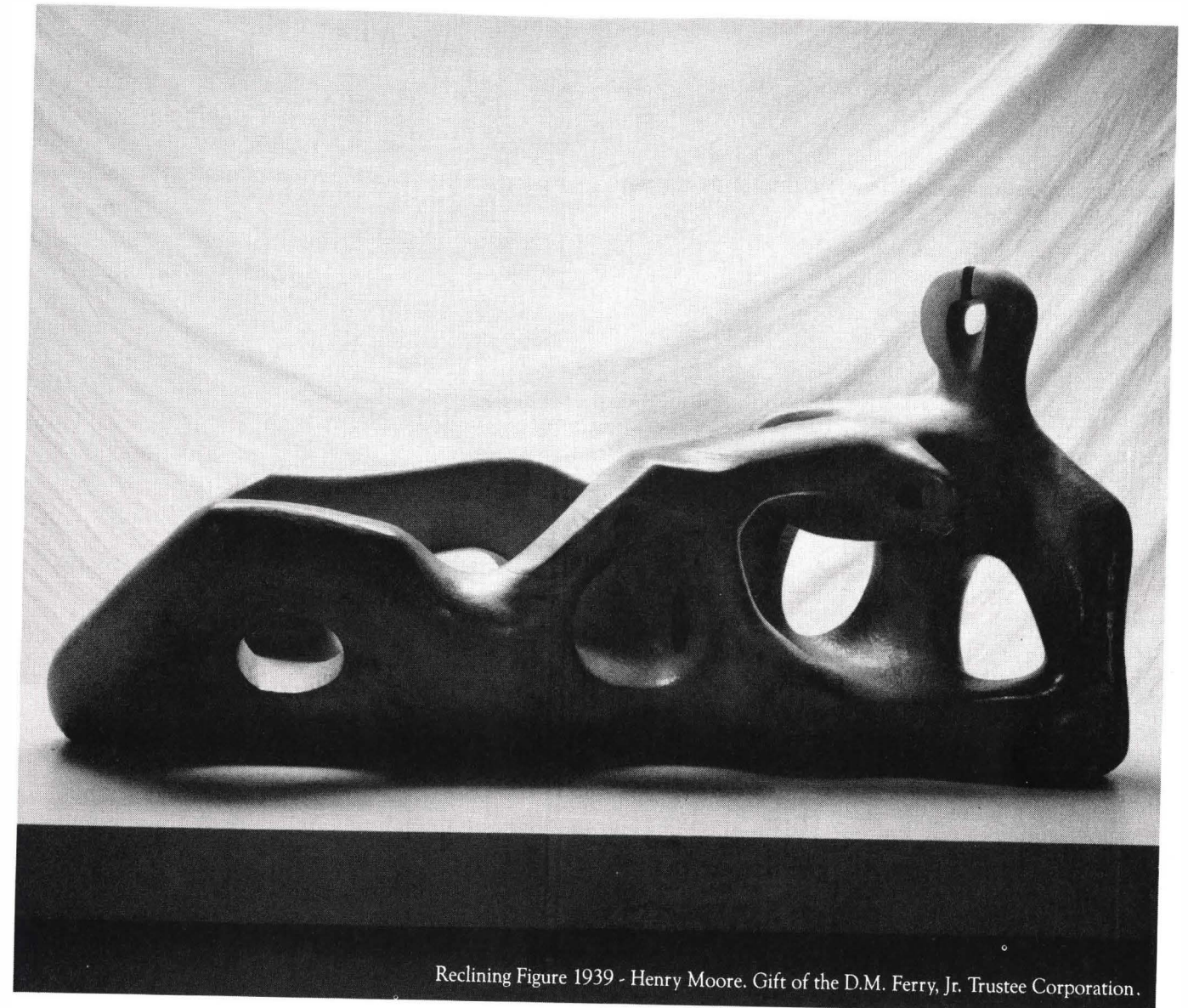
The finale is spiritually akin to the first movement and like the first movement is cast in sonata-allegro form. The arresting principal theme and its subsidiary theme are taken through their paces by the composer in a brilliantly realized development. The work concludes with a forceful statement on the main theme capped by a powerfully wrought coda.

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THURSDAY, AUGUST 11 SUNDAY, AUGUST 14

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Gunther Herbig, conductor
Claudio Arrau, pianist

- Weber** Overture to "Der Freischütz"
- Tchaikovsky** Symphony No. 2, C Minor, ("Little Russian"), Opus 17
Andante sostenuto; Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai
- Intermission**
- Beethoven** Concerto for Piano and Orchestra,
No. 5, E-Flat Major, ("Emperor"), Opus 73
Allegro
Adagio un poco mosso
Rondo: Allegro

London, RCA, Mercury Records

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Gunther Herbig

East Germany, Gunther Herbig's first opportunity in the West came late. He was invited to be Principal Guest Conductor of the Dallas Symphony Orchestra in 1979. In West Europe he started his career in 1982 when he was invited to become Principal Guest Conductor of the BBC Philharmonic Orchestra.

It was only in 1984 when he vacated his position in East Berlin that Gunther Herbig was able to find the time to conduct regularly in West Europe. He was very soon invited by major orchestras. For example, his London Wymphony Orchestra debut of four concerts in early 1986 led to a rebooking in 1987. After playing with him in Washington, Daniel Barenboim invited him to the Orchestra de Paris in autumn 1986. He was immediately reinvented and will return there in June 1988. He has also toured Japan and is a regular visitor to the Israel Philharmonic Orchestra.

Gunther Herbig began his musical training with Hermann Abendroth at the Franz List Academy in Weimar. He continued his

studies with Hermann Scherchen, and was one of only a few students chosen for intensive study with Herbert von Karajan, with whom he worked for two years. In 1972 he became General Music Director of the Dresden Philharmonic Orchestra, and from 1977 held the same position with the Berlin Symphony Orchestra until autumn 1983.



Claudio Arrau

reception by his countrymen probably without equal since the time of Paderewski's return to Poland after World War I.

Claudio Arrau, like most of history's great pianists, was a child prodigy. He was born in Chillan, Chile, on February 6, 1903. He gave his first recital in Santiago at five, and at seven in Buenos Aires, when he and his entire family were on their way to Berlin on a government scholarship lasting over ten years. The young wunderkind made his formal debut at 11, played under the celebrated Arthur Nikisch at 12, and made his Berlin Philharmonic debut under Karl Muck at 17. The same year he made his London debut at the Royal Albert Hall.

In 1923, at the age of 20, Maestro Arrau came to the United States for the first time, appearing with the Boston Symphony, the Chicago Symphony, as well as in recital at Carnegie Hall. The Boston and Chicago concerts went well, but at Carnegie Hall, the house was nearly empty. In 1941, Arrau returned to the United States, giving a sensational Carnegie Hall recital (this time to a packed house) which set the final crown on his international fame.

Program Notes by Allen Cohen

Overture to "Der Freischütz"

Carl Maria von Weber

Born November 18, 1786, Eutin near Lübeck, Germany; Died June 5, 1826, London, England

In many respects, "Der Freischütz" ushered in the so-called National German School of operatic composition. This work and its countless offspring featured libretti not only in the native tongue and concerned with purely German themes, but those which reflected the unique German temperament and proud sense of tradition. So dedicated was Weber to his vision that in January of 1817, he came to Dresden expressly to assume the post of Musikdirektor of the German Opera, a gesture calculated to free Germany forever from the stagnant influence of the predominant French and Italian styles.

On January 30, 1817, not long after the composer had taken up his new post, he was presented with the libretto of "Der Freischütz" by the German author, Friedrich Kind. Based on a folk legend, "Der Freischütz", with its Romantic accoutrements of the haunted wolf glen, the hero led astray by the devil and the redemptive love of the chaste heroine, proved the perfect vehicle for Weber's musical inclinations. In of itself, the cryptic title conjures up the work's rarefied universe; the translation is the equivalent of "The Man Who Shoots Magic Bullets".

Utilizing some of the important themes from the opera, the overture vividly delineates the work's premise of good combating evil. The duality of the forest, so crucial to the German psyche, is immediately put forth. Warm horn sonorities invoke the peaceful, inviting quality of the work's rustic setting while ominous string tremolos, low clarinets and ghostly tympani strokes underline the ever present, unseen malevolent forces at

work. The ensuring struggle leaves no doubt as to the victor when near the overture's conclusion, the full orchestra intones a hymn of jubilation derived from the heroine's famous Act II close, "All meine Pulse schlagen." Like Beethoven in his Leonore Overture no. 3 (one of several written to accompany "Fidelio"), Weber musically resolves the conflict of his opera long before the first curtain goes up.

Symphony No. 2, C Minor, (Little Russian"), Opus 17

Piotr Ilyich Tchaikovsky

Born May 7, 1840, Votinsk, District of Viatka, Russia; Died November 6, 1893, St. Petersburg, Russia

Tchaikovsky was never completely at ease when confronted with the prospect of writing symphonies. In a letter to his brother, Modest, dated sometime in November of 1872, the 32 year old composer expressed his doubts:

What can I do when the symphony, which is nearing completion, occupies me so entirely that I can think of nothing else? . . . It seems to me to be my best work, at least as regards correctness of form, a quality for which I have not so far distinguished myself.

This new symphony to which the composer was alluding was the C Minor, his opus 17. Earlier in the year, Tchaikovsky had paid a visit to his sister, Alexandra Davidov at Kamenka in the Ukraine. It was here that the composer set to work on his second symphony drawing on some of the local folksongs for his thematic material. Six years prior, Tchaikovsky had written his first symphony, subtitled "Winter Dreams". It had caused him much anguish; public and critical reaction was, at best, lukewarm. However, the experience had bolstered his confidence for a second attempt.

The nickname, "Little Russian" has nothing to do with the scope of Tchaikovsky's conception. The epithet was, in fact, a contemporary name for the Ukraine region of Russia. The critic, Nicholas Kaskkin first devised the title. Only three authentic folksongs are used by the composer throughout the course of the work's four movements.

The work opens with a melancholy theme played by a solo horn. The tune is derived from the Ukrainian folksong, "Down by Mother Volga". The theme is harmonized with typical Tchaikovsky scales and string figurations. Following this extended treatment, a theme characterized by a persistent "knocking" rhythm is introduced. It sounds like a folksong but is, in fact, original. This theme, a second more lyrical idea first announced by oboe, and the opening horn motif are explored in a passionate development section. The movement closes with a subdued restatement of the opening horn theme over a bassoon accompaniment.

The Andantino marziale consists of the salvaged Bridal March from the composer's early discarded opera, "Undine". The theme is introduced by the clarinets (playing in the lovely chalameau register) and bassoons over a steady tonic-dominant tympani beat. This melody is alternated with two others: a graceful string theme and a folksong, "Spin My Spinner" first introduced by the winds.

The third movement is a traditional Scherzo-Trio arrangement. In the words of John Warrack: "The busy scherzo occupies an area somewhere between Beethoven and Mendelssohn or still more Berlioz's 'Queen Mab'.

A simple 4 bar Ukrainian folksong, "Ta vnyadyvsya zhuravel" (The Crane) provides the material for the work's conclusion. After a grandiose statement of this theme, the remainder of the movement is concerned with a series of variations, not so much rhythmic, melodic or harmonic alterations as coloristic changes: Tchaikovsky repeats the theme basically intact, but in a myriad of orchestral guises. Critic Vladimir Stassov was justifiably moved: "In terms of color, facture and humor . . . one of the most important creations of the entire Russian school."

Following the first performance on February 7, 1873, Tchaikovsky, still seeking that elusive goal of perfection, revised the 1st and 3rd movements and shortened the 4th. This version was performed on January 31, 1881; it is the edition generally used today.

Concerto for Piano and Orchestra, No. 5 E Flat Major, ("Emperor"), Opus 73

Ludwig van Beethoven

Born December 16, 1770, Bonn, Germany; Died March 26, 1827, Vienna, Austria

Of the five concertos Beethoven composed for piano and orchestra, no. 5 in E Flat Major, is easily the most striking. Following the experimental Fantasia in C Major, opus 80 for Piano, Orchestra and Chorus of 1808, the composer immediately set to work on a new work for piano and orchestra. Opus 73, the so-called "Emperor" was completed in 1809, but had to wait until November 28, 1811 for its premiere. Most likely, this was the consequence of Beethoven's reluctance to undertake the demanding solo part himself, as he had done in his four previous efforts. His deteriorating hearing made this impossible. The responsibility fell to Friedrich Schneider who first presented the work in Leipzig with Johann Christian Schulz conducting.

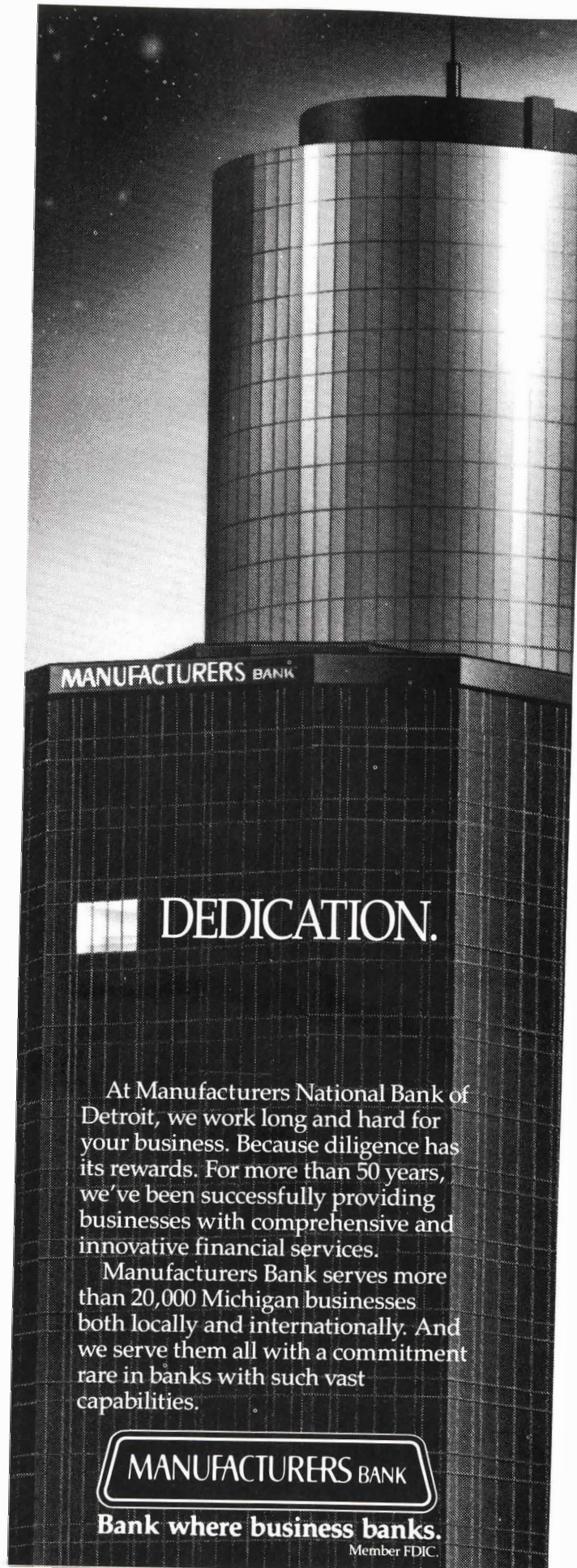
The origin of the subtitle, "Emperor" is not, as has been reported, the result of a remark made by a French officer present at the Vienna premiere: "An emperor among concertos!" In actuality, it was suggested by the German born composer, pianist, conductor and publisher, Johann Baptist Cramer (1771-1858), a musician most highly regarded by Beethoven.

The work is conceived in bold, titanic strokes. For the first time in one of his concertos, Beethoven treats the piano as an equal to the orchestra. Throughout the outer two movements, the piano continually challenges the mettle of the full ensemble while in the introspective central movement, piano and orchestra join together in an intimate, restrained dialogue.

The work's arresting opening sets the mood. A fortissimo chord played by the full orchestra is immediately answered by the solo piano in a virtuoso outburst. This statement/comment juxtaposition is repeated two additional times, after which the orchestra introduces the main themes of the movement and develops them at length. Eventually, the piano reenters the argument and with the orchestra works up the various thematic ideas in a stormy development. At the point where it is customary to insert the cadenza, Beethoven instructs his soloist thusly: "Non si fa una cadenza, ma s'attaca subito il seguente", in other words, "Don't make a cadenza here, but attack what follows immediately." What does flow is Beethoven's own, albeit brief cadenza with the orchestra joining in for the exuberant close to this remarkable movement.

Muted strings introduce the main theme of the Adagio. After the epic proportions of the opening Allegro, this simple yet profoundly moving melody offers a welcome respite. Piano and orchestra engage in a series of tender, reflective variations on this inspired theme.

Without a break, over a sustained tone brimming with potential energy, the theme of the finale appears first teasingly then bursts out full-throated in the piano answered in kind, by the orchestra. This exhilarating theme is treated to a masterful combination of Rondo and Sonata techniques, a bold innovation on Beethoven's part. A cadenza accompanied only by the soft beat of the tympani — a final flourish and the work ends valiantly with a sequence of chords played by the full orchestra.



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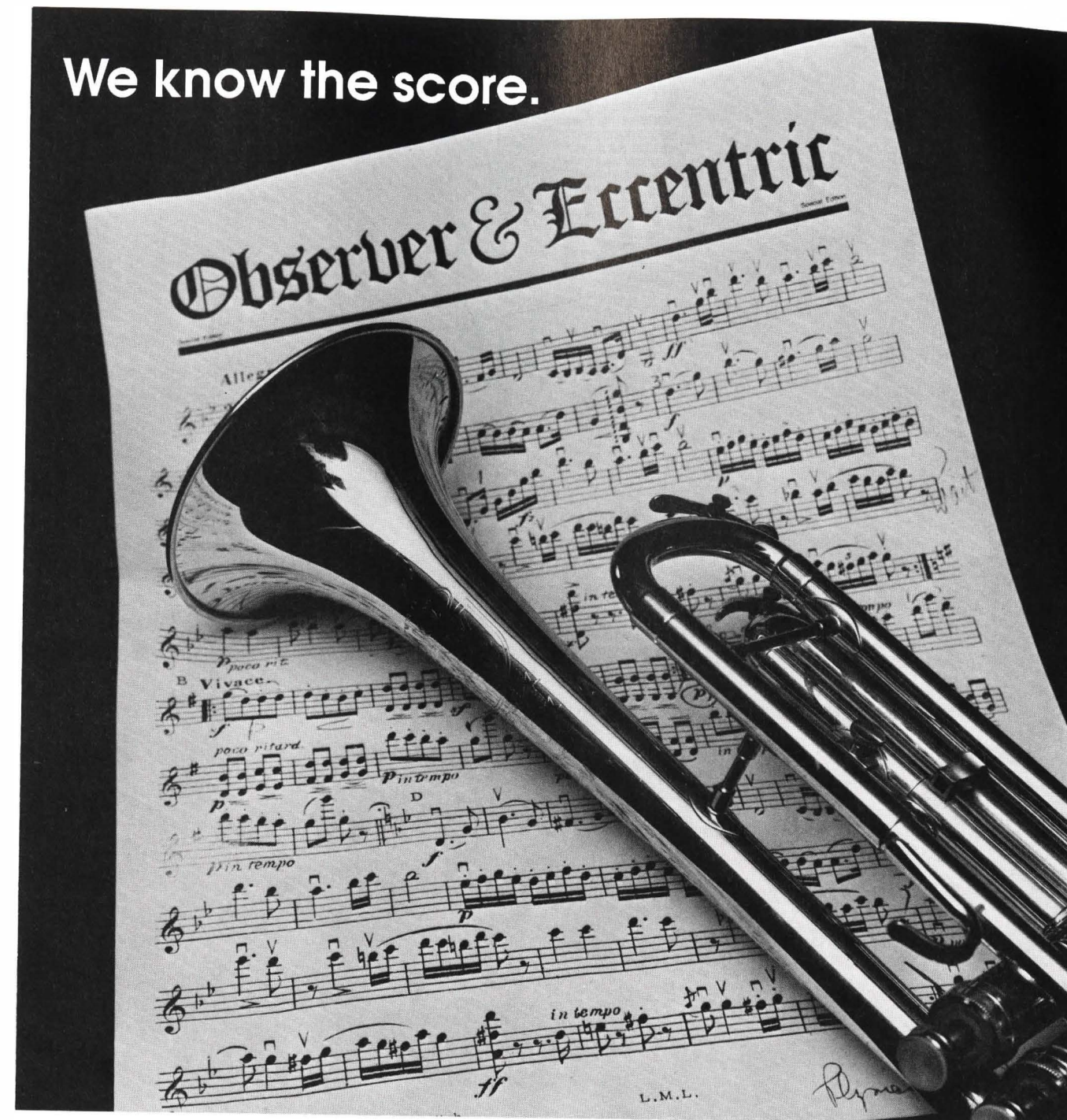
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TUESDAY, AUGUST 16

Kurt Masur, conductor

- | | |
|-----------------------------|--|
| Haydn | Symphony No. 6, D Major ("Le
Matin")
Adagio-Allegro
Allegro
Menuetto
Finale-Allegro |
| Beethoven | Symphony No. 5, C Minor, Opus 67
Allegro con brio
Andante con moto
Allegro
Allegro |
| Mussorgsky-Gorchakov | <i>Intermission</i>
Pictures at an Exhibition
I. Promenade
II. Gnoms
III. Il vecchio castello (Old Castle)
IV. Tuileries
V. Bydlo (Polish Oxcart)
VI. Ballet of the Chicks in Their
Shells
VII. Samuel Goldenburg and
Schmuyle
VIII. The Market Place at Limoges
IX. Catacombs: Con mortuis in
lingua mortua
X. The Hut On Fowl's Legs
XI. The Great Gate of Kiev |

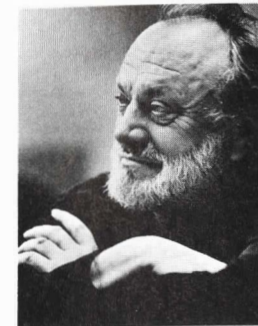
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THURSDAY, AUGUST 18

Kurt Masur, conductor

- | | |
|--------------------|--|
| Mendelssohn | The Hebrides (Fingal's Cave) Overture,
Opus 26 |
| Mendelssohn | Symphony No. 4, A Major, ("Italian"),
Opus 90
Allegro vivace
Andante con motto
Con moto moderato
Saltarello: Presto |
| Brahms | <i>Intermission</i>
Symphony No. 1, C Minor, Opus 68
Un poco sostenuto; Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; allegro non troppo, ma con brio |

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Kurt Masur

Kurt Masur, Chief Conductor of the Leipzig Gewandhaus Orchestra, is recognized as one of the leading conductors of today. Born in Silesia in 1927, he studied at the Leipzig College of Music. His illustrious career has included appearances with many of the world's greatest orchestras.

Since assuming his position with the Leipzig Gewandhaus Orchestra in 1970, Mr. Masur has returned the ensemble to its tradition of premiering works of many unknown composers. Highlights of the Gewandhaus Orchestra's touring history with Maestro Masur include the orchestra's first appearance at the Salzburg

Festival, under the invitation of Herbert von Karajan, in 1986.

Maestro Masur made his first tour of Israel in the summer of 1986. His appearances there prompted the national press to hail, "There is no doubt that we have had the chance of listening to a great conductor. It is hoped Masur will be a regular guest conductor." This huge success was followed by his return in March of 1987 to conduct the Israel Philharmonic Orchestra during its 50th anniversary celebration.

Israel Philharmonic Orchestra History

The IPO has been intimately bound to the history of its homeland. It was founded by the outstanding Polish violinist Bronislaw Huberman, who assembled the finest musicians of Eastern Europe and Germany to form what was then known as the Palestine Symphony.

The first concert of this new ensemble took place on December 26, 1936, under the baton of Arturo Toscanini, for whom this event was both a personal statement against Fascism as well as an opportunity to encourage the growth of the fledgling orchestra.

On May 17, 1948, the date Palestine became the State of Israel, the orchestra played the new national anthem at the Declaration of Independence ceremony.

Throughout its 51-year history, the IPO has performed under the direction of some of the world's greatest conductors. In addition to Toscanini, this prestigious group includes Sir John Barbirolli, Daniel Barenboim, Leonard Bernstein, Serge Koussevitzky, Zubin Mehta, Dimitri Mitropoulos, Pierre Monteux, Charles Munch, Eugene Ormandy, Paul Paray and William Steinberg.

Consistent throughout its existence is the great feeling of pride and enthusiasm all members of the IPO have shared together in being a part of Israel's premier orchestra.

The Israel Philharmonic Orchestra Today

Today, the IPO performs over 200 concerts a year in Israel and abroad. As the center of musical life in Israel, the IPO presents a regular series of subscription concerts in Tel Aviv, Jerusalem and Haifa. Its subscribers number over 35,000 annually. Special concerts are given in Kibbutzim (collective farm settlements throughout Israel), national parks and at Army Bases, and summer concerts in Hayarkon park, which are free to the public, draw audiences of over 200,000 people.

Because the IPO's members represent many different nationalities, Yiddish is the common language during rehearsals.

The permanent home of the IPO is the Fredric R. Mann auditorium in Tel Aviv, a 3,000-seat hall inaugurated in 1957. The first modern Jewish city, Tel Aviv, is an urban metropolis and international art center — drawing musicians and artists from throughout the world.

Program Notes by Allen Cohen

Symphony No. 6 in D Major (Le Matin)

Franz Josef Haydn

Born March 31, 1732, Rohrau; Died May 31, 1809, Vienna

Haydn's contribution to the symphonic literature is well in excess of 100 works. However, until quite recently, one was able to

hear only a small fraction of these works on record, and in concert even fewer. Generally, these were the later, more mature symphonies like the "Salomon", no. 93-104 or the "Paris", no. 82-87. Some of the earlier pieces have managed to gain moderate exposure. These were the symphonies with intriguing subtitles such as "Horn Signal" (no. 31) or "Mercury" (no. 43). The "Farewell" (no. 48) has long been a favorite with audiences, with its theatrical device of dignified musicians one-by-one departing the stage as their parts are concluded.

The climate has changed considerably today. The current reassessment of Haydn's body of work perhaps began back in the 1950's with the efforts of the Haydn Society an enterprise dedicated to unearthing the countless other symphonies and recording them for posterity. While many important and influential musicians subsequently jumped on the bandwagon, no one did more to champion the cause than the Detroit Symphony's Conductor-Laureate Antal Dorati. It was Maestro Dorati along with his Philharmonia Hungarica who recorded all 107 symphonies as well as all the alternate movements penned by the composer for Decca/London Records in the early 1970's. This landmark series of recordings graphically demonstrated to the general music loving public that the 20 or so symphonies of Haydn were but the tip of the musical iceberg. Countless other treasures resided alongside their more famous relatives.

The Symphony no. 6 in D Major is one such example of the composer's early mastery of the then burgeoning symphonic mode of expression. It was written on the occasion of Haydn's appointment as Vice Kappellmeister for the household of Prince Paul Anton Esterhazy in May of 1761. Haydn's previous employer, Count Morzin fell upon difficult financial times and was forced to disband his musical retinue. Esterhazy had heard Haydn performing during a visit to Morzin and quickly offered the newly unemployed musician a post. Haydn responded with three new symphonies, the others being no. 7 "Le Midi" (Noon) and no. 8 "Le Soir" (Evening).

Whether the composer intended any type of specific program when he subtitled his Symphony no. 6 "Le Matin" or Morning, is unknown. It is apparent that Haydn's intention in writing this work was to impress his new employer and most likely to ingratiate himself with the musicians in the orchestra. The piece is layed out in four movements and clearly harkens back to the earlier Baroque concerto grosso form in which a smaller group (concertino) is alternately set off from the full body of players (ripieno). The scoring consists of 2 flutes; 2 oboes; bassoon; 2 horns, strings and harpsichord continuo, with the concertino group consisting of solo violin and cello featured most prominently in the long-lined adagio.

The work opens with an impressive introduction, which Haydn scholars have likened to the dawn of the composer's mature choral masterpiece, "The Creation". Throughout the remaining movements may of the trademarks of the later symphonies are present in abundance: wit, urbanity and a consummate mastery of orchestral color especially in the solo wind writing.

Symphony No. 5 in C Minor, Op. 67

Beethoven

Born December 16, 1770, Bonn; Died March 26, 1827, Vienna

Does musical composition spring forth, as it were, fully formed from the soul of its creator much like the goddess, Athena emerging fully armored from the head of her father, Zeus, or is it the end result of a protracted and laborious process?

The sketch books of Beethoven would tend to point to the latter view. "I carry my ideas with me", he wrote. These remarkable documents graphically reveal how the composer worked and reworked an idea until he achieved his goal. "Since I am aware of what I want, the fundamental idea never leaves me. It mounts, it grows. I see before my mind the picture in its whole extent, as if in a single grasp."

Such was the case with the Symphony no. 5. The composer

began to work on this symphony as early as 1800. A careful perusal of the sketch books reveals that the composer made several important changes from the time of the work's inception to its definitive form in 1808. Particularly interesting are the vast modifications Beethoven ultimately made in the development section of the first movement. In addition, the eloquent andante movement was initially quite routine and of limited emotional depth. By far the biggest transformation was changing the symphony's finale from a minor key to its present triumphant major conclusion. Some musicologists have interpreted this as the composer's dismissal of suicide as a solution to his various disappointments in affairs of the heart as well as his tragic hearing affliction.

To many, Beethoven could do more with 3 or 4 notes than most composers could do with whole handfals. This is borne out by an analysis of the 5th Symphony. The entire work is centered about the 4 note incisive rhythmic/melodic motive which opens the first movement. Ferdinand Ries and Carl Czerny, students of Beethoven, insisted that the idea for this striking theme came to the composer as he listened to the song of a goldfinch!

The second movement is a series of lovely variations derived from two contrasting themes, the first played by violas and cellos, the second by full orchestra. The mysterious and menacing scherzo, featuring the 4 note motive in modified form, leads directly into the rousing, life-affirming finale. The writer Goethe is quoted to have said of the work: "How big and wild it is! Enough to bring the house about one's ears!"

Pictures at an Exhibition

Modest Mussorgsky

Born March 21, 1839, Karevo, district of Pskov; died March 28, 1881, St. Petersburg

Victor Hartmann, a prominent Russian painter and architect, died in 1873 at the age of 39. Among Hartmann's closest friends was Modest Mussorgsky, iconoclastic member of the "Mighty Five", a group of Russian composers which included Cui, Balakirev, Rimsky-Korsakov and Borodin.

Following a memorial exhibition of Hartmann's water colors and drawings held at the Academy of Arts in St. Petersburg, Mussorgsky was moved enough to compose an extended suite for solo piano as homage to his departed friend: "Ideas and melodies come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and overeat myself. I can hardly manage to put it down on paper fast enough."

Vladimir Vassilevich Stasov (1824-1906), a Russian art critic and mutual friend of Hartmann's and Mussorgsky's, has provided the best analysis of "Pictures at an Exhibition":

- 'Promenade'
- No. 1 'Gnomus': A sketch depicting a little gnome, clumsily running with crooked legs.
- No. 2 'Il vecchio castello': A medieval castle before which a troubador sings a song.
- No. 3 'Tuileries'. Disput d'enfants apres jeux: An avenue of the Tuileries, with a swarm of children and nurses.
- No. 4 'Bydlo': A Polish cart on enormous wheels, drawn by oxen.
- No. 5 'Ballet of unhatched check fledglings' (canary chicks): Hartmann's design for the decor of a picturesque scene in the ballet, 'Trilby'.
- No. 6 'Two Polish Jews, rich and poor' (also called 'Samuel Goldenburg and Schmuyle')
- No. 7 'Limoges'. Le Marche: French women quarrelling violently in the market.
- No. 8 'Catacombae': Hartmann represented himself examining the Paris catacombs by the light of a lantern.
- No. 9 'The Hut on Fowl's Legs': Hartmann's drawing depicted a clock in the form of Baba-Yaga's hut on fowl's legs. Mussorgsky added Baba-Yaga's flight in a mortar.

No. 10 'The Heroes' Gate at Kiev': Hartmann's sketch was his design for the city gates at Kiev in the ancient Russian massive style with a cupola shaped like a Slavonic helmet.

The 'Promenade', which appears before No. 2, 3, 5, and constitutes the second half of No. 8, has a very specific connotation according to Stasov: "The composer here portrays himself walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dear friend."

To those unfamiliar with the witch, Baba-Yaga, W.R.S. Ralston in his book, "The Songs of the Russian People" has provided a graphic view:

She is generally represented under the form of a hideous old woman, very tall in stature, very bony of limb, with an excessively long nose and with dishevelled hair. Her nose is sometimes described as being of iron, as also are her long pendent breasts and her strong sharp teeth. As she lies in her hut she often stretches across from one corner to the other, and her nose goes right through the ceiling. Her usual habitation is a cottage which stands on fowls' legs, that is, on slender supports. The door looks towards the forest and its front towards the person addressing it . . . When Baba-Yaga goes abroad, she rides in an iron mortar. This she propels with the pestle, a sort of club, and as she goes, she sweeps away the traces of her passage with a broom.

Since its premiere in 1874, it has often been noted that "Pictures at an Exhibition" cries out for orchestration. Many have tried their hand: Lucien Caillet, Fabien Sevitzsky, Leopold Stokowski, Vladimir Ashkenazy, Granville Bantock, Sir Henry Wood and, of course, Maurice Ravel.

The orchestrated version performed here is the work of Sergei Gorchakov (1905-1976), a noted Soviet arranger and composer. Throughout a career which also featured teaching and conducting, Mr. Gorchakov occupied himself with the specific problems of transcribing music written for the piano to an orchestral setting. His orchestration of "Pictures at an Exhibition" has enjoyed a number of performances in the Soviet Union as well as in Europe.

Program Notes by Allen Cohen

Hebrides Overture, Op. 26

Felix Mendelssohn

Born February 3, 1809, Hamburg; Died November 4, 1847, Leipzig died Prague, May 1, 1904

Mendelssohn was a mere 20 years old when he visited Scotland in 1829. However, he was a composer of some repute having to his credit the famous Overture to A Midsummer Night's Dream (1826) as well as the chamber masterpiece, the Octet in E-Flat Major for strings (1825).

Far removed from his native Berlin, the young composer was particularly fascinated with a spectacular cave on the Island of Staffa, one of the several Hebrides islands off the west coast of Scotland. Fingal's Cave, as it is called, is permeated with natural columns consisting of the material, basalt. The name, Fingal, derives from a third century hero of Scotch and Irish legend. The cave's dimensions are enough to stir anyone's imagination: it measures 227 feet! Amidst seaweed, lichens and grotesque stalactites, one can hear the constant murmur of the sea raging without.

This fantastic sight deeply affected the sensitive composer. He wrote to his beloved sister, Fanny, on August 7, 1829 that his experience was the inspiration for the atmospheric melody which eventually became the basis of his concert overture, "The Hebrides".

By 1830, while in Rome Mendelssohn had completed the first version of his new work. However, he was not pleased with the outcome and revised it for the first time in 1832; writing from Paris: "I cannot present "The Hebrides" because I do not consider it ready. The whole so-called development tastes more of counterpoint than of whale-oils and seagulls and cod-liver oil, and it ought to be the other way around."

Several months later, on May 14, 1832, the revised overture was presented in concert by the London Philharmonic at Covent Garden with Thomas Attwood conducting. Still not satisfied, Mendelssohn made additional emendations and conducted the work himself with the London Philharmonic Society later in the same year.

Symphone No. 4, A Major, "Italian", Op. 90

Felix Mendelssohn

Born February 3, 1809, Hamburg; Died November 4, 1847, Leipzig

Mendelssohn experienced few of the hardships of his contemporaries. He was born the son of an extremely wealthy Berlin banker who was in turn the son of the famous philosopher, Moses Mendelssohn. This dual heritage of affluence and culture ensured the precocious young man an upbringing that was in fact "the best of all possible worlds." He could pursue his art without financial worry. In an atmosphere of familial adulation, Mendelssohn mastered several languages, composed, and most of all, just enjoyed all that life had to offer.

Traveling was one of the privileges which afforded the young composer his greatest pleasure. Indeed, by the age of twenty-five, Mendelssohn had seen most of Europe. Italy had a particular fascination for the composer: "This is Italy", from a letter dated October 10, 1830, "What I have been looking forward to all my life as the greatest happiness is now begun, and I am basking in it." Later he wrote even more enthusiastically, "The whole country had such a festive air that I felt as if I were a young prince making his entry."

Mendelssohn wasted no time in documenting his myriad impressions of this fascinating peninsula: "I am certain it is the merriest piece I have written." He was, of course, referring to his new symphony in A Major, the so-called "Italian". Mendelssohn began work on the piece while still in Italy and later completed it in Berlin in time for a commission from the London Philharmonic Society. The new symphony was given its premiere in London on May 13, 1833 with the composer conducting.

The subtitle, "Italian" is used, by no means, in the strictly programmatic sense of what one may encounter in the works of Liszt or Berlioz, to name but two exponents of music written with a specific narrative in mind. Mendelssohn's approach is more a subtle suggestion or impression, or as one noted musicologist, Donald Jay Grout has said, "It is no more than a faint mist about the structure, lending charm to the view but not obscuring the outlines."

Above all, the "Italian" Symphony embodies all the traits we have come to associate with the composer: restraint, a variety and richness of lyricism and a supreme mastery of technique. While many of the early Romantic composers, i.e., Schumann, Chopin and Berlioz chose to liberate themselves completely from the past, Mendelssohn was perfectly content to work within the boundaries of tradition. His expression is no less valid.

Exhilarating is the best way to describe the work's first movement. With scoring that is the model of lucidity, Mendelssohn develops the dashing main theme of the movement as well as the subsidiary thematic material in the most economical of fashions.

The second movement is a darkly glowing evocation of a religious procession the composer witnessed while in Naples. The main theme of this andante owes its magical flavor to the unusual scoring of oboe, bassoon and violas.

The third movement is much closer in style to the minuets of Haydn and Mozart than to the scherzos of Beethoven and Schumann. Closer, but not identical, this movement is purely and uniquely Mendelssohnian. The unpretentious charm and transparent scoring recall the world of "Midsummer Night's Dream" especially in the central section with its warmly rustic horn calls.

The last movement is the composer's stylized rendition of a popular Italian folkdance, the Saltarello. The name derives from the Italian verb, saltare, which means to leap, a feature of the dance. Later in the movement, the composer introduces a Tarantella, a dance similar in rhythm to the Saltarello but more legato in its phrasing. This dance was named for the town of Taranto, habitat of the feared Tarantula spider. Legend says the leaping motions of the dance were either a result of the spider's bite or perhaps a cure for it! Whatever the case, this concluding movement, the direct result of Mendelssohn's participation in the unbridled merrymaking of a Roman Carnival, is a rhythmic tour de force.

Symphony No. 1, C Minor, Op 68

Johannes Brahms

Born May 7, 1833, Hamburg; Died April 3, 1897, Vienna

"I shall never write a symphony. You have no idea how the likes of us feel when we hear the tramp of a giant like HIM behind us." Brahms was, of course, alluding to Beethoven when he made this statement. Due to a combination of fear and humility, Brahms delayed turning to the symphonic form until he was well into his forties. Unlike the classical composers on whom he had modeled himself, Haydn, Mozart and Beethoven, composers who had literally grown up with the form, Brahms thought it more advisable to serve an apprenticeship with less ambitious modes of expression before tackling the symphony.

Brahms was 21 years old when he first heard the 9th Symphony of Beethoven. This inspired him to write his own symphony in D Minor, an idea he quickly abandoned but not entirely. Sometime around 1855, encouraged by Schumann and Joachim, Brahms began work on another symphony. Portions of the earlier work found their way into the Piano Concerto, opus 15 and the German Requiem. This new work now in the key of C Minor was to take a great deal of time to crystallize.

In 1862, Brahms completed the first movement, however without the slow introduction, which now precedes the Allegro proper. Always intensely self-critical, the composer was dissatisfied with what he had done and did not turn to the work again for 14 years. During those years, Brahms continued to hone his technique and skill in writing for the orchestra. This period produced the Two Serenades, the German Requiem and the Haydn Variations, works which helped to bolster the composer's confidence.

In September of 1876, Brahms finished his Symphony in C Minor. Following the premiere in Karlsruhe on November 4, 1876 under the conductor, Desoff, Brahms made some cuts in the 2nd and 3rd movements and several days later conducted the work himself in Mannheim.

Reaction was mixed. Conductor Hans von Bülow referred to the work as Beethoven's 10th Symphony while a contemporary critic found in Brahms's writing a "sullen asceticism". The public, conditioned by years of program symphonies, was rather slow to warm to a symphony constructed along strictly classical lines. Undaunted, Brahms moved into his most productive period of composing for the orchestra. The years 1876-1887 produced the 3 other symphonies, the 2 overtures, the violin concerto, the 2nd piano concerto and the "Double" concerto.

By any standards the C Minor Symphony is a major work. As the first symphony of a composer, it is without a doubt the most notable. Within the structural parameters of the classical symphony, Brahms found the perfect medium for controlling and organizing his ideas.

The first movement has been called "the essence of tragic anguish transformed into a heroic, dramatic protest." The 37 measure introduction contains the motives that will later make up the allegro.

It's difficult to believe that this introduction was an afterthought, it seems to integral to the movement as a whole. The remainder of the movement, the allegro proper, is like some titanic struggle.

One writer has termed the tender slow movement, "Schubertian lyricism turned inward." The wonderful nocturnal effects achieved by the composer in this movement are in no small part due to the atmospheric writing for oboe, clarinet, strings, horns and solo violin.

The third movement is not a scherzo nor is it the customary minuet one finds in classical symphonies. Instead it is one of those "anonymous original creations in which features of the scherzo, minuet and Austrian Ländler meet and blend", to quote Heinz Becker. As such, it is a restrained, kind of intermezzo which recalls the classical serenades and divertimenti Brahms knew and loved.

The finale is brimming with optimism and heroic grandeur. A dramatic introduction sets the anticipatory mood. Brahms next introduces a jubilant striding theme, develops it in conjunction with an evocative horn call and a majestic brass chorale-both heard initially in the introduction, driving the work to its glorious conclusion.

When a friend pointed out to the composer that this theme was similar to the theme in the last movement of Beethoven's 9th Symphony, the composer responded with: "Any fool can see that!" In a single gesture, the composer was acknowledging his antecedents while expressing his newly found confidence in the form so dear to his heart.

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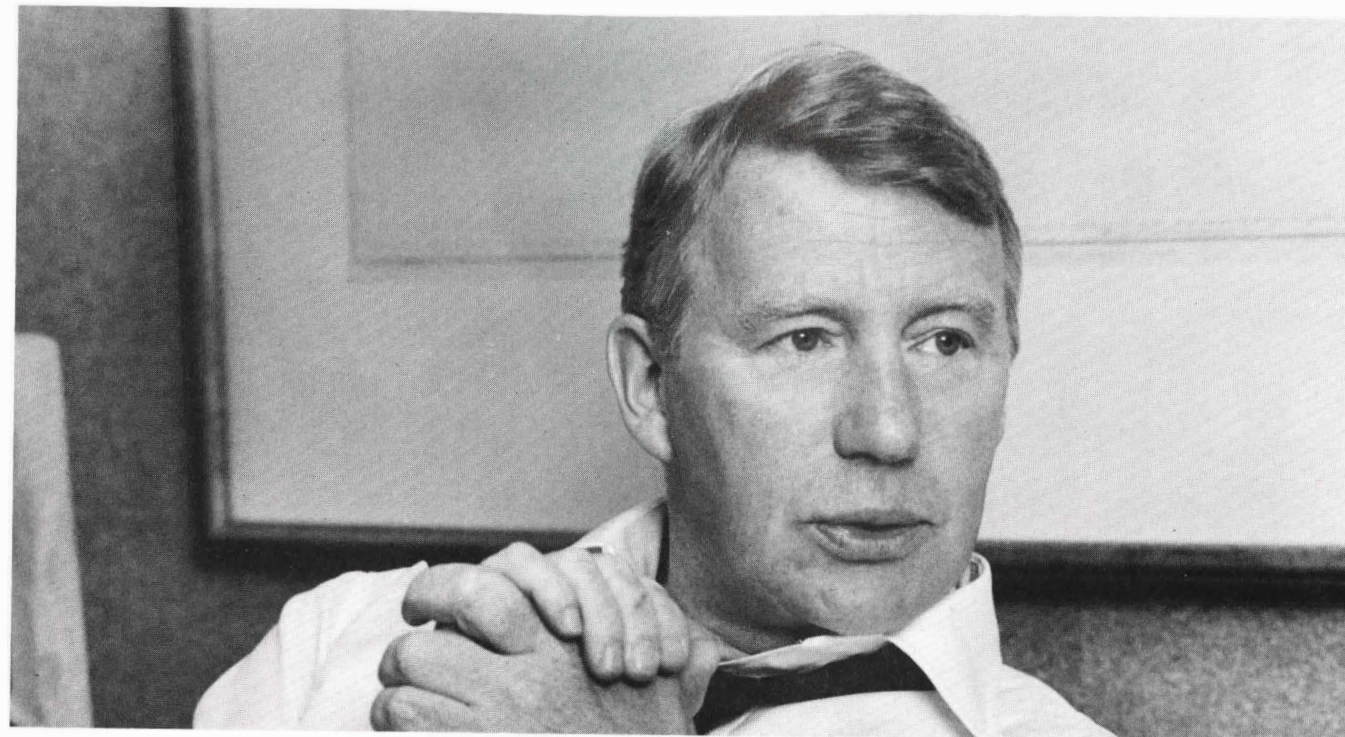
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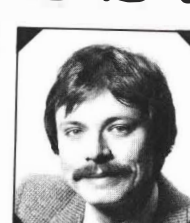
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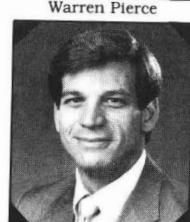
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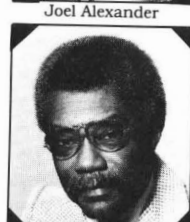
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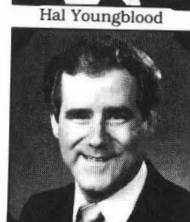
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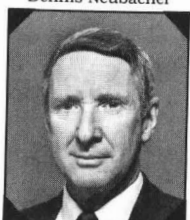
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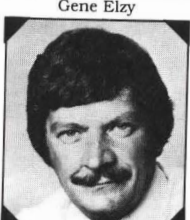
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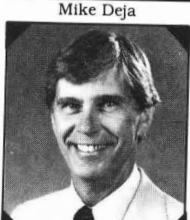
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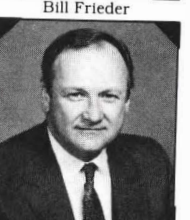
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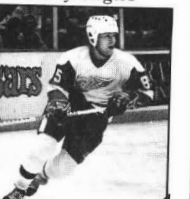
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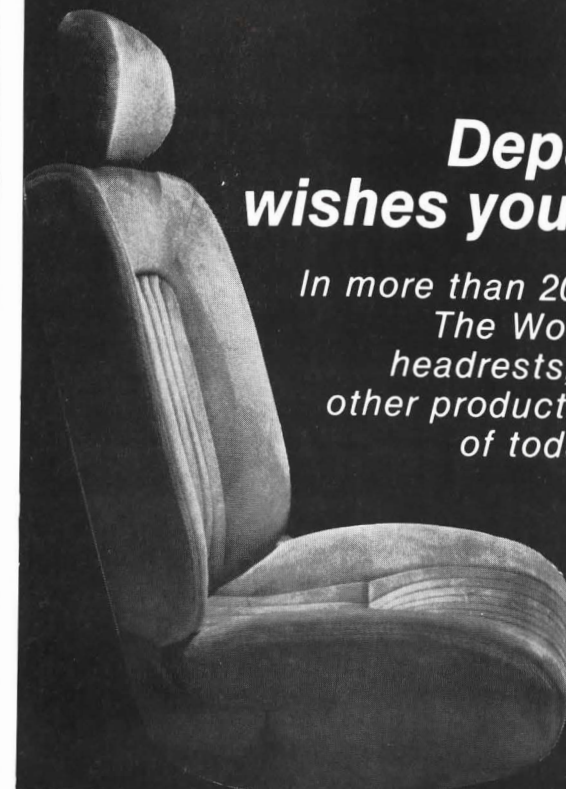
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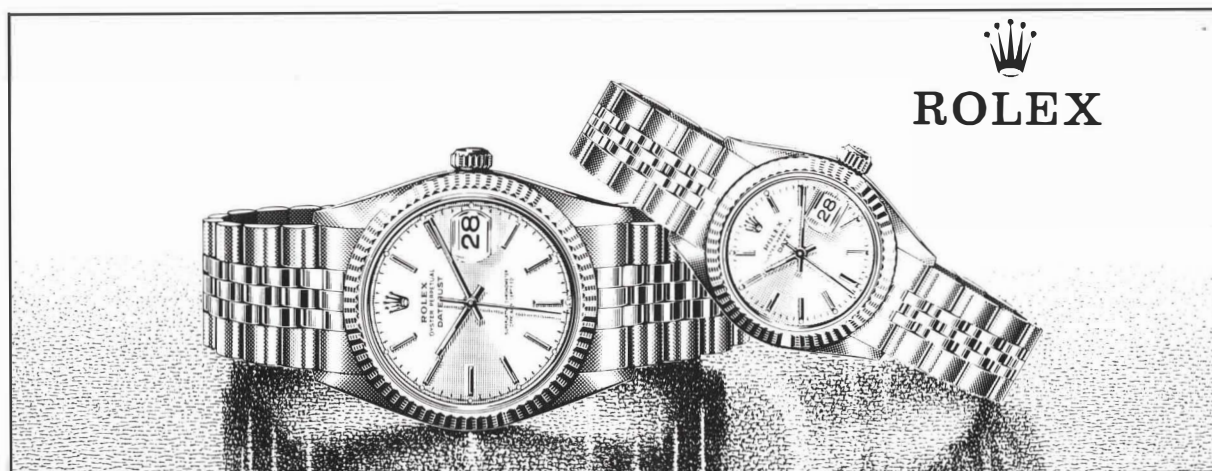
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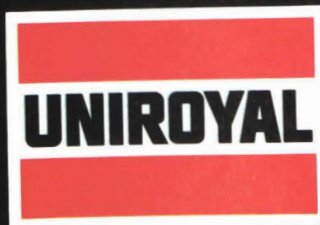
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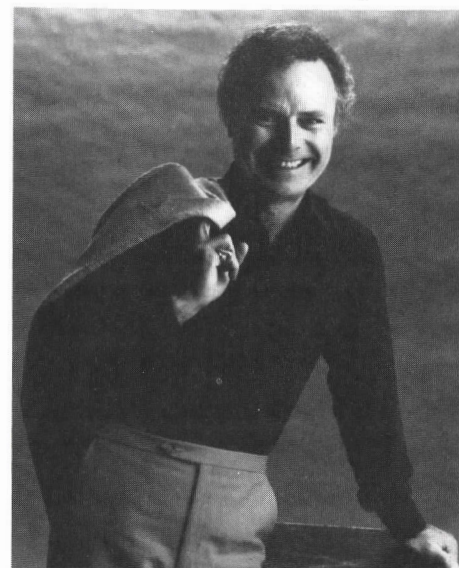
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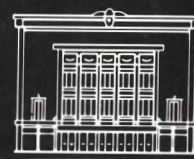


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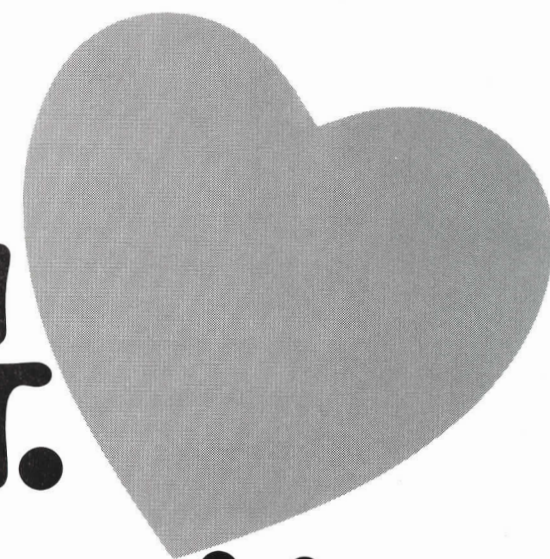
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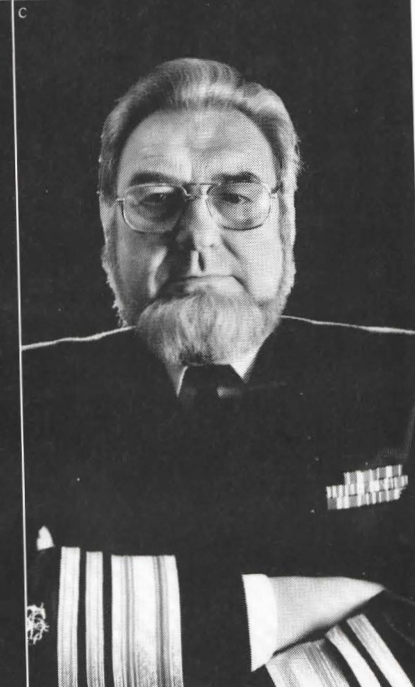
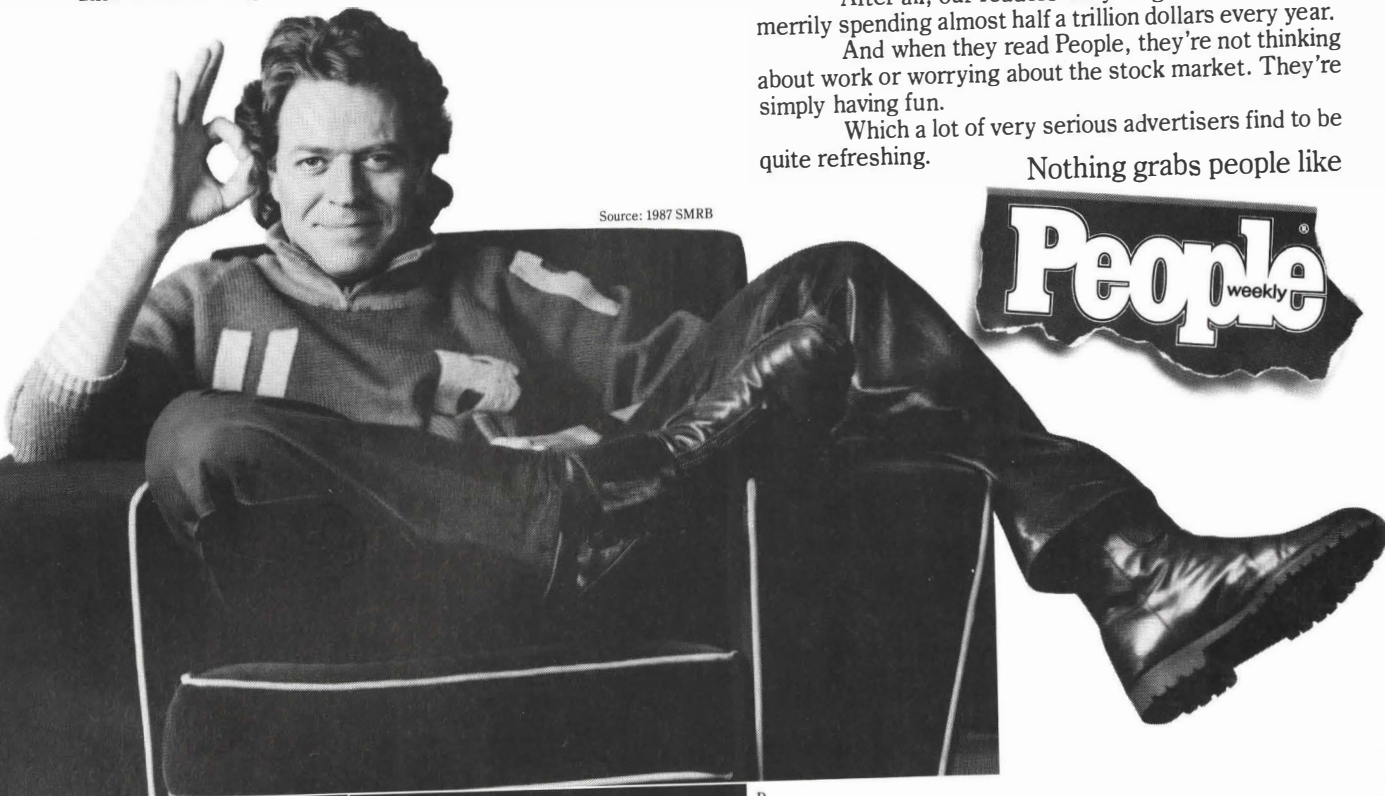
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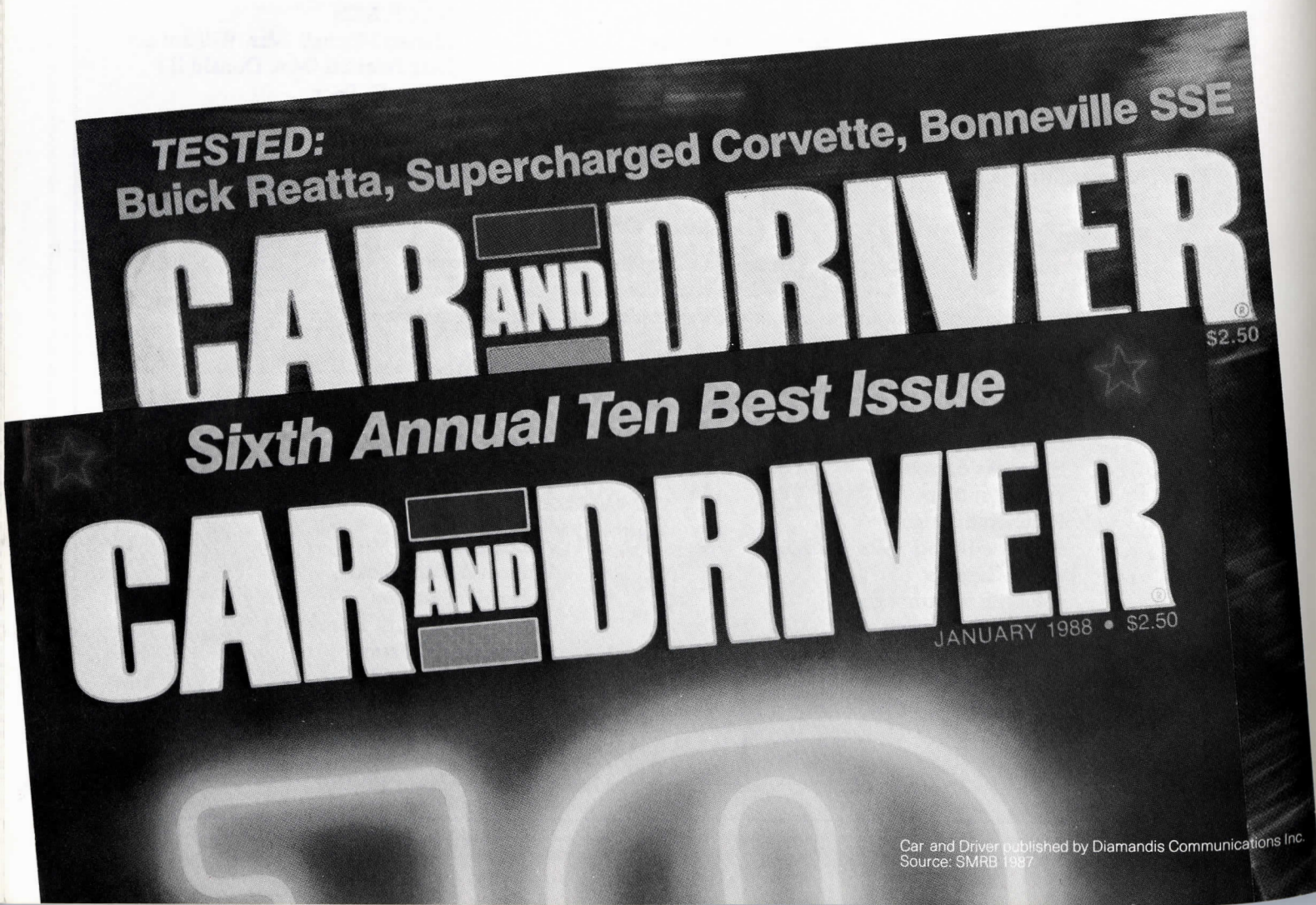
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