

You don't have to turn the key to be moved by it.

If you gravitate helplessly toward every Pontiac you see, you're simply human. Pontiac's heroic good looks have been winning friends and influencing other cars for years now. And when you slip inside one, you'll find that our interiors give our exteriors a stunning run for their money. That Bonneville, for example, carries a walnut-trimmed

instrument panel and steering wheel as standard fittings. (Plus front and rear seat belts—be sure to use them.) Underneath it all, of course, it's pure Pontiac. Which means a velvety Wide-Track ride and V-8's up to 376 hp. So if you're moved by our picture down there, wait until you twist the key on the real thing!



WIDE-TRACK PONTIAC/'66



Pontiac Motor Division • General Motors Corporation



OAKLAND UNIVERSITY
ROCHESTER, MICHIGAN
JUNE 30—AUGUST 20

MEADOWBROOK



MUSIC & FESTIVAL

Impala SS Sport Coupe with eight safety features, including padded instrument panel and sun visors, now standard.



Somehow
Impala doesn't seem destined
to be big with secret agents

Imagine nobody noticing you
in a car that looks like this



STYLING THE CHEVROLET WAY



*A month in England,
three weeks in Rome...*

who's watching those investments back home?

We are.

Whether a husband and wife retire to see the world or to enjoy the comforts of home, they should feel secure about their securities.

To that end, our Trust Department looks after personal retirement funds that represent, in total, many millions of dollars.

Our trust officers, chosen for

ability and integrity, make sure these funds keep on working for the people who depend on them.

Even if your own retirement is some years off, a talk with one of

NBD's knowledgeable trust officers might well prove helpful today. Write or phone Edgar B. Galloway, Vice President (965-6000, ext. 2182).

TRUST DEPARTMENT
NATIONAL BANK OF DETROIT

WOODWARD AT FORT, DETROIT, MICHIGAN 48232



We'd like you to meet some new members of our family

"Lem"



2-man space vehicle (Lunar Excursion Module) headed for America's landing on the moon. Ford's subsidiary, Philco, is assisting Grumman Aircraft Engineering Corporation in developing instrumentation for it now.

"Zip-Code Reader"



An electronic reading machine that is helping to speed the mail to you. This Philco machine can read 36,000 zip-coded addresses an hour. Even "cleans up" smudged type to improve readability.

"Gemini Twins"



Rendezvous in space—with heart beats and pulse beats flashed back to NASA's Mission Control Center in Houston. Ford's Philco scientists designed and equipped Gemini Control.

"Bronco"



It's Mustang's little brother... Ford's 4-wheel-drive fun car for fishing, mountain climbing, snowplowing or just driving.

"Read"



New Philco visual display device for use by students from kindergarten to graduate school. "Read" permits student to "talk" with a computer, and learn by using information—words, numbers and graphs—stored in the computer's brain.

"Shillelagh"



A new anti-tank guided missile developed by Ford, now undergoing service tests by the U. S. Army. This highly accurate weapon system is the first guided missile capable of being fired from a gun that also fires conventional ammunition.

"Mariner IV"



Philco built the antenna for Mariner IV that sent back the first pictures from Mars — 150 million miles from earth.

"Microfilm Recorder"



So fast it records up to 4 million characters a minute on microfilm. Another advance from Ford's subsidiary, Philco.



PROGRAM NOTES

CONCERT	Page No.	CONCERT	Page No.
THURSDAY-FRIDAY, June 30-July 1	77	SUNDAY, July 24	90
SATURDAY-SUNDAY, July 2-3	78	THURSDAY, July 28	93
THURSDAY-FRIDAY, July 7-8	78	FRIDAY, July 29	94
SATURDAY-SUNDAY, July 9-10	81	SATURDAY, July 30	97
THURSDAY-FRIDAY, July 14-15	82	SUNDAY, July 31	98
SATURDAY-SUNDAY, July 16-17	85	THURSDAY, Aug. 4	98
THURSDAY, July 21	86	FRIDAY, Aug. 5	101
FRIDAY, July 22	89	SATURDAY, Aug. 6	102
SATURDAY, July 23	89	SUNDAY, Aug. 7	105

PROGRAM CONTENTS

	PAGE		PAGE
Third Season	11	Guest Artists:	
Planning + People + Great Music = Meadow Brook	20 & 21	Henryk Szeryng, June 30, July 1-2-3	79
Meadow Brook Festival Committees	28 & 30	Maureen Forrester, July 7-8-9-10	83
Major Donors to 1966 Meadow Brook Festival	37	Van Cliburn, July 14-15-16-17	87
Sponsors of 1966 Meadow Brook Festival	39 & 41	Isaac Stern, July 21-24-30, Aug. 5-7	91
Major Innovations at Meadow Brook	53	Eugene Istomin, July 22-28-31, Aug. 6-7	95
Meadow Brook School of Music	48-49	Leonard Rose, July 23-29, Aug. 4-7	99
Detroit Symphony Orchestra, Sixten Ehrling	71-72	Robert Shaw, July 14-15-16-17, Aug. 11-12-13-14-18	73
Seventh Concert Week, Choral Programs	66	Oakland University	60 & 61
Eighth Concert Week, Contemporary Music	67	Advertisers' Index	129 & 130
Istomin-Stern-Rose Special Chamber Concerts	45		

SINGLE TICKETS AVAILABLE AT THE BOX-OFFICE, Pavilion \$3, Grounds \$1.50, or at the Festival Office, Oakland University, Rochester, Michigan, 48063, Telephone 338-7211, ext. 2301, 9 A.M. to 5 P.M., Monday through Friday.

MEADOW BROOK FESTIVAL, 1966



featuring the
DETROIT SYMPHONY ORCHESTRA
conducted by
SIXTEN EHRLING

JAMES D. HICKS,
Manager of Meadow Brook Festival

MARY JUNE MATTHEWS
Coordinator of Women's Activities

Are advertising agencies afraid of network radio?

There are agencies that don't see how network radio can be a strong selling medium. They look at advertising in terms of props, pictures, color. And when they don't find what they're looking for in network radio, they close their minds to it.

Network radio doesn't scare off successful agencies who have carefully examined radio. In their eyes, nothing is more visual than the human mind. It creates a world far more personal than any offered to it from the outside. These agencies have seen the selling power of network radio. They've seen creative



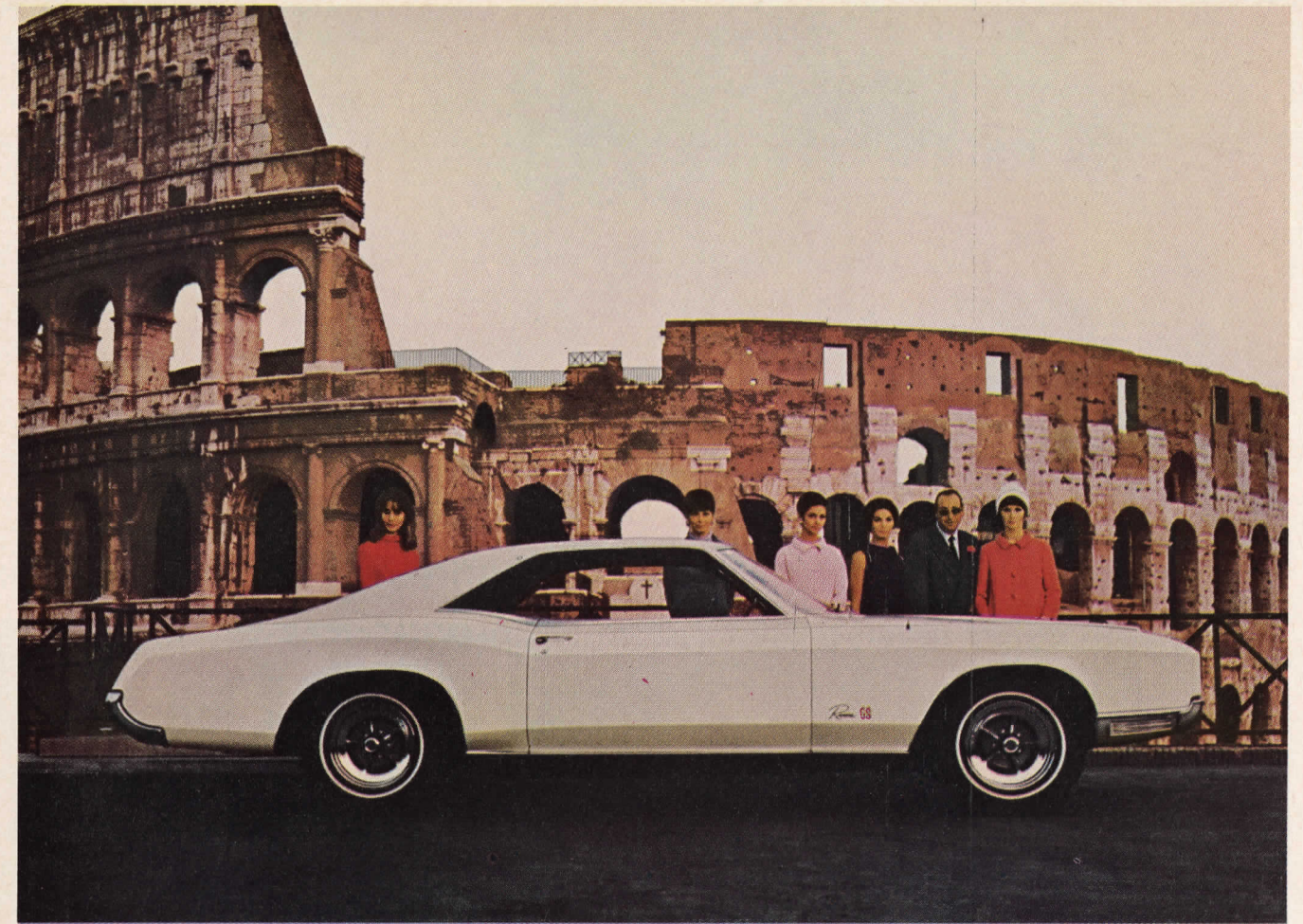
radio move a client's product, establish a viewpoint, persuade people to act. Seeing is believing. When they talk network radio in their media schedules, they know what they're talking about: results.

At ABC, we've put a lot into network radio, so agencies can get a lot out. We've built a balanced station lineup through which our advertisers reach deeply into the most important buying segments of the population.

We've worked hard to become the leading network. We believe in network radio. Once you know the facts, you will too. They're as simple as ABC.

THE ABC RADIO NETWORK

351 of the most effective stations anywhere!



Buick Riviera. Made in U.S.A.

What makes a car a car is styling, performance, ride and handling. Only when they're all tuned together is the car a Buick. Like this 1966 Riviera Gran Sport.

If there are two things the romantic Italians love, one of them is automobiles. Dashing, dramatic automobiles.

Now, some people think Italy has a monopoly on the red-blooded cars that make hearts beat faster and the adrenalin flow.

But those people have another think coming.

The tuned car is here. *Con brio.*

Where the tuned car comes from. Well, from the sunny slopes of far-off Flint, Michigan, if you want to be precise. But really it comes from the hearts of people who dearly love a great road machine.

The tuned car is a blend of styling, performance, ride and handling—all working together in harmony. It means the Riviera lives up to its looks, and that's going some. Under the hood, you have a 340-hp Wild-

cat V-8. The exhilaration it turns out is harnessed to the road via a suspension that gives you thorough control, yet a firmly comfortable ride.

We confess that we give the Riviera more than a little foreign flair, when it comes to designing it. So we exuberantly tune in Latin fire and grace.

But we never forget American practicality. And so the Riviera offers you a choice of bucket seating or six-passenger bench seating. (Or, for that matter, a combination: a new notch-back seat that converts into semi-buckets is available.)

Help keep America safe. When you first see the '66 Riviera, you might be forgiven for overlooking certain added attractions. Such as all the *safety* equipment that comes standard: seat belts front and rear; shatter-resistant inside mirror; out-

side rearview mirror; padded dash and sun visors; dual-speed wipers and washers; backup lights. (Which make seeing where you're going easier, even when you're going where you've been.) We overlook nothing to make your driving more pleasant. Nothing at all.

Drive the tuned car. And be glad Flint is in your country. The way to wangle an introduction to the tuned car is simply to visit your nearby Buick dealer.

You'll quickly discover that this '66 Riviera is as sleek and dramatic as any Roman chariot could possibly be. At the same time, you'll be pleased to know that it continues the Buick tradition of comfort and solid dependability.

And besides that, all the labels are in English.

Wouldn't you really rather have a Buick?

1966 Buick. The tuned car.



BUICK MOTOR DIVISION

Woman.
The way to reach her
is to understand
what she's reaching for.

Tough magazine to ignore.

LOOK



Mystique? Hardly. Because today's woman is reaching for everything. For new foods and fads, of course. For the latest in health and education, certainly. But also for the meaning of a race riot. For the truth behind a draft-card burning. For knowledge of cold wars and

hot wars and the myriad other subjects she finds, issue after issue, in the pages of Look Magazine.

As LOOK readers, women are part of their environment, not insulated from it. Which helps explain why so many women are LOOK readers. Why more adult

females (15 million of them) read an average LOOK issue than Life or the Post. Or Ladies' Home Journal, for that matter.*

LOOK. Tough magazine to ignore—if you want to keep up with today's woman and her swiftly changing world. *Politix Media Service, 1965

MAURICE C. LOWE • VALKYRIE, 1965
Sheet Copper • 42 3/4" high
Commissioned by
Revere Copper and Brass Incorporated

The Paul Revere mark... 165 years later *...crafting metals for our nation's transportation*

Paul Revere, founder of the American copper industry, has left to the men and women of Revere a priceless heritage of metal craftsmanship—the mark of his integrity and skill.

These qualities are now directed toward supplying major American industries—among them transportation, symbolized by the sculpture "Valkyrie."

Revere makes innumerable copper, brass and aluminum products for automobiles, railroad cars, jet planes, steamships, motor freight transports . . . and looks toward the transportation of tomorrow with items for atomic-powered ships and spacecraft.

To meet these growing needs, Revere has inaugurated the most extensive expansion program in its 165-year history. It is building the most modern aluminum rolling mill to augment its fully integrated operation . . . bringing into being the world's largest copper and brass mill . . . and enlarging its list of products and its product range throughout the company.

The Revere mark created in the past, honored in the present and ready for the future, promises ever-better products at the lowest possible cost.

Revere Copper and Brass Incorporated, founded by Paul Revere in 1801, 230 Park Ave., New York, N.Y. 10017.

Revere
FIRST AND FINEST IN
COPPER AND BRASS •
FULLY INTEGRATED
IN ALUMINUM



This sculpture on display at THE DETROIT INSTITUTE OF ARTS, 5200 Woodward Ave., from July 10th through August 31st



We deliver what some can't even promise.

Our sales and production people field incoming orders on the fly. They can set a delivery date within an hour. And meet it. (Try that on other first line suppliers.)

Our whole operation is geared that way. But it took a little innovating: like quick-cooking quality steel in 20 minutes in America's first oxygen process vessels.

And rolling it on the world's first fully automated hot strip mill—at 2300 feet per minute. And so on.

We deliver Fast Steel because we have a head start going in. When you're short on time, take advantage of it.



fast steel

FROM McLOUTH STEEL CORPORATION—DETROIT, TRENTON AND GIBRALTAR, MICHIGAN



CHRYSLER

Move up... Move now



**The only thing a Chrysler hasn't got
is a big price tag.**

If you've been thinking a Chrysler automatically means big money, you're in for a happy kind of surprise.

The Chrysler Newport 2-door hardtop above, in our new Bronze color — equipped with a 383 cu. in. V-8, automatic transmission, power brakes, power steering, radio, heater, white-walls and deluxe wheel covers — is actually priced just a few dollars a month more than the most popular smaller cars you might ordinarily consider, equipped the same way.

Also included is a very comforting

package of safety equipment — seat belts, padded dash and sun visors, safety-action door handles, back-up lights, Safety-Rim wheels, and more.

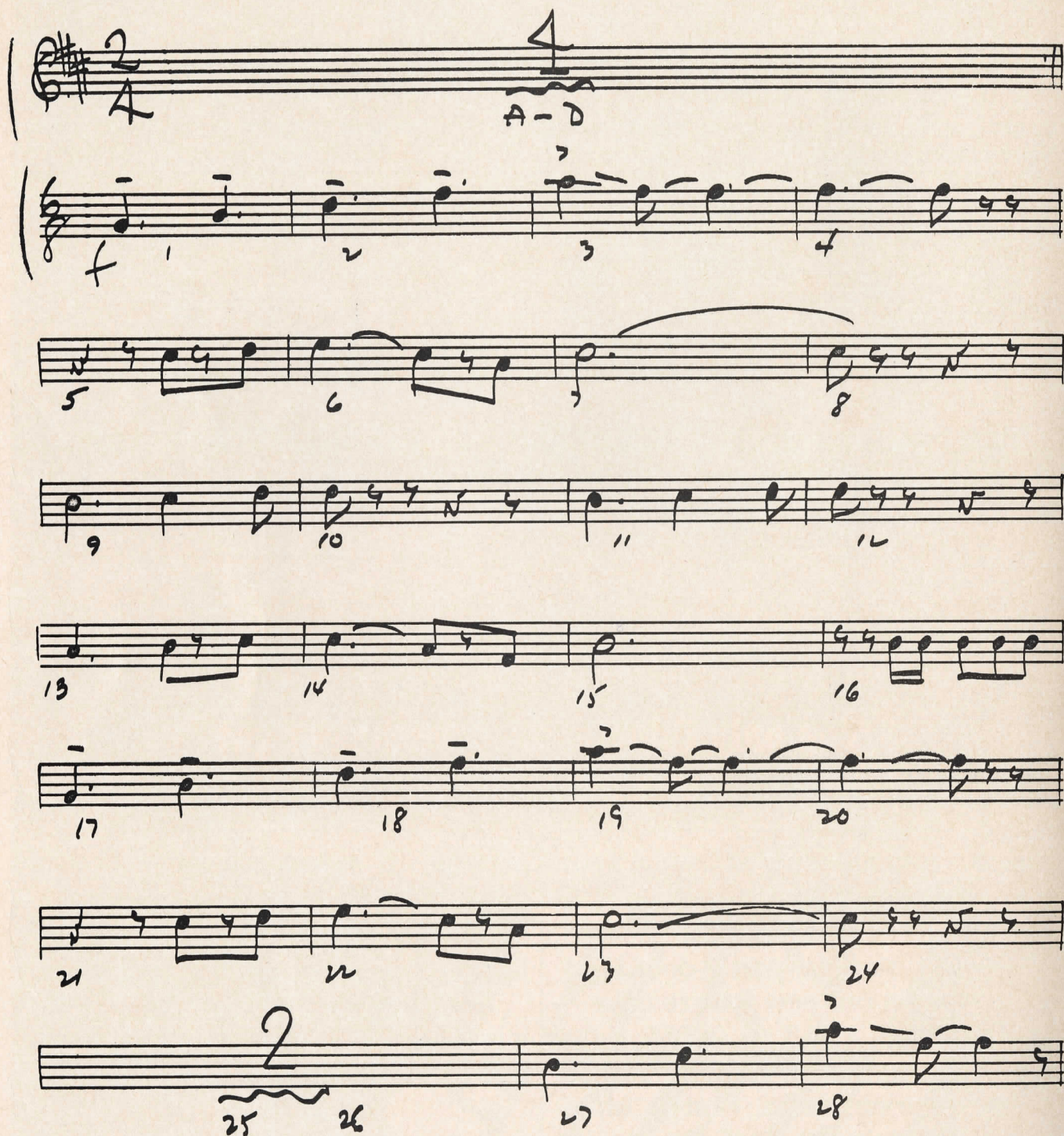
Now that you know how really easy it is to do — go see your Chrysler dealer and move up . . . move now.

CHRYSLER DIVISION  **CHRYSLER**
MOTORS CORPORATION

Illustrated above, the Newport 2-Door Hardtop in new Turbine Bronze.

Tune in Bob Hope and The Chrysler Theatre, NBC-TV, Wednesdays.

MARSH



GOOD YEAR



Meadow Brook (now on third) promises to score another hit this season!

The Meadow Brook Festival's claim to lasting artistic fame has become secure in just two short seasons. "Better than Tanglewood," . . . "The most important new cultural influence in the nation . . .", critics said last year. This year's committee, under the able direction of Mr. and Mrs. Ben D. Mills, has planned an even more spectacular season for 1966.

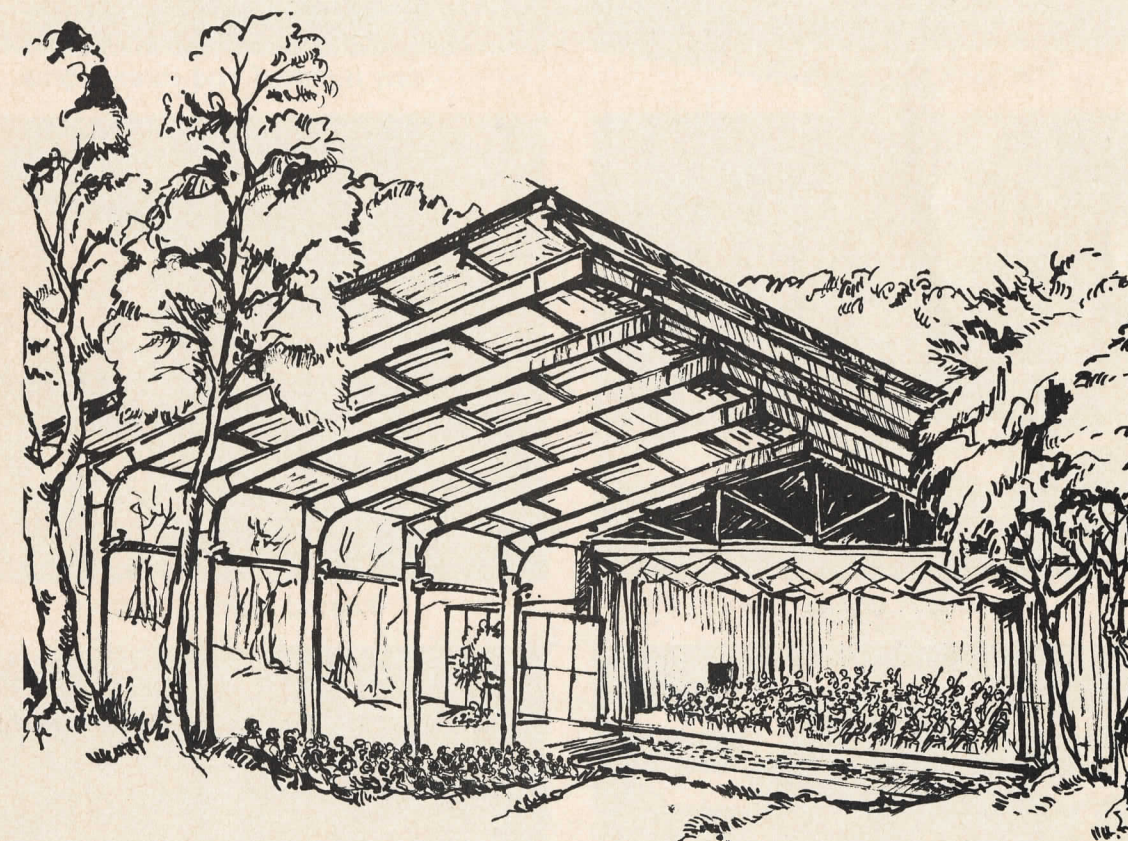
Sell-out crowds are expected to throng the naturalistic setting of Meadow Brook's amphitheater on the Oakland University campus for this season's exciting line-up. The Festival period has been expanded from six weeks of 18 concerts to eight weeks and 31 concerts. Of these, Sixten Ehrling will conduct 23 performances and guest

conductor Robert Shaw will direct the other eight.

Soloists for the 1966 Festival season include Henryk Szeryng, violinist; Maureen Forrester, contralto; Van Cliburn, pianist; Isaac Stern, violinist; Eugene Istomin, pianist; and Leonard Rose, cellist.

Festival-goers will be treated to a sophisticated program of summer music, including world premieres commissioned from such noted composers as Roger Sessions, Carlos Surinach and Ulysses Key.

It all adds up to one of the most ambitious programs yet attempted in Meadow Brook's young history . . . and certainly promises to be one of the most entertaining.



Meadow Brook concert-goers have become accustomed to the grandeur of the HOWARD C. BALDWIN MEMORIAL PAVILION nestled in the natural surroundings of Oakland University's scenic campus. The pavilion shelters 2,138 persons, with room for an equal number of people on the grass in the surrounding natural amphitheater. Centered in the picture is the LULA C. WILSON MEMORIAL CONCERT SHELL, designed by noted acoustical expert Christopher Jaffe. Balance of sound can be achieved by adjusting the flexible fiberglass ceiling over the concert shell.



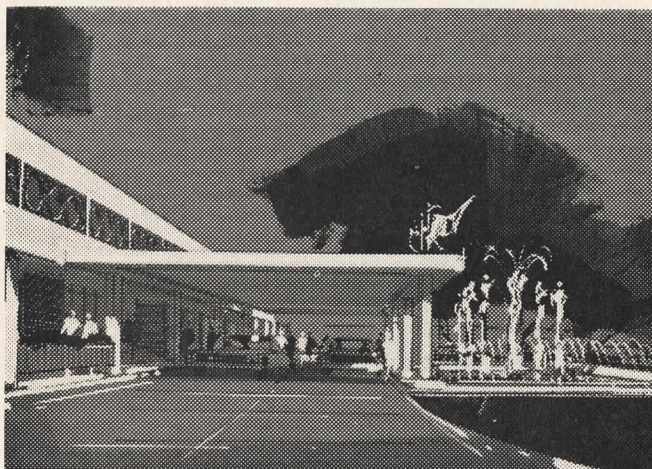
Kingsley Inn

644-1400
564-5143

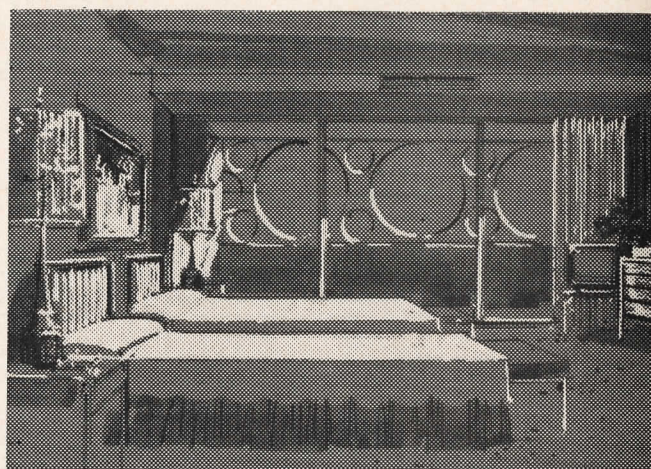
- HOTEL -

CITY OF BLOOMFIELD HILLS, MICHIGAN

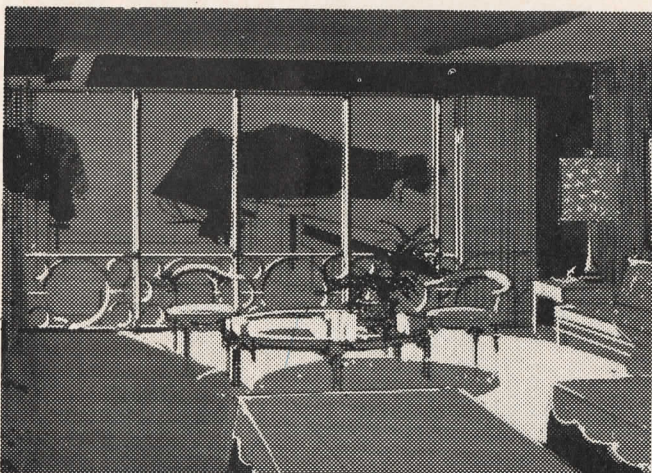
Banquet Rooms Accommodating Ten to Four Hundred.



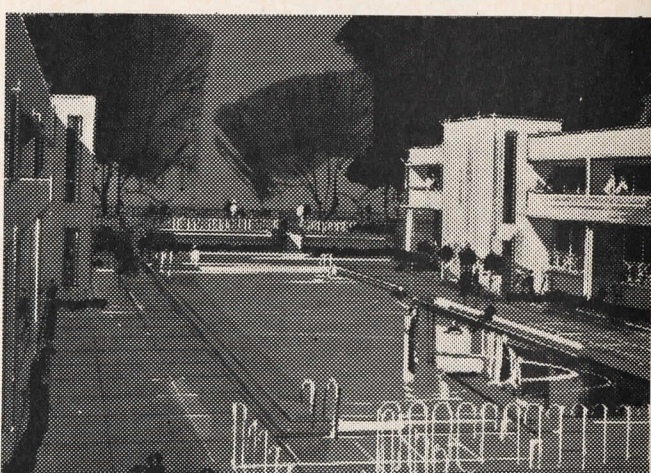
The new Kingsley Inn



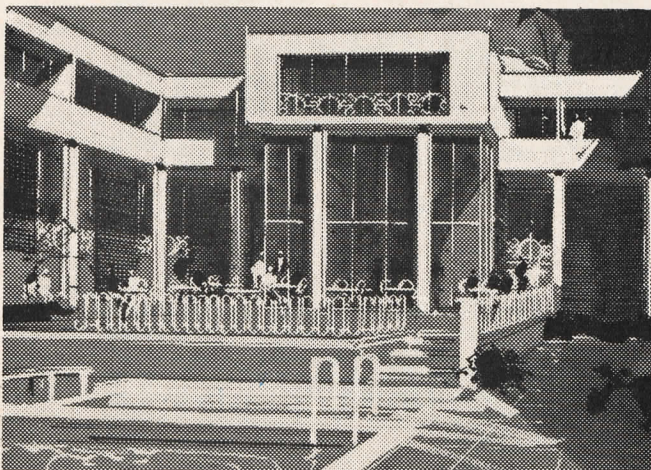
one hundred and three rooms



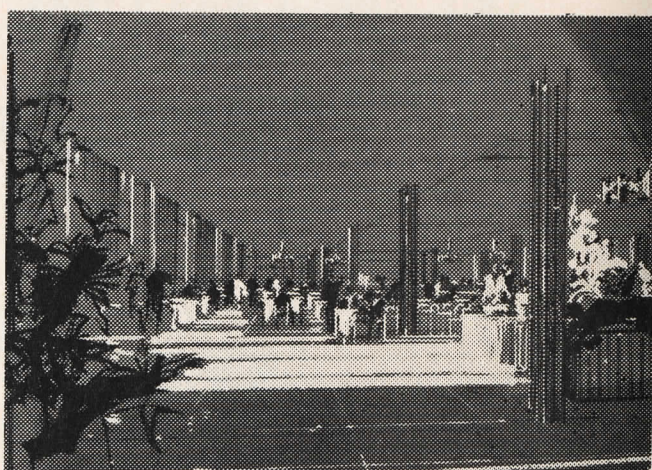
luxurious suites



heated swimming pool

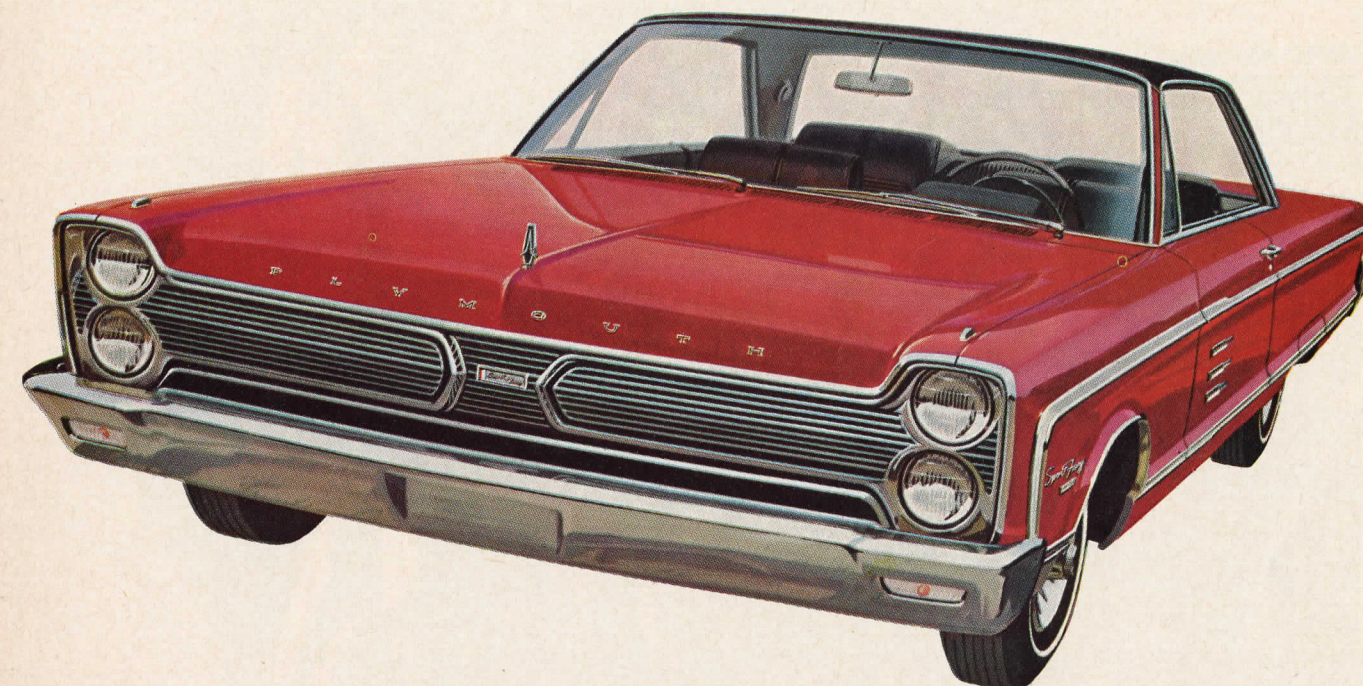


poolside cocktail terrace



banquet & conference rooms.

PLYMOUTH DIVISION  **CHRYSLER**
MOTORS CORPORATION



You look like a candidate
for a big, beautiful
1966 Plymouth Fury.

Vote yourself into power.

Give us a rousing "yea" for Fury. Side with us and get a big standard 318-cu.-in. V-8. There's a fund of options, including V-8s up to 440 cubic inches topped by a 4-barrel carb, a console-mounted 3-speed automatic (or 4-speed for the energetic), adjustable steering wheel, grained vinyl roof. Standard equipment: New bucket seats in the Sport Fury. A padded instrument panel. Back-up lights. Outside left rearview mirror. Variable-speed windshield wipers with windshield washer. Plus new safety door handles. Now comes the decisions part. Pick from 22 models, and suddenly you're one of the elect.

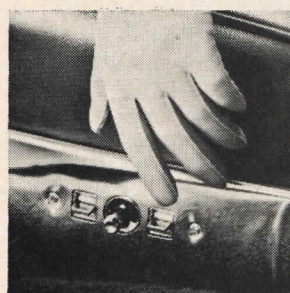


Plymouth ...a great car by Chrysler Corporation.



Families come in several sizes...

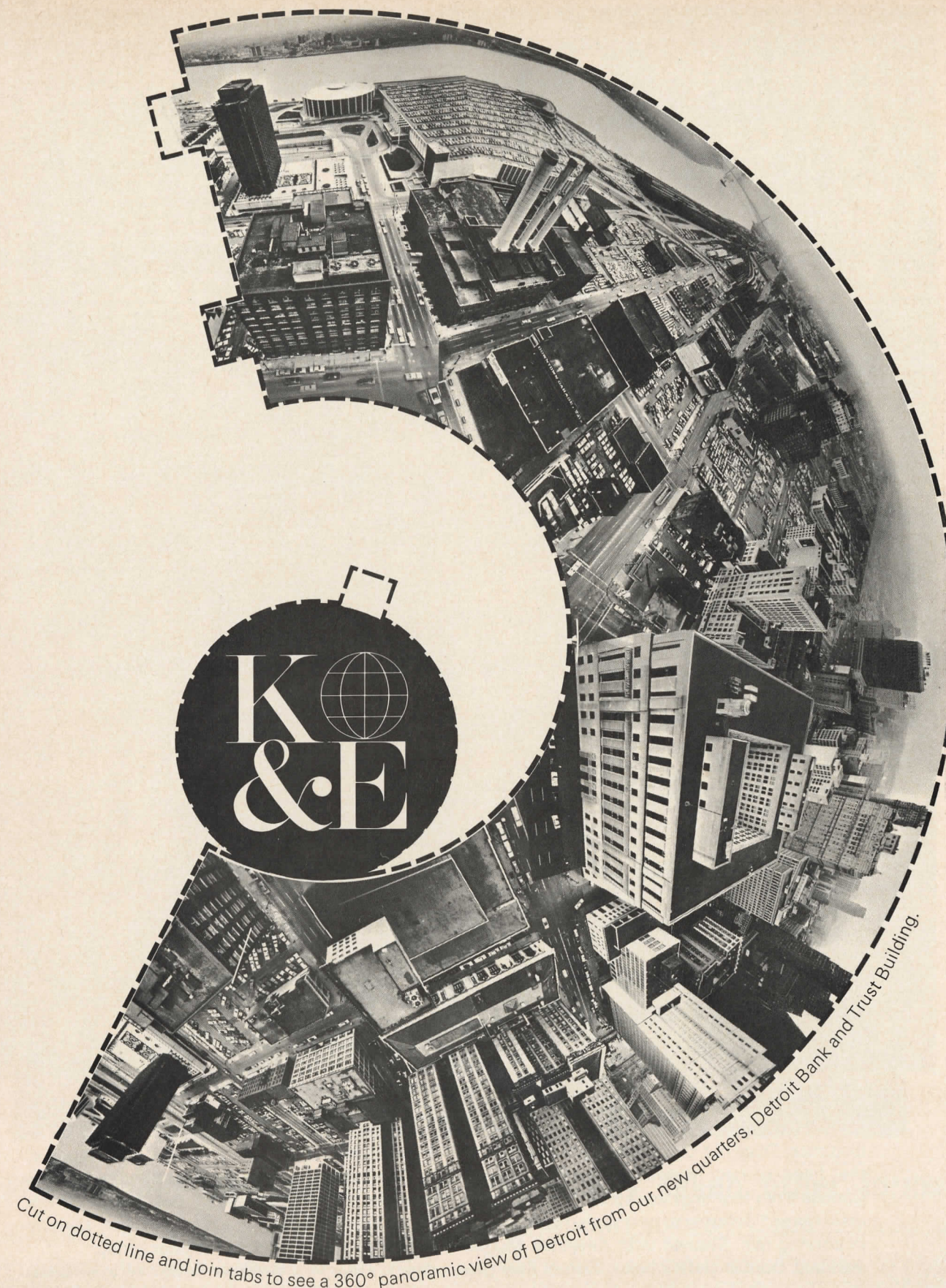
DRIVING'S COMFORTABLE AND FUN FOR EVERYONE IN A TERNSTEDT 6-WAY POWER SEAT



How many drivers in your family? With a Ternstedt 6-way power seat it doesn't matter—every driver will find *his* kind of seating comfort! Barely nudge the switch and the 6-way seat eases you forward or back, up or down, tilts you forward or back. Enjoy the headroom, legroom, arm reach and visibility that suits you! And extra leg and back support when the seat is tilted. What a restful difference this great flexibility makes, especially on long trips. Getting in and out of this driver's seat is made easier, too, simply by adjusting it down and back. Before you buy, try a Ternstedt 6-way power seat. It will measure up to the *whole family's* idea of comfort. And the quality is typically General Motors.

GM TERNSTEDT
DIVISION OF GENERAL MOTORS CORPORATION

FOR A DEMONSTRATION SEE YOUR CHEVROLET, PONTIAC, OLDSMOBILE, BUICK OR CADILLAC DEALER



Cut on dotted line and join tabs to see a 360° panoramic view of Detroit from our new quarters, Detroit Bank and Trust Building.

Kenyon & Eckhardt Inc., Advertising, 211 W. Fort St., Detroit, Mich. 48226. Offices in major cities of North America, Europe and Latin America.

The DPL. Now you can have your first luxury car—while you're still young enough to enjoy it.

(Coil spring seats, like Cadillac.
Double-Safety brakes, like Cadillac.
Price? Like Impala, Fury, Galaxie.†)



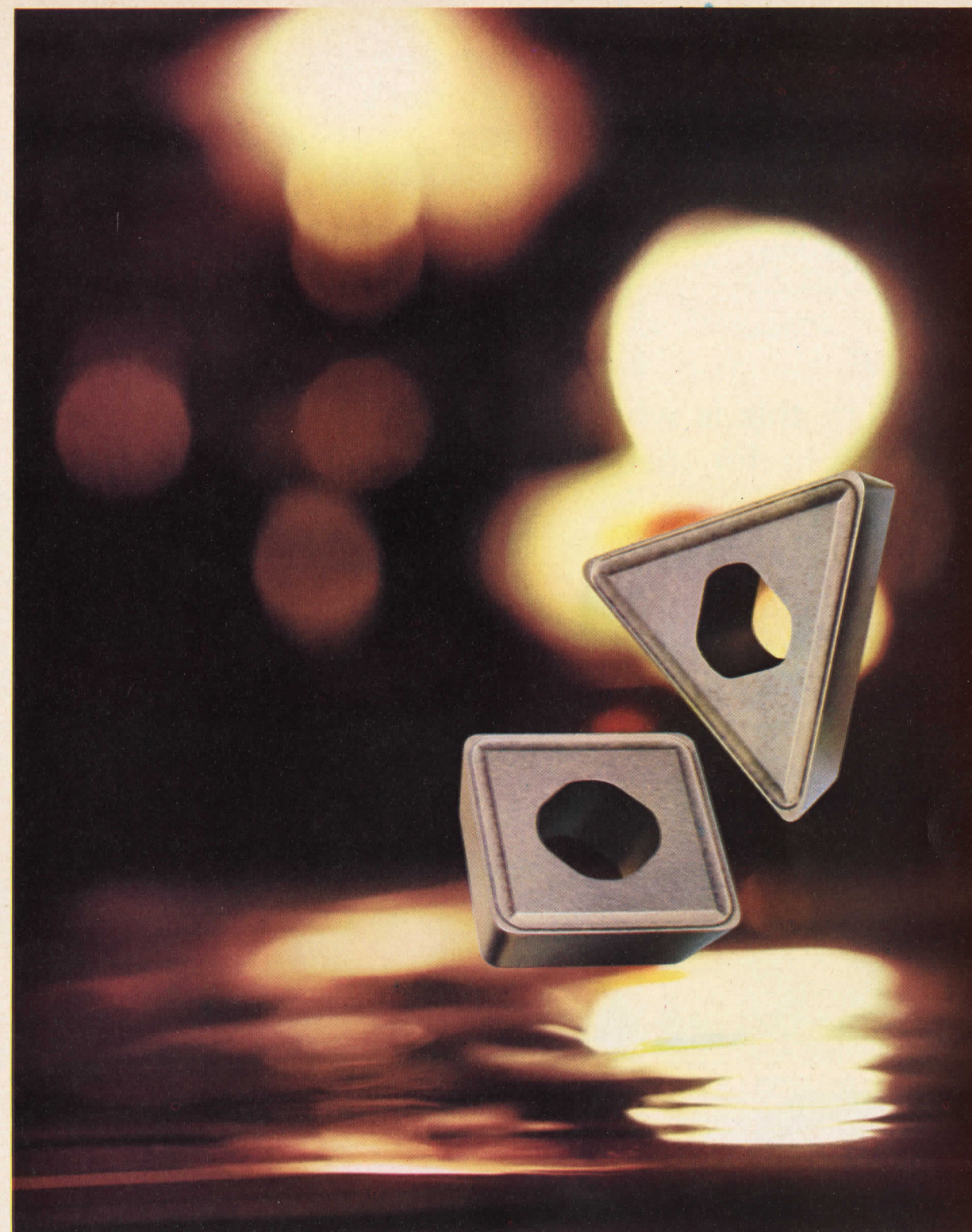
'66 Ambassador DPL

Elegance. Thick cut-pile carpeting. Paneling with the hand-rubbed walnut look. Powerplants. Choose from four engines, up to 270 hp. Power disc brakes.* Safest kind of stopping power, even in pouring rain. Teamed with American Motors' standard Double-Safety brake system they give

a combination not available on Cadillac, Imperial, or Continental. Adjustable steering wheel.* Tilts to seven different (relaxing) positions. See the luxurious Ambassador DPL at your friendly American Motors/Rambler dealer today.

†Based on a comparison of manufacturers' suggested retail prices. *Optional.

American Motors . . . where quality is built in, not added on.



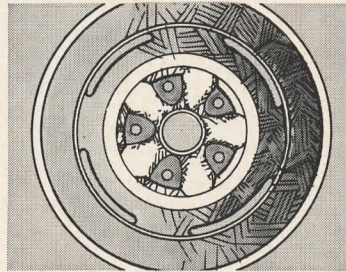
Craftsmanship isn't dead . . . it has simply taken other forms.

Craftsmanship is workmanship of the highest order. In these Carboloy® disposable tooling inserts, craftsmanship is shown in the dimensional accuracy, the demanding configurations, and the unique, unground cutting edge. General Electric puts the same precision and strength—the same craftsmanship—into its Man-Made diamond. We

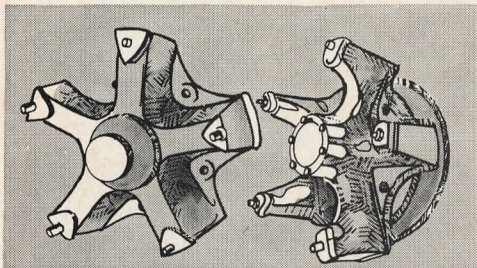
know our craft and strive to perfect it . . . because General Electric cares about meeting the high standards of our metal working customers. Metallurgical Products Department, General Electric Company, Detroit, Michigan 48232.

GENERAL  ELECTRIC

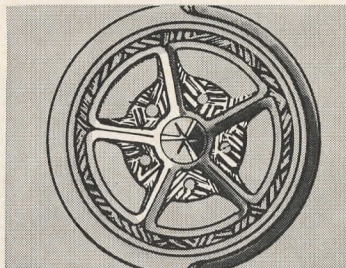
this
is what a
"wheel builder"
builds.



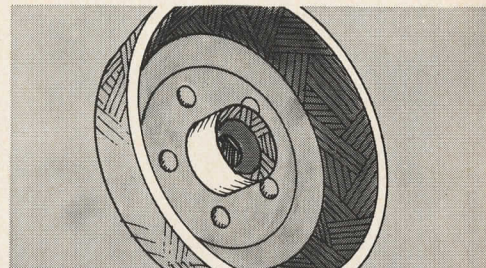
this is what Kelsey-Hayes builds
for the Automotive Industry



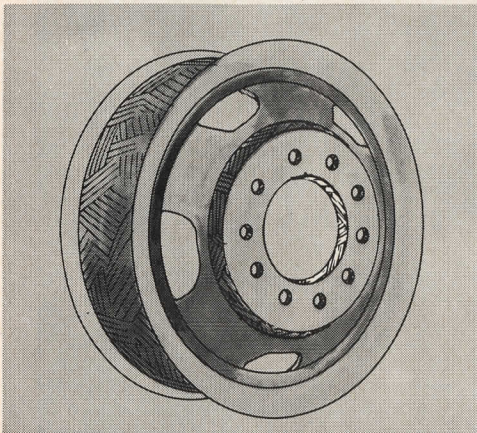
Cast Aluminum & Cast Steel Spoke Truck Wheels



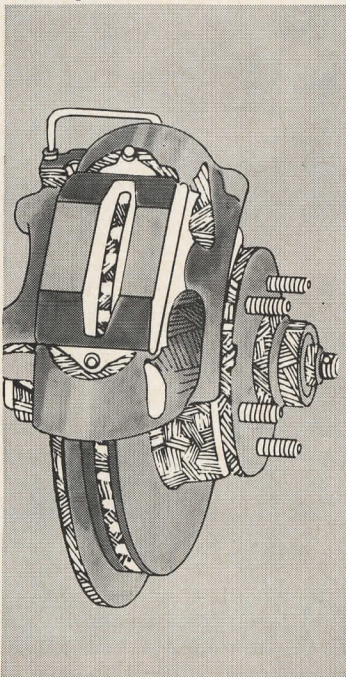
Mag Star I Premium Wheels



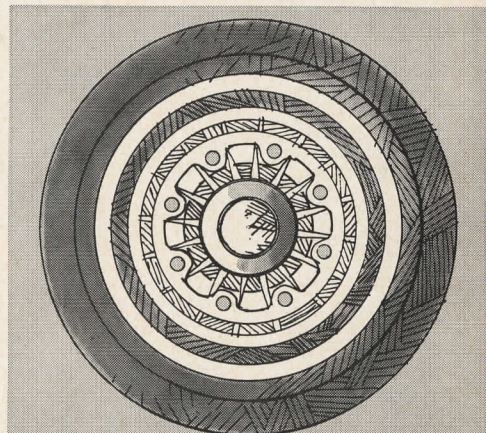
Hubs and Drums



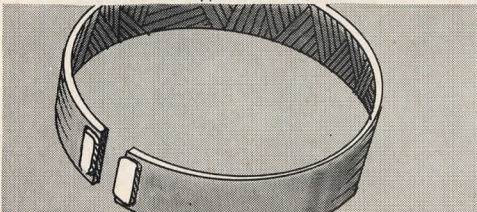
Disc Type Truck Wheels



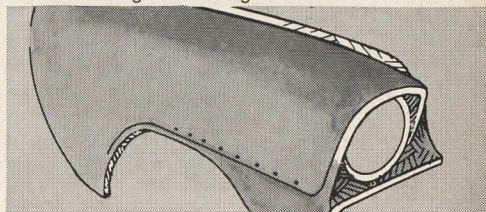
Kelstar Disc Brakes



Passenger Car Integral Wheels



Automotive Transmission Bands



Stampings

KELSEY-HAYES BUILDS A LOT MORE THAN WHEELS
As the world's largest producer of automotive wheels, it's easy to see why most people think of us as a "wheel builder." But, that's only the beginning. We're also the world's largest producer of hubs, drums and electric brakes. *Our new disc brake outsells all other American-made disc brakes combined.* Our Gunite Division, in Rockford, Illinois, produces heavy-duty cast spoke truck, truck-trailer and bus wheels of all types, big singles, duals, steel or aluminum. Our Heintz Division in Philadelphia builds

hoods, fenders, doors, grills, deck lids, torsion bar anchors, suspension systems, power steering pistons, sun gear transmission blanks, track link bushings and other sheet metal sub-assemblies. "Wheel builder"? Yes, the world's largest—but a lot more than that . . . a broadly diversified automotive supplier also making important contributions to the aerospace industry. Whatever your needs: automotive or aerospace, contact Kelsey-Hayes. We have the facilities and the experience. Dept. 1566 Kelsey-Hayes Company, Romulus, Michigan.



*In art—or advertising—
there's a whale of a difference
between copying
and creating.
Advertising "by the numbers"
is not for you—or us.*

YOUNG & RUBICAM, Advertising
211 W. Fort Street • Detroit, Michigan



Mrs. Alfred G. Wilson



Meadow Brook Hall, the Wilson home, is currently opened only for special events.



PLANNING + PEOPLE + GREAT MUSIC = *Meadow Brook*

It would be difficult to imagine a more perfect setting for the performance of great music than the site selected for the Meadow Brook Festival. But Meadow Brook represents much more than a scenic surrounding for symphonies. It is a means of bringing the great music of the Detroit Symphony Orchestra within reach of all Southern Michigan residents. It is the hub of a growing fine arts center for Oakland University. It is fast becoming a prime attraction for talented music students throughout the land.

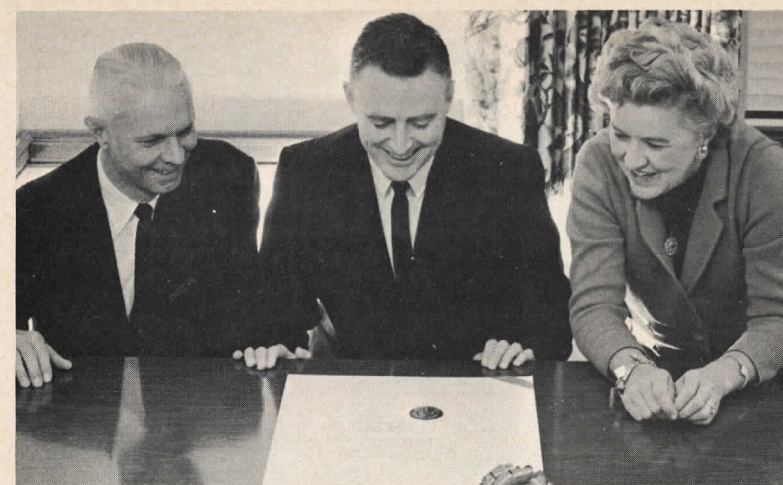
Meadow Brook owes its beginning to the generosity of Mrs. Alfred G. Wilson, Honorary Chairman of the Meadow Brook Festival. Meadow Brook was the name of the original Alfred G. Wilson estate which was donated for the site of Oakland University and the performing arts center.

Much of the credit for launching the Meadow Brook Festival goes to Mr. and Mrs. Semon E. Knudsen, General Chairmen, who, together with Mr. Robert B.

Semple, President of the Detroit Symphony Board of Directors, publicly announced Festival plans on Feb. 7, 1964. Three weeks later, ground was broken for the HOWARD C. BALDWIN MEMORIAL PAVILION.

"Trumbull Terrace," the building that houses dining facilities, "Scholar Shop", rest rooms, offices and first aid services just north of the Pavilion was made possible by the generous donation of more than \$100,000 from Mr. and Mrs. George T. Trumbull. Architects for the enchanting structure were O'Dell, Hewlett and Luckenbach Associates of Birmingham who also designed the Pavilion.

The Pavilion itself was named after Howard C. Baldwin, community leader and Kresge Foundation board member. Year before last the Kresge Foundation voted a \$76,000 grant toward building the Pavilion and recently granted an additional \$50,000 toward the purchase of permanent seats for the Pavilion.



"Be It Resolved"—Festival General Chairmen Mr. and Mrs. Ben D. Mills with Mayor Robert W. Page of Birmingham (center) with a proclamation honoring Meadow Brook. Among other communities saluting the Festival this year are Pontiac, Rochester, Lathrup Village and Detroit.
—Birmingham Eccentric Photo



Chatting about the impressive array of talent assembled for this year's Festival are Governor and Mrs. George W. Romney, Mrs. Alfred G. Wilson and Mrs. D. B. Varner.
—Detroit News Photo



Trumbull Terrace, built into a wooded hillside adjacent to the Baldwin Memorial Pavilion, provides service facilities, food service and quarters for the Scholar Shop during the Meadow Brook Festival. The permanent structure was made possible by a gift from Mr. and Mrs. George T. Trumbull in the winter of 1965, and was completed in time for the Festival that summer. It was designed by O'Dell, Hewlett and Luckenbach Associates, and in appearance is in keeping with the beauty of the Pavilion and its surroundings.

DO YOU MEAN TO STAND THERE

AND TELL US

YOU DON'T KNOW

WHAT A UNIROYAL

IS?



"UniRoyal? What's a UniRoyal?"

If we were asked that question once, we were asked it a thousand times.

In fact, people from 24 different countries have been constantly querying us about those "mysterious-looking" UniRoyal plants they've been seeing.

And they'd usually start off with the same question: "What's a UniRoyal?"

And we'd always start off with the same answer: "UniRoyal, my friend, is the new worldwide trade-mark of the United States Rubber Company."

To which they'd invariably reply:

"Why UniRoyal?"

To which we'd invariably reply: "Because UniRoyal tells more about the U.S. Rubber Company and what it makes today than 'U.S. Rubber' does."

At which point we'd see that they still didn't know what we were talking about.

So, to clear things up, we'd explain that: "'U.S. Rubber' on a product says 'rubber' to a consumer, and about 50% of the products we make today have little or nothing to do with rubber."

And, to further clear things up, we'd further explain that: "'U.S. Rubber' also

says 'Made in U.S.A.' to a consumer in Europe, Canada or Latin America. Which can cause a lot of confusion now that U.S. Rubber has 28 big manufacturing plants in 23 foreign countries."

"Oh!" they'd exclaim, the puzzled looks leaving their faces. "I see. U.S. Rubber needed a new international trade-mark; one that didn't say 'rubber' or 'U.S.' So they chose UniRoyal."

"Right," we'd answer. "We couldn't have stated it better ourselves."

UNIROYAL
U.S. RUBBER

*"Every genuine work of art
has as much reason for being
as the earth and the sun"*

Ralph Waldo Emerson

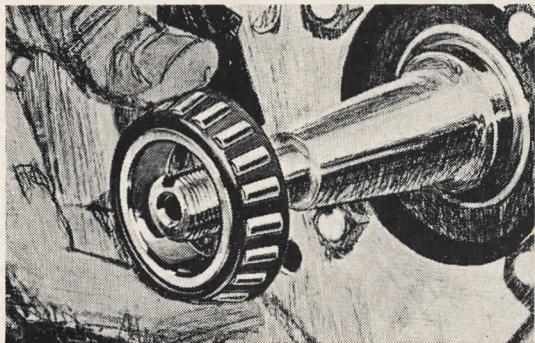
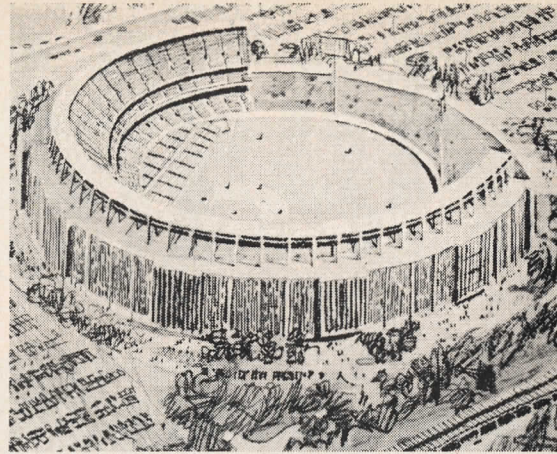
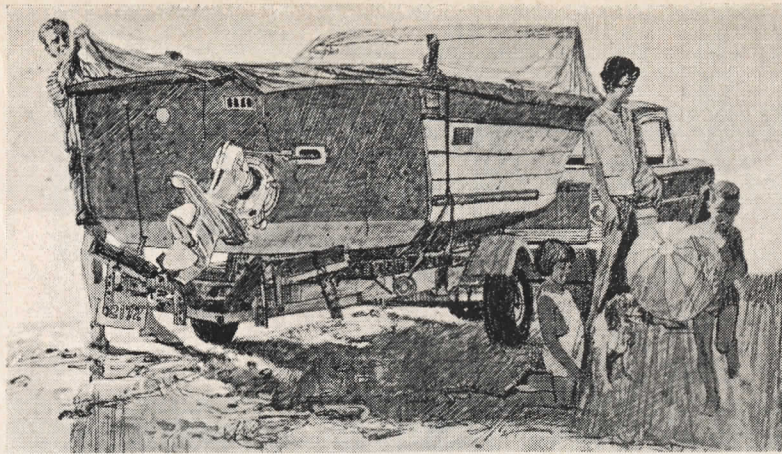


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2130 BUHL BUILDING

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Untitled work by Bruno Lucchesi, commissioned by the J. Walter Thompson Company.
The three figures represent man's involvement in mass communication.



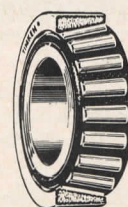
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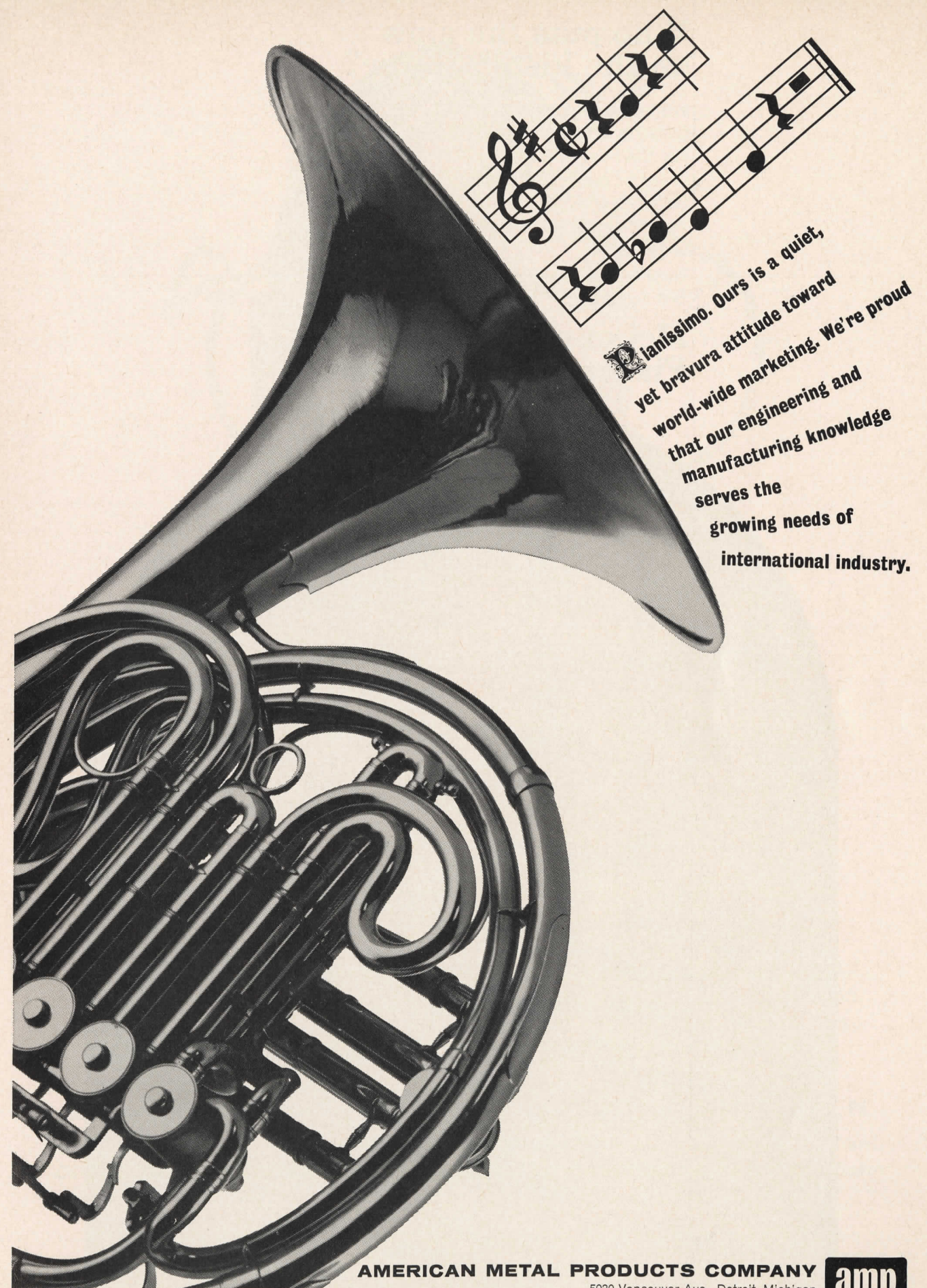
SEATS IN MOTION. New York's new Shea Stadium stands move to accommodate 10,000 fans in two blocks of 5,000 seats. They roll on Timken bearings from the first and third baseball foul lines to the football sidelines.

NO PLAY FOR BEARINGS. Timken bearings work hard to make your world more leisurely. They're made of nickel-rich steel for long life—even when loads and conditions become unsportsmanlike.

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Or ours.
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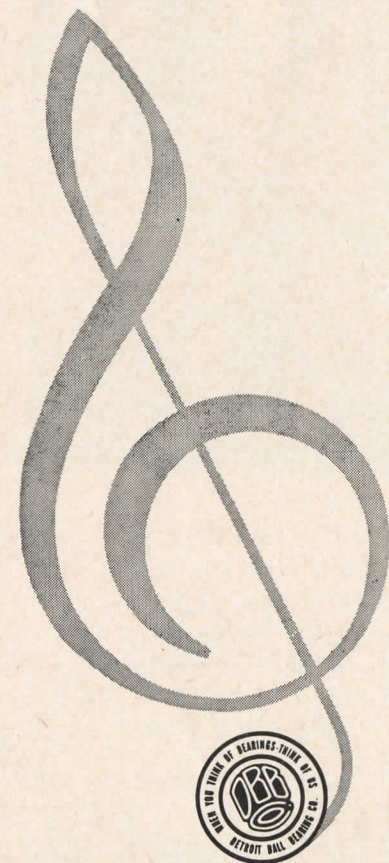


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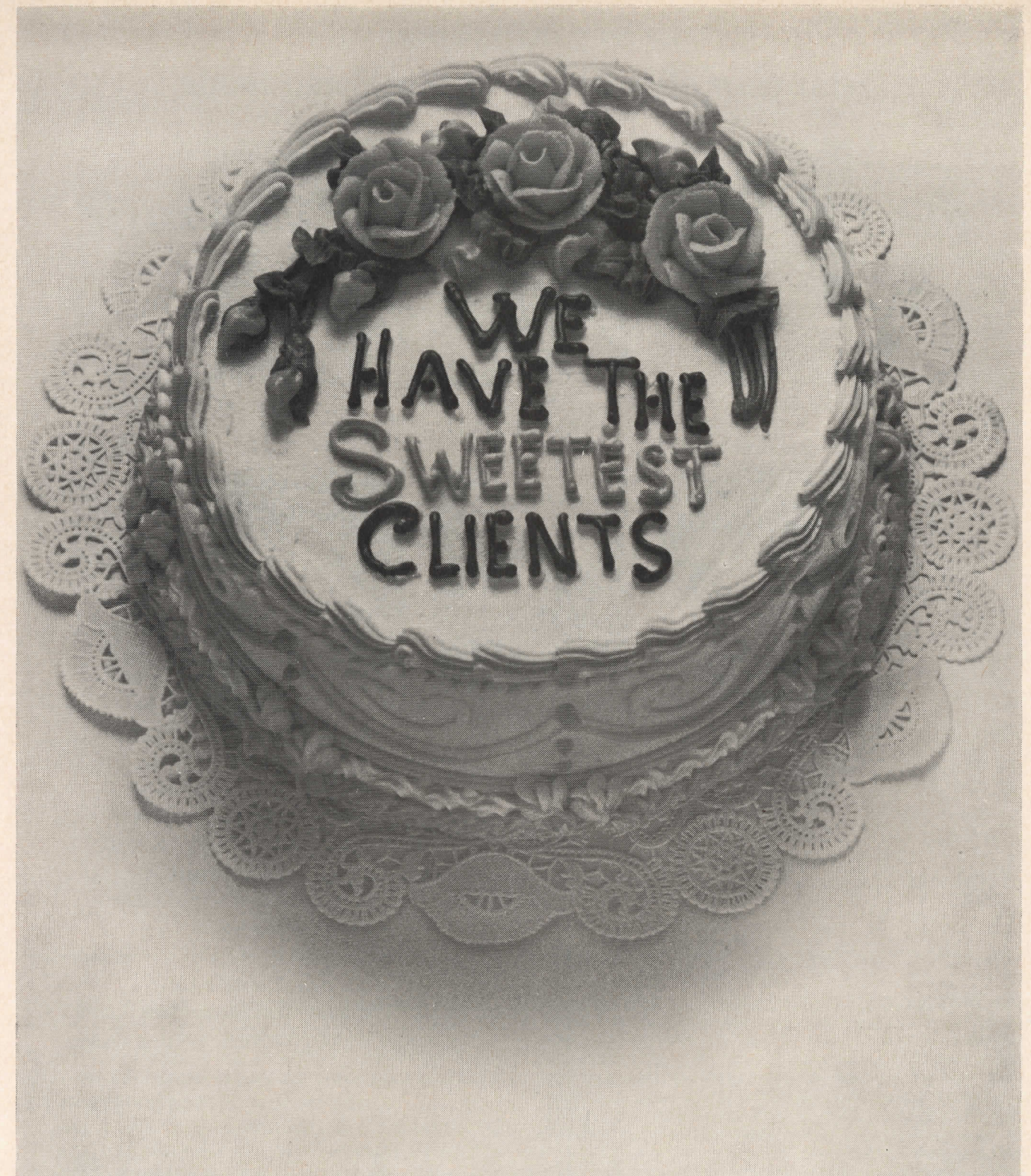
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for success in their

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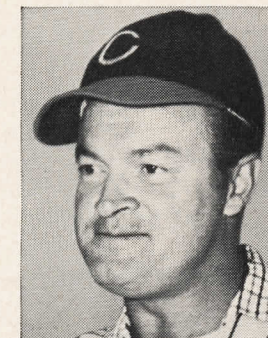


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"Shows infinite confidence in the workmanship, I must say."



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agency is like a
coffee pot...
it perks
when it gets hot.**

And we're perking with hot ideas and enthusiasm.
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We would like to brew up a potful of ideas for you.

D.P. Brother & Co.

General Motors Building Detroit, Michigan 48202
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Hospitals were once looked upon as places for patients whose chances of recovery had all but slipped away.

Now, people go to hospitals to live.

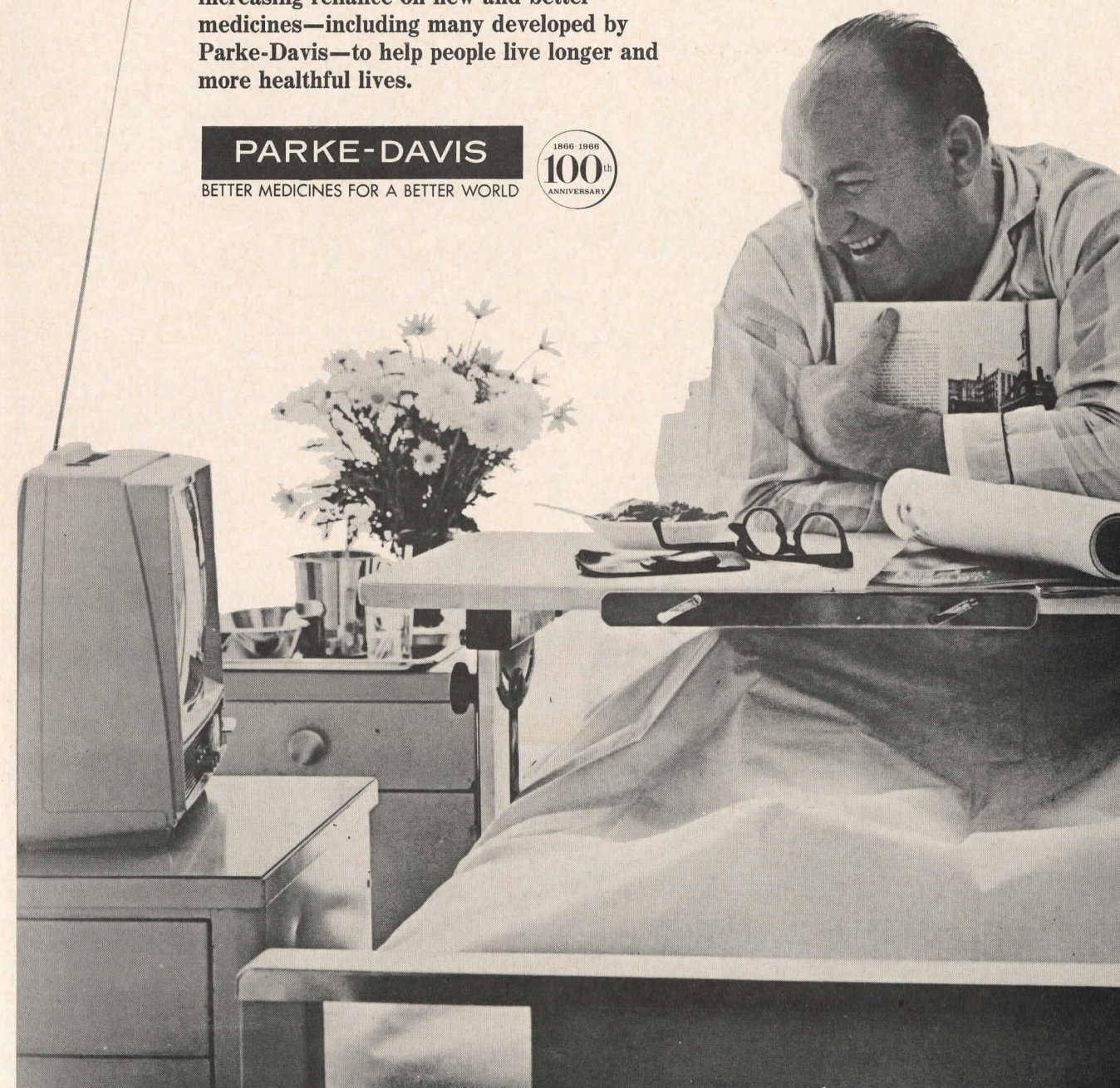
Today, hospitals have become centers of hope where professional skills, medicines, diagnostic aids and equipment are concentrated to increase and hasten chances of recovery.

Thanks to doctors and hospital staffs, more and more patients walk out of hospitals now, relieved of ailments that were once almost always fatal.

Physicians and hospital staffs place increasing reliance on new and better medicines—including many developed by Parke-Davis—to help people live longer and more healthful lives.

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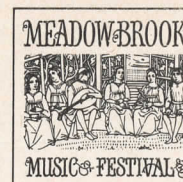
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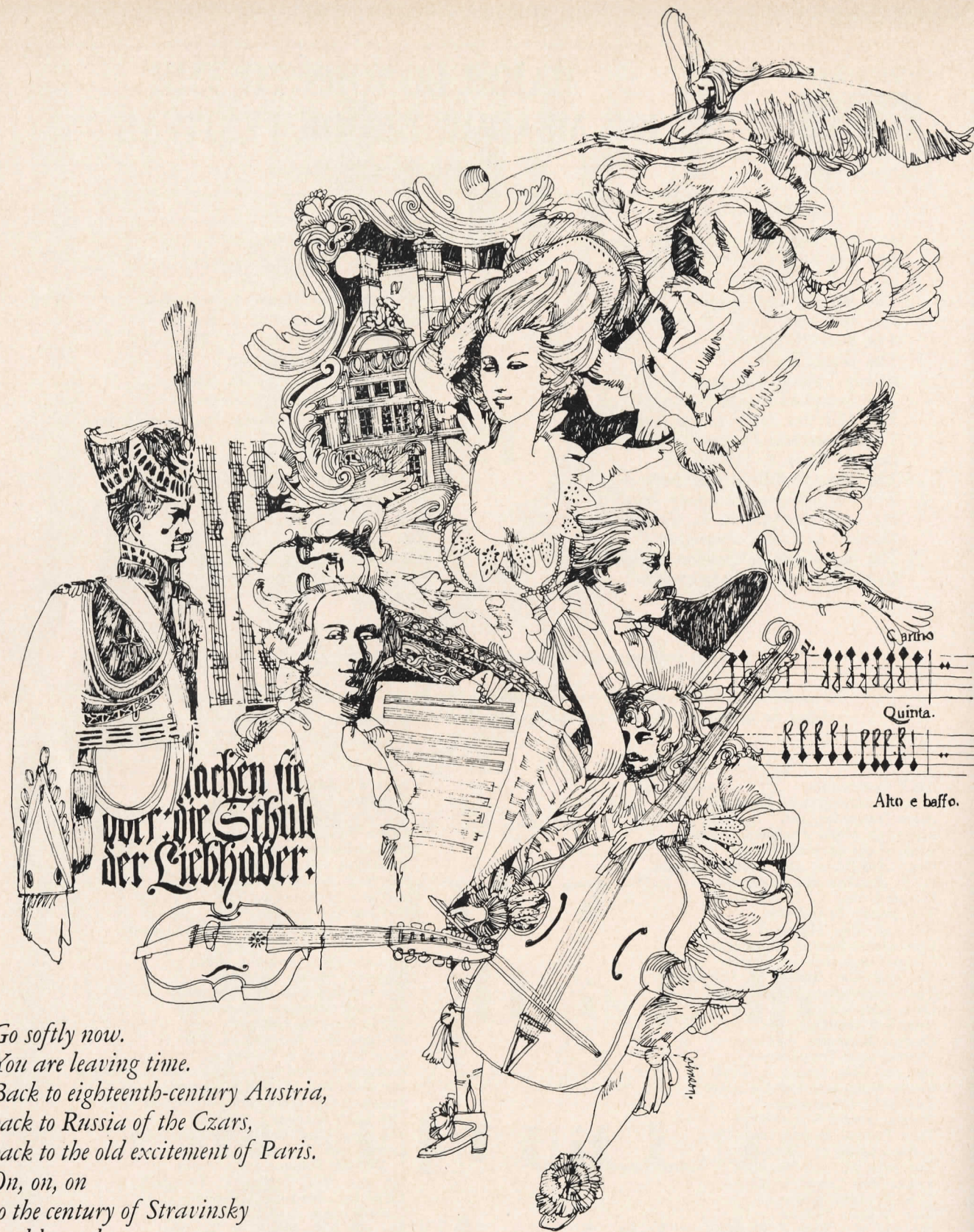
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Go softly now.
 You are leaving time.
 Back to eighteenth-century Austria,
 back to Russia of the Czars,
 back to the old excitement of Paris.
 On, on, on
 to the century of Stravinsky
 and beyond.
 Tonight
 there is no standing still.
 Meadow Brook.
 You are part of its unforgettable flight.

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Chopin's coming too!

With George, I suppose . . .

Bach will definitely be here.

Do you think he'll bring the children?

Do you think Beethoven will be here?

You know Beethoven. He never misses a party.

Mozart and Brahms have promised to play.

They're always good at a gathering like this.

You don't suppose the Beatles have been invited, do you?

Beatles who, dear?

Come to Meadow Brook often. There's no other outdoor party like it.
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Tues., Aug. 2 — BEETHOVEN, Variations and Rondo on Kakadu Theme; BRAHMS, Op. 101; BEETHOVEN, "Archduke" Trio, Op. 97

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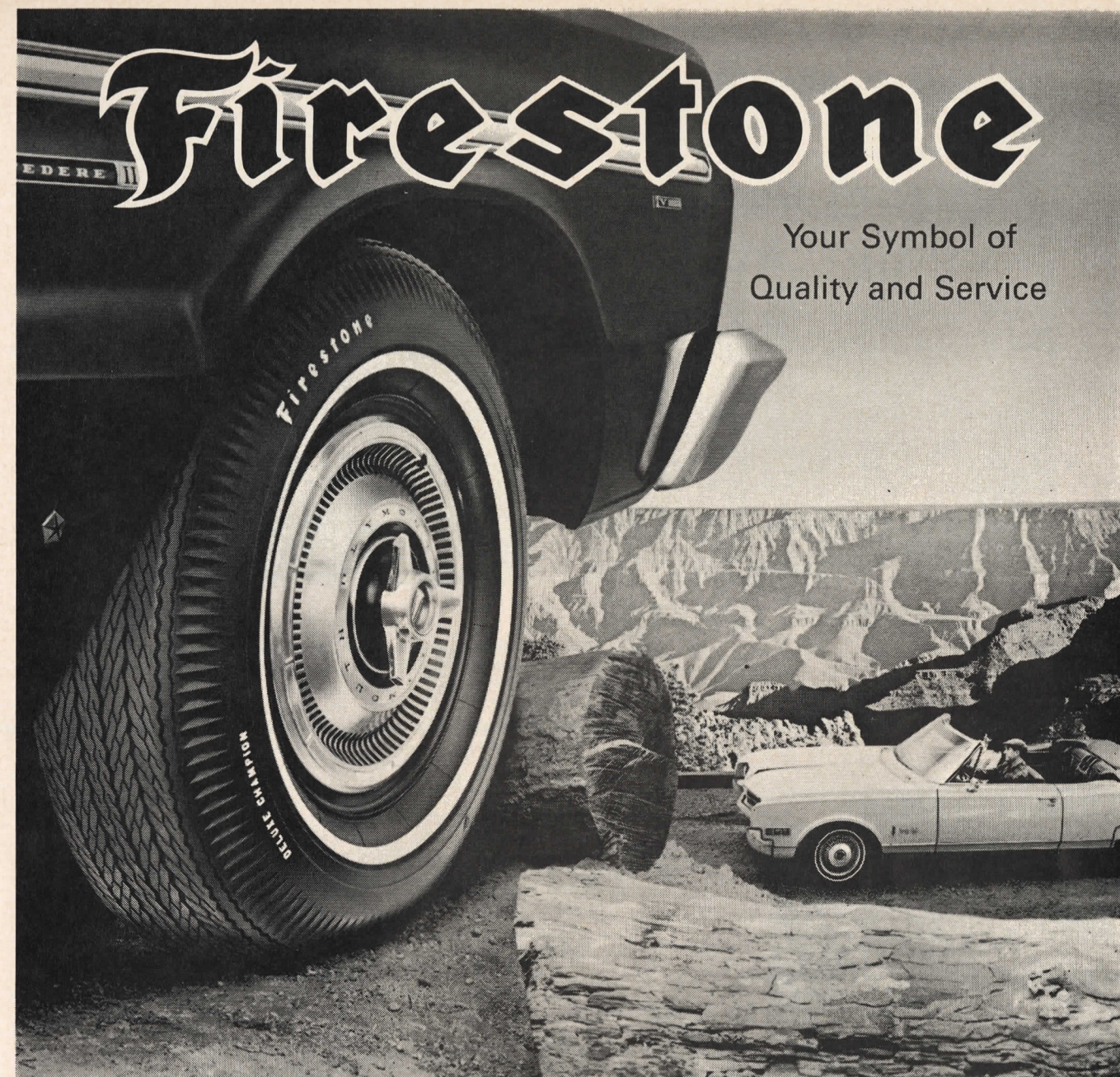
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MEADOW BROOK SCHOOL OF MUSIC

... exciting plans
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Summer 1966



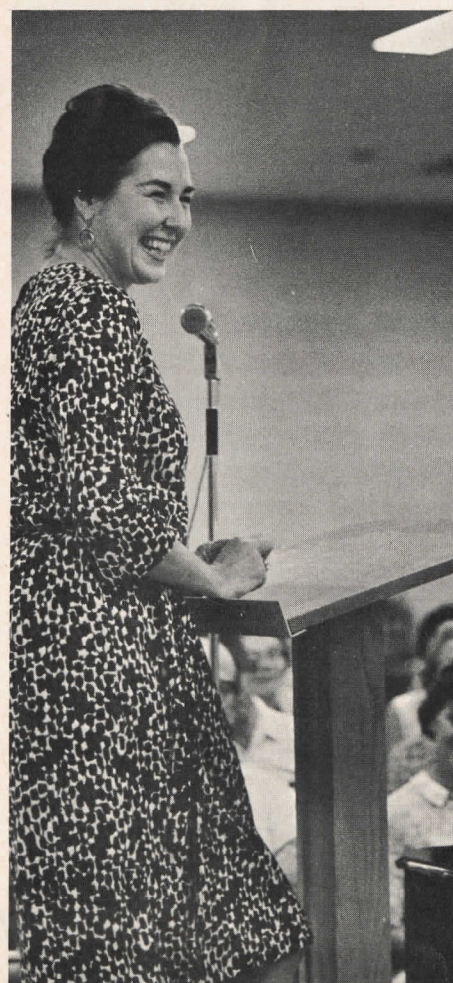
Albert Tipton (left) and Sixten Ehrling at a student orchestra rehearsal.



Robert Shaw in rehearsal with Choral Institute students.



From left, Walter S. Collins, dean of the Meadow Brook School of Music; Donald D. O'Dowd, provost of Oakland University; and Wilbur W. Kent, Jr., assistant dean, Meadow Brook School of Music.



A Distinguished Faculty . . .

Following the exciting musical experience offered for the first time last summer, Oakland University's Meadow Brook School of Music is extending to its students the opportunity of studying with a faculty of 58, from all over the nation, including such noted artists as:

SIXTEN EHRLING, director of music and conductor of the Detroit Symphony Orchestra

ROBERT SHAW, director of the Institute for Choral Studies, and associate conductor of the Cleveland Symphony Orchestra

EUGENE ISTOMIN, ISAAC STERN, and LEONARD ROSE, faculty for the Piano Trio Institute

LaNOUE DAVENPORT, director of the New York Pro Musica

MISCHA MISCHAKOFF, Detroit Symphony concertmaster, solo violinist who served as Toscanini's "great left hand" for 15 years

ALBERT TIPTON, Detroit Symphony solo flutist and conductor of the Meadow Brook Orchestra

BURTON GARLINGHOUSE, Cleveland Music School Settlement, chairman of the voice department

JOHN WUSTMAN, New York City, chairman of the vocal coaching department

... and many others including 20 principals of the Detroit Symphony Orchestra

DAVID DiCHIERA, Oakland University and director of the Detroit Grand Opera Association Overtures to Opera

In addition to attending the Meadow Brook Music Festival concerts, the students have the rare privilege of taking part in lecture-discussions with distinguished visiting artists. Left, famed Metropolitan Opera soprano Phyllis Curtin with students in last summer's School.

... For A Unique Program

In its second season the Meadow Brook School of Music offers an expanded program for serious performing musicians. They may earn undergraduate or graduate credit (from two hours to eight hours) for successful participation in the institutes listed below.

Institute for Medieval, Renaissance, and early Baroque Music, June 25 - July 10, with the ten-member New York Pro Musica, directed by LaNoue Davenport

Six-week Orchestral Institute, July 11 - August 20, directed by Albert Tipton and Sixten Ehrling

Six-week Choral and Vocal Institute, July 11 - August 20, directed by Robert Shaw

Six-week Opera Workshop, July 11 - August 20, directed by David DiChiera

Three-week Piano Trio Institute, July 18 - August 7, with Eugene Istomin, Isaac Stern, and Leonard Rose

Scholarship assistance for students in the Meadow Brook School of Music is essential to the continued success of the program. One of the projects planned to supplement the committee's ongoing activities is a February 12, 1967, Scholarship Concert with the Detroit Symphony Orchestra, the Oakland University Chorus, and the winner of a concerto contest to be held late in the present session. Persons interested in supporting this vital scholarship program should contact Dr. Walter S. Collins, dean of the School.



James D. Hicks, (left) manager of the Meadow Brook Music Festival and Music School, and D. B. Varner, chancellor of Oakland University.

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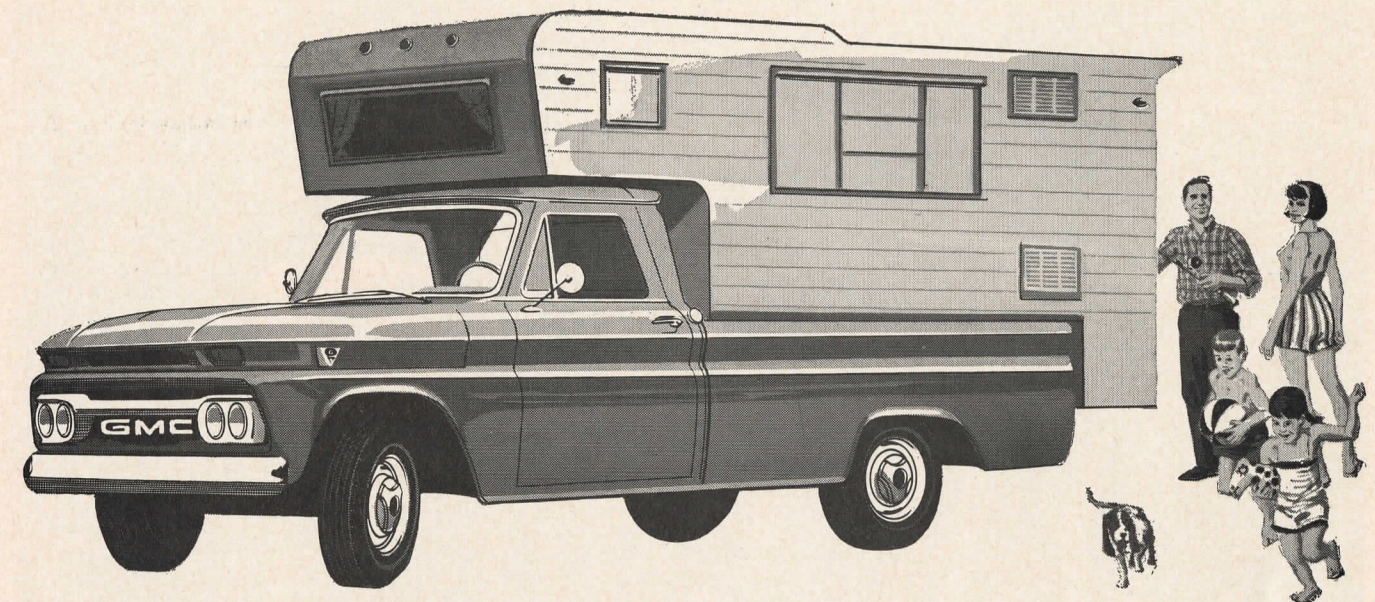
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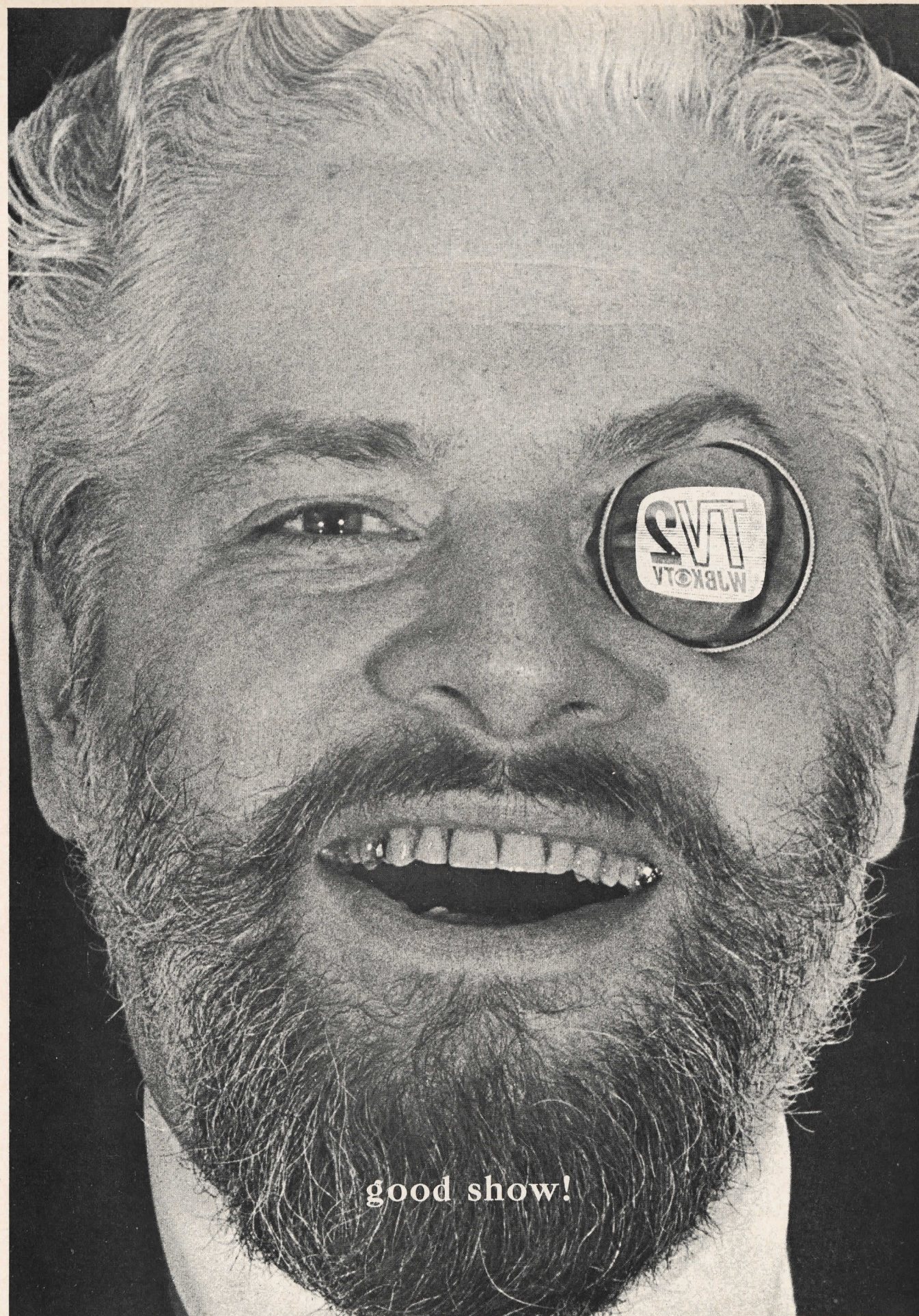


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cab construction. A double-wall of steel—not just one wall. And inside we packed more comfort and plushness than ever before. A Sports-Cab custom interior. Just what you've always wanted—passenger car comfort and appointments in a pickup-camper. We could go on and on. Instead, you go on. On over to your GMC Truck dealer before you consider anybody else. You'll find his name and address in the Yellow Pages of the phone book.

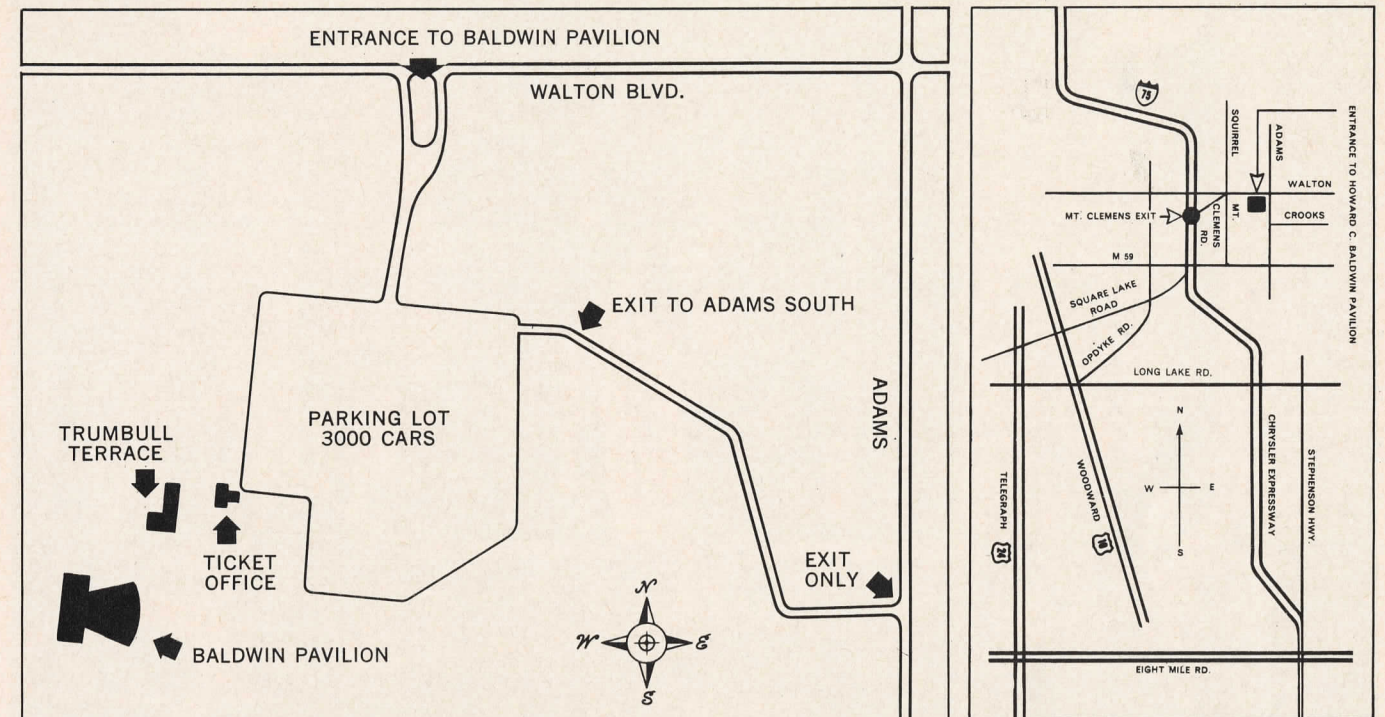




good show!



MEADOW BROOK INNOVATIONS FOR '66

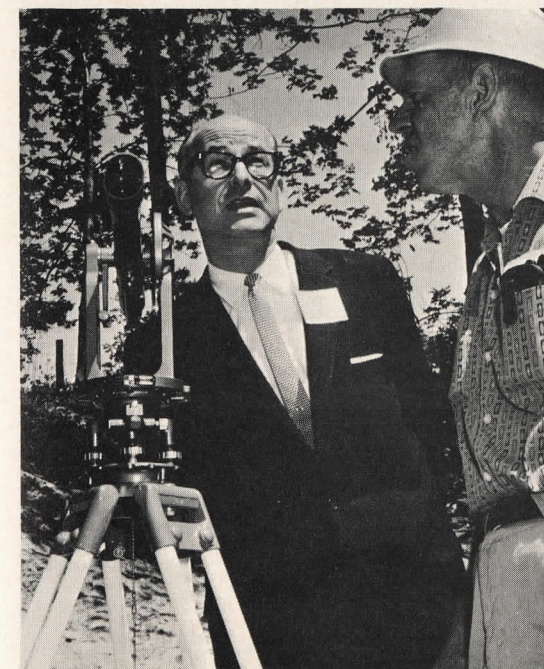


IN AND OUT . . . The giant parking lot at Meadow Brook, designed to accommodate 3,000 cars, will have a special exit during the 1966 festival. The entrance to the parking lot and the grounds at Meadow Brook is off Walton Boulevard as in the past. This route also is used as an exit after each performance. New this season is another exit at the

northeast corner of the parking lot. (See map).

Advise festival officials: The new exit route cannot be used as an entrance; those using the exit **MUST** turn south on Adams Road and will not be permitted to turn north; and, persons desiring to use the exit should park their vehicles on the east side of the parking lot.

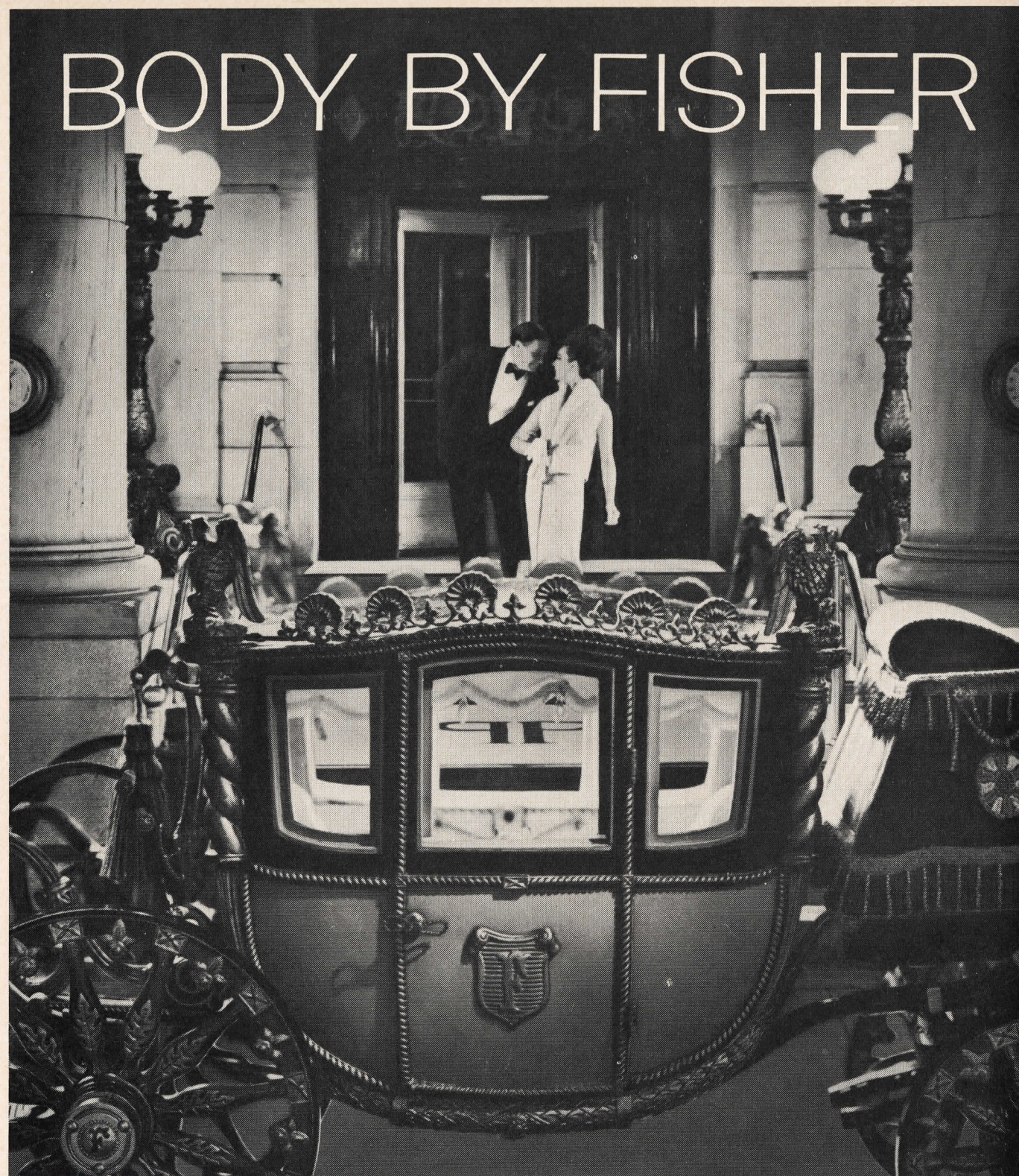
"Exit Only to Adams Road"—New this year—through the courtesy of Mrs. Alfred G. Wilson—is the road to Adams and south-bound traffic. Oakland University Chancellor D. B. Varner and Construction Engineer Clarence Kramer planned the route this spring.



"FOR YOUR CONVENIENCE"—Buses nightly to Meadow Brook will be sponsored by The Birmingham Eccentric. Key figures in arranging this service include Mrs. Francis C. McMath, William Wizner, Mrs. John R. Hutton and Henry Hogan, Jr. Bus reservations can be made in advance at THE ECCENTRIC office, MI 4-1100.

—Birmingham Eccentric Photo

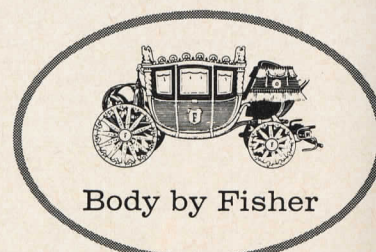




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OAKLAND UNIVERSITY



A view of the court between North and South Foundation Halls on the Oakland University campus. In the background is the Kresge Library.

One of the small group of "new universities" that has sprung up across the nation in the past decade, Oakland University is attaining quickly the kind of reputation which an institution ordinarily builds up over many years. Because it is young, free of tradition, inclined toward innovation, and with a heavy emphasis on liberal arts, Oakland is in every sense an "exciting community of learning."

The University's bent for new approaches to the educational experience dates back to its founding. Established in 1957 when Mr. and Mrs. Alfred G. Wilson gave their 1400-acre Meadow Brook Farms estate and \$2 million for buildings, Oakland University's future was discussed thoroughly by a distinguished committee of national and community figures. In addition to the general guide lines for the institution, there emerged from the committee's deliberations a desire for new approaches to the age-old problem of making a college education as effective and challenging as possible for the students.

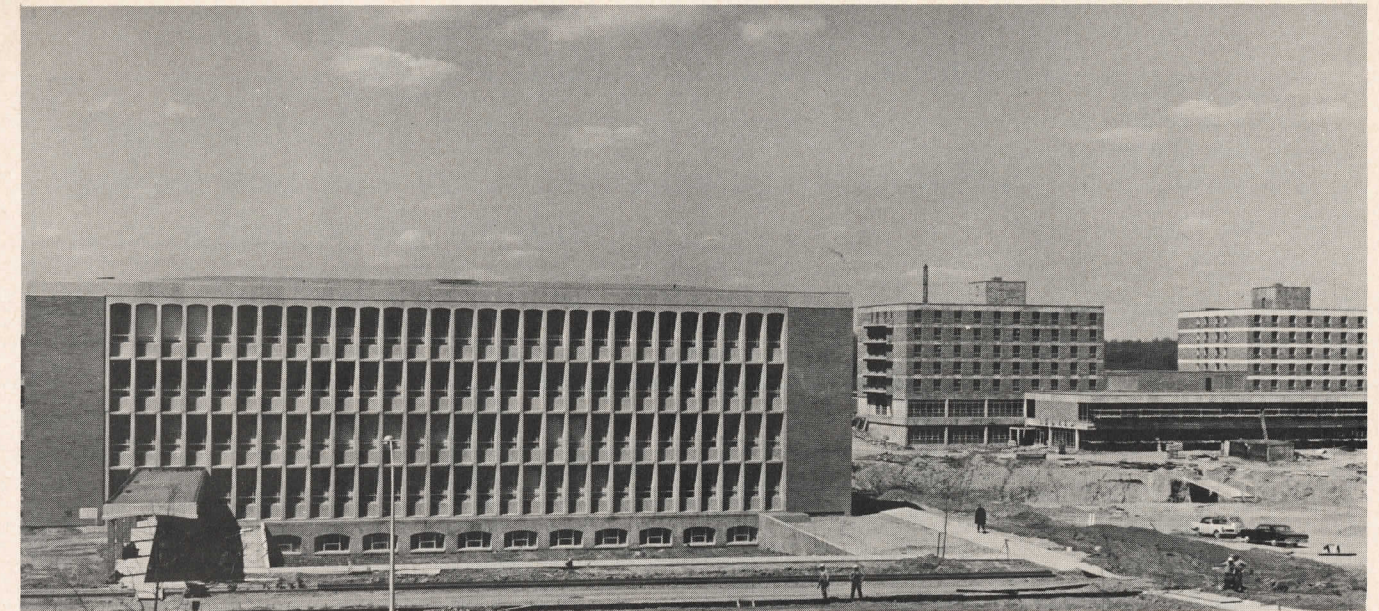
The University opened its doors to its first class of 570 students in the fall of 1959. Last fall, only seven years later, enrollment had more than quadrupled to 2,458. Projections suggest that the student body will number more than 3,300 next fall, as the University is able to accept a growing share of the state's educational load.

During this period the campus facilities have been expanded from two buildings to a complex of 14 major buildings, with two more under construction and three in the planning stages.

Chancellor D. B. Varner, whose imaginative leadership has brought rapid development for Oakland University in its brief seven years.



. . . an exciting community of learning



Left, the main wing of the new \$2.5 million Matilda R. Wilson Hall, built with state funds and occupied this spring. In the right background is the \$4.3 million dormitory-food service, being completed this summer.

The Curriculum

Although its growth has been rapid, the University has successfully maintained the quality of its liberal arts centered curriculum. Its students pursue studies in the various fields of liberal arts and sciences, or professional training in teacher education, business-economics, or engineering. Expanding its program during the past year, the University offered its first graduate courses, leading to master's degrees in selected fields of study. One of the country's first institutions to put its entire academic program on a year-round schedule, Oakland University operates on the three-semester plan.

The key to the outstanding reputation already earned by this young institution is its faculty. Relatively young, they have come from the country's major universities—80 percent of them with earned doctorates. Their enthusiasm for teaching young men and women makes them particularly valuable to this predominantly undergraduate institution.

Service To The Area

The University not only provides an educational opportunity for students in the area—two-thirds commute to classes—but its Continuing Education Division offers a variety of non-credit courses, institutes and conferences that attract adults from throughout the metropolitan Detroit area. From its inception Oakland has been an influence on the community, and at the same time, has been assisted substantially in its development by citizens of the area. Its Foundation Board, Meadow Brook Music Festival Committee, Scholarship Committee, Friends of the Kresge Library, and the Friends of Oakland, are examples.

The cultural events available to the public include art exhibits, the Meadow Brook Chamber ensemble performances, theatrical productions, lectures and most recently the magic of the Meadow Brook Music Festival.

Originally known as Michigan State University Oakland (Oakland is governed by the Same Board of Trustees as Michigan State University at East Lansing), the University changed its name to Oakland University in February, 1963, two months before graduating its first senior class. The administrative and legal relationship with Michigan State University, complementary to both institutions, remains unchanged. While Oakland University is responsible to the Board of Trustees at Michigan State University, it operates as an autonomous educational unit.

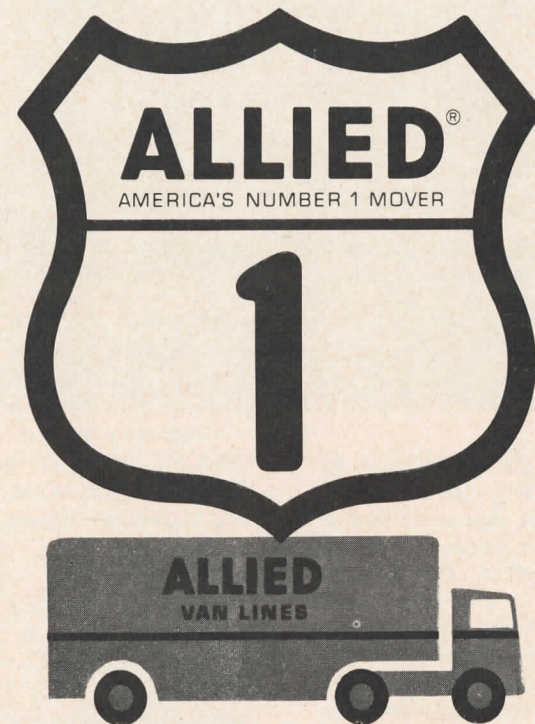
Community Support

Oakland University is assisted in its development by the Oakland University Foundation. Its membership includes leading citizens of southern Michigan who have been asked to serve on this advisory board. The Foundation had a leading role in shaping the outlines and philosophy of the institution and is active in fund raising and other efforts that benefit the University.

During the past year more than 350 Oakland University students received financial assistance from funds raised for this purpose by the Oakland University Scholarship Committee. Made up of some 150 women from Macomb and Oakland Counties, the Committee engages in a variety of fund-raising activities to build up an annual scholarship fund of nearly \$100,000. Current projects include the Macomb County Town Hall series held in Mt. Clemens and Warren, the Tribute Fund, and operation of the Scholar Shop. Located in Trumbull Terrace during the Meadow Brook Music Festival, the Shop is operated during other months in the lower level of the Oakland Center. The newest Scholarship Committee function will be a fashion show and tea, to be held Wednesday, September 7. The fashion show will take place in the Howard C. Baldwin Memorial Pavilion, and the tea at Trumbull Terrace.

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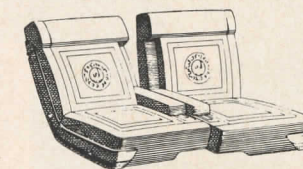
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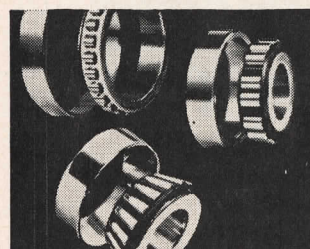
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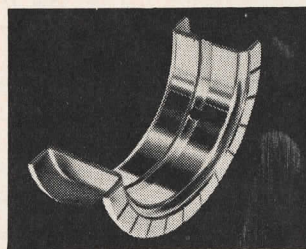
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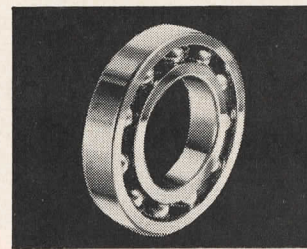
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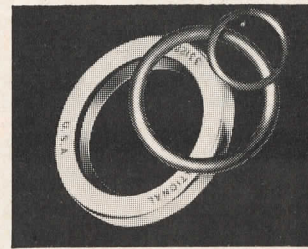
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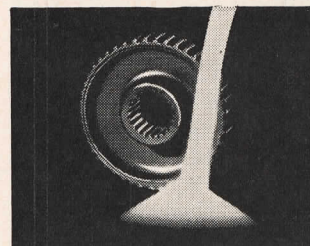
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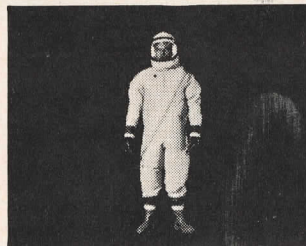
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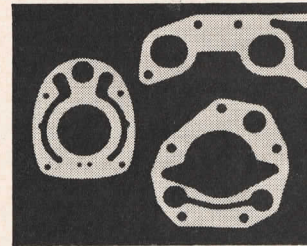
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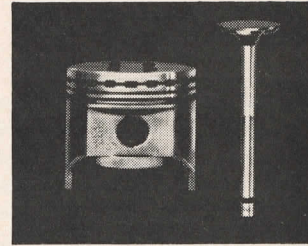
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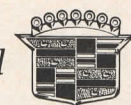
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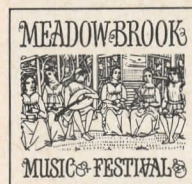
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You are a reader. The Saturday Evening Post is a reader's magazine. A magazine of words. We use pictures, too, but the ratio is about 2400 to 1.

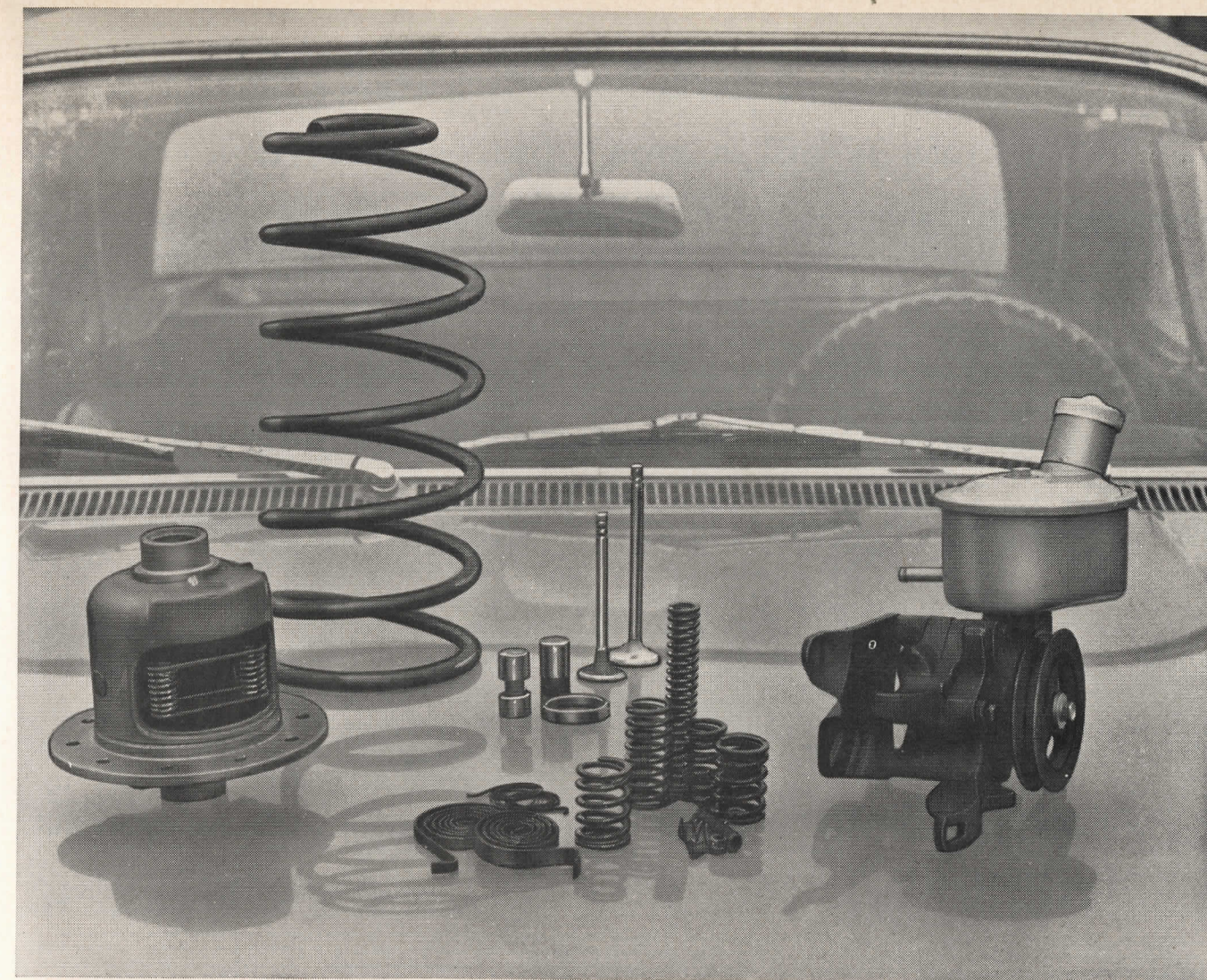
The pictures above are a good example; a young girl, a worried man, a strong and familiar face. What do you know about them?

The girl has been charged with three murders. The authorities believe Sharon Kinne killed her husband, a lover and another lover's wife. Why? We didn't know. But with the number of crimes of personal violence growing daily, we thought our readers would like an answer. Sharon's story appeared in a recent issue.

The worried man? Doctor Benjamin Spock. Of course. Almost every parent in the last twenty years has been guided by his baby book. He is worried about continued nuclear tests. In his opinion, over a million children will be born dead or have some gross defect because of nuclear bomb testing. Not a comforting diagnosis. But we felt the man and his ideas deserved a forum. The POST provided it.

Ernest Hemingway, in both his life and his literature, was a man of unshakable style. His close friend A. E. Hotchner, provides in his biography, *Papa Hemingway*, the tough, funny and finally tragic story of his last 14 years. POST readers previewed this best seller in three successive issues and through these excerpts enjoyed rare insights on Hemingway's life. A rich and roaring life that was, in fact, his own best story.

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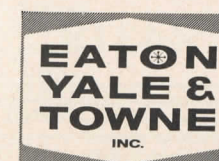
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Sixten Ehrling

Conductor



Sixten Ehrling was named music director and conductor of the Detroit Symphony Orchestra in 1963. Prior to then, and since 1940, he had been associated with the Royal Opera in his native Sweden, serving as its music director and first conductor after 1953. He also appeared frequently as guest conductor and pianist with other famous ensembles throughout Europe. "Intense, sharp-featured Ehrling has brought a dashing and vigorous image to the Detroit podium," wrote *Time* magazine recently. Though a newcomer to the United States in 1963, he is today a familiar figure to symphony audiences across the nation. He has appeared as guest conductor with the orchestras of Minneapolis, Chicago, Cleveland, Philadelphia, Pittsburgh, Los Angeles, to name a few, and this summer he makes his first conducting appearance with the Boston Symphony Orchestra.



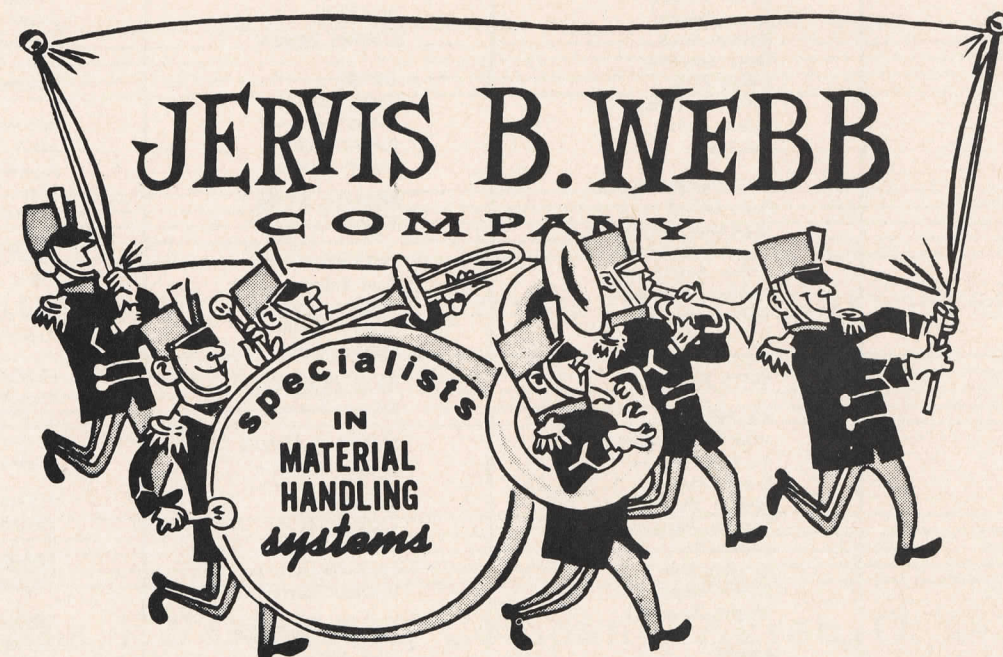
Robert Shaw

Conductor



Robert Shaw, founder and conductor of the celebrated Robert Shaw Chorale, was appointed associate conductor of The Cleveland Orchestra in 1956. He will remain in that post until he assumes his duties as music director and conductor of the Atlanta Symphony Orchestra in the fall of 1967. Oakland University was fortunate, indeed, to have the talents of this great musician at the head of the Institute for Choral Studies of the Meadow Brook School of Music in its development stage last summer. Under Shaw's direction the Institute expands from four to six weeks this year.

Shaw was born in California in 1916, and graduated from Pomona College at Claremont. In 1943, the National Association of American Composers and Conductors named him "the outstanding American-born conductor of the year." In 1944 he was awarded a Guggenheim Fellowship, and he holds honorary doctorates from six educational institutions.



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Karl Haas is Artistic Consultant to the Meadow Brook Festival and Director of Fine Arts at WJR. His "Adventures in Good Music" can be heard daily on WJR at 10:10 a.m.



"The Meadow Brook Festival constitutes without question a most significant and exhilarating phenomenon in the evolution of the American musical scene. I know of no other case in the arts where instant world recognition has encouraged an infant to march confidently before he even toddled. Only excellence of standards can give such impetus. Beyond that, it is the honest emotional involvement of so many people which completed the miracle. The musical world is proud of its first true 'Wunderkind' in North America."

Karl Haas

MEADOW BROOK



MUSIC & FESTIVAL

**THURSDAY - FRIDAY,
JUNE 30 - JULY 1**

Henryk Szeryng, violinist

VERDI, Overture to "La Forza del Destino"

SIBELIUS, Symphony No. 1 in E minor, Op. 39

Andante ma non troppo; Allegro energico.

Andante ma non troppo lento.

Allegro.

Finale (quasi una fantasia): Andante; Allegro molto.

INTERMISSION

BEETHOVEN, Concerto for Violin and Orchestra in D major, Op. 61

Allegro ma non troppo.

Larghetto.

Finale: Rondo.

DETROIT SYMPHONY ORCHESTRA

Sixten Ehrling, Conductor

PROGRAM NOTES

by

MR. KARL HAAS

Bartok, Prokofieff — all were his contemporaries; and what a vast array of revolutionary changes they represent, both collectively and individually, in the evolution of musical speech! Sibelius was sensitive and receptive to all these changes—how can any artist of such stature live in their presence and not be profoundly touched by them? Yet, Sibelius remained untouched, entirely so. What strength of conviction does his music represent! Take his symphonies, in which he assumes the most imposing stature. No new, untrodden paths are cut, no idiomatic innovations experimented with. A highly personal speech pervades the seven formidable works of the symphony category—at once traditional and decidedly individual. His speech identifies itself with that of his beloved Finland—rugged, epic, proud, descriptive of the windswept northern landscape, yet compassionate and of cathedral-like grandeur. The haunting loneliness of the opening clarinet solo, the poignant sweep of the ensuing orchestral themes, the melancholy of the slow movement, the earthy energy of the Scherzo, and the loftiness of the concluding "quasi una fantasia" speak to us of the uniqueness of the greatest symphonist of our time.

VIOLIN CONCERTO IN D-MAJOR, OP. 61
LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

Composed in 1806, at age 36. First performed in 1806 in Vienna, by Franz Clement.

Though this represents Beethoven's only effort in the violin concerto category, it is monumental in artistic and emotional scope, dwarfing all previous concerti for the violin. For me, this is the finest concerto ever written for any instrument. Its potentialities were never fully realized until the famed violinist and pedagogue, Joseph Joachim, unfolded its unmatched majestic beauty. Beethoven was sufficiently impressed with the talent of Franz Clement, Viennese violinist and conductor, to entrust him with the concerto's first performance. But neither the interpreter's nor the creator's cause was served by Beethoven's working on the score up to performance time, so that Clement had to read the music at sight! Understandably, things did not go well, and it was left to posterity to evaluate the timeless imponderables of this great work. I consider the slow movement, for instance, the finest prayer without words, and the folksiness of the last movement the most original in the repertoire, not to speak of the Olympian eloquence of the first, from the arresting opening timpani strokes through the inexhaustible richness of the symphonic structure.

We are most grateful to the Members of the Junior Women's Association for the Detroit Symphony Orchestra, and the Junior League of Birmingham, who with their husbands, are serving as ushers for the Festival.

OVERTURE TO "LA FORZA DEL DESTINO"
GIUSEPPE VERDI

Born Duchy of Parma, 1813; died Milan, 1901.

Opera "La Forza del Destino", first performed in St. Petersburg, 1862. American Premiere; Academy of Music, N.Y., 1865. Text by Piave, after the most important romantic Spanish drama by Angel de Saavedra.

The concept of Overture has meant many things at different times—from a mere flourish of trumpets (17th Century) to an independent symphonic work with no operatic connotations whatever (Brahms—Academic Festival Overture). It can be designed to simply discourage chronic pre-curtain conversationalists, or it can prepare the audience psychologically with a blow-by-blow account of what is to happen on stage. Verdi pursued neither. While it offers significant material heard in the opera (mainly Leonora's famous second act supplication, "Madre pietosa", and a bucolic interlude of the third act, descriptive of the Italian campagna), it has innate drama. I warn you of the impact of the recurring three-fold trumpet call, arresting enough to buckle the walls of Jericho! Divorced from the ensuing opera, it makes for ideal concert opening; thus it can handsomely stand on its own feet. No greater tribute can be paid an overture.

SYMPHONY NO. 1, OPUS 39, IN E MINOR . . . JEAN SIBELIUS

Born Finland, 1865; died there, 1957.

Composed in 1899 at age 34. First performed in Berlin in 1900 under the baton of Robert Kajanus, famous Finnish composer and conductor.

Jean Sibelius—an artistic phenomenon in the history of the creative arts! Think of Tchaikovsky, Rimsky-Korsakoff, Brahms, Debussy, Richard Strauss, Puccini, Ravel, Stravinsky, Schoenberg, Hindemith,

MEADOWBROOK



MUSIC & FESTIVAL

SATURDAY-SUNDAY, JULY 2-3

Henryk Szeryng, violinist

BERLIOZ, "Symphonie Fantastique," Op. 14 A
Visions and Passions.
The Ball.
Scenes in the Country.
March to the Gallows.
Witches' Sabbath.

INTERMISSION

TCHAIKOVSKY, Concerto for Violin and Orchestra in D major,
Op. 35
Allegro moderato.
Canzonetta: Andante.
Finale: Allegro vivacissimo.

Program Notes by Karl Haas

SYMPHONIE FANTASTIQUE, OP. 14A . . . HECTOR BERLIOZ
Born La Cote Sainte Andre, 1803; died Paris, 1869.
Composed in 1829, at age 26. First performed in Paris in
1830, the composer conducting.

What do you do when you are madly in love with someone who doesn't even know about it? Chances are you may declare yourself in a letter. This is exactly what Berlioz did—only the letter became a symphony, with a story attached to each movement. That in itself is unusual, the wedding of the highest form of abstract or absolute music with a program—a programmatic symphony. But the stories are far-fetched, to say the least, and, of an autobiographical nature. That is fantastic, indeed! Berlioz' passion for Henrietta Smithson, the Irish actress, is a historical fact. He saw her in 1827 in a performance of Hamlet, and fell in love with her from a distance, i.e. from his seat to the stage. She ignored his many letters, refused to attend a concert of Berlioz' works. In despair, the composer wrote this large work, but it and the concert featuring it were equally ignored. Just for the record—Berlioz pursued his passion to its inevitable end; the two were married and lived unhappily ever after. As for the Symphony, its five movements speak vividly of the lover's hallucinations:

- I. Visions and Passions—lovers meet, love awakens.
- II. The Ball—he dreams of her.
- III. Scenes in the Country—he likens her to the beauty of nature.
- IV. March to the Gallows—in a nightmare he kills her and is to be executed.
- V. Witches' Sabbath—he indulges in witches' revelries, ending with a mock funeral.

VIOLIN CONCERTO, IN D MAJOR, OP. 35
PETER ILYITCH TCHAIKOVSKY
Born Votkinsk, 1840; died St. Petersburg, 1893.
Completed in 1878, at age 38. First performed in 1881 in
Vienna, by Adolf Brodsky.

This favorite work has a stormy past. It was dedicated to the famous mentor of famous violinists, Leopold Auer, who found it unviolinistic because of technical problems. The composer refused revision, rededicated the work to Adolf Brodsky, Russian violinist. The reception was cold, the critics vitriolic (Edward Hanslick: "The violin is yanked about, torn asunder, beaten black and blue . . . music that stinks to the ear"). History has reversed the original judgment emphatically. The poignant, melody-laden concerto has long since made the classical hit-parade.

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY-FRIDAY, JULY 7-8

Maureen Forrester, contralto

R. STRAUSS, Tone Poem, "Macbeth"
MAHLER, Songs of a Wayfarer, for Voice and Orchestra
Wenn mein Schatz Hochzeit macht.
Ging heut Morgen Ubers Feld.
Ich hatt ein gluhend Messer.
Die zwei blauen Augen.

INTERMISSION

RAVEL, Trois Poemes de Mallarme
Soupir.
Placet futile.
Surgi de la croupe.
STRAVINSKY, Suite from the Ballet, "Petrouchka"

Program Notes by Karl Haas

TONE POEM, "MACBETH" RICHARD STRAUSS
Born Munich, 1864; died Garmisch-Partenkirchen, 1949.
Written in 1887 at age 23.

Program music par excellence—the symphonic poem or tone poem, Liszt's achievement and nineteenth century's truly original contribution to the repertoire of orchestral music of large dimensions. As compositional form, it is entirely flexible, not bound to any scheme

whatever. The tone poem is composed of contrasting portions, but they are not separated into "movements". The central idea is poetic, or at least literary in a broader sense. Among the suppliers of such ideas, we find Shakespeare, Petrarch, Dante, Schiller, Goethe, Byron, Hugo.

In the case of Strauss, it was admittedly the influence of his friend Alexander Ritter, poet and philosopher, which moved the

Henryk Szeryng

Violinist



"A prince of the bow," said Louis Biancolli in *The New York World-Telegram and Sun* after a recent Szeryng concert, while *The New Yorker Magazine* called the artist, "A violinist of deep refinement and outstanding technicality."
Born in Warsaw, Szeryng began piano lessons with his mother at the age of five, and switched to the violin a few months later. It was in 1928 that the great Huberman heard the child play the Mendelssohn concerto and insisted that his parents send him to Berlin to study violin with Carl Flesch. In 1933, Szeryng made his first public appearances in Warsaw, Bucharest, Vienna and Paris.

Following World War II, during which he performed over 300 times for Allied servicemen, Szeryng made Mexico his home, and since 1946 has been a citizen of that country.

In the past eleven months Szeryng has given more than 130 concerts on five continents. This year he adds Meadow Brook to his list of festival engagements which includes Salzburg, Edinburgh and Montreaux. His recordings have been awarded the *Grand Prix du Disque*, and most recently he has placed on record for Mercury a series of concerti by Khatchaturian, Beethoven, Rachmaninoff, Schumann, Sibelius and Prokofieff.

One of Mexico's leading cultural ambassadors, travelling on a diplomatic passport, Szeryng promotes the music of his adopted country wherever he performs. He is also on the staff of the Mexican National University and directs the Pan American course in advanced violin technique and interpretation, a summer seminar in Mexico for professional musicians.



Soloist June 30, July 1-2-3, 1966

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composer to abandon his short-lived adherence to a classical structure to writing for this embodiment of the programmatic concept. Though "Macbeth" has no detailed plot, the two principal figures of Shakespeare's masterpiece, Macbeth and his wife, are discernably portrayed in this the least known of Strauss' tone poems.

SONGS OF A WAYFARER, FOUR SONGS FOR VOICE AND ORCHESTRA GUSTAV MAHLER

Born Bohemia, 1860; died Vienna, 1911.

Written in 1883 at age 23.

Though we think of Gustav Mahler primarily as a symphonist, it is in his song cycles that he bares his soul most intimately. "Lieder eines fahrenden Gesellen" constitute once again a case of regaining an emotional equilibrium on the part of a jilted lover, Mahler being the victim and a young singer the culprit. In his own words, Mahler expressed the pangs of love and the solace which can be found in nature. The telling subtitles are as follows:

- I. Wenn mein Schatz Hochzeit macht—When my love marries.
- II. Ging heut Morgen Uebers Feld—As I Walked afield this morning.
- III. Ich hatt ein glühend Messer—A fiery sword aches in my heart
- IV. Die zwei blauen Augen—My Love's Blue Eyes.

TROIS POEMES DE MALLARMÉ MAURICE RAVEL

Born Ciboure, 1875; died Paris, 1937.

Written in 1913 at age 38.

Some of the most exquisite song settings are left us from the pen of Maurice Ravel. The same mastery of colorful instrumentation and orchestration that is evidenced in his piano, chamber and symphonic music renders his songs and song cycles unique. Of particular interest is his treatment of the voice as part of a small ensemble of chamber music proportions. The sensuous "Chansons madecasses" (voice, cello,

flute and piano), and Trois Poemes de Mallarmé, (voice, piano, two flutes, two clarinets and string quartet) are examples of a 20th century category of composition which was further enriched by Vaughan Williams, Britten, Schoenberg, Barber and others.

The theory of the Parisian poet, Stephane Mallarmé (1842-98) regarding the musicality of poetry attracted Ravel as it did Debussy in the famous case of "The Afternoon of a Faun". Having written an earlier song "Sainte" to a Mallarmé poem, Ravel now chose:

- I. Soupir—Sigh, a long sigh of melancholy with soft, unvarying accompaniment.
- II. Place futile—Futile Petition, aglow with arpeggios and rich harmonies.
- III. Surgi de la croupe et du bond—Risen from the springing croupe.

These are dedicated to Stravinsky, Florent Schmitt, and Erik Satie, respectively.

SUITE FROM THE BALLET "PETRUSHKA" IGOR STRAVINSKY

Born Oranienbaum, Russia, 1882.

Written in 1911.

This colorful classic was the result of the artistic collaboration of two imaginative giants of the human spirit, Stravinsky and Diaghilev. It is music of irony and caprice with which Stravinsky portrays a sawdust puppet, seen at Russian fairs, eternally and unjustly persecuted. Symbolically, the composer's intentions to identify the puppet's lot with that of the Russian people under despotic yoke is obvious. "Petrushka" confirmed soundly the fame of Stravinsky hinted at in his earlier "Firebird", and based upon individuality of orchestral language; listen for characteristic leaps of melody and ever-changing moods; for orchestral brightness and fresh colors. One of the best loved and most original works of the 20th century.

MEADOWBROOK



MUSIC & FESTIVAL

SATURDAY - SUNDAY, JULY 9-10

Maureen Forrester, contralto

GLUCK, Overture to "Iphigenia in Aulis"

O del mio dolce ardor, from "Paris and Helen," Act I

Che farò senza Euridice, from "Orfeo ed Euridice," Act III

MENDELSSOHN, Symphony No. 3 ("Scotch"), in A minor, Op. 56

Andante con moto; Allegro un poco agitato.

Vivace non troppo.

Adagio.

Allegro vivacissimo; Allegro maestoso assai.

(Played without pause.)

INTERMISSION

WAGNER, Prelude to Act I, "Lohengrin"

VERDI, Stride la Vampa, from "Il Trovatore," Act II

O don fatale, from "Don Carlos," Act IV

deFALLA, Dances from "The Three-Cornered Hat"

The Neighbors.

The Millers Dance.

Final Dance.

Program Notes by Karl Haas

OVERTURE TO "IPHIGENIA IN AULIS"

CHRISTOPHER WILLIBALD GLUCK

Born Weidenwang, 1714; died Vienna, 1798.

Completed in 1774.

The direct simplicity of this classical Overture is perhaps the best clue to the understanding of Gluck's achievements as a composer of Opera. By and large, libretti of his time were artificial, and operatic music accordingly stilted, incredible, pompous. Gluck rebelled against all this, became a champion of the unity of story and music

through directness and simplicity of musical speech. He considered the opera itself—the complete work—to be of greater importance than the role of any one singer. In his scores, the orchestra took on new proportions, a full-fledged member of the stage production, endowed with the right to carry on dialogues and to underpin and render realistic any prevailing mood.

But, in all these endeavors, an economy of means of expression came to be in evidence. Gluck, the Father of Modern Opera—and "Iphigenia" is one of his most noteworthy children. The unfinished drama by

Euripides, involving King Agamemnon, the goddess Artemis, the King's daughter Iphigenia and her rescuing lover Achilles, forms the basis for the story. Classical music in the truest sense—and listen for its restraint and quiet eloquence.

ARIAS FROM "PARIS AND HELEN" AND "ORPHEUS AND EURIDICE" CHRISTOPHER WILLIBALD GLUCK

Both these operas are fashioned by the 18th century Italian poet and librettist, Calzabigi, after well known stories from Greek mythology. In the first, Paris, son of the King of Troy, sets sail for Greece. There he encounters Helen, wife of Menelaus, takes her off to Troy and brings about the Trojan War.

The second centers around Orpheus' love for Euridice and his journey to the Underworld and on the Elysian Fields in search of her. Gluck's music is once again eloquent and direct, a model for the altogether moving expression of innermost feelings and thoughts with the greatest economy of musical means.

SYMPHONY NO. 3 IN A MINOR, OP. 56 ("SCOTCH")

FELIX MENDELSSOHN
Born Hamburg, 1809; died Leipzig, 1847.

Mendelssohn's travels yielded lasting souvenirs, and his tour through Scotland in the spring of 1829 some of the loveliest. It was during a visit at the old chapel of the Palace of Holyrood that he conceived a melody which he subsequently utilized in the introduction preceding the first movement. He describes the scene which inspired him in a vivid letter, showing how deeply impressed he was with the historic setting. The chapel is now roofless and the altar in ruins. But Mendelssohn's fantasy reconstructed the rest. And this fantasy also created the moods of the symphony.

Do not look for a Scotch reel or snap; expect instead refinement and lyricism of the typical Mendelssohnian variety, warming the heart. There are four movements, a fluent and lively first; an impish second (for me the only one resembling a Scottish tune); a song-like, meditative third; and a brilliant closing movement.

P.S. The souvenir lasted in Mendelssohn's mind and heart; he didn't finish the work till 13 years after that visit to Scotland.

PRELUDE TO ACT I, "LOHENGRIN" RICHARD WAGNER

Born Leipzig, 1813; died Venice, 1883.

Here we have a new and different approach to an operatic overture—in effect, a true painting of the spirituality inherent in the opera. Indeed, Wagner's own analysis of the Prelude states his intention to depict a vision of "an angel host bearing in its midst the sacred Grail—the vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion". One of the most ingenious pages in the Wagner literature, this masterpiece of sustained sound, is born of a single theme, moving from high strings through the orchestra to emphatic trumpets and trombones, only to disappear again in the strings.

ARIAS FROM "IL TROVATORE" AND "DON CARLOS"

GIUSEPPE VERDI
Born Duchy of Parma, 1813; died Milan, 1901.
"Stride La Vampa" . . . from "Il Trovatore"

The first scene of Act 2 of "Il Trovatore" begins with the famous "Anvil Chorus", when in the mountains of Biscay, the gypsies, at dawn, begin their work and sing in praise of their women. But they leave their anvils to listen to Azucena, the daughter of the gypsy burnt by Count de Luna, as she—seated by the fire—relives the scene of her mother's death at the stake. ("Stride la vampa: Fierce flames are soaring").

"O Don Fatale" . . . from "Don Carlos"

"Don Carlos" belongs to Verdi's productive middle period which produced some of his most famous works. As in "Aida", which follows this work immediately in the chronological order of Verdi operas, there is an emphasis on dramatic spectacle.

In Act 4, Scene I, the Grand Inquisitor appears to advise the King of Spain that Don Carlos his son must be imprisoned, the King consents. Princess Eboli, by now repents of having denounced Don Carlos because of his love for the unfaithful Elizabeth of Valois, wife of Don Carlos' father—the King; and in this aria she bespeaks her anguish over the impending destruction of Don Carlos.

DANCES FROM "THE THREE-CORNERED HAT"

MANUEL DE FALLA
Born Cadiz, Spain, 1876; died Cordoba, Argentina, 1946.
Written in 1919. First performed same year in London.

Once again it was the artistic acumen of Serge Diaghilev, famed impresario of the Ballet Russe, which sensed in the music of de Falla (as he had done in the cases of Stravinsky, Ravel, Debussy, Prokofieff, Poulenc) a potential masterpiece for ballet; and so he urged the composer to develop the score into a synthesis of Spanish folk art. How colorful and exotic—this music.

A delightful Spanish comedy, based on a novel by the 19th century writer, Antonio de Alarcon, entitled "El Sombrero de Tres Picos"—"The Three-Cornered Hat", inspired all this. The protagonists are a young miller and his wife, a smitten Corregidor, who wears a hat with three corners as insignia of authority. (He who laughs last, laughs best—for the governor lands in the millstream in his pursuit of the desirable lady, while the miller makes off in his clothes.)

Picture the excitement of the London premiere with scenery and costumes by Picasso, choreography by Massine, who also danced with Karsavina! The three dances heard here are culled into a suite from the ballet score:

- I. The Neighbors.
- II. The Miller's Dance.
- III. Final Dance.

Delight in Andalusian rhythms, oriental (Moorish) melodies, and an uplifting jota.

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY-FRIDAY, JULY 14-15

Van Cliburn, pianist
Robert Shaw, conducting

MOZART, Overture to "The Magic Flute"
BEETHOVEN, Concerto No. 5 ("Emperor"), in E flat major, for Piano and Orchestra
Allegro.
Adagio un poco moto.
Rondo: Allegro.

INTERMISSION

HINDEMITH, Symphonic Metamorphosis on Themes by Weber
TCHAIKOVSKY, Overture-Fantasy, "Romeo and Juliet"

Program Notes by Karl Haas

OVERTURE TO "THE MAGIC FLUTE"

WOLFGANG AMADEUS MOZART

Born Salzburg, 1756; died Vienna, 1791.

Completed in 1791; first performed two days after completion in Vienna, Mozart conducting.

A huge success—this comic opera, one of Mozart's last works (he

died a little more than two months after the premiere). Its popularity in Vienna (233 performances in 10 years) and subsequently all over Europe could have turned the tide for the ill and indebted genius. How completely does the spirited and vivacious score belie his true state of affairs. Emanuel Schikaneder, manager and playwright, furnished an inferior plot of Oriental and Masonic complex-

Maureen Forrester

Contralto



The velvety contralto voice of Maureen Forrester has graced the concert stages of four continents since the Canadian artist came to fame through a New York recital debut in 1956.

A favorite of symphony orchestra conductors, she has appeared under the baton of such eminent directors as Bruno Walter, Herbert von Karajan, Otto Klemperer, George Szell, Leonard Bernstein, Eugene Ormandy, Joseph Krips and Igor Markevitch.

Miss Forrester has been called "The definitive present day interpreter of Mahler." Her extraordinary ability as a singer of lieder has led one distinguished reviewer to remark "Miss Forrester is Canada's most precious natural resource since gold was discovered in the Klondike."

Miss Forrester's travels take her on tour of Europe each season. She has also performed extensively in Australia, Israel and the Soviet Union. Her recent recordings for Westminster and Vanguard are receiving world wide attention.

Off-stage, Miss Forrester manages to combine her musical career with the role of wife and mother. Her husband is the distinguished Canadian violinist and conductor, Eugene Kash. The couple has five children ranging in age from nine to one year old.



Soloist July 7-8-9-10, 1966



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ion, fashioned after a tale by Wieland (18th Century German writer). But what incredible beauty and magic are in the music, beauty to which this Overture only begins to open the door.

CONCERTO FOR PIANO AND ORCHESTRA, OP. 73, IN E-FLAT MAJOR ("EMPEROR")LUDWIG VAN BEETHOVEN
Born Bonn, 1770; died Vienna, 1827.

Written in 1809. First Viennese performance in 1812, Karl Czerny, soloist.

Many are the explanations for the subtitle, "Emperor" of this, the crowning work among Beethoven's five piano concerti. In my opinion, the most plausible is found in the heroic character of the music. Its sheer majesty of sound thrills us anew every time, and the scope of its expressive power—from the forceful and proud first movement, to the unearthly serene second, and the jovial third—is overwhelming. This is not a solo concerto with orchestral accompaniment, but rather an indivisible partnership of solo and orchestra of symphonic proportions. Surely, its spiritual and yes—its physical impact upon the listener is inescapable.

SYMPHONIC METAMORPHOSIS ON THEMES BY WEBERPAUL HINDEMITH
Born Hanau, Germany, 1895; died Frankfurt, 1963.

Written in 1943. First performed in 1944 by the New York Philharmonic, Artur Rodzinsky conducting.

One of Hindemith's most witty scores, composed during his tenure

as professor of composition at Yale. He admittedly chose four of Weber's more obscure and perhaps less significant pieces so as to not disparage the stature of his (Weber's) work. Numbers 1, 3 and 4 are taken from piano duets by the "Freischuetz" composer, while the second stems from a Chinese melody from Weber's Overture to incidental music for Schiller's "Turandot". Hindemith's treatment of these four themes attests to his sound craftsmanship and his fecund power of invention. Especially the closing March will send you in a rhythmical spin.

OVERTURE—FANTASY, "ROMEO AND JULIET"PETER ILYITCH TCHAIKOVSKY
Born Votkinsk, 1840; died St. Petersburg, 1893.

Written in 1870 at age 30.

Of the more than 50 works by various composers—ranging from songs to operas, oratorios, tone poems and symphonies—inspired by Shakespeare's masterpiece, the epic version by Tchaikovsky remains first choice with music lovers. This is so because of the timeless beauty of the thematic material and the spaciousness of the emotions expressed here. It was Tchaikovsky's compatriot, and friend, Balakirev (founder of the Russian National School and member of the "Russian Five"), who suggested the idea and even a basic blueprint for the tone poem. Friar Lawrence, the feud between the Montagues and the Capulets, and of course the passionate love affair itself—they are all audibly represented as the music unfolds. You are re-reading the drama with your mind's eye as you listen.

SATURDAY - SUNDAY, JULY 16-17

Van Cliburn, pianist
Robert Shaw, conducting

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

HINDEMITH, Symphony, "Mathis der Maler" (Matthias the Painter")
Angelic Concert.
Entombment.
Temptation of Saint Anthony.

INTERMISSION

TCHAIKOVSKY, Concerto No. 1, in B flat minor, Op. 23, for Piano and Orchestra
Allegro non troppo e molto maestoso; Allegro con spirito.
Andantino semplice; Allegro vivace assai.
Allegro con fuoco.

Program Notes by Karl Haas

SYMPHONY NO. 3, IN D MAJORFRANZ SCHUBERT
Born Lichtenthal, 1797; died Vienna, 1828.

Written in 1815, at age 17.

Within barely two years' time, Schubert wrote his first Lieder—innovations of concept (think of "Der Erlkonig") and miracles of perception and depth. The same two years produced the first three symphonies and the first two string quartets. No claim to innovation here, but they do attest to Schubert's individual charm. Especially the third is a prophecy of Schubertian things to come; romantic melodies, chattily distributed (first movement); song-like treatment of the two themes of slow movement; earthy "Schuhplattler" of Scherzo (third movement); and vivacious finale. One of the less performed Schubert symphonies.

"MATHIS DER MALER," SYMPHONYPAUL HINDEMITH
Born Hanau, Germany, 1895; died Frankfurt, 1963.

Written in 1934.

This is Hindemith's best known work. Originally an opera with text by the composer, after the life of the early 16th Century painter, Matthias Gruenewald, set against the stormy background of the Peasants' War of 1524. Its political and social overtones prompted the composer's status as persona non grata in Nazi Germany.

Hindemith chose three orchestral portions from the opera score and wove them into a "symphony"—which should really be called a suite. They are to picture the emotions begotten by three celebrated Gruenewald paintings found in the panels of the Isenheim altar in Colmar, Alsace. The three sections are titled:

- I. Angelic Concert.
- II. Entombment.
- III. Temptation of St. Anthony.

The medieval character of the paintings is magically reproduced in music which evokes the spirit of the Reformation;—but the garb is of our time, a wondrous mixture of antiquity and Hindemith to serve the merger of two sister arts, painting and music.

PIANO CONCERTO NO. 1, IN B-FLAT MINOR, OP. 23PETER ILYITCH TCHAIKOVSKY
Born Votkinsk, 1840; died St. Petersburg, 1893.

Written in 1874, at age 34.

The popularity of this all-time favorite defies detailed description. Its virtues are ever new and for the whole world to hear. And, hearing it is enjoying it.

Suffice it to remind the listener that it was written for Nicolas Rubinstein who upon first hearing could not find a single merit in it. His condemnation was devastating. Rubinstein made his performance of the concerto dependent upon thorough revision. Tchaikovsky's answer: "I shall not change a single note!" Though the quarrel seemed final, both masters gave a little; Tchaikovsky revised, Rubinstein played. But it was Hans von Bulow who introduced the concerto to the world, not in Russia, but in America—in 1875 in Boston. And Rubinstein nobly admitted his misjudgment by performing it brilliantly to the end of his career.

THURSDAY, JULY 21

Isaac Stern, violinist

LARSSON, Pastoral Suite, Op. 19

Overture.
Romance.
Scherzo.

MOZART, Concerto No. 3, in G major (K.216), for Violin and Orchestra

Allegro.
Adagio.
Rondo: Allegro.

INTERMISSION

PROKOFIEFF, Concerto No. 1, in D major, Op. 19, for Violin and Orchestra

Andantino.
Scherzo vivacissimo.
Moderato.

PROKOFIEFF, Scythian Suite, Op. 20

Invocation to the Sun.
The Evil God and Dance of the Pagan Monsters.
Night.
Lolli and Ala; Cortege of the Sun.

MEADOWBROOK



MUSIC FESTIVAL

Program Notes by Karl Haas

PASTORAL SUITE, OP. 19 LARS-ERIK LARSSON
Born Akarp, near Lund, Sweden, 1908
Written in 1938.

Lars-Erik Larsson is a central figure of the middle-generation of contemporary Swedish composers. He studied at the Royal College of Music in Stockholm, later with Alban Berg in Vienna and with Fritz Reuter in Leipzig. 1937-54, conductor of the Swedish Broadcasting Service, 1947-60, professor at the Royal College. I would term him a post-romanticist, with a strong leaning toward the lyrical. His piano pieces are particularly enjoyable for their freshness and individuality of harmonic language. But he has been equally successful in every phase of composition. If any modern influence is discernible, it is that of Hindemith, with whose work Larsson has had close contact. Noteworthy is his concern to enrich the repertoire of small scale and amateur orchestras. He wrote twelve charming concertini (Op. 45), for each orchestral instrument in turn as solo instrument (except percussion) with string orchestra accompaniment of modest demands.

The Pastoral Suite has indeed an "open-air" sound: a rustic Overture; a beautifully expressive Romance; and a bouncy Scherzo.

VIOLIN CONCERTO NO. 3, IN G, (K. 216)
WOLFGANG AMADEUS MOZART
Born Salzburg, 1756; died Vienna, 1791.
Written in 1775 at age 19.

Mozart wrote his five violin concerti in Salzburg within the incredibly short time of nine months, having just finished two operas—and there was always room for an assortment of divertimenti and vocal music at the same time. All this during his tenure as Konzertmeister to the Court of the Archbishop of Salzburg. He had to write for the instrument with which his service was primarily connected, one of the justifications for his post.

But, if this be functional music, the depth and richness of Mozart's language does not betray any trace of perfunctoriness. Watch particularly for the beatific slow movement—an Adagio in place of the more usual Andante. And notice how the solo violin returns at the end of this movement to once more pronounce the melody with special poignancy.

CONCERTO NO. 1 IN D, FOR VIOLIN AND ORCHESTRA,
OP. 19 SERGE PROKOFIEFF
Born Ekaterinoslav, Russia, 1891; died Moscow, 1953.
Written in 1913 at age 22. First performed in Paris in 1923,
with Marcel Darrieux and Serge Koussevitsky.

Quite a different approach here! We must not apply the conventional meaning of the word "concerto". Rather, the violin and the orchestra form a symphonic entity. Furthermore, do not expect any cadenzas or typical bravura passages. But there is lyricism and repose (to be sure of the Prokofievian variety) in the opening Andantino and the closing Moderato, while the Scherzo has the earmarks of the composer's wit and caprice: leaps of melodic intervals and restless stresses.

An undeniably novel work for its time, both from a standpoint of technical resources of the violin, and because of its unusual architectural design.

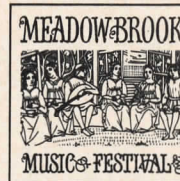
SCYTHIAN SUITE, FOR ORCHESTRA, OP. 20
SERGE PROKOFIEFF
Written in 1916, first performed same year in St. Petersburg,
composer conducting.

The Scythians, a legendary people, supposedly dwelled in a region near the Black Sea, and equally supposedly ceased to exist in or about 100 B.C. Prokofieff had planned to use their story as basis for a ballet; but Diaghilev's coolness toward the idea prompted the composer to write an orchestral suite instead. You will find the music harsh and dissonant—and it is. But so is the story it paints.

- I. Invocation to the Sun, the Scythians' boss-god. Sacrifice to Ala, daughter of Veles (the cattle god!)
- II. The Evil God and Dance of the Pagan Monsters (seven of them).
- III. Night—The Evil God harms Ala, who is consoled by Moon Maidens (we should get to the moon!)
- IV. Lolli, Scythian hero, saves Ala; Cortege of the Sun.

Van Cliburn

Pianist



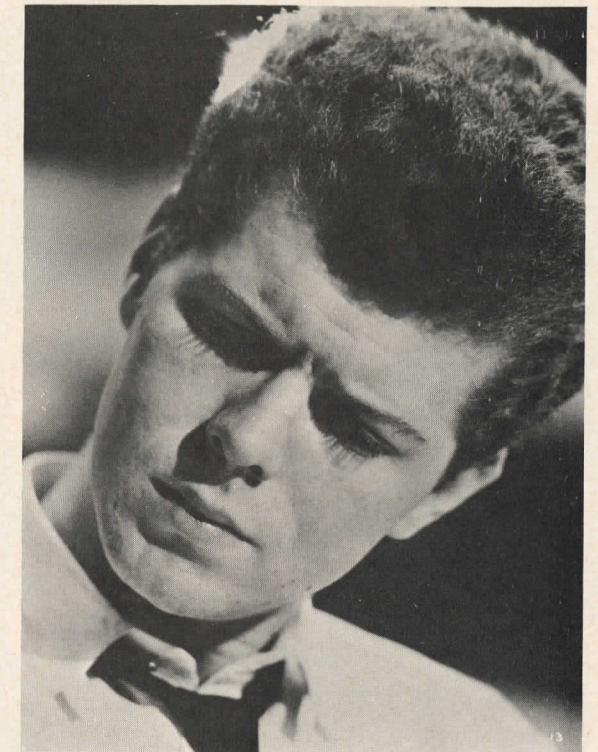
As the whole world knows, in 1958 Van Cliburn returned from winning the Tchaikovsky Competition in Moscow, a hero to all the United States. He was accorded Manhattan's first ticker-tape parade for a musician, congratulated by President Eisenhower, given a testimonial luncheon by the great and near-great of New York

City, and greeted by huge crowds in concert or whenever he walked across a street. His recordings for RCA Victor sell in incredible numbers.

Cliburn was born in Shreveport, Louisiana. When he was six, his family moved to Kilgore, Texas, where his father was purchasing agent for an oil company. Van's mother had been a talented pianist and student of Arthur Friedheim, famous pupil of Franz Liszt. Although Mrs. Cliburn's parents forbade a concert career for her, her son was able to reap the benefits of her years of practice and study. At the age of three, long before he could read words, Van began to read music. His mother was his teacher until he went to New York in 1951 to study with Juilliard's noted Mme. Rosina Lhevinne.

At age four Van first performed in public at Shreveport's Dodd College. At twelve he won a state-wide pianist's competition and performed with the Houston Symphony. The same year he made his Carnegie Hall debut as winner of the National Music Festival Award. Many other important awards came his way before he graduated from Juilliard with highest honors. Perhaps his most important victory came in 1954 when he won the coveted Leventritt Award which carried with it his sensational debuts with the New York Philharmonic and other major orchestras including the Detroit Symphony Orchestra.

Though well known in music circles before he went to Moscow, it was the front-page stories of the hysterical acclaim given him by Russian audiences that led to Cliburn's recognition in this country. It is a phenomenon, indeed, that the artist has managed the incredibly difficult task of living up to his own legend.



Soloist July 14-15-16-17, 1966

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MEADOWBROOK



MUSIC & FESTIVAL

Program Notes by Karl Haas

CONCERTO NO. 2, IN B-FLAT MAJOR, FOR PIANO AND ORCHESTRA, OP. 83 JOHANNES BRAHMS
Born Hamburg, 1833; died Vienna, 1897.
Completed in 1881; first performed same year in Budapest with composer as soloist.

One of the truly monumental of Romantic piano concerti, and one of the most difficult to play. The orchestral score, too, is of symphonic proportions. Hence the frequent sobriquet, "symphony with piano obligato". It followed the first piano concerto more than 20 years later, and the first symphony five years later. Brahms was at the height of his creative powers and rich in compositional experience.

What can one specify for the listener's added enjoyment? There are four rather than the usual three movements, all of them laden with beauty and strength. Listen for the solo cello opening the third movement, it almost steals the show from the piano for sensuousness. And surely you will whistle the ebullient Hungarian theme of the Finale. But then, all of them are singable and memorable.

Brahms sketched this work during an earlier trip to Italy, and then elaborated upon the sketch during a second Italian sojourn. Could it be that the Italian sun had its beneficent effect?

FRIDAY, JULY 22

Eugene Istomin, pianist

BRAHMS, Concerto No. 2, in B flat major, Op. 83, for Piano and Orchestra

Allegro non troppo.

Allegro appassionato.

Andante.

Allegretto grazioso.

INTERMISSION

TCHAIKOVSKY, Symphony No. 5, in E minor, Op. 64

Andante: Allegro con anima.

Andante cantabile, con alcuna licenza.

Valse: Allegro moderato.

Finale: Andante maestoso; Allegro vivace.

SYMPHONY NO. 5, IN E-MINOR, OP. 64 PETER ILYITCH TCHAIKOVSKY
Born Votkinsk, 1840; died St. Petersburg, 1893.

Written in 1888; first heard in St. Petersburg, 1888, under the composer's direction.

A good example, I think, of how a large-scale work will become known by one small part—and that by way of a popular arrangement. Everyone recognizes the main theme of the slow movement, rapturously entoned by the French horn; its transformation into a pre-rock-'n-roll era hit (Moon Love) enhanced its popularity. But there is so infinitely more to remember about this great symphony. Drama is inherent in each of the four movements. A certain unity of central thought and design renders them a continuous work, rather than four parts. You will hear certain motives again and again, though of contrasted mood. For instance, the first theme of the Finale has its origin in the first theme of the first movement; a brooding melody—and how defiantly triumphant it becomes in the major mode at the final close! And then, who ever heard of a Valse as a movement of a symphony (third movement).

To think that Tchaikovsky was convinced that this symphony meant the end of his creative energy and inventiveness! "Am I really played out as they say? Can I merely repeat and ring the changes on my earlier idiom?" he wrote to his friend, Mme. von Meck. Posterity alleviated his fears.

SATURDAY, JULY 23

Leonard Rose, violoncellist

BRAHMS, Academic Festival Overture, Op. 80

HAYDN, Symphony No. 94 ("Surprise"), in G major

Adagio contabile: Vivace assai.

Andante.

Menuetto.

Allegro di molto.

RAVEL, Rapsodie Espagnole

Prélude à la nuit.

Malagueña.

Habanera.

Feria.

INTERMISSION

DVOŘÁK, Concerto in B minor, Op. 104, for Violoncello and Orchestra

Allegro.

Adagio ma non troppo.

Allegro moderato.

MEADOWBROOK



MUSIC & FESTIVAL

Program Notes by Karl Haas

ACADEMIC FESTIVAL OVERTURE, OP. 80

JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.

Written in 1880; first performed in Breslau in 1881.

A noble gesture of gratitude for a well-deserved honor. Would that all honorary degrees would so, enrich the world! In recognition of his leadership "in music of the more severe order" (as the citation reads), the University of Breslau, Germany in 1879 bestowed upon Brahms a Ph.D., honoris causa. He reciprocated by writing an orchestral fantasy on German student songs—a "potpourri" as he called it—ending with the universal "Gaudeamus Igitur".

Obviously, the term Overture is used here in a non-academic sense. (See notes on Overture to "La Forza del Destino".) But the academic audience must have been delighted when Brahms first performed it at the University before city and school officials.

SYMPHONY NO. 94, IN G MAJOR JOSEPH HAYDN

Born Rohrau, Lower Austria, 1732; died Vienna, 1809.

This is the well-known "Surprise" Symphony, one of the two sets of symphonies written for each of the two Haydn visits to London, 1791 and 1794. You know that the surprise referred to is the sudden loud chord at the end of the first complete sentence of the second movement (the "Papa Haydn" melody, which he later used again in "The Seasons"). The reason for the surprise shock—so the story goes—Haydn's playful thought to wake up the audience from its customary drowsiness during slow movements. However, it must have been a sudden snooze, for I doubt whether the sprightly preceding portion could have induced it.

A stately introduction leads to the lively first movement; then the famous melody upon which Haydn wrote ingenious variations; a two part Menuetto; and a jolly Finale.

RAPSODIE ESPAGNOLE, SUITE FOR ORCHESTRA

MAURICE RAVEL

Born Ciboure, Basses-Pyrenees, 1875; died Paris, 1937.

Written in 1907, first performed in Paris in 1908.

Several times did Ravel yield to the lures of Spanish influence (his comic opera, "L'Heure Espagnole"; Habanera; Bolero; Alborado del Gracioso, etc.) If a tangible reason must be found, there is one; he was born near the Spanish border in the little Basque town of Ciboure (near Biarritz) and he knew and loved Spanish songs since infancy. And so Spanish musical ways were so deeply rooted that they became second nature.

Rapsodie Espagnole is perhaps the best known of his Spanish "children". But don't expect bull-fight music replete with Spanish trimmings. What you hear is decidedly Ravel, the consummate master of orchestration, submitting to his second nature.

The four sections of the suite:

- I. Prélude à la nuit—undulant and sultry.
- II. Malaguena—improvisational.
- III. Habanera—potent rhythm.
- IV. Feria—colorful and exciting.

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

Born Mulhausen, 1841; died Prague, 1904.

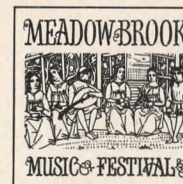
Written in 1895; first performed in London; Dvorak conducting, Leo Stern as soloist.

This tuneful work is as much a rhapsody as it is a concerto, seemingly improvisational in style. In fact, the slow movement, the concerto's finest, is subtitled "Quasi improvisando".

Dvorak wrote the cello concerto while in the United States as Director of the National Conservatory of Music in New York, the period which also produced the "New World" Symphony and the two string quartets in F and E-Flat. American Negro song characteristics are ascribed to these. If true, they are synonymous with Dvorak's finest expression of his considerable melodic gifts. The Concerto is one of the most satisfying in the entire concerto literature.

Isaac Stern

Violinist



The sound of genius which is Isaac Stern's has become such a part of the world's music scene that it is always a surprise to his fans to discover his birthdate is as recent as 1920. The birthplace was Kriminiesz, Russia, but his parents brought him to San Francisco when he was less than a year old. At six, he began studying piano, but two years later he switched to violin, his interest being aroused by the incessant practising of a next-door neighbor.

Stern began studying with teachers from the San Francisco Conservatory of Music at ten and by the time of his local debut five years later, was proficient enough to play the Bach Double Violin Concerto with Naoum Blinder, his major teacher and concertmaster of the San Francisco Symphony. Guest appearances under Pierre Monteaux's direction followed as well as appearances with the Los Angeles, Portland, Seattle, Minneapolis and Chicago Orchestras.

The violinist was launched on the concert route after his promising New York debut in 1937 and his steady upward climb was followed with interest by critics from coast to coast. With his Carnegie Hall concert on January 12, 1943, he rocketed into the sparsely populated realm of first-flight violinists.

In addition to his concert activity, Stern's contributions to music have been significant and taken many roads. It was he who sparked the movement several years ago to save Carnegie Hall. This year, in company with Eugene Istomin and Leonard Rose, Stern joins the distinguished staff of the Meadow Brook School of Music to give the benefit of his great talent to students, performers, teachers and auditors from all over the world.

Equally at home in Baroque, Classical, Romantic and Modern works, Stern's technique and the rich tone of his 250-year-old Guarnerius make him one of the most sought after artists of our time.



Festival soloist July 21-24-30, August 5-7

Special Piano Trio Performances with Istomin and Rose July 19-26, Aug. 2 (see pg. 45)

MEADOWBROOK



MUSIC & FESTIVAL

SUNDAY, JULY 24

Isaac Stern, violinist

BEETHOVEN, Symphony No. 3 ("Eroica"), in E flat major, Op. 55

Allegro con brio.

Marcia funebre: Adagio assai.

Scherzo: Allegro vivace; Trio.

Finale: Allegro molto.

INTERMISSION

SIBELIUS, Concerto in D minor, for Violin and Orchestra, Op. 47

Allegro moderato.

Adagio di molto

Allegro ma non tanto.

Program Notes by Karl Haas

SYMPHONY NO. 3, IN E-FLAT MAJOR, OP. 55 ("EROICA") LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

Written in 1803-04; first performed in 1804 in Vienna, the composer directing.

One of the grandest utterances of man—this gigantic creation. Never before have such formal confines as are ingrained in a symphony been endowed with such lofty stature. It is as though classic formalism and tradition become unchained by the sheer power of emotion—and yet persist because of it. A colossal milestone in the evolution of the symphony as the ultimate form of composition.

It is common knowledge that Beethoven intended to honor with this work Napoleon Bonaparte, in whom the freedom-loving and outspoken composer saw the liberator of all oppressed. But when the First Consul declared himself Emperor of France, Beethoven's disillusionment knew no bounds. In disgust, he tore up the title page and renamed the Symphony, the Eroica. It became his own favorite symphonic child.

Giant would be a more apt description than child. What majesty and grandeur and forcefulness pervades the score, and what pathos the Funeral March of the second movement! As far as design is concerned,

everything is unprecedented; the tension of the first movement with its extended development-section and king-sized Coda; the dissonances of the drama which is the Funeral March—itself a symphonic first; the overpowering hymn of triumph in the last movement. And what a welcome relief the comparative fluffiness of the third movement, the Scherzo.

In an excellent performance of the Eroica, the listener remains unaware of its musical length, close to one hour.

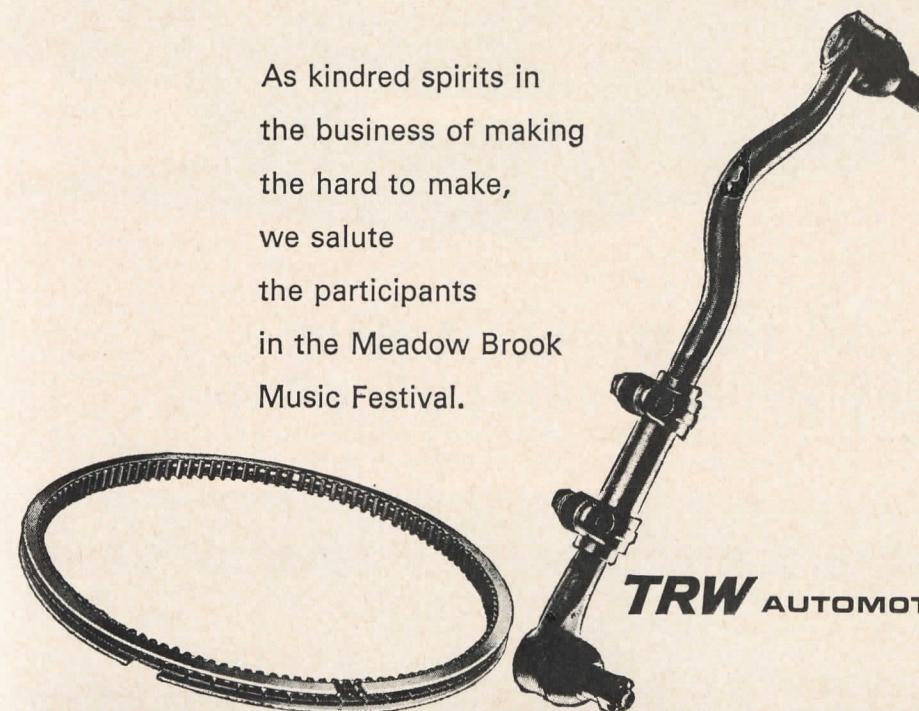
VIOLIN CONCERTO IN D MINOR, OP. 47 JEAN SIBELIUS

Born Tavastehus, Finland, 1865; died Jarvenpaa, 1957.

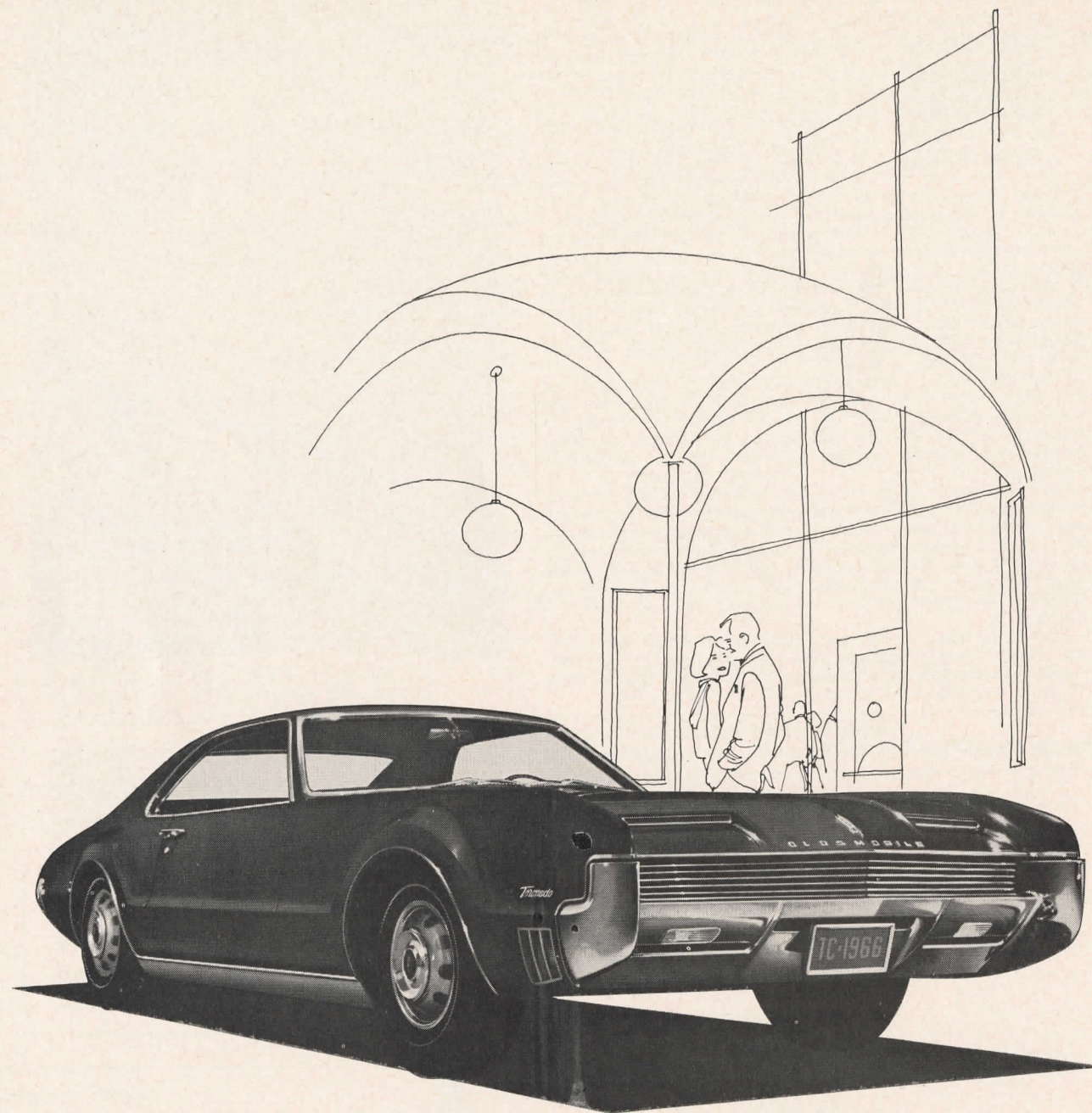
Written in 1903, revised in 1905; first performed in Helsinki in 1904 by Victor Novacek, the composer directing; the revised version in Berlin in 1905 by Karl Halir, Richard Strauss conducting.

A work rhapsodical in nature, and filled with romantic fervor throughout. The poetic mood of the slow movement is particularly beautiful; and the rhythmic jubilation of the last surely infectious. Not as widely played as it used to be, but a rewarding experience for artist and audience alike. Perhaps not as typical of Sibelius as his symphonies and tone poems, but nevertheless a masterful work.

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MUSIC & FESTIVAL

Program Notes by Karl Haas

OVERTURE TO THE OPERA, "THE MARIONETTES" HILDING ROSENBERG

Born Ringsjon, 1892.

Written in 1939 with text after the Spanish dramatist, Jacinto Benavente.

Hilding Rosenberg, one of Sweden's most prolific and most pace-setting composers, was born at Ringsjon in the southern most Swedish district of Skane, in 1892, into a musical family. To properly assess his contributions to the modern Swedish scene is a very difficult task. His originality of style and his great versatility (from his string quartets, his orchestra and theater music, to his church music) make it so. I am thinking of the deep impression which his Christmas Cantata, "Den heliga natten", made upon me, and how I was then attracted to his piano compositions and his chamber music, often typical of the linear texture of Schoenberg's idiom.

Rosenberg, after having studied with his distinguished compatriot, Wilhelm Stenhammar, was in direct contact with Schoenberg in Dresden. A subsequent sojourn in Paris further aided his musical development. But being acquainted with his work is realizing the scope of his individuality as a creator.

The overture to "The Marionettes", short and amusing as it is, may serve as a case in point. For example, watch for the introduction where one group of instruments holds a tone—in octaves—while the upper and lower voices in another group move toward one another, a half-tone above and a whole-tone below the tone held by the first group. This sets in motion a similar device within that first group. An altogether effective and interesting little work.

SUITE, "LUCREZIA" HARALD SAEVERUD

Born Bergen, 1897.

Harald Saeverud occupies as prominent a place in the music of present-day Norway as Rosenberg does in Swedish music. His style, however, is more closely associated with the folk elements of his native Norway. One is tempted to ascribe this to his childhood environment; several of his ancestors and his immediate family were makers and players of the ancient national instrument of Norway, the "hardingfele" or Hardanger fiddle. Indeed, we find in Saeverud's music the rhythms and scales and often the primitive polyphonic melodies of the traditional "slatter" (tunes).

Saeverud was born in Bergen in 1897, studied in his native city and in Berlin. Since 1933, he has been the recipient of a state pension which enables him to devote all his energy to composition and exploration.

The tale of Lucretia, wife of Tarquinius Collatinus of Roman legend has inspired several works of music and literature (notably Shakespeare's "Rape of Lucrece", and Benjamin Britten's opera, "The Rape of Lucretia".) In the case of Saeverud, we have an orchestral Suite, a more abstract reference.

THURSDAY, JULY 28

Eugene Istomin, pianist

ROSENBERG, Overture to the Opera "The Marionettes"

SAEVERUD, Suite, "Lucrezia"

RESPIGHI, Symphonic Poem, "The Fountains of Rome"

The Fountain of Valle Giulia at Dawn.

The Triton Fountain in the Morning.

The Fountain of Trevi at Midday.

The Villa Medici Fountain at Sunset.

INTERMISSION

BRAHMS, Concerto No. 2, in B flat major, Op. 83, for Piano and Orchestra

Allegro non troppo.

Allegro appassionato.

Andante.

Allegretto grazioso.

"THE FOUNTAINS OF ROME," SYMPHONIC POEM FOR ORCHESTRA OTTORINO RESPIGHI

Born Bologna, 1879; died Rome, 1936.

Written in 1916; first performed at the Augusteo in Rome in 1917.

Many are Ottorino Respighi's claims to fame. However, his greatest achievement, I think, was the renaissance of instrumental composition in Italy after a century of that country's supremacy in the field of opera exclusively. To be sure, there were others of his time (Casella, Pizzetti, Malipiero, Tommasini) who helped bring this about during the early 1900's, and who paved the way for today's profusion of outstanding composers in Italy. But Respighi's position was unique. He emerged clearly as one of the great 20th century masters of orchestration and pictorial painting in tone.

These gifts are evidenced handsomely in the famous trilogy of symphonic canvases describing scenes and historical elements of Rome. "Fontane di Roma" represents chronologically the first of the three. There are four distinct portions, played however without interruption. Each of them "gives expression to the sentiments and visions suggested by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer" (to quote the composer). The four sections are titled as follows:

I. The Fountain of Valle Giulia at Dawn.

II. The Triton Fountain in the Morning.

III. The Fountain of Trevi at Midday.

IV. The Villa Medici Fountain at Sunset.

CONCERTO NO. 2, IN B-FLAT MAJOR, FOR PIANO AND ORCHESTRA, OP. 83 JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.

Completed in 1881; first performed same year in Budapest with composer as soloist.

One of the truly monumental of Romantic piano concerti, and one of the most difficult to play. The orchestral score, too, is of symphonic proportions. Hence the frequent sobriquet, "symphony with piano obligato". It followed the first piano concerto more than 20 years later, and the first symphony five years later. Brahms was at the height of his creative powers and rich in compositional experience.

What can one specify for the listener's added enjoyment? There are four rather than the usual three movements, all of them laden with beauty and strength. Listen for the solo cello opening the third movement, it almost steals the show from the piano for sensuousness. And surely you will whistle the ebullient Hungarian theme of the Finale. But then, all of them are singable and memorable.

Brahms sketched this work during an earlier trip to Italy, and then elaborated upon the sketch during a second Italian sojourn. Could it be that the Italian sun had its beneficent effect?

MEADOWBROOK



MUSIC & FESTIVAL

FRIDAY, JULY 29

Leonard Rose, violoncellist

BERLIOZ, Roman Carnival Overture, Op. 9
DEBUSSY, Symphonic Suite, "Printemps"
BLOCH, "Schelomo," Hebraic Rhapsody for Cello and Orchestra,

INTERMISSION

SAINT-SAENS, Concerto No. 1, in A minor, for Cello and Orchestra,
Op. 33

Allegro non troppo.
Allegretto con moto.
Comme prima, un peu moins vite.
(Played without pause.)

KODALY, Dances of Galanta

Program Notes by Karl Haas

ROMAN CARNIVAL OVERTURE, OP. 9 . . . HECTOR BERLIOZ
Born La-Cote-Sainte-Andre, 1803; died Paris, 1869.

Completed and introduced in Paris in 1844.

One of the glittering staples of the orchestral repertoire, and considered one of the representative works of another consummate master of the art of orchestration, Hector Berlioz. And yet it did not turn out what it was intended to be.

Berlioz had planned this music as symphonic prelude to Act II of his opera, Benvenuto Cellini, based on the colorful life-story of the Florentine sculptor, goldsmith, and author of the 16th century. However, when the opera itself was ready to be performed in Paris in 1838, the "Roman Carnival" had not yet been born. In fact, Berlioz did not complete it until six years later; by then he decided to have it published as a separate orchestral work, without any reference to the opera, save thematically. Two main melodies are culled from the operatic context: an infectious Saltarello, used as background for an Italian love scene, which constitutes the principal theme of the overture; and the theme of Cellini's love song of the first act, given in this overture to the English horn.

SYMPHONIC SUITE, "PRINTEMPS" . . . CLAUDE DEBUSSY
Born Saint-Germain-En-Laye, 1862; died Paris, 1918.

Written in 1887, at age 25.

A youthful and seldom heard Debussy opus. It was conceived as a suite for orchestra and chorus, and dedicated to the memory of Auguste Durand, renowned French musician and founder of France's best-known music publishing house bearing his name. Debussy wrote this work at the Villa Medici while in residence as recipient of the coveted Prix de Rome. It was inspired by Boticelli's painting, "Primavera", early proof of Debussy's preoccupation with the merging of sister arts, such as painting and music; a leaning which he shared with the symbolists of his time and which became the core of his impressionistic convictions. This is evidenced by his express intention not to create a musical equivalent of the Italian masterpiece, but rather to perpetuate the impressions of joy of things and beings reborn to a new life in Spring. The original humming chorus presages the Sirenes, the final of the three Nocturnes for Orchestra.

"SCHELOMO," HEBRAIC RHAPSODY FOR
CELLO AND ORCHESTRA . . . ERNEST BLOCH
Born Geneva, 1880; died Portland, Oregon, 1959.

Written in 1916; first performed in 1917 at a concert of the New York Society of Friends of Music.

It was about 1915, when Bloch was 35 years of age, and had already written several works in traditional style, that he became imbued with the haunting beauty of Jewish music and the cantillation of the synagogue. Tangible evidence is found in his music henceforth: the

Israel Symphony; Baal Schem—Jewish legends, Voice in the Wilderness, etc. Schelomo is perhaps the most eloquent. In it, as in the others of the same genre, Bloch did not attempt to reconstruct Jewish music per se. "I am not an archeologist", he let it be known, adding "I have but listened to an inner voice, deep, secret, insistent, ardent, a voice which seemed to come from far beyond myself."

Schelomo is the Hebrew name for Solomon, and the work under discussion is a musical portrayal of King Solomon. Bloch accomplishes the feat by evoking in his music a Biblical image at times austere and even harsh, at times splendid and rich. Thus the Rhapsody conjures up through a variety of moods a likeness of Solomon, king and warrior, sage and lover, poet and mortal; through a lifetime of noble deeds to the final pronouncement of "all is vanity."

A lofty creation permeated with Jewish idioms, and in which the solo cello assumes a quasi-biographical voice.

CONCERTO NO. 1 IN A MINOR, FOR CELLO AND
ORCHESTRA, OP. 33 . . . CHARLES CAMILLE SAINT-SAENS
Born Paris, 1835; died Algiers, 1921.

Written in 1873; first performed same year in Paris by August Tolbecque and the Paris Conservatory Orchestra.

A sheer pleasure to hear!

One of the most felicitously romantic compositions for solo instrument and orchestra ever written. Lush melodies, sound craftsmanship and compactness of form are its distinguished features. If there be any discernible truth to the concept of French elegance in music—and I do think there is, it can be found here in abundance.

The three movements are played without separation, though they are clearly recognizable. To make things easier yet, the rhapsodic opening melody is used throughout in a linking role.

DANCES OF GALANTA . . . ZOLTÁN KODÁLY
Born Hungary, 1882.

Written in 1934.

Zoltan Kodaly, now 84 years young and vigorous, has long been in the forefront of Hungary's creative artists. Like his long-time friend and compatriot, Bela Bartok, he has utilized authentic folk-tunes, many of which he aggregated on joint trips with Bartok to the interior of Hungary and Rumania.

Galanta is a small Hungarian town between Vienna and Budapest. Kodaly spent seven years of his childhood there and the music of a gypsy band heard there made a deep impression upon the youngster. In addition, he consulted published editions of Hungarian dances which contained music "after several gypsies from Galanta."

The result, a series of five gypsy dances, played without interruption and accelerating in tempo and excitement. You will hear repeated ideas throughout, thus lending an element of coherence to the basically independent dances.

Eugene Istomin

Pianist

"He is a virtuoso, a veritable lion of the piano . . ." reported the critic of the London *Daily Express* recently.

Born in New York in 1925, Istomin came by his musical talents honestly since both of his parents had been concert singers in Russia and in the United States. At six, Eugene accompanied his mother on the piano while

she sang a concert of gypsy airs.

His parents did not permit their son to enter the hectic world of the prodigy. Instead they enrolled him in public schools until he was ten, and then in the Professional Children's School. After extensive private training, he entered the Curtis Institute in Philadelphia where he studied under Rudolf Serkin and Mieczyslaw Horszowski. In 1943, he won both the Philadelphia Orchestra Youth Contest and the renowned Leventritt Prize, making what amounted to a double debut—first with the Philadelphia Orchestra and then with the New York Philharmonic.

In the years since, Istomin has never faltered in his steady climb to the top, fulfilling the promise shown in his brilliant beginnings. He is known throughout the world from his extensive tours and his excellent recordings by Columbia Records.

With Isaac Stern and Leonard Rose, Istomin is adding new lustre to the teaching program of the Meadow Brook School of Music this summer.



Festival soloist July 22-28-31, August 6-7
Special Piano Trio Performances with Stern and Rose July 19-26, August 2 (see pg. 45)

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SATURDAY, JULY 30

Isaac Stern, violinist

SCHUBERT, Symphony No. 8, in B minor ("Unfinished")
Allegro moderato.

Andante con moto.

MOZART, Concerto No. 3, in G major (K.216), for Violin and
Orchestra

Allegro.

Adagio.

Rondo: Allegro.

INTERMISSION

PROKOFIEFF, Concerto No. 1, in D major, Op. 19, for Violin and
Orchestra

Andantino.

Scherzo vivacissimo.

Moderato.

PROKOFIEFF, Scythian Suite, Op. 20

Invocation to the Sun.

The Evil God and Dance of the Pagan Monsters.

Night.

Lolli and Ala; Cortege of the Sun.

MEADOWBROOK



MUSIC FESTIVAL

Program Notes by Karl Haas

SYMPHONY NO. 8 IN B MINOR

("UNFINISHED")

FRANZ SCHUBERT

Born Lichtenthal, 1797; died Vienna, 1828.

Written in 1822 at age 25.

One of the best loved symphonies in the repertoire! Why did it remain unfinished, limited to two, rather than the customary four movements? This is one of the enigmas to which no definitive solution has yet been offered. There is ample musical proof that Schubert intended to continue the work; certainly he was never at a loss for new ideas. Some say that he did write two additional movements, but that they were lost. This is unlikely since the manuscript shows a few measures of a third movement followed by empty pages. Some are tempted to believe that Schubert died before he could complete the Symphony; but he lived for almost six years after the "Unfinished", and composed during that time the great C major Symphony.

More plausible is the theory that he wanted to leave it this way, complete in its incompleteness, a musical Venus de Milo.

What is even more puzzling is the fact that a friend called the work to the attention of the conductor, Johann Herbeck, only 37 years after Schubert's death. When Herbeck first saw the manuscript, the crumbled yellow pages all but disintegrated in his hands. In 1865, the Symphony was introduced to the world at a concert in Vienna; Schubert had died in 1828.

VIOLIN CONCERTO NO. 3, IN G, (K. 216)

WOLFGANG AMADEUS MOZART

Born Salzburg, 1756; died Vienna, 1791.

Written in 1775 at age 19.

Mozart wrote his five violin concerti in Salzburg within the incredibly short time of nine months, having just finished two operas—and there was always room for an assortment of divertimenti and vocal music at the same time. All this during his tenure as Konzertmeister to the Court of the Archbishop of Salzburg. He had to write for the instrument with which his service was primarily connected, one of the justifications for his post.

But, if this be functional music, the depth and richness of Mozart's language does not betray any trace of perfunctoriness. Watch particularly for the beatific slow movement—an Adagio in place of the more

usual Andante. And notice how the solo violin returns at the end of this movement to once more pronounce the melody with special poignancy.

CONCERTO NO. 1 IN D, FOR VIOLIN AND ORCHESTRA, OP. 19

SERGE PROKOFIEFF

Born Ekaterinoslav, Russia, 1891; died Moscow, 1953.

Written in 1913 at age 22. First performed in Paris in 1923, with Marcel Darrieux and Serge Koussevitsky.

Quite a different approach here! We must not apply the conventional meaning of the word "concerto". Rather, the violin and the orchestra form a symphonic entity. Furthermore, do not expect any cadenzas or typical bravura passages. But there is lyricism and repose (to be sure of the Prokofievian variety) in the opening Andantino and the closing Moderato, while the Scherzo has the earmarks of the composer's wit and caprice: leaps of melodic intervals and restless stresses.

An undeniably novel work for its time, both from a standpoint of technical resources of the violin, and because of its unusual architectural design.

SCYTHIAN SUITE, FOR ORCHESTRA, OP. 20

SERGE PROKOFIEFF

Written in 1916, first performed same year in St. Petersburg, composer conducting.

The Scythians, a legendary people, supposedly dwelled in a region near the Black Sea, and equally supposedly ceased to exist in or about 100 B.C. Prokofiev had planned to use their story as basis for a ballet; but Diaghilev's coolness toward the idea prompted the composer to write an orchestral suite instead. You will find the music harsh and dissonant—and it is. But so is the story it paints.

- I. Invocation to the Sun, the Scythians' boss-god. Sacrifice to Ala, daughter of Veles (the cattle god!)
- II. The Evil God and Dance of the Pagan Monsters (seven of them).
- III. Night—The Evil God harms Ala, who is consoled by Moon Maidens (we should get to the moon!)
- IV. Lolli, Scythian hero, saves Ala; Cortege of the Sun.

MEADOWBROOK



MUSIC & FESTIVAL

SUNDAY, JULY 31

Eugene Istomin, pianist

WEBER, Overture to the Opera "Oberon"
BEETHOVEN, Concerto No. 4, in G major, for Piano and Orchestra,
Op. 58

Allegro moderato.
Andante con moto.
Rondo: Vivace.

INTERMISSION

BRAHMS, Symphony No. 1, in C minor, Op. 68

Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Piu andante; Allegro non troppo, ma con brio;
Piu allegro.

Program Notes by Karl Haas

OVERTURE TO THE OPERA "OBERON"

KARL MARIA VON WEBER
Born Eutin, Duchy of Oldenburg, 1786; died London, 1826.
First performed at Covent Garden, London in 1826.

Upon the heels of the success of the pace-setting music drama, "Der Freischuetz", Karl Maria von Weber was commissioned by the London Opera, for a new stage work. The book was based on an old French romance. Weber came to England, worked feverishly supervising rehearsals and conducting the premiere. He barely survived the initial success, died less than a month after.

The Overture represents some of the score's best pages. How difficult for the horn player, the opening horn call of Oberon which transports us into the magic of never-never land (a setting in which three Shakespearean characters appear: Oberon, Titania and Puck). Other melodies taken from the body of the Opera are utilized to give the lovely Overture a texture of romance unsurpassed by other operatic preludes.

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

Born Bonn, 1770; died Vienna, 1827.
Completed in 1806, first heard in 1807 in Vienna, with the composer as soloist.

Historical is the place of this lofty work in the concerto literature. No pyrotechnics for their own sake, nor virtuosity as such, though technical difficulties are ever present. We have here for the first time, a truly democratic partnership throughout, of solo instrument and orchestra. Another historical first, the solo piano opens proceedings

all by itself, instead of the hitherto customary opening orchestral section, in which the main thematic material is previewed. The orchestra completes the gentle theme begun by the piano as if to underline the cooperative spirit from the start.

This spirit is enhanced all through the first movement through the use of noble themes, poetically elaborated upon. The second movement presents a dialogue between piano and orchestra of unmatched beauty and eloquence; a defiant orchestral utterance is gradually tempered by resigned responses of the piano, melting into a philosophical monologue of the solo instrument. But joy and good humor reign supreme in the concluding rondo which follows the second movement without pause.

SYMPHONY NO. 1 IN C MINOR, OP. 68 JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.
Completed in 1876; first performed same year in Karlsruhe under the composer's direction.

Brahms approached the writing of a symphony with a spirit of awe. This was a domain of which Beethoven had been supreme ruler and this awareness hovered over Brahms for a long time. It took him 14 years to turn preliminary sketches into concrete form. And so it was not until he was 43 that he finally conquered himself. The result—the greatest first symphony ever written. Titanic are the proportions of the four movements, filled with familiar themes, yet too lofty to gain from detailed analysis.

Conjure up no pictures in your mind, think of no plot or story; rather give yourself completely to the music for its own sake. No other way of listening can enrich your spirits more.

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY, AUGUST 4

Leonard Rose, violoncellist

MOZART, Symphony No. 40, in G minor (K.550)

Allegro molto.
Andante.
Minuetto; Trio.
Finale: allegro assai.

BLOCH, "Schelomo," Hebraic Rhapsody for Cello and Orchestra

INTERMISSION

SAINT-SAENS, Concerto No. 1, in A minor, for Cello and Orchestra,
Op. 33

Allegro non troppo.
Allegretto con moto.
Comme prima, un peu moins vite.
(Played without pause.)

BARTOK, Dance Suite for Orchestra

Leonard Rose

Violoncellist



"The 'cello simply cannot be more brilliantly played, or made to yield more beautiful tone than one hears in Leonard Rose's performances," is typical of the critical praise this great American artist receives everywhere he performs.

Born in Washington, D.C., and brought up in Florida, Rose studied with Felix Salmond at the Curtis Institute in Philadelphia. In 1938 he joined the NBC Symphony under Toscanini, becoming assistant first 'cellist three weeks later. In 1944 he was appointed first 'cellist of the New York Philharmonic, making his last appearance as a member of that orchestra in 1951 at the Edinburgh Festival. During the relatively brief time that has elapsed since then Rose has become a solo virtuoso without peer.

The genius of Leonard Rose has not been in evidence only on the concert stage. Every major orchestra has Rose pupils in their 'cello sections, and in recognition of his achievements as artist-teacher, Hartford University recently conferred an honorary doctorate on him. This year he joins Isaac Stern and Eugene Istomin on the faculty of the Meadow Brook School of Music to take part in a three week piano-trio institute for talented performers and auditors.

This collaboration with Stern and Istomin in recent years has been a most fortunate one for the music world. The trio has appeared at the White House, recorded for Columbia Records, and, when time has permitted, performed extensively throughout Europe and the United States to the highest of critical acclaim.

Leonard Rose plays a rare Amati 'cello, dated 1662, which dealer-expert Rembert Wurlitzer describes as one of the finest Cremonese instruments ever to pass through his hands.



Festival soloist July 23-29, August 4-7

Special Piano Trio Performances with Istomin and Stern July 19-26, Aug. 2 (see pg. 45)



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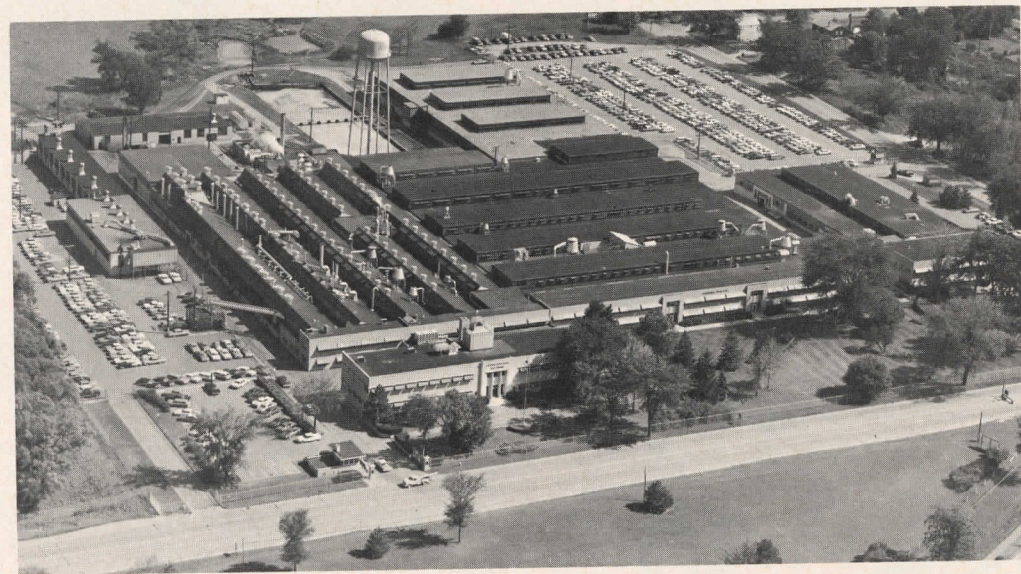
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SYMPHONY NO 40, IN G MINOR
WOLFGANG AMADEUS MOZART
Born Salzburg, 1756; died Vienna, 1791.
Written in 1788.
Mozart wrote his last three symphonies (E Flat, G minor, C major-Jupiter) in the incredibly short time of six weeks. That three such fully realized masterpieces, both technically and emotionally, could have been accomplished in that time attests to the phenomenal scope of Mozart's genius.
The symphony No. 40 has attained textbook fame because it is a model of symphonic form in all its four movements. Into this mold Mozart poured a profusion of memorable melodies.
Incidentally, this is one of the few large scale works which Mozart wrote in the minor mode (two of the 27 piano concerti are also in minor). The resultant poignancy and unusual melancholy is particularly striking.

"SCHELOMO," HEBRAIC RHAPSODY FOR
CELLO AND ORCHESTRA ERNEST BLOCH
Born Geneva, 1880; died Portland, Oregon, 1959.
Written in 1916; first performed in 1917 at a concert of the New York Society of Friends of Music.
It was about 1915, when Bloch was 35 years of age, and had already written several works in traditional style, that he became imbued with the haunting beauty of Jewish music and the cantillation of the synagogue. Tangible evidence is found in his music henceforth: the Israel Symphony; Baal Schem—Jewish legends, Voice in the Wilderness, etc. Schelomo is perhaps the most eloquent. In it, as in the others of the same genre, Bloch did not attempt to reconstruct Jewish music per se. "I am not an archeologist", he let it be known, adding "I have but listened to an inner voice, deep, secret, insistent, ardent, a voice which seemed to come from far beyond myself."
Schelomo is the Hebrew name for Solomon, and the work under discussion is a musical portrayal of King Solomon. Bloch accomplishes the feat by evoking in his music a Biblical image at times austere and even harsh, at times splendid and rich. Thus the Rhapsody conjures up through a variety of moods a likeness of Solomon, king

and warrior, sage and lover, poet and mortal; through a lifetime of noble deeds to the final pronouncement of "all is vanity."
A lofty creation permeated with Jewish idioms, and in which the solo cello assumes a quasi-biographical voice.

CONCERTO NO. 1 IN A MINOR, FOR CELLO AND
ORCHESTRA, OP. 33 CHARLES CAMILLE SAINT-SAENS
Born Paris, 1835; died Algiers, 1921.
Written in 1873; first performed same year in Paris by August Tolbecque and the Paris Conservatory Orchestra.
A sheer pleasure to hear!
One of the most felicitously romantic compositions for solo instrument and orchestra ever written. Lush melodies, sound craftsmanship and compactness of form are its distinguished features. If there be any discernible truth to the concept of French elegance in music—and I do think there is, it can be found here in abundance.
The three movements are played without separation, though they are clearly recognizable. To make things easier yet, the rhapsodic opening melody is used throughout in a linking role.

DANCE SUITE FOR ORCHESTRA BÉLA BARTÓK
Born Hungary, 1891; died New York City, 1945.
Written in 1923.
It is only since his tragic death in 1945 that the music world is beginning to properly evaluate the true stature of Bela Bartok as one of the greatest musical creators of our century. If proverbial folksiness be a criterion, this posthumous recognition is difficult to understand. I know of no composer who utilized folk materials more effectively or more frequently. But unfortunately, it is the pungency of his harmonic treatment, the dissonant "clashes" that time had a way of mellowing, and the sometimes cerebral approach to compositional technique which clouded the vision of many a music lover during the composer's life time.
The Dance Suite offers brilliant imaginative sonorities in its colorful orchestration. The tunes are "folksy" indeed, and not difficult to digest.

FRIDAY, AUGUST 5

Isaac Stern, violinist

BRAHMS, Symphony No. 1, in C minor, Op. 68
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Piu andante; Allegro non troppo, ma con brio;
Piu allegro.

INTERMISSION

SIBELIUS, Concerto in D minor, for Violin and Orchestra, Op. 47
Allegro moderato.
Adagio di molto.
Allegro ma non tanto.

RAVEL, Rapsodie Espagnole
Prelude a la nuit.
Malaguena.
Habanera.
Feria.

Program Notes by Karl Haas

SYMPHONY NO. 1 IN C MINOR, OP. 68
JOHANNES BRAHMS
Born Hamburg, 1833; died Vienna, 1897.
Completed in 1876; first performed same year in Karlsruhe under the composer's direction.

Brahms approached the writing of a symphony with a spirit of awe. This was a domain of which Beethoven had been supreme ruler and this awareness hovered over Brahms for a long time. It took him 14 years to turn preliminary sketches into concrete form. And so it was not until he was 43 that he finally conquered himself. The result—the greatest first symphony ever written. Titanic are the proportions of the four movements, filled with familiar themes, yet too lofty to gain from detailed analysis.

Conjure up no pictures in your mind, think of no plot or story;

rather give yourself completely to the music for its own sake. No other way of listening can enrich your spirits more.

VIOLIN CONCERTO IN D MINOR, OP. 47 JEAN SIBELIUS
Born Tavastehus, Finland, 1865; died Jarvenpaa, 1957.
Written in 1903, revised in 1905; first performed in Helsingfors in 1904 by Victor Novacek, the composer directing; the revised version in Berlin in 1905 by Karl Halir, Richard Strauss conducting.

A work rhapsodical in nature, and filled with romantic fervor throughout. The poetic mood of the slow movement is particularly beautiful; and the rhythmic jubilation of the last surely infectious. Not as widely played as it used to be, but a rewarding experience for artist and audience alike. Perhaps not as typical of Sibelius as his symphonies and tone poems, but nevertheless a masterful work.

RAPSODIE ESPAGNOLE, SUITE FOR ORCHESTRA

MAURICE RAVEL

Born Ciboure, Basses-Pyrenees, 1875; died Paris, 1937.

Written in 1907, first performed in Paris in 1908.

Several times did Ravel yield to the lures of Spanish influence (his comic opera, "L'Heure Espagnole"; Habanera; Bolero; Alborado del Gracioso, etc.) If a tangible reason must be found, there is one; he was born near the Spanish border in the little Basque town of Ciboure (near Biarritz) and he knew and loved Spanish songs since infancy. And so Spanish musical ways were so deeply rooted that they became second nature.

Rapsodie Espagnole is perhaps the best known of his Spanish "children". But don't expect bull-fight music replete with Spanish trimmings. What you hear is decidedly Ravel, the consummate master of orchestration, submitting to his second nature.

The four sections of the suite:

I. Prélude a la nuit—undulant and sultry.

II. Malaguena—improvisational.

III. Habanera—potent rhythm.

IV. Feria—colorful and exciting.

MEADOWBROOK



MUSIC FESTIVAL

SATURDAY, AUGUST 6

Eugene Istomin, pianist

BERLIOZ, Roman Carnival Overture, Op. 9

RESPIGHI, Symphonic Poem, "The Fountains of Rome"

The Fountain of Valle Giulia at Dawn.

The Triton Fountain in the Morning.

The Fountain of Trevi at Midday.

The Villa Medici Fountain at Sunset.

BARTOK, Dance Suite for Orchestra

INTERMISSION

BEETHOVEN, Concerto No. 4, in G major, for Piano and Orchestra, Op. 58

Allegro moderato.

Andante con moto.

Rondo: Vivace.

Program Notes

by Karl Haas

ROMAN CARNIVAL OVERTURE, OP. 9 . . . HECTOR BERLIOZ

Born La-Cote-Sainte-Andre, 1803; died Paris, 1869.

Completed and introduced in Paris in 1844.

One of the glittering staples of the orchestral repertoire, and considered one of the representative works of another consummate master of the art of orchestration, Hector Berlioz. And yet it did not turn out what it was intended to be.

Berlioz had planned this music as symphonic prelude to Act II of his opera, Benvenuto Cellini, based on the colorful life-story of the Florentine sculptor, goldsmith, and author of the 16th century. However, when the opera itself was ready to be performed in Paris in 1838, the "Roman Carnival" had not yet been born. In fact, Berlioz did not complete it until six years later; by then he decided to have it published as a separate orchestral work, without any reference to the opera, save thematically. Two main melodies are culled from the operatic context: an infectious Saltarello, used as background for an Italian love scene, which constitutes the principal theme of the overture; and the theme of Cellini's love song of the first act, given in this overture to the English horn.

"THE FOUNTAINS OF ROME," SYMPHONIC POEM FOR ORCHESTRA OTTORINO RESPIGHI

Born Bologna, 1879; died Rome, 1936.

Written in 1916; first performed at the Augusteo in Rome in 1917.

Many are Ottorino Respighi's claims to fame. However, his greatest achievement, I think, was the renaissance of instrumental composition in Italy after a century of that country's supremacy in the field of opera exclusively. To be sure, there were others of his time (Casella, Pizzetti, Malipiero, Tommasini) who helped bring this about during the early 1900's, and who paved the way for today's profusion of outstanding composers in Italy. But Respighi's position was unique. He emerged clearly as one of the great 20th century masters of orchestration and pictorial painting in tone.

These gifts are evidenced handsomely in the famous trilogy of symphonic canvases describing scenes and historical elements of Rome. "Fontane di Roma" represents chronologically the first of the three. There are four distinct portions, played however without interruption. Each of them "gives expression to the sentiments and visions suggested by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer" (to quote the composer). The four sections are titled as follows:

I. The Fountain of Valle Giulia at Dawn.

II. The Triton Fountain in the Morning.

III. The Fountain of Trevi at Midday.

IV. The Villa Medici Fountain at Sunset.

DANCE SUITE FOR ORCHESTRA BÉLA BARTÓK

Born Hungary, 1891; died New York City, 1945.

Written in 1923.

It is only since his tragic death in 1945 that the music world is beginning to properly evaluate the true stature of Bela Bartok as one of the greatest musical creators of our century. If proverbial folksiness be a criterion, this posthumous recognition is difficult to understand. I know of no composer who utilized folk materials more effectively or more frequently. But unfortunately, it is the pungency of his harmonic treatment, the dissonant "clashes" that time had a way of mellowing, and the sometimes cerebral approach to compositional technique which clouded the vision of many a music lover during the composer's life time.

The Dance Suite offers brilliant imaginative sonorities in its colorful orchestration. The tunes are "folksy" indeed, and not difficult to digest.

CONCERTO NO. 4 IN G MAJOR FOR PIANO

AND ORCHESTRA, OP. 58 LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

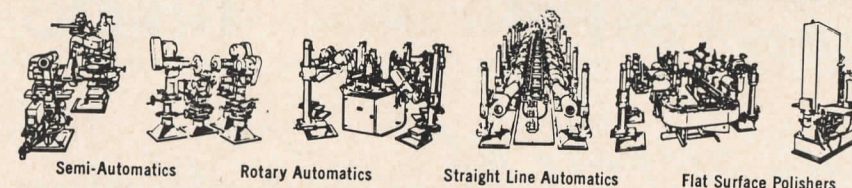
Completed in 1806, first heard in 1807 in Vienna, with the composer as soloist.

Historical is the place of this lofty work in the concerto literature. No pyrotechnics for their own sake, nor virtuosity as such, though technical difficulties are ever present. We have here for the first time, a truly democratic partnership throughout, of solo instrument and orchestra. Another historical first, the solo piano opens proceedings all by itself, instead of the hitherto customary opening orchestral section, in which the main thematic material is previewed. The orchestra completes the gentle theme begun by the piano as if to underline the cooperative spirit from the start.

This spirit is enhanced all through the first movement through the use of noble themes, poetically elaborated upon. The second movement presents a dialogue between piano and orchestra of unmatched beauty and eloquence; a defiant orchestral utterance is gradually tempered by resigned responses of the piano, melting into a philosophical monologue of the solo instrument. But joy and good humor reign supreme in the concluding rondo which follows the second movement without pause.

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MUSIC FESTIVAL

SUNDAY, AUGUST 7

Eugene Istomin, pianist

Isaac Stern, violinist

Leonard Rose, violoncellist

BRAHMS, Academic Festival Overture, Op. 80

INTERMISSION

DVOŘÁK, Concerto in B minor, Op. 104, for Violoncello and Orchestra

Allegro.

Adagio ma non troppo.

Allegro moderato.

INTERMISSION

BEETHOVEN, Concerto in C major, for Piano, Violin, Violoncello and Orchestra, Op. 56

Allegro.

Largo.

Finale: Rondo alla Polacca.

Program Notes by Karl Haas

ACADEMIC FESTIVAL OVERTURE, OP. 80

JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.

Written in 1880; first performed in Breslau in 1881.

A noble gesture of gratitude for a well-deserved honor. Would that all honorary degrees would so enrich the world! In recognition of his leadership "in music of the more severe order" (as the citation reads), the University of Breslau, Germany in 1879 bestowed upon Brahms a Ph.D., honoris causa. He reciprocated by writing an orchestral fantasy on German student songs—a "potpourri" as he called it—ending with the universal "Gaudeamus Igitur".

Obviously, the term Overture is used here in a non-academic sense. (See notes on Overture to "La Forza del Destino".) But the academic audience must have been delighted when Brahms first performed it at the University before city and school officials.

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

ANTONIN DVORAK

Born Mulhausen, 1841; died Prague, 1904.

Written in 1895; first performed in London; Dvorak conducting, Leo Stern as soloist.

This tuneful work is as much a rhapsody as it is a concerto, seemingly improvisational in style. In fact, the slow movement, the concerto's finest, is subtitled "Quasi improvisando".

Dvorak wrote the cello concerto while in the United States as Director of the National Conservatory of Music in New York, the period which also produced the "New World" Symphony and the two string quartets in F and E-Flat. American Negro song characteristics are ascribed to these. If true, they are synonymous with Dvorak's finest expression of his considerable melodic gifts. The Concerto is one of the most satisfying in the entire concerto literature.

CONCERTO IN C MAJOR, FOR PIANO, VIOLIN, CELLO AND ORCHESTRA, OP. 56

LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

Written in 1805.

What a delightful experience every time, to hear the "Triple" Concerto! Stylistically it reverts back to the 17th and 18th century "Concerto-grosso"; in which a group of solo instruments is confronted with the accompanying orchestra. But Beethoven goes a step further by assigning to the orchestra the role of partnership with the solo trio. And having written significant trios for just these three instruments before, the three soloists find themselves engaged in most enjoyable music-making, only this time in larger company.

I have heard it said that this is "meager" Beethoven; the truth is that if Beethoven had never written anything but the Triple Concerto, he would be lovingly remembered by it. And if this music does not elate you, then you are hardly the sanguine type!

May we suggest you make your reservations early for the Special Event Concerts in the 7th and 8th week of the Festival. (See pages 66 and 67 for details.) These performances will undoubtedly be among the truly memorable highlights of this or any season. MR. KARL HAAS will lecture in the Pavilion before each concert.



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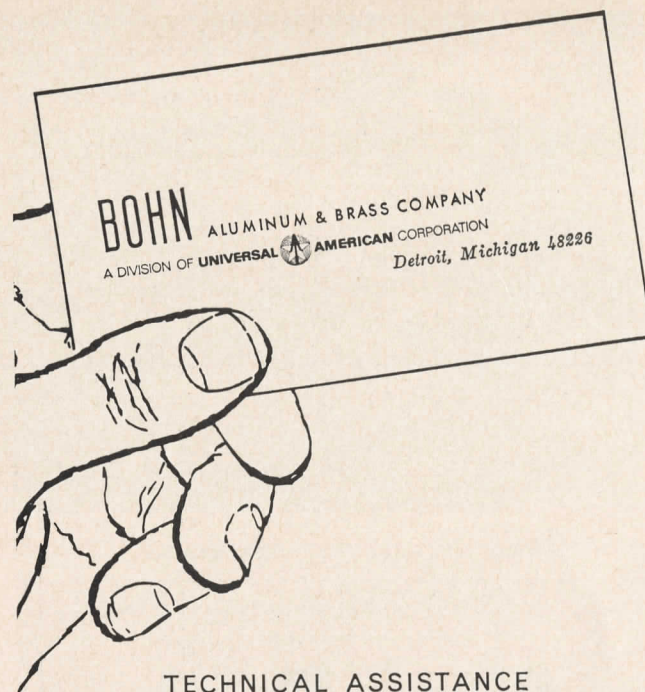
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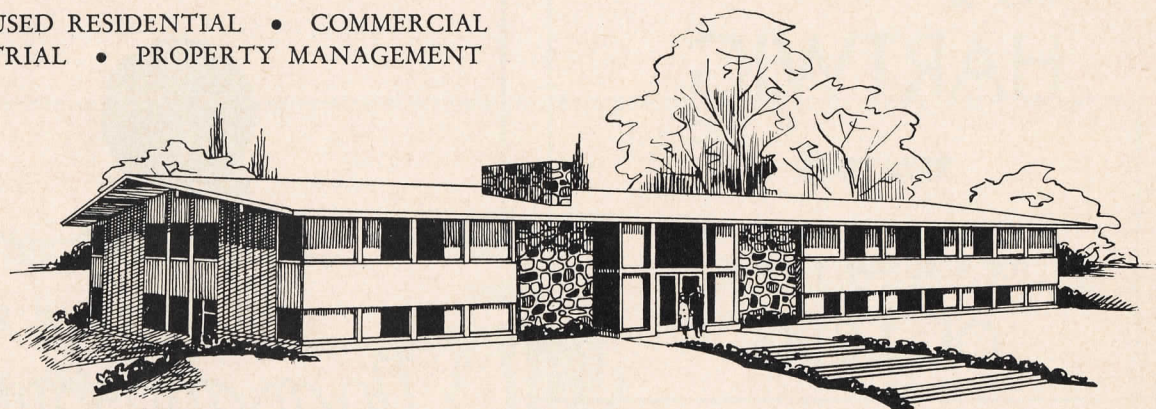
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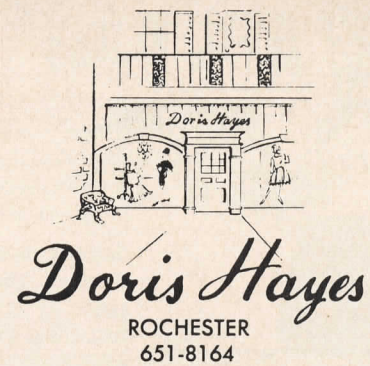
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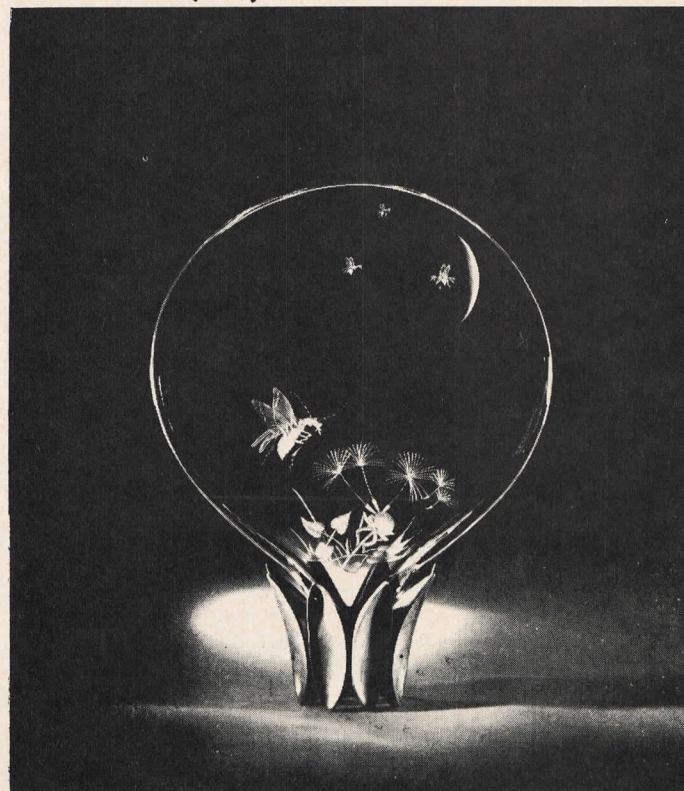
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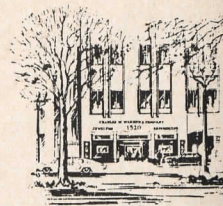


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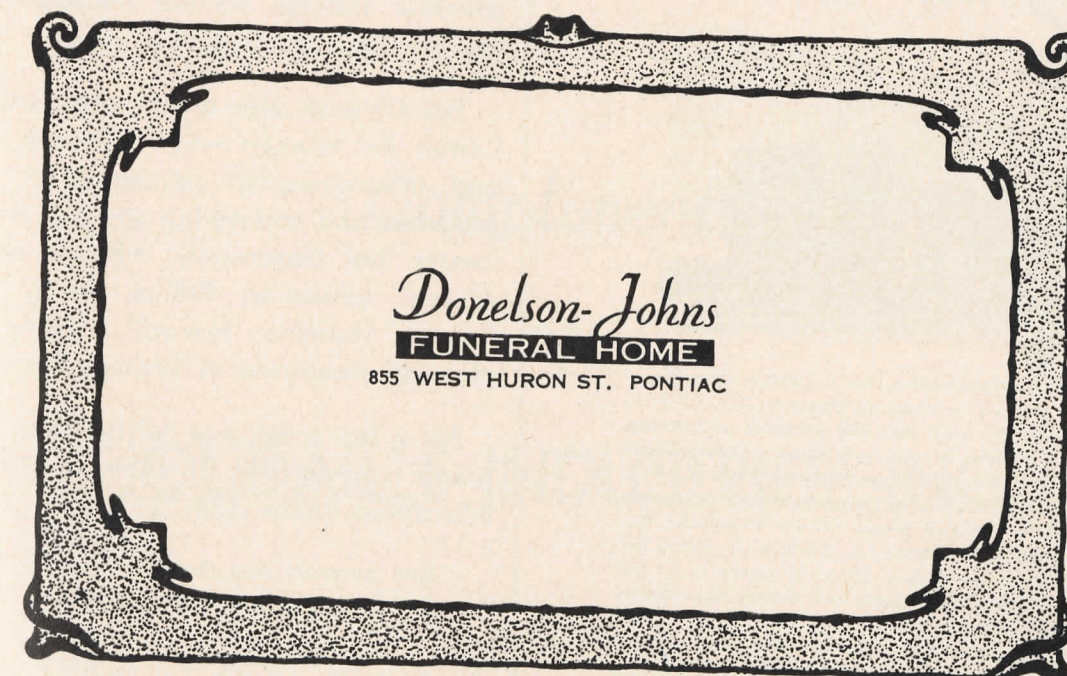
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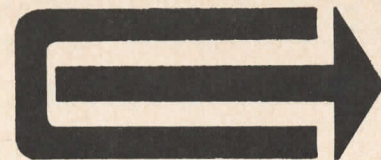
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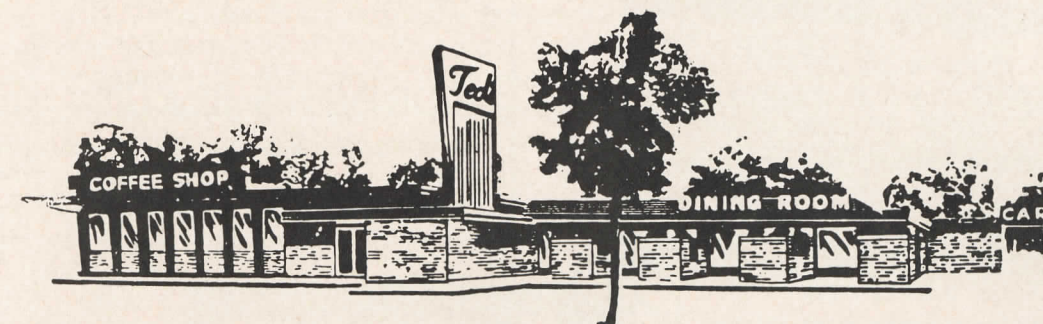
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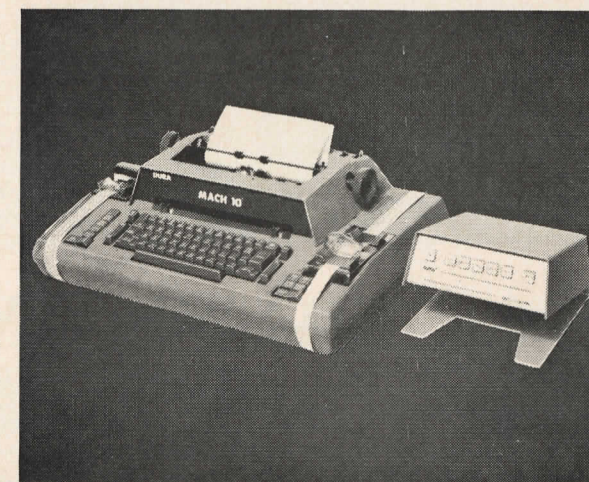
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INDEX TO ADVERTISERS

All of the following advertisers appear in the third annual Meadow Brook Music Festival Program

A		D	
ABC Radio Network	4	Dana Corporation	119
Agency—Daniel and Charles, Inc.		Agency—The Allman Company	
Acme Manufacturing Company	103	Davidson's	29
Agency—Watkins-Rogers, Incorporated		Detroit Adventure Series	117
Allen Industries, Inc.	115	Detroit Ball Bearing Co.	30
Alvin's, Inc.	110	Agency—Burke Bartlett Company, Inc.	
American Brakeblok Division, Apex Corp.	118	Detroit Bank & Trust Co.	121
Agency—J. M. Matthes, Inc.		Devon Gables Restaurant	108
American Metal Products Company	25	Dickinson's	119
Agency—MacManus, John & Adams, Inc.		Donelson-Johns Funeral Home	121
American Motors Corporation	16	Douglas Cleaners, Inc.	110
Agency—Benton & Bowles, Inc.		Dura Corporation	127
Ask Mr. Foster Travel Service, Inc.	112		
Austin-Norvell Agency, Inc.	116	E	
Automotive News	120	Eaton, Yale & Towne, Inc.	69
The Averill Press	32	Agency—Meldrum and Feusmith, Inc.	
		Equitable Life Assurance Society	132
		Essex Wire Corporation	83
B		F	
The Bee Line, Inc.	132	Fashion Show—Oakland University Scholarship Committee	104
Bedell's	111	Federal-Mogul Corporation	64
Benefit Plan Administrators	108	Agency—MacManus, John & Adams, Inc.	
Benton & Bowles, Inc.	43	Artie Fields Productions	113
Bird and Griffith	132	Firestone Tire & Rubber Co.	47
Birmingham Bloomfield Bank	107	Agency—Campbell Ewald Company	
Agency—MacManus, John & Adams, Inc.		First Federal Savings of Detroit	123
Birmingham Camera Shop	114	Fisher Theatre	73
Birmingham Federal Savings & Loan Ass'n	119	Fisher Body Division	54
Bloomfield Fashion Shop	119	Agency—D. P. Brother & Company	
Bohn Aluminum & Brass Company	110	Flora Mae	112
Agency—Gray & Kilgore, Inc.		Ford Motor Company—Corporate	2
Bordine's Better Blooms	118	Agency—Kenyon & Eckhardt, Inc.	
F. J. Boutell Driveaway Company, Inc.	122	Ford Motor Company—Ford Division	80
Breech Enterprises	120	Agency—J. Walter Thompson Company	
Max Broock, Inc.	114	J. A. Fredman, Inc.	124
D. P. Brother & Company	34	Furs by Robert	132
The Budd Company	42		
Agency—The Aitkin-Kynett Co., Inc.			
Buick Motor Division	5	G	
Agency—McCann-Erickson, Inc.		GMC Truck & Coach Division	51
Bundy Tubing Company	27	Agency—McCann-Erickson, Inc.	
Agency—Ross Roy, Inc.		Gail & Rice, Inc.	99
Burke Lumber Co., Inc.	132	Agency—Roy Clark, Incorporated	
Burrhoughs Corporation	46	Gaukler Moving & Storage	62
Agency—Campbell Ewald Company		General Electric Metallurgical Products Dept.	17
		Agency—Ross Roy, Inc.	
		General Motors Corporation	38
		Agency—Campbell Ewald Company	
		The B. F. Goodrich Company	70
		Agency—The Griswold-Esbleman Co.	
		The Goodyear Tire & Rubber Company	10
		Agency—Young & Rubicam, Inc.	
		Gordon's Beauty Salon	126
		Grinnell Bros.	96
		Gwynn's, Inc.	113
C		H	
Cadillac Motor Car Division	65	Max Hartwig, Inc. Realtors	111
Agency—MacManus, John & Adams, Inc.		Jack W. Haupt Pontiac Sales, Inc.	112
Calico Corners	111	Doris Hayes	114
Campbell Ewald Company	40	Hazel Park Racing Association, Inc.	113
Chevrolet Motor Division	Inside Front Cover	Agency—J. F. Trenkle Advertising, Inc.	
Agency—Campbell Ewald Company		Higbie Manufacturing Company	58
Chrysler Corporation—Corporate	33	Hoover Ball and Bearing Company	111
Agency—Young & Rubicam, Inc.		Agency—Gray & Kilgore, Inc.	
Chrysler Corporation—Chrysler Division	9	Houdaille Industries, Inc.	123
Agency—Young & Rubicam, Inc.		Huntley Square Apartments	125
Chrysler Corporation—Dodge Division	59	Agency—Wagner Advertising, Inc.	
Agency—Batten, Barton, Durstine & Osborn, Inc.		Huston Hardware Co.	126
Chrysler Corporation—Imperial Division	63		
Agency—Young & Rubicam, Inc.			
Chrysler Corporation—Plymouth Division	13		
Agency—N. W. Ayer & Son, Inc.			
City National Bank	109		
Agency—Gray & Kilgore, Inc.			
Clohecy Pontiac	128		
Agency—Stone & Simons Advertising, Inc.			
Coca Cola Bottling Co. of Pontiac	84		
Agency—McCann-Erickson, Inc.			
Community National Bank of Pontiac	79		
The Cross Company	56		
Agency—Bobertz & Bair, Inc.			

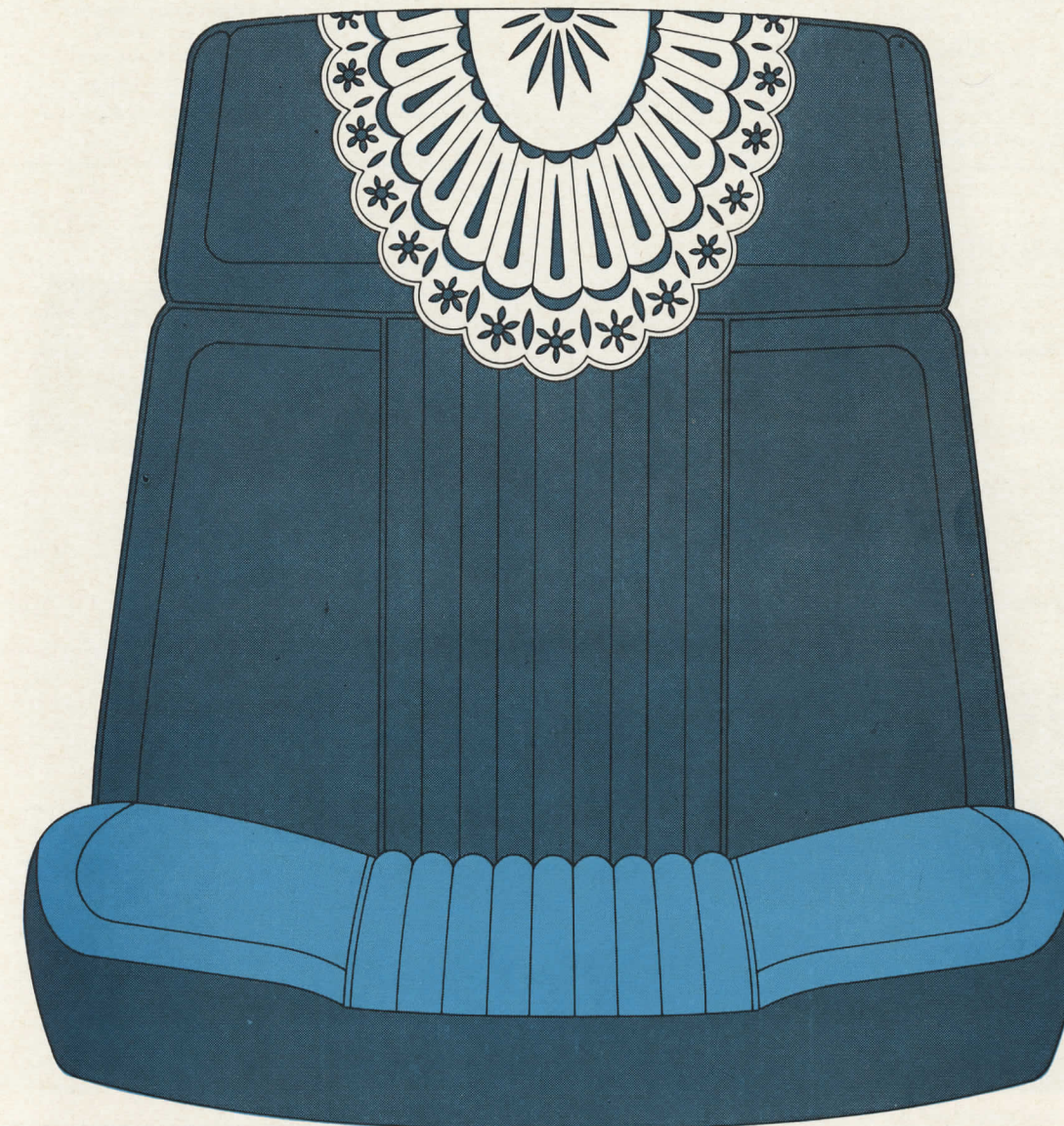
INDEX TO ADVERTISERS

(Continued)

J	
Jax Kar Wash	132
Agency—Simons-Michelson Co.	
Julies, Inc.	36
K	
Gertrude Kasle Gallery	111
Kelsey-Hayes Company	18
Agency—Zimmer, Keller & Calvert, Inc.	
Kenyon & Eckhardt, Inc.	15
L. B. King Co.	124
Agency—Charles M. Hargrave Associates	
Kingsley Inn	12
Koebel Diamond Tool Co.	127
Sidney Krandall & Sons	88
Agency—A. R. Brasch & Sons	
L	
La Belles	109
Lake Jewelers	107
Lawyers Title Insurance Corporation	110
Lincoln-Mercury Division	Inside Back Cover
Agency—Kenyon & Eckhardt, Inc.	
Look Magazine	6
Agency—McCann-Erickson, Inc.	
M	
Machus Restaurants	132
MacManus, John & Adams, Inc.	31
Manufacturers National Bank	95
Agency—W. B. Doner & Co.	
Maritz, Inc.	117
Marsh & McLennan	124
McCann-Erickson, Inc.	26
McLouth Steel Corporation	8
Agency—Young & Rubicam, Inc.	
Merchants Fur Co.	124
Mezey Agency, Inc.	50
Michigan Bank	113
Agency—Zimmer, Keller & Calvert, Inc.	
Milgrim, Inc.	126
Miner's	124
Fred W. Moote Electrical Co., Inc.	126
Morley Drugs	108
Benjamin Muskovitz Company	132
N	
National Bank of Detroit	1
The Merrill Anderson Company	
National Twist Drill & Tool Co.	100
Nino Salon	108
North Park Towers	122
Agency—Wagner Advertising, Inc.	
O	
Oldsmobile Division	92
Agency—D. P. Brothier & Company	
P	
Palmer Moving & Storage Co.	126
Parke Davis & Co.	35
Pearce Floral Co.	117
Pontiac Motor Division	Back Cover
Agency—MacManus, John & Adams, Inc.	
Pontiac Travel Service	118
F. J. Poole Co.	124
The Prep Shop	117

R	
Revere Copper and Brass, Incorporated	7
Agency—Clyne Maxon, Inc.	
Rochester Gear, Inc.	127
Rockwell-Standard Corporation	131
Agency—Campbell Ewald Company	
Rollins Furs	118
Agency—Riedel Advertising	
Ross Roy, Inc.	99
S	
Saturday Evening Post	68
Agency—Batten, Barton, Durstine & Osborn, Inc.	
The Scholar Shop— Oakland University Scholarship Committee	75
Service Glass Co.	121
Sheller Mfg. Corp.	116
Agency—E. W. Baker, Inc.	
George Wellington Smith	108
Stewart-Glenn Company	125
Stroh's Ice Cream	115
Agency—Zimmer, Keller & Calvert, Inc.	
T	
Ted's, Incorporated	125
Ternstedt Division	14
Agency—D. P. Brothier & Company	
Thompson-Brown Co.	112
Agency—Stockwell & Marcuse	
J. Walter Thompson Company	23
The Timken Roller Bearing Company	24
Agency—Batten, Barton, Durstine & Osborn, Inc.	
TRW Automotive Operations	91
Agency—Fuller & Smith & Ross, Inc.	
Tyson Bearings Company, Division of SKF Industries	107
Agency—Ketchum, MacLeod & Grove, Inc.	
U	
UAW Region 1	74
United Motors Service Division	57
Agency—Campbell Ewald Company	
U. S. Rubber Company	22
Agency—Doyle, Dane, Bernbach, Inc.	
V	
The Village Store	109
Agency—Norman P. Townsend Color Advertising	
W	
WJBK-TV 2	52
WJR	76
Agency—Campbell Ewald Co.	
The WWJ Stations	44
Walton-Pierce	55
Charles W. Warren & Co.	114
Agency—Nelson G. Holloway	
Watling Lerchen & Co.	120
Agency—Rossi & Co.	
Jervis B. Webb Company	72
Weir, Manuel, Snyder & Ranke, Inc.	123
Wesch Cleaners	118
Winter Brothers Company	100
Wright Kay & Co.	109
Wyandotte Chemicals Corporation	87
Y	
Young's of Birmingham, Inc.	126
Young & Rubicam, Inc.	19

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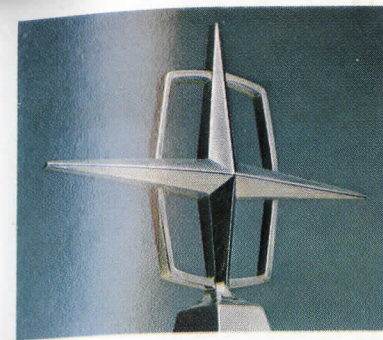
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