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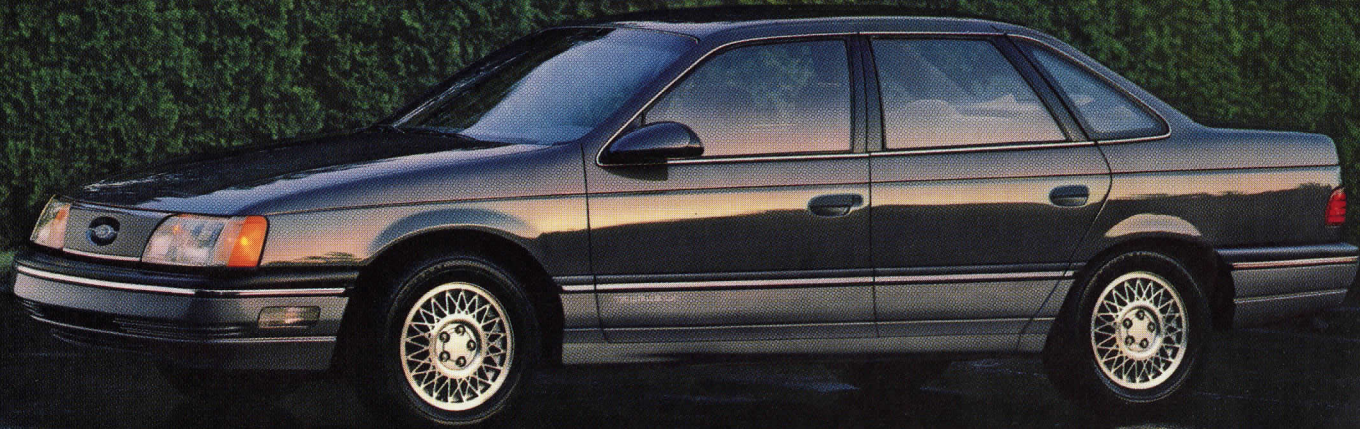


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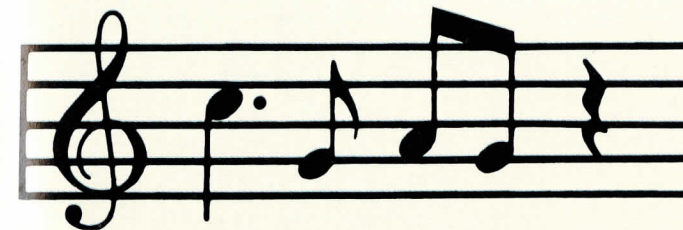
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BAR HOP ALL SUMMER LONG.



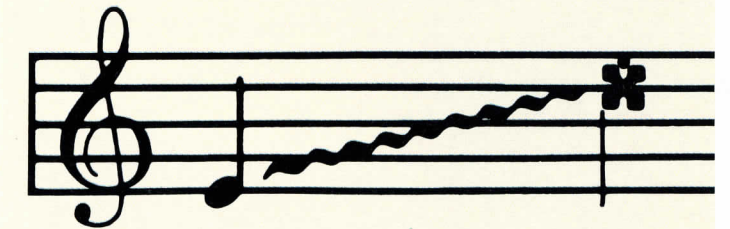
Hal - le - lu - jah!



Yeah, yeah, yeah . . .

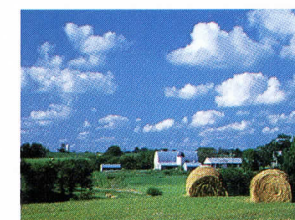


doo wah, doo wah



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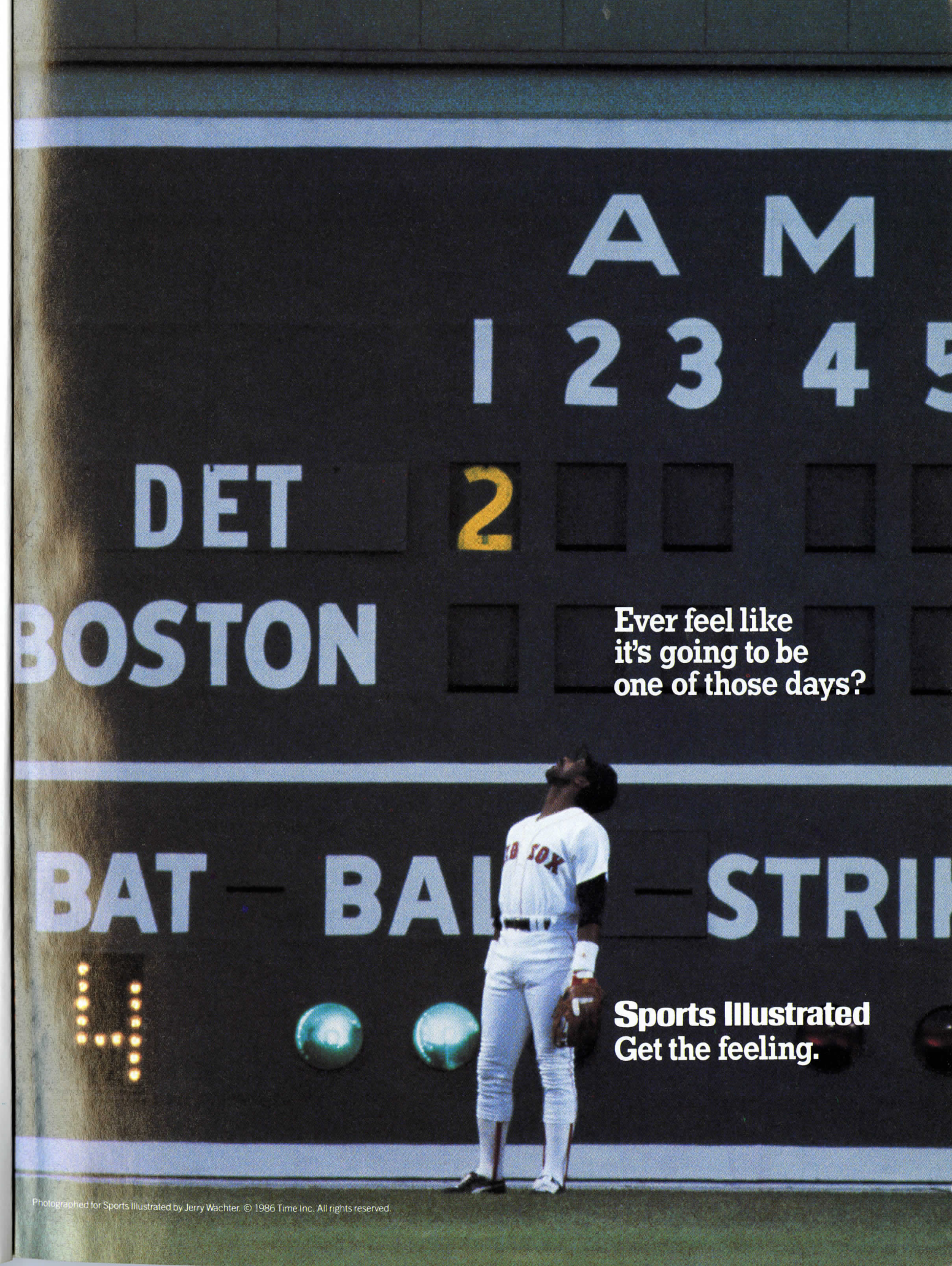
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1986 Meadow Brook Music Festival

Monday	Tuesday	Wednesday	Thursday
All concerts begin at 8 p.m. unless otherwise noted.		All programs and artists subject to change.	
Meadow Brook Music Festival is a cultural program of Oakland University.		June 18 Mitzi Gaynor	June 19 DSO Gunther Herbig, conductor Itzhak Perlman, violinist
June 23 Tangerine Dream		June 25 B. B. King with special guest James Cotton	June 26 DSO Gunther Herbig, conductor Marc-Andre Hamelin, pianist
	July 1 Spyro Gyra	July 2 "Summer Solid Gold I": Motor City Magic Mary Wilson, Junior Walker & The All Stars, The Marvellettes, Mary Wells, The Contours <i>Fireworks</i>	July 3 DSO David Zinman, conductor David Golub, pianist <i>Fireworks</i>
		July 9 Folk Fest '86 Joan Baez, Don McLean, Livingston Taylor	July 10 DSO Julius Rudel, conductor Elly Ameling, soprano
July 14 Roger Whittaker	July 15 Roger Whittaker	July 16 Oregon	July 17 DSO Jiri Belohlavek, conductor Ernst Kovacic, violinist
July 21 Pia Zadora	July 22 "Summer Solid Gold II": Johnny Rivers, Del Shannon, Lou Christie, Freddie Cannon	July 23 Emmylou Harris	July 24 DSO Theo Alcantara, conductor Christopher Parkening, guitarist Kathleen Segar, mezzo-soprano
	July 29 Preservation Hall Jazz Band 1986 John S. Judd Memorial Concert	July 30 Jean-Luc Ponty	July 31 DSO Paavo Berglund, conductor Viktoria Mullova, violinist
			August 7 DSO Daniel Nazareth, conductor Gordon Staples, violinist
	August 12 "Summer Solid Gold III": Frankie Valli & the Four Seasons with special guest Three Dog Night	August 13 New York Philharmonic Leonard Bernstein, conductor Glenn Dicterow, violinist	
		August 20 Festival Women's Fashion Show	August 21 David Sanborn
August 25 Petra			August 28 Israel Philharmonic Zubin Mehta, conductor

Complete Performance Calendar

Friday	Saturday	Sunday
June 6 Michael Franks George Howard	June 14 Earl Klugh & Friends	June 1 WDET's Motor City Bluegrass Festival
June 20 Liberace	June 21 Liberace	June 22 DSO Gunther Herbig, conductor Malcolm Frager, pianist
June 27 Debbie Reynolds Donald O'Connor	June 28 11 a.m. Children's Concert: Oakland Youth Symphony Engelbert	June 29 DSO Gunther Herbig, conductor Sergei Edelmann, pianist
July 4 The Lettermen Tom Paxton <i>Fireworks</i>	July 5 The Nylons The Larados <i>Fireworks</i>	July 6 DSO David Zinman, conductor David Golub, pianist <i>Fireworks</i>
July 11 Ferrante & Teicher	July 12 Jean-Pierre Rampal Detroit Symphony Pops Varujan Kojian, conductor 1986 V. Everett Kinsey Memorial Concert	July 13 DSO Julius Rudel, conductor Elly Ameling, soprano
July 18 Johnny Mathis	July 19 Johnny Mathis	July 20 DSO Jiri Belohlavek, conductor Rudolph Firkusny, pianist
July 25 Detroit Symphony Pops Skitch Henderson Margaret Whiting Robert Carroll 1986 Louis C. Goad Memorial Concert	July 26 "The True Story of the Three Little Pigs" "Salute to the Big Bands" Tex Beneke, Helen Forrest, Paula Kelly, Jr., The Modernaires	July 27 DSO Theo Alcantara, conductor Natalie Hinderas, pianist Kathleen Segar, mezzo-soprano
August 1 Peter, Paul & Mary	August 2 Tony Bennett Rosemary Clooney	August 3 DSO Paavo Berglund, conductor Viktoria Mullova, violinist
August 8 "The Golden Boys of Bandstand"; Frankie Avalon Fabian Bobby Rydell	August 9 DSO Pops Charles Greenwell, conductor Louise Russell, soprano John Walker, tenor	August 10 DSO Daniel Nazareth, conductor Jose Feghali, pianist
August 15 Laser Light Spectacular "Music from the Great Motion Pictures"	August 16 Laser Light Spectacular "Music from the Great Motion Pictures"	August 17 "Summer Solid Gold IV": Fats Domino Jerry Lee Lewis
August 22 Manhattan Transfer	August 23 11 a.m. Children's Concert: Jack Wagner	
August 29 Lou Rawls Maynard Ferguson		August 31 Kenny Loggins

*"We are the
music makers,
and we are the
dreamers of
dreams..."*

*A. O'Shaughnessy,
The Music Makers*

*If each one of us,
with whatever
talents we are
given, plays well
even the smallest
part in the score of
life allotted,
Together, what a
beautiful sound we
would make.*



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SPECIAL EVENTS

Not to be Missed

Picnic on the Grass

July 12, 1986

Picnic Goes East!!

The 14th Annual Picnic on the Grass for the benefit of Meadow Brook Art Gallery will be the exhibition and sale of Kimonos — Happy Coats created by Michigan artists. It will be held on Saturday, July 12, 1986 with dinner at Meadow Brook Hall gardens followed by the Jean-Pierre Rampal/Detroit Symphony Pops concert. Call 370-3005 for more information.

Afternoon at Ascot

August 20, 1986

On Wednesday, August 20, the Meadow Brook Music Festival Women's Committee and Jacobson's will present an exciting afternoon of fashions in the newly renovated Shotwell-Gustafson Pavilion on the east campus of Oakland University. The theme of the Ascot Races will prevail with music from "My Fair Lady" opening the show. All tickets include luncheon. Patron tickets are \$25. Benefactors at \$50 are invited to a sherry reception at 11:15; luncheon is at 12:15 p.m. For further information please call 370-3316.

Luncheon on the Aisle

October 2, 1986

The Meadow Brook Theatre Guild will sponsor the 10th Annual "Luncheon on the Aisle" to benefit the Meadow Brook Theatre on Thursday, October 2 at 12:00 noon in the Meadow Brook Theatre, Wilson Hall. The doors will open at 11:30 a.m.; a box luncheon will be provided in the Theatre followed by rehearsal scenes from "Richard III." Door prizes and a costume demonstration will also be a part of the day's events. Tickets are \$15.00. For further information please call (313) 370-3316.

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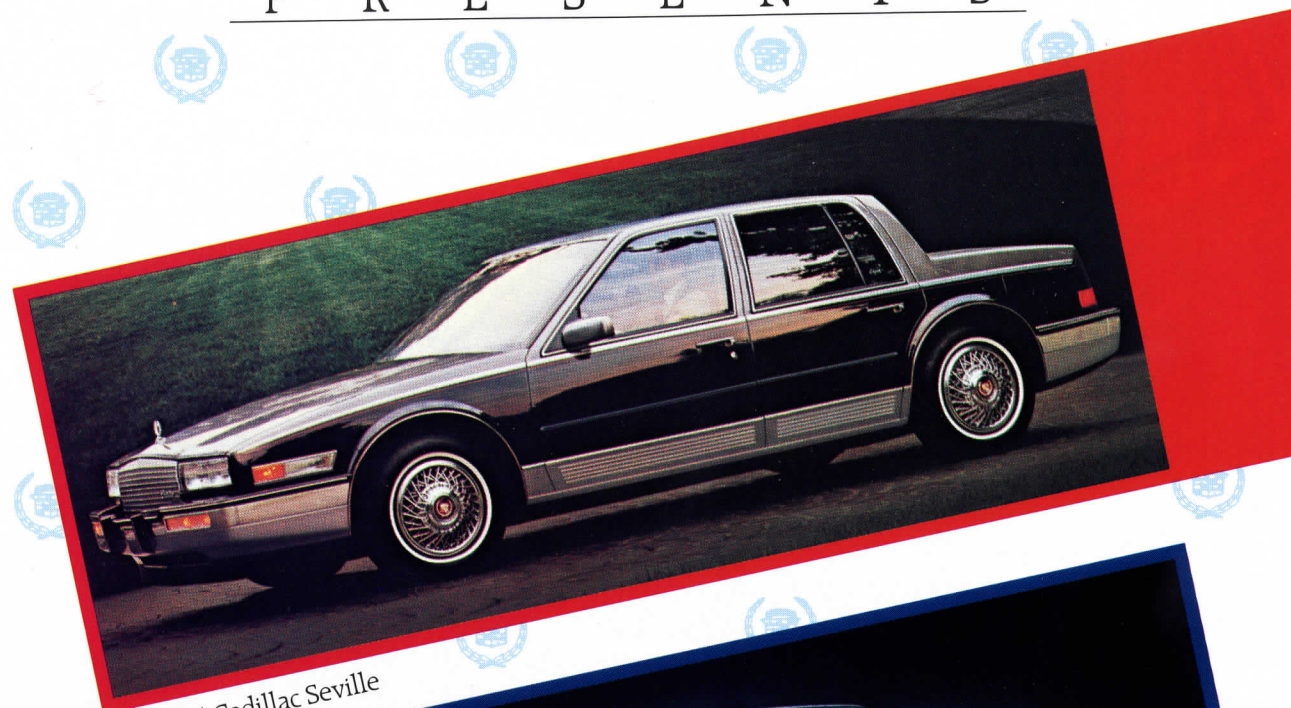
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Welcome



Emilie and I would like to welcome you to this 23rd season of the Meadow Brook Music Festival. We hope you will enjoy a year of special pleasures. Each concert season builds on the tradition that is Meadow Brook and 1986 is no exception. In this treasured setting with its unrivaled acoustics, we will hear two of the world's great orchestras in guest performances as well as the Detroit Symphony Orchestra. The classical repertoire will have variety to please every taste and the popular concert series will again vary from ballads to jazz.

Oakland University and its many volunteer workers are proud to continue to bring you the Meadow Brooks, both the festival and theatre. While the university takes its place among the leaders in the technology transfer explosion in our state, we will never lose sight of the traditional values, the commitment to the arts that has brought so much pleasure to thousands of people throughout Southeastern Michigan. Emilie and I ask you to join us as often as you can. Come to the beautiful setting of Meadow Brook. The 1986 theme is "Music's Summer Place." Make it your place to be.

Sincerely,

J. E. Champagne

President
Oakland University

A UNIVERSITY OF THE '80s...



Oakland University continues to play its part in the technological revolution while recognizing that the arts, sciences and humanities remain the core of an education, particularly at the undergraduate level.

The university has put more than rhetoric into that belief. The results are new requirements and resources to back Oakland's commitment.

President Joseph E. Champagne, a strong supporter of the recently strengthened general education requirements, told an Economics Club of Detroit luncheon audience of the Oakland philosophy, saying, "We at Oakland have focused our efforts of maintaining a strong liberal arts base to produce leaders, but at the same time have recently emphasized heavily science and technology in a direct and expansive way."

The result is a blending of technology and the humanities that sees, on one hand, a strong partnership in ventures such as the high technology park adjacent to the campus; scientific achievements that have earned the university a major share in the state research excellence



Oakland professors work closely with students to enhance their intellectual and personal growth.

and economic development fund; new cooperative efforts with industry and labor; and, on the other hand, a renewed emphasis on the arts and humanities as a fundamental base of the undergraduate experience.

The significance of that humanities commitment is traced by Brian P. Copenhaver, dean of the College of Arts and Sciences.

"When Oakland University celebrated its 25th anniversary in 1984, it chose the theme 'Humane Values in a Technological Civilization' to express its educational philosophy and traditions. Among Oakland's many programs of instruction, scholarship and service, the primary vehicles of the humane values prized by the whole university are the eight humanities and arts departments of the College of Arts and Sciences: the departments of Art and Art History; English; History; Linguistics; Modern Languages and Literatures; Music, Theatre and Dance; Philosophy; and Rhetoric, Communications and Journalism," Copenhaver explained.

"In each of these departments, Oakland offers major programs of study that introduce undergraduates to the rich resources of humanities and arts disciplines. Our curricula in these disciplines help students become capable of critical thinking; of joining a zeal for informed judgment with a tolerance for ambiguity; of cultivating moral and aesthetic sensibilities; of mastering crucial skills of reading, writing and speaking; of appreciating cultural difference and chronological perspective; of confronting the pragmatic features of the modern world; and of acquiring levels of information about the human condition sufficient for responsible citizenship and the enjoyment of civilized society.

"Oakland believes that all undergraduates should benefit from education in the humanities and the arts, not only as foundations for their programs of study but also as prepara-

tions for their lives. Throughout its history, Oakland's commitment to the humanities and the arts has been strong and recent decisions have reaffirmed the university's desire to strengthen the liberal arts as the bedrock of undergraduate instruction. Most important, beginning in fall 1985, the university began a new general education program that enlarged the curricular role of the humanities and arts for all undergraduate students."

According to Copenhaver, "Oakland's academic strengths in the humanities and arts lie in three areas: first, in the excellence of its faculty as teachers and scholars in these disciplines; second, in the university's commitment to education in the humanities and arts for all its undergraduates, as described above; and third, in the university's ability to extend the resources of the humanities and arts to a wide range of curricular and extracurricular needs, some of them distant from any traditional understanding of the words 'humanities' and 'arts'.

"Faculty who teach the humanities and arts at Oakland are remarkably serious about their work in the classroom. Historically, this seriousness is a product of the zeal, the almost utopian dedication implicit in the title of David Riesman's book about the early Oakland: *Academic Values and Mass Education*. Now, in the Oakland of 1986, our humanists and artists are as devoted to their students as they are dedicated to the life of the mind and spirit. Judgments of their peers in the worlds of higher learning and artistic creativity testify to the extraordinary results of this dedication.

"Between 1982 and 1985, the humanities and arts faculty at Oakland wrote or edited 30 books; produced more

Hands-on experience is an integral part of all educational programs at Oakland University.

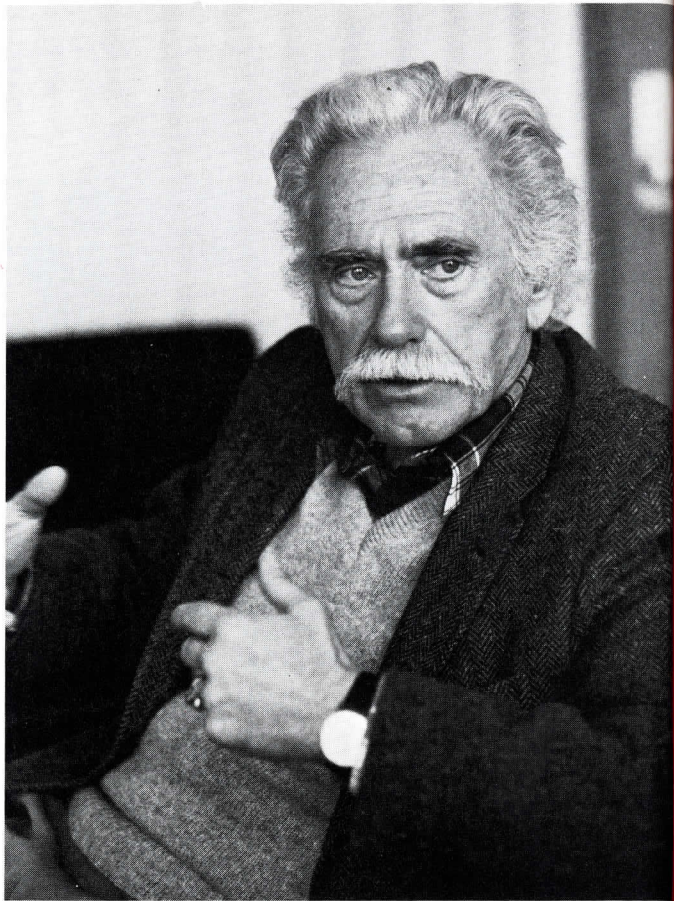


than 300 articles, reviews and compositions; read more than 200 papers at scholarly and public meetings; and participated in nearly 500 artistic performances. The following are only a few examples of recent work by Oakland humanists published by the most distinguished presses in this country and abroad: Charles Akers' award-winning biography of Samuel Cooper (Northwestern University Press, 1982); John Barnard's life of Walter Reuther (Little Brown, 1983); Peter Binkert's new theory of residential grammar (Mouton, 1984); Jane Eberwein's study of Emily Dickinson (University of Massachusetts, 1985); Robert Eberwein on film and dreams (Princeton, 1984); poems by Thomas Fitzsimmons with Ooka Makoto (Chikuma Shobo, 1982); Joseph Klait's on the great European witch hunts (Indiana University, 1985); Norman Susskind's *French Correction* (Yale, 1984) and S. Bernard Thomas on labor and the Chinese Revolution (University of Michigan, 1983). Professor Helen Schwartz of Oakland's English department published the first textbook on college writing that integrates composition with word processing by microcomputers, *Interactive Writing: Composing with a Word Processor* (Holt, Rinehart and Winston, 1985).

"This is a remarkable record of professional achievement for a humanities and arts faculty that numbers fewer than a hundred persons. It is equally remarkable that these same faculty have applied their talents and energies to various interdisciplinary and cooperative activities that make the humanities and arts indispensable not only to their traditional audiences, but also to other groups and communities inside and outside the university," Copenhagen continued.

"Extension of the humanities and arts across disciplines and beyond the borders of the campus has been a lively part of Oakland's traditions. Our long-standing commitment to international studies has given Oakland humanists the habit of looking beyond the home department and beyond the campus in the use of their instructional and scholarly skills. More recently, the programs of our interdisciplinary Center for the Arts have assisted arts faculty and arts students in performances and exhibitions that require a variety of artistic resources. Our Honors College, founded in 1975, now serves 130 of Oakland's most academically talented students, not only arts and sciences majors but also students from our professional schools.

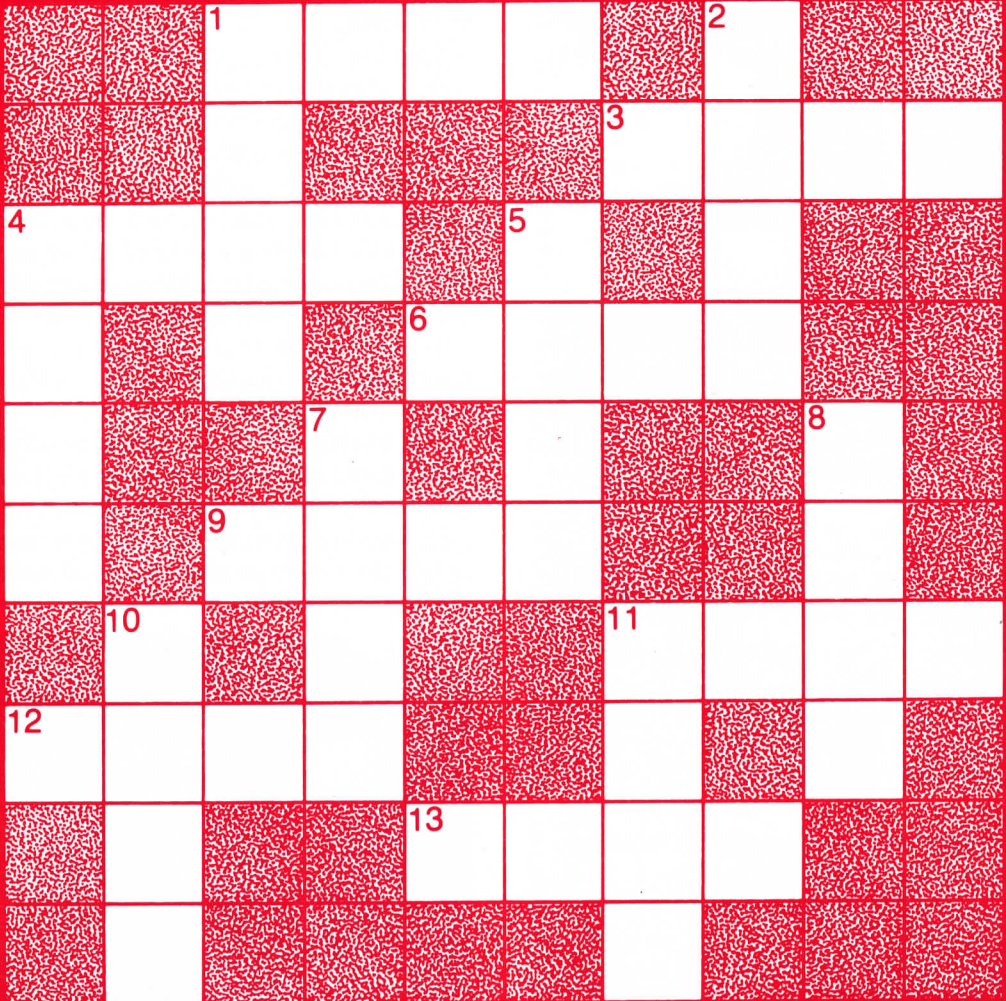
Competency in mathematics and computer science is required of all Oakland students as part of the university's recently strengthened general education requirements.



Thomas Fitzsimmons, professor of English, who collaborated with Ooka Makoto on a book of Japanese poetry, is a member of Oakland's productive humanities faculty.

Humanities and arts faculty who teach in the Honors College bring unusual learning opportunities to students qualified for the college's rigorous offerings. Last year, for example, Professor Nigel Hampton of our English department offered a course titled 'Paradise: Lost, Found and Stolen.' Taking their lead from Milton's 'Paradise Lost,' Professor Hampton's students explored problems of art, myth, theology and human experience as they have emerged in English literature from Milton through Wordsworth and Steinbeck.

"Oakland's humanities and arts faculty understand that a public university has a special obligation to make the centrality and utility of the humanities and arts known to the external communities that support our university. Acting on this understanding, Oakland humanists and artists have aided in the foundation of the Oakland Educational Collaborative, a consortium of the Oakland County educational institutions: the Oakland Intermediate School District, Oakland Community College and Oakland University. Oakland's English department has helped the collaborative compile a directory of the county's educational resources in the crucial areas of writing. Our Modern Languages department has joined the Oakland Intermediate School District in a joint-hiring project for the development of language curricula and in developing a network of secondary language teachers throughout the region. This summer, our Center for the Arts and Oakland



ACROSS

- 1. Riley had one
- 3. Cats have more than one
- 4. Nathan Hale regretted he had only one
- 6. Comes before liberty and pursuit of happiness
- 9. Kind of preserver (naut.)
- 11. Type of guard at beach
- 12. Is just a bowl of cherries
- 13. Begins at 40

DOWN

- 1. Eisenstaedt shot for
- 2. Hemingway wrote for
- 4. Luce enthused for
- 5. Goes to a party
- 7. Celebrates 50th
- 8. Nothing is bigger than
- 10. America's great magazine
- 11. Is proud to be a sponsor of the 1986 Meadow Brook Music Festival Program.



Oakland University believes that education in the humanities and the arts serve as both a foundation for a student's program of study and preparation for life — which often includes graduate work or continuing professional education, especially in technical fields.

Schools is offering the fourth annual Arts-for-Youth camps for children of ages seven through twelve, and we are also presenting our Meadow Brook Studies Program, a specially designed learning experience for creative young people from ages thirteen to seventeen.

"Oakland humanists have also been creative in responding to the complex training and educational needs of business and industry in southeast Michigan. Our Linguistics department has been active on two fronts: in devising a very successful series of executive seminars on cross-cultural communications for doing business in Japan; and in developing a ground-breaking research program for the application of linguistic theory to robotics and artificial intelligence. Our English department has worked extensively in the growing field of technical communications, making especially significant contributions to an acclaimed workshop series for the technical writing personnel of the Army Tank Command. Modern Languages faculty from Oakland have cooperated with the State Department of Commerce in publishing the "Michigan International Business Directory," and our arts faculty work with the Business Consortium for the Arts in southeast Michigan.

"Oakland University's motto, taken from Dante's great epic of heaven and hell, urges to pursue 'virtue and knowledge.' Since Dante wrote the phrase in the Italian of his day — *seguir virtute e canoscenza* — we might equally well understand him to mean 'follow excellence and awareness.' At the base of all humanist inquiry and of much artistic creation is the realization that such distinctions — distinctions of meaning, reference, taste, style — do in fact make a difference in all our lives. Convinced of this difference and deeply motivated by it, humanists and artists at Oakland University are very much in pursuit of an excellence whose meaning is richer and more manifold than the sum of what the paragraphs above can describe or imply."

Dean Copenhaver's remarks chronicle the importance and the contributions of the college. And as students continue to benefit from exposure to the traditional values, they, the economic sector and the community will reap the rewards of another university thrust — its economic development partnerships.

President Champagne has championed this emphasis as well, saying that what really happens when universities and industry work together is called technology transfer. The relationship results in a mutual sharing of expertise among all parties, including students, and those students can then take technology back into the corporate world.

Oakland has already entered into numerous such partnerships; for example, working in applied statistics and graphics design analysis with Ford Motor Company, in training programs with Chrysler Corporation, a major future tenant in the Oakland Technology Park, and with General Motors Corporation.

New affiliations are developing rapidly, thanks to the establishment of the new Center for Economic Development and Corporate Services. This university unit identifies industry needs and university strengths, and tries to match the two in programs that will serve all parties, including students.



Deepening the cross-cultural understanding of area executives embarking on foreign joint ventures is a focus of programs developed by Linguistics Professor William Schwab (left), Otto Langosch (right), a vice president of Vickers, Inc., of Troy, Michigan, and a diverse group of Oakland professors.

Additional centers that aid our economic development thrust are training and credit programs offered through the Division of Continuing Education, research and contract work through the Center for Robotics and Advanced Automation in the School of Engineering and Computer Science, and training workshops and seminars conducted for union and industry through the Ken Morris Labor Studies Center.

One major achievement of the university's thrust for relevance is taking shape on 1,500 acres adjacent to the university as tenants occupy the Oakland Technology Park. This park is symbolic of the way a university can stimulate and support community and economic development. Oakland was a founding force and is now a participant in the park. Tenants include Chrysler's proposed multi-million dollar technical center, GMF Robotics, EDS, Comerica, Inc., World Computer, Securedata, GKN Industries and Schostak Brothers, Inc., among others. Several supporting hotels are in development, too.

When President Champagne came to the university more than five years ago, one of his major goals was to build new bridges between the university and the community, to be responsive to economic needs and to excel in research and community service while never losing sight of the traditional values of the American public university.

The university efforts earned \$5,450,812 in external support last year for research, academic, student and university programs, an increase of \$1 million over the previous year.

The topics varied from basic research to solve the mystery of aging to a study of recognition traits in social wasps to research on artificial intelligence.

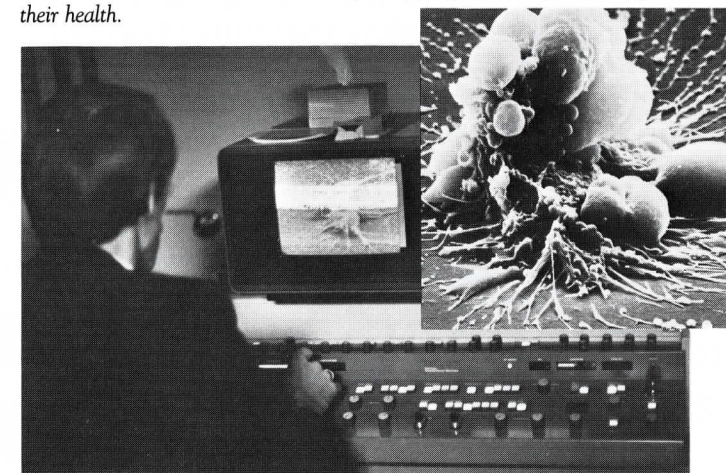
The Eye Research Institute received its prestigious CORE Facilities for Vision Research Grant from the National Eye Institute and will receive nearly \$750,000 in direct and indirect costs over the next five years. The new facilities will greatly increase the university's ability to conduct research on blinding eye diseases.

The university's community service offerings extend to the innovative Lowry Child Care Center; the Continuum Center, which schedules career development programs, personal growth seminars, and conferences; the Adult Career Counseling Center, which provides skill assessment and aptitude testing for adults; and the Aviation and Space Center, which offers space exploration materials for schools and adults in cooperation with the National Aeronautics and Space Administration. All the above units are in the School of Human and Educational Services.

And finally, there is another Meadow Brook on the Oakland scene — the Meadow Brook Center. This new facility consists of the Shotwell-Gustafson Pavilion, which will serve the university and the community as a conference and exhibition center, and the Meadow Brook Health Enhancement Institute. The institute will serve cardiac rehabilitation patients, provide "wellness" programs for individuals and industry, and serve as a research facility for health science programs.

In summing up the university's position, President Champagne has constantly paid tribute to the faculty throughout the university. They are of high quality, dedicated to their purpose and the lifeblood of the institution. They have, he said, provided the resources for Oakland University to become a comprehensive institution well-equipped to meet its goals of teaching, research and community service.

Researchers at Oakland's Eye Research Institute use a powerful new electron microscope (top) to study eye disorders (inset). The Oakland Technology Park (center), which adjoins Oakland University, is tangible evidence of the university's commitment to building new bridges to the business community. Oakland's cardiac rehabilitation program, offered through the Meadow Brook Health Enhancement Institute (below), helps cardiac patients improve their health.



*"For three generations,
the staff at St. Joseph Mercy Hospital
has been caring for our family."*

— THE EMANUEL FAMILY, MILFORD

It's comforting to know your doctor's on staff at a hospital like St. Joseph Mercy. It has a full range of inpatient and outpatient services and an emergency center open 24 hours a day. Skilled medical specialists and the most advanced medical equipment and facilities are always available too . . . whenever you or your family need them.

What's more, St. Joseph Mercy Hospital serves as the regional referral center for pediatric intensive care and offers complete cardiac services that include open heart surgery. The Harold E. Fox Center offers comprehensive programs for psychiatric care and problems with alcohol and substance abuse. Care is available for children, adolescents and adults.

"St. Joseph Mercy, it's been our family's hospital for years."



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A division of Sisters of Mercy Health Corporation
We treat you in a special way.

Now open in the Lakes area, two MercyCare™
Immediate Care Centers, both affiliated with
St. Joseph Mercy Hospital — Pontiac.

John Emanuel, his son Brett, and grandmother Patricia King

"GREATER THINGS TO COME"

Sixty years ago the son of a prominent Michigan physician was considering medicine as a career. "Don't think of it, son," the doctor advised; "you'll not make a living. Diphtheria is on the way out. So is tuberculosis. My father put me through medical school on typhoid fever — and where is it now? I tell you there's no future in medicine."

Since then medicine has witnessed countless miracles. Pioneering doctors removed the ominous threat of diabetes and polio. Every year brings improvements in the techniques of surgery, the control of infection, and the use of antibiotics; but research specialists and practicing physicians are still needed.

What is true in medicine is valid in every area of human endeavor. The future is in the hands of those who look ahead with confidence. In the business world opportunities escape people who are satisfied with what has already been accomplished. When they resist and feel threatened by ideas that are unfamiliar, the world soon passes them by. Broad horizons in manufacturing and marketing

await men and women who are open to new methods and to new ways of approach.

There are those who believe that great achievements in the past make sweeping changes in the present unnecessary. Such an idea leads to stagnation. It discourages effort, and blocks vision; and without these essentials worthy goals escape us.

The ages demonstrate that a closed mind is a barrier to progress. Thomas A. Edison was assured of financial security when he developed the electric light, but most of his inventions were yet to come. His inquisitive mind searched for fresh opportunities in different areas of research. Our society is richer because he was convinced that untried horizons beckoned him.

Think of the future as a doorway to adventure. Refuse to accept the idea that there are no frontiers to challenge the human spirit. When faith is combined with supreme effort personal lives are given new meaning, and all of society moves forward.

DR. G. ERNEST THOMAS



LAMB TECHNICON CORP.

WORLDWIDE: ADVANCED PRODUCTION SYSTEMS

LAMB TECHNICON CORP., WARREN, MICHIGAN 48091

While other agencies were making advertising, we were making history.

The Chrysler turnaround is one of the most significant achievements in modern business history. And it demonstrates the effectiveness of our belief: the key to successful advertising is being Close to the Customer.

It's a philosophy which is central to everything we do at Bozell, Jacobs, Kenyon & Eckhardt, Inc.

Being Close to the Customer means understanding the consumer's needs and talking to them. And it means an intense involvement in our client's business.

Being Close to the Customer helped us help Chrysler to record profitability.

From the beginning, it was hard to tell who was working for whom.

Chrysler's recovery helped reshape the relationship between management, labor, and the American people.

And it helped reshape the relationship between an advertising agency and its client. From day one, it was hard to tell who was client and who was agency.

When the Chrysler management debated whether the company should go to the government for loan guarantees, we were there.

And when the press buried Chrysler a thousand times, we created a series of ads that helped convince everyone, from Congress to the American people, that Chrysler was worth saving.

We were part of the marketing group. The P.R. group. The product group. The sales group.

Together with Chrysler, we invented new ways of doing business. We ran tent sales in stadiums, baseball fields—even at factories. "Get a car, get a check" became part of the language.

To fight soaring interest rates, we launched an Interest Allowance Plan. And to bolster confidence, a 30-Day Money-Back Guarantee.

We were part of the company. And it paid off.

In 1983, Chrysler paid back the loan guarantees. Seven years early. In 1984, Chrysler announced the biggest profit in its 60-year history. And in 1985, went on to become America's fastest-growing car and truck company.

History was made. And we were part of it.

Bozell, Jacobs, Kenyon & Eckhardt: a unique partnership.

When two companies share the belief in being Close to the Customer, it's natural to decide that together is better than alone.

We're brand new, yet we have the strength of more than \$1.2 billion and the combined experience of 122 years.

With 11 full-service offices and 18 client service offices, we offer wider, deeper coverage than any other agency. And we're in 28 other countries, worldwide.

We've produced award-winning creative work, and we're proud of it. But we're even prouder that it grew out of listening to the customer.

If you can find a better way of working than Close to the Customer, try it.

Being Close to the Customer works. It works for our clients. And it works for us.

It's why we can do what we say we'll do. And do it better than anyone else.

But don't take our word. Compare. If you can find a better way of working, try it. If you can find a better agency, hire them.

Or call George Beech, Detroit manager, at (313) 645-6170. That's the most direct way to get **Close to the Customer**.

Bozell, Jacobs, Kenyon & Eckhardt, Inc.



General Motors spotlights excellence in the arts.

Those who have invested the time, the energy, the talent and the determination it takes to achieve excellence deserve a chance to shine. Such commitment merits applause, and General Motors is proud to be able to provide the audience.

To honor career-long excellence, GM sponsors the annual CBS telecast of The Kennedy Center Honors, the nation's greatest prize for a life given to the performing arts.

To encourage excellence in musical performance, GM co-sponsors the *Seventeen Magazine*/General Motors National Concerto Competition. It is the only national competition exclusively for high-school-age musicians.

So that excellence may receive a wider hearing, GM sponsors weekly radio broadcasts of the Detroit Symphony Orchestra over a national network of classical music stations. We are also underwriting the Spring 1986 PBS telecast of Luciano Pavarotti's performance of Verdi's *Requiem*.

The General Motors commitment to excellence. It is reflected in the products we manufacture. And in the programs we sponsor that bring artistic excellence to light.

Chevrolet • Pontiac • Oldsmobile • Buick • Cadillac • GMC Truck



Meadow Brook stars are world-class

Twenty years ago Detroit's only fully professional theatre was born at Oakland University. The amphitheatre setting and excellent acoustics of the lecture hall in Matilda Wilson Hall proved to be ideal for play production and almost from the start, Meadow Brook Theatre has played to between 80 and 90 percent capacity audiences.

The first four seasons were presented under the leadership of John Fernald, former principal of the Royal Academy of Dramatic Art in London.

In 1970, Terence Kilburn assumed the theatre's artistic leadership and introduced a wider and more varied repertoire, including more contemporary and American plays.

Over the years Meadow Brook has headlined many notable performers . . . some with famous names, some with famous faces. A few unknowns later achieved stardom.

Academy Award-winning actor William Hurt signed his first big Hollywood contract within a year after appearing in "Man and Superman" at Meadow Brook.

Polly Holliday left a Meadow Brook run to become a gum-snapping, kiss-my-grits waitress in "Alice."

Booth Colman, who has performed Scrooge in "A Christmas Carol" at the theatre for four years, has appeared in more than 50 movies, had a running role in "General Hospital" and was seen on Detroit television as the hapless tourist who lost his non-American Express traveler's checks.

Last winter Meadow Brook theatregoers enjoyed seeing Berkley native Curtis Armstrong from the big-selling movies "Risky Business" and "Revenge of the Nerds."

Another former cast member, Thom Bray, is starring in an NBC network TV series, "Riptide." And the list goes on.

The caliber of Meadow Brook's set and costumes equals that of the performers . . . which means Meadow Brook Theatre offers its audiences a standard of production that compares favorably with any in the world.

1986-87: The 21st season

Spectacular Historical Drama

RICHARD III

by William Shakespeare
October 9-November 2

Detroit Area Premiere!

Folk Comedy with Music

FOXFIRE

by Susan Cooper and Hume Cronyn
November 6-30

Beloved Holiday Treat

A CHRISTMAS CAROL

by Charles Dickens/Adapted by Charles Nolte
December 4-28

Passionate Conflict

THE ROSE TATTOO

by Tennessee Williams
January 1-25

Hilarious Farce

A FLEA IN HER EAR

by Georges Feydeau
January 29-February 22

Detroit Area Premiere!

Powerful Broadway & London Hit

PACK OF LIES

by Hugh Whitmore
February 26-March 22

Riotous Romantic Comedy

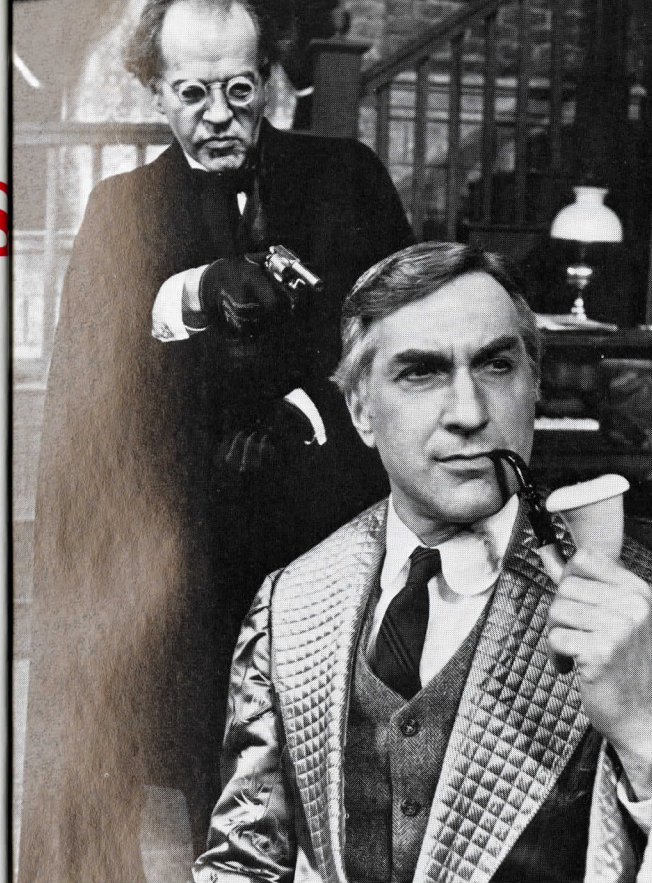
PLAY IT AGAIN, SAM

by Woody Allen
March 26-April 19

Spine-Tingling Suspense Thriller

GO BACK FOR MURDER

by Agatha Christie
April 23-May 17



Sherlock Holmes, 1984: Eric Tavares (left) and George Gitto (right).

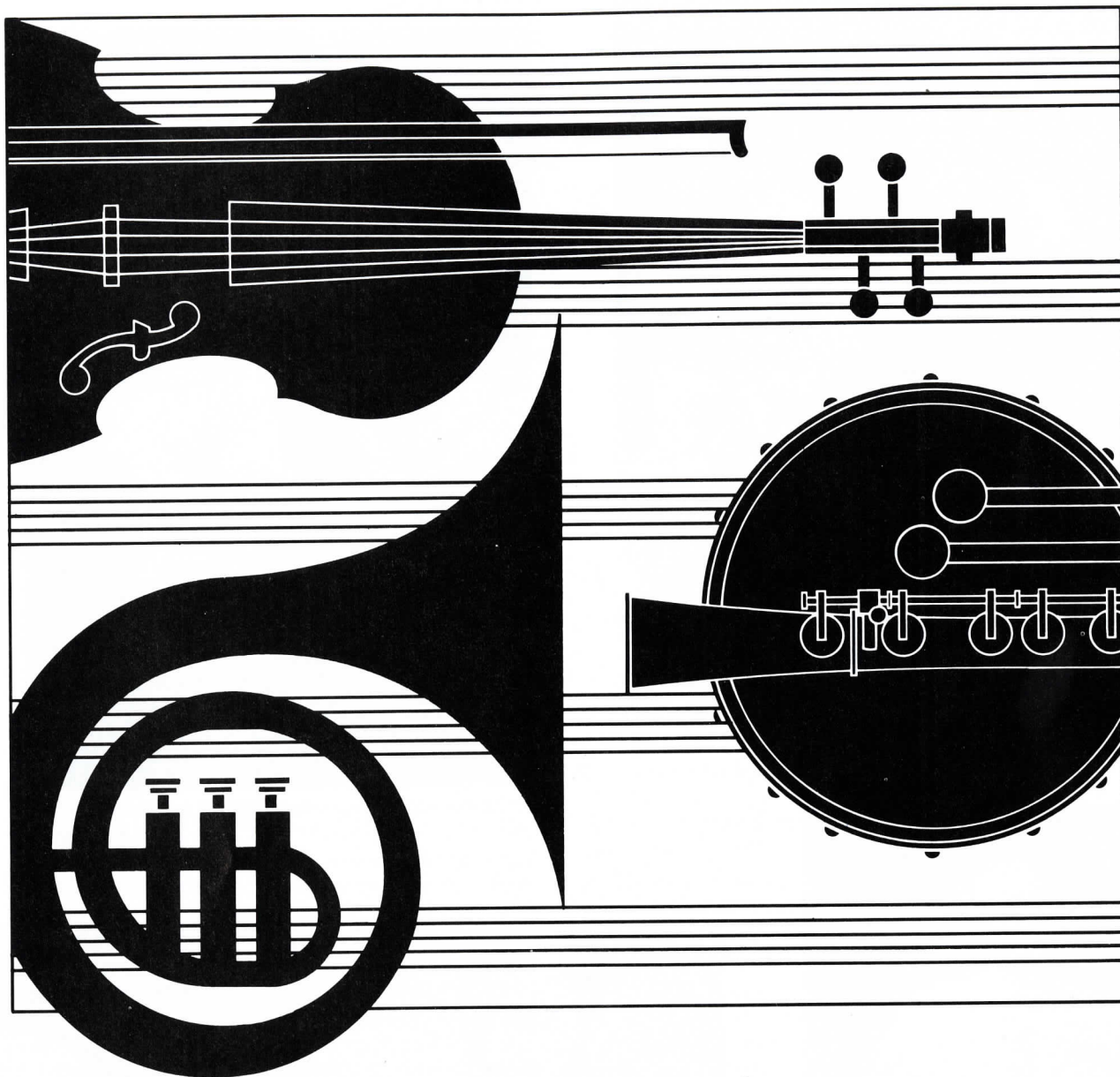


A Christmas Carol: J. Luke Huber (left) and Booth Colman (right).



The Good Doctor, 1986, left to right: James Anthony, Dona Werner and Joey Golden.

Man and Superman: 1976: Academy Award winner William Hurt.



Bravo!

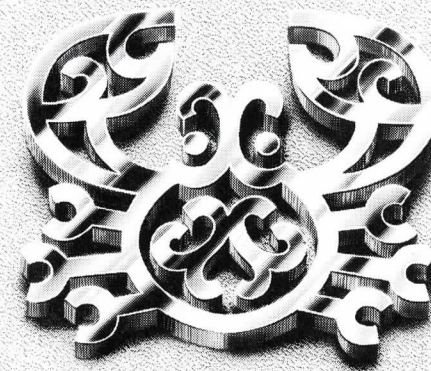
**Meadow Brook Music Festival
The Detroit Symphony Orchestra**



Taubman Companies

200 East Long Lake Road • Bloomfield Hills

Renowned Seafood



... Enjoy a daily changing menu which features only the freshest fish, seafood and homemade pasta. From Fresh Dover Sole and Cajun Yellowfin Tuna to Shrimp Fettucine Verde, you'll find an extensive variety of unique entrees available. It's all served in a relaxed setting, with our legendary attention to detail.

Lunch Hours: From 11:30 am, Monday thru Friday

Dinner Hours: 5-11 pm, Monday thru Thursday

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A CONTINUING TRADITION IN EXCELLENCE

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Fifty years ago, when we started our advertising agency, we put out a bowl of apples in our reception room. It was our way of saying, "Come in. Sit down. Make yourself to home." Today, Burnett apples remain a familiar sight in our offices all over the world. So, while we may have gotten bigger, the down-to-earth philosophy behind the apples hasn't changed. And we like to think it's always reflected in the advertising we do.



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ADVERTISING

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C O N T I N U I N G

A great season depends on continuing excellence. The same is true in the automotive industry.

A successful musical season requires more than a single virtuoso performance or one popular program . . . it means creative scheduling, careful balancing, and lively interpretations.

Similarly, success in the automotive industry involves a commitment to excellence over the long run, with the desire and capability for continuing across-the-board improvements in quality, productivity and service.

Indian Head Industries, Inc., composed of Detroit Gasket and MGM Brakes, has been in a position of leadership in the manufacturing of high-quality components — MGM Brakes for over 25 years and Detroit Gasket for over 60 years.

Our decades of experience combined with strategic planning and dedicated and knowledgeable personnel, give us the flexibility to change with — and help lead — our industry.



Indian Head Industries, Inc.

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(313) 353-8960



Chrysler Technology makes Made in America mean something again.

From the time it re-introduced the convertible, the LeBaron Series has caught the competition sleeping. This year is no exception.

For 1986, the LeBarons are re-designed with gracefully sculpted new lines. They give you more standard features than Olds Cutlass Ciera. And their power has been enhanced by two engine options: a fuel-injected water-cooled turbo and Chrysler's new 2.5-liter engine. You'll appreciate their extra surge every time you accelerate, pass with confidence and cruise effortlessly.

The LeBaron is America's only convertible built from start to finish entirely in the manufac-

turer's own factory. The integral strength of the car, the luxury of its interior, the secure handling of its front-wheel drive and its quality from top to bottom are all the creation and the pride of Chrysler technology. And it's backed by Chrysler's 5-year or 50,000-mile Protection Plan.*

The Chrysler commitment that is making Made in America mean something again is beautifully evident in the 1986 LeBarons. To buy or lease a LeBaron, visit your Chrysler-Plymouth dealer.



Division of
Chrysler Corporation

THE COMPETITION IS GOOD. WE HAD TO BE BETTER.

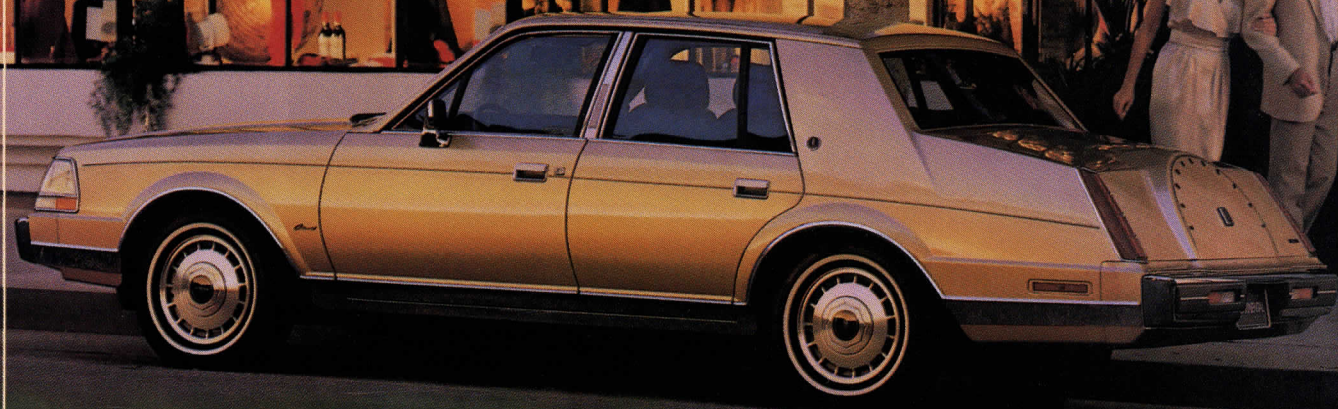
*See powertrain, turbo and outer body rust-through limited warranty at dealer. Excludes leases. Restrictions apply.

Buckle up for safety.

E X C E L L E N C E

Buckle up — together we can save lives.

Lincoln-Mercury Division 



Lincoln Continental.
You don't really need others
to confirm the wisdom of your choice.
But, invariably, they will.

For more information, call 1-800-822-9292.

LINCOLN. What a luxury car should be.

1986 MEADOW BROOK EXECUTIVE COMMITTEE CHAIRPERSONS Mr. and Mrs. John R. Edman



As we open the 23rd season of the Meadow Brook Music Festival, we take great pride in saluting our volunteer leadership.

This year the Meadow Brook Music Festival Executive Committee, under the direction of Mr. and Mrs. John R. Edman, continues a tradition of dedicated service. We are appreciative of the time, thought, and care which this year's committee gives so generously. They make it possible for many thousands of people to enjoy a wide variety of music in a magnificent setting.

On behalf of Oakland University and the Meadow Brook Music Festival, I extend my deepest appreciation.

Joseph E. Champagne
President
Oakland University

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Mr. and Mrs. Semon Knudsen
Chairpersons 1964



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965



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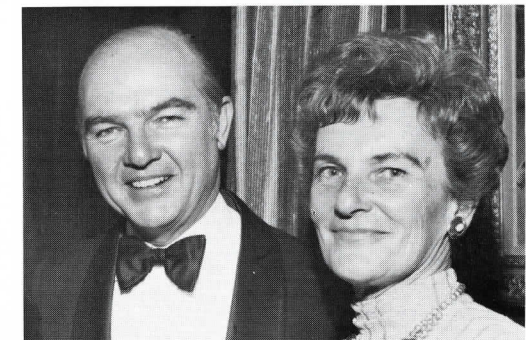
Mr. and Mrs. Robert D. Lund
Chairpersons 1973



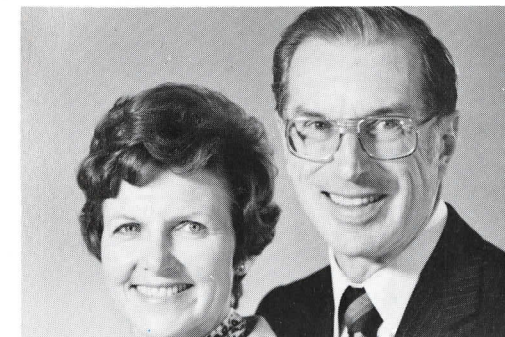
Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974



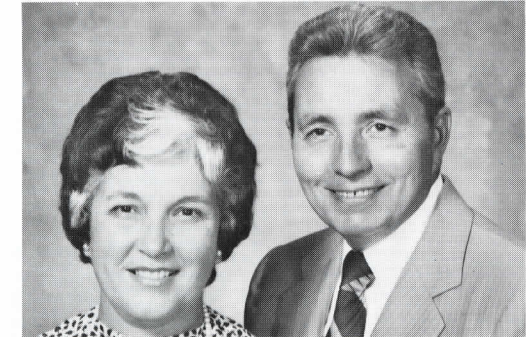
Mr. and Mrs. Donald E. Petersen
Chairpersons 1975



Mr. and Mrs. F. James McDonald
Chairpersons 1976



Mr. and Mrs. John C. Secrest
Chairpersons 1977



Mr. and Mrs. Richard A. Vining
Chairpersons 1978

PAST CHAIRPERSONS



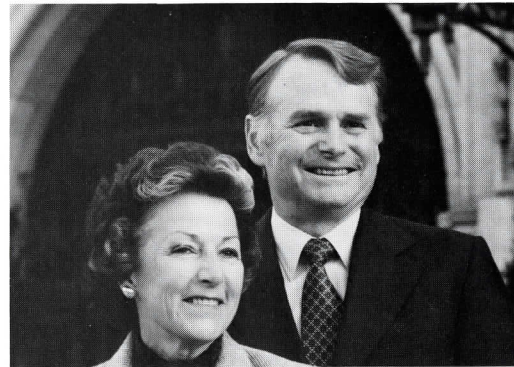
Mr. and Mrs. Bennett Bidwell
Chairpersons 1979



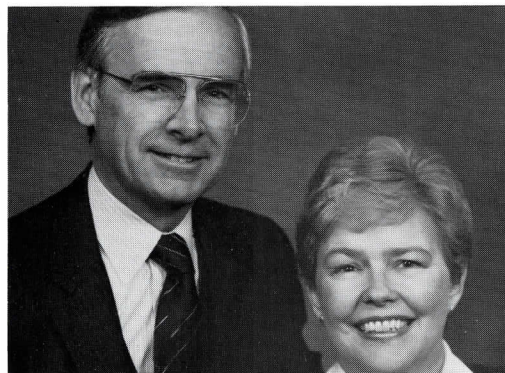
Mr. and Mrs. Roger Smith
Chairpersons 1980



Mr. and Mrs. Gerald Greenwald
Chairpersons 1981



Mr. and Mrs. Harold A. Poling
Chairpersons 1982



Mr. and Mrs. F. Alan Smith
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Mr. and Mrs. Stephan Sharf
Chairpersons 1984



Mr. and Mrs. Louis Ross
Chairpersons 1985



Photo: Frans Lanting

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A GREAT SET OF WOODS.

Somewhere between the country and the club, Grand Wagoneer and Wagoneer Limited carved their own little niche in the automotive marketplace. Look beyond the woods, get behind the wheel and you'll quickly see why these vehicles enjoy unique status in the world of four-by-fours. Because for all their luxury and comfort, they're still hill-climbing, dust-raising, trail-blazing Jeeps at heart. And that's what makes them different from everything else...on and off the road.

Grand Wagoneer has four doors and plenty of room for six adults. And with its optional 360 cubic inch V-8, there's plenty of power to take them just about any place they care to go.

Inside Grand Wagoneer are a few amenities you might not expect to find in a four-wheel drive vehicle. Genuine leather upholstery, power everything and a premium sound system are all standard. And so is the incomparable sense of security you get just knowing you're driving a Jeep®.

What's more, Grand Wagoneer's suspension has been re-designed for a smoother ride and better handling. And with the flick of a switch, you're in four-wheel drive...a particularly good way of handling a particularly bad stretch of road.

Wagoneer Limited. Like its sibling, it speaks fluent Jeep. With the accent, of course, on luxury. And even though this vehicle's a little bit smaller, you can bet it'll go a long way on its good looks and penchant for the good life.

Wagoneer Limited can easily accommodate five adults without cramping their style. In fact, behind its four doors, this Jeep has more room than you'll find in any four-wheel drive vehicle in its class.



Grand Wagoneer

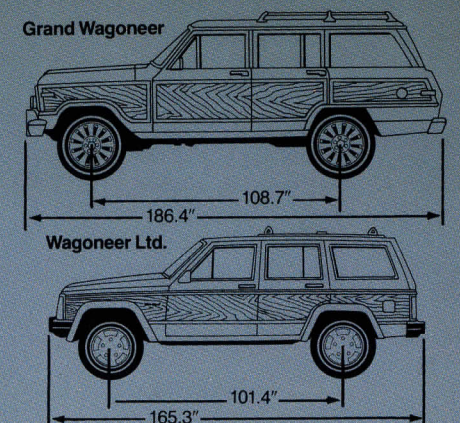


Wagoneer Limited

Wagoneer Limited offers more powertrain combinations than its competitors, too. Choose a 2.5 litre electronic fuel-injected four. An optional 2.8 litre V-6. Or go for the optional 2.1 litre inter-cooled turbo-diesel...the only one available in an American-made four-by-four.

When you add it all up, it's easy to see why Jeep Wagoneer has been named the *official vehicle of the National Ski Patrol*. It's all luxury. It's all Jeep. And it'll always be that way.

Safety belts save lives.
Available for purchase or lease at participating Jeep dealers.



Only in a Jeep  Wagoneer

At Oakland
University,
Ann Giacomazza
isn't just a number.

She's somebody
special.

Monday through Saturday, you can find Ann Giacomazza somewhere on Oakland University's campus.

But every Sunday, Ann's out on the skating rink, teaching physically and mentally disabled kids how to ice skate.

"I honestly think that's the thing that keeps me sane," says Ann, who directs the skating program for FAR Conservatory of Performing Arts in Birmingham, Michigan.

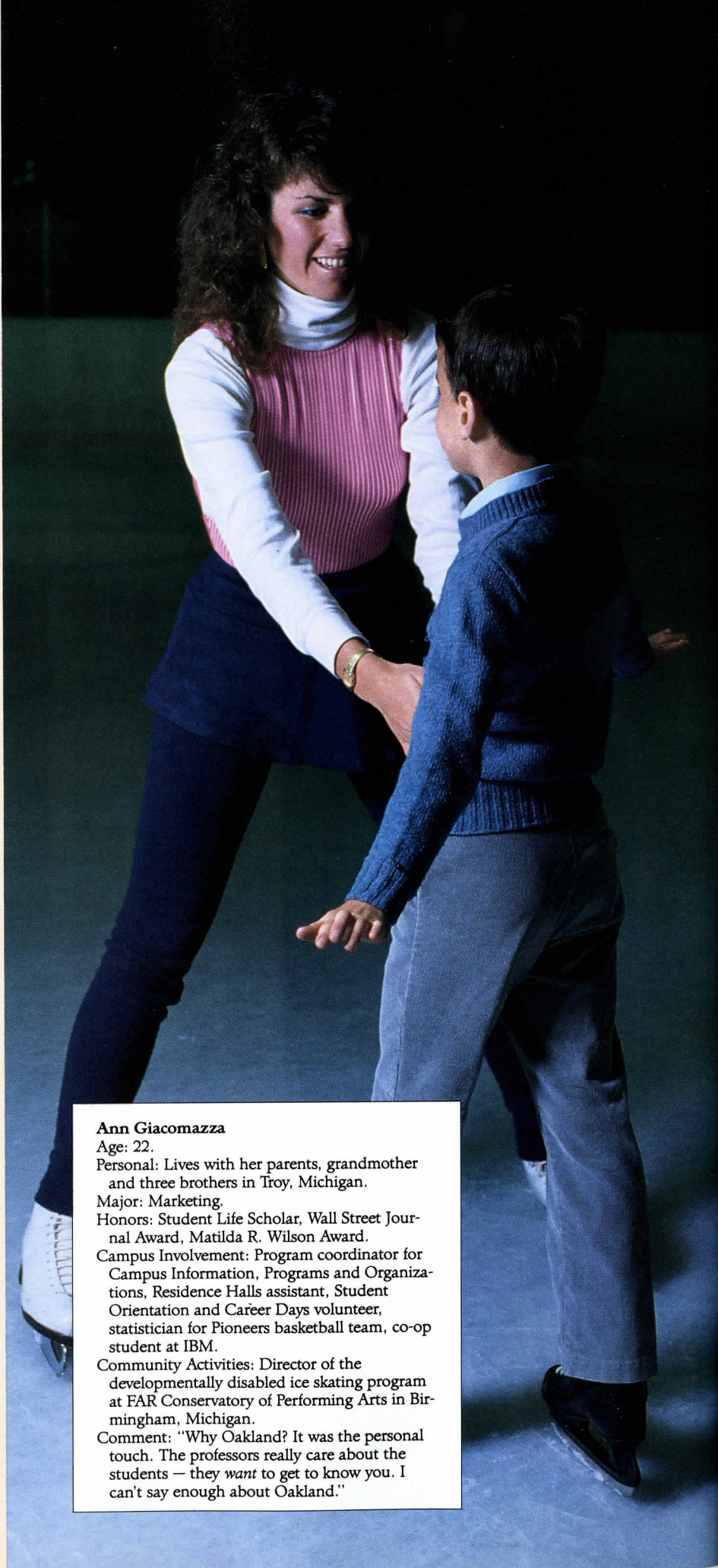
"I put a lot of pressure on myself to get things done and to do well in school. Working with the kids helps me put it in perspective. It helps me step out of the hustle and bustle of my life."

Her community and academic achievements have led to several awards, including the Matilda R. Wilson Award for academic achievement and student leadership, Oakland's most prestigious honor.

Ann, a senior marketing major from Troy, Michigan, says she doesn't do it for the honors, though. "Boy, if you only knew what these kids do for me."



The
Distinctive
Choice



Ann Giacomazza

Age: 22.

Personal: Lives with her parents, grandmother and three brothers in Troy, Michigan.

Major: Marketing.

Honors: Student Life Scholar, Wall Street Journal Award, Matilda R. Wilson Award.

Campus Involvement: Program coordinator for Campus Information, Programs and Organizations, Residence Halls assistant, Student Orientation and Career Days volunteer, statistician for Pioneers basketball team, co-op student at IBM.

Community Activities: Director of the developmentally disabled ice skating program at FAR Conservatory of Performing Arts in Birmingham, Michigan.

Comment: "Why Oakland? It was the personal touch. The professors really care about the students — they want to get to know you. I can't say enough about Oakland."

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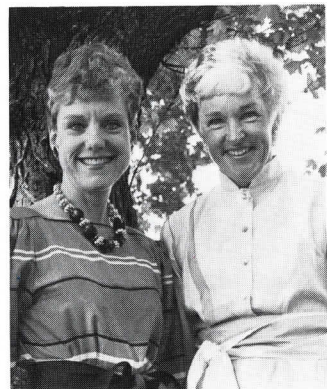
Mrs. George T. Trumbull

Mrs. Donald D. O'Dowd

HIGHLIGHTS OF 1986



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Women's Committee
Mrs. Wayne Lundy



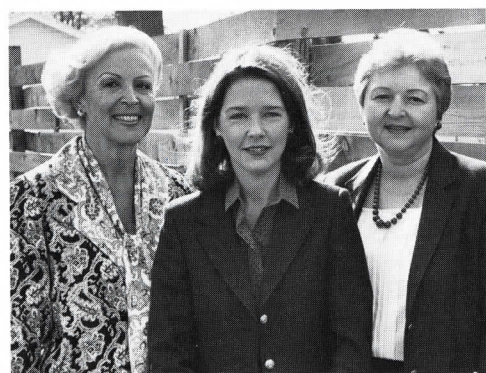
(left to right)
Fashion Show Chairperson,
Mrs. Richard G. Koenig
Honorary Chairperson, Mrs. John R. Edman



(left to right)
Fashion Show Committee Members
Mrs. Charles Ashton
Mrs. J. Leif Eareckson
Mrs. Karl Kristen



Cochairpersons The Treble Clef Gift Shop
Mrs. Marvin L. Molasky
Missing
Mrs. Thomas E. Thomas
Mrs. Douglas M. Thornton



(left to right)
Treble Clef Gift Shop Committee
Mrs. Charles Ashton
Mrs. William M. Rogers
Mrs. Gerald L. Decker
Missing
Mrs. Raymond Pittman
Mrs. Donald Robertson
Mrs. R. G. Burroughs



(left to right)
Cochairpersons 1986 Raffle
Mrs. Harry White
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THE KRESGE FOUNDATION

The Meadow Brook Music Festival expresses its appreciation to one of its most important benefactors — The Kresge Foundation.

In 1964 when the Festival was a dream, the Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and foundation trustee, Howard C. Baldwin, for whom the pavilion is named. A second gift a year later of \$50,000 made possible the permanent seating in the pavilion. Subsequently the Foundation provided an additional capital grant of \$33,000 which provided additional dressing rooms below stage, new electrical circuits, a sound reinforcement system and new restroom facilities. A grant of \$145,000 provided for the repair work in the pavilion and a box office addition in 1977. Most recently, a grant of \$100,000 has been used to upgrade the lighting system, structural improvements in and around the stage area, paving the service road and loading dock area, painting of the seats and girders, and general repair.

LULA C. WILSON TRUST

The original gifts of the Lula C. Wilson Trust provided the concert shell for the stage house of the Music Festival. The well-known excellent acoustics of Meadow Brook distinguishes the Music Festival as one of the front-rank concert and amphitheatres in North America.

The continuing support of the Lula C. Wilson Trust assists the Music Festival in providing the finest cultural programs to enrich the community as a whole.

MRS. GEORGE T. TRUMBULL

The original gift of Mr. and Mrs. George T. Trumbull made possible the construction of the Trumbull Terrace dining facility, and patrons of the Meadow Brook Music Festival continue to benefit from their generosity. Mrs. Trumbull has provided improvements to Trumbull Terrace, the magnificent flowers on the grounds, and the tables and chairs in the Cafe Promenade. We are grateful for her continued interest and support.

MEMORIAL CONCERTS

The Jean-Pierre Rampal concert on July 12 is designated The 1986 V. Everett Kinsey Memorial Concert.

The Skitch Henderson concert on July 25 is designated The 1986 Louis C. Goad Memorial Concert.

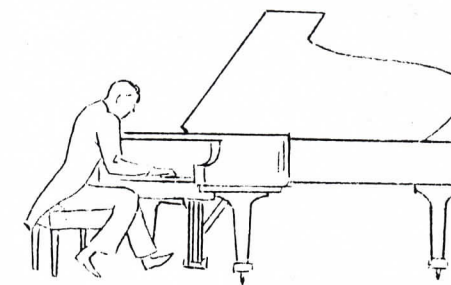
The Preservation Hall concert on July 29 is designated The 1986 John S. Judd Memorial Concert.

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The Festival gratefully acknowledges support of the following co-sponsors.

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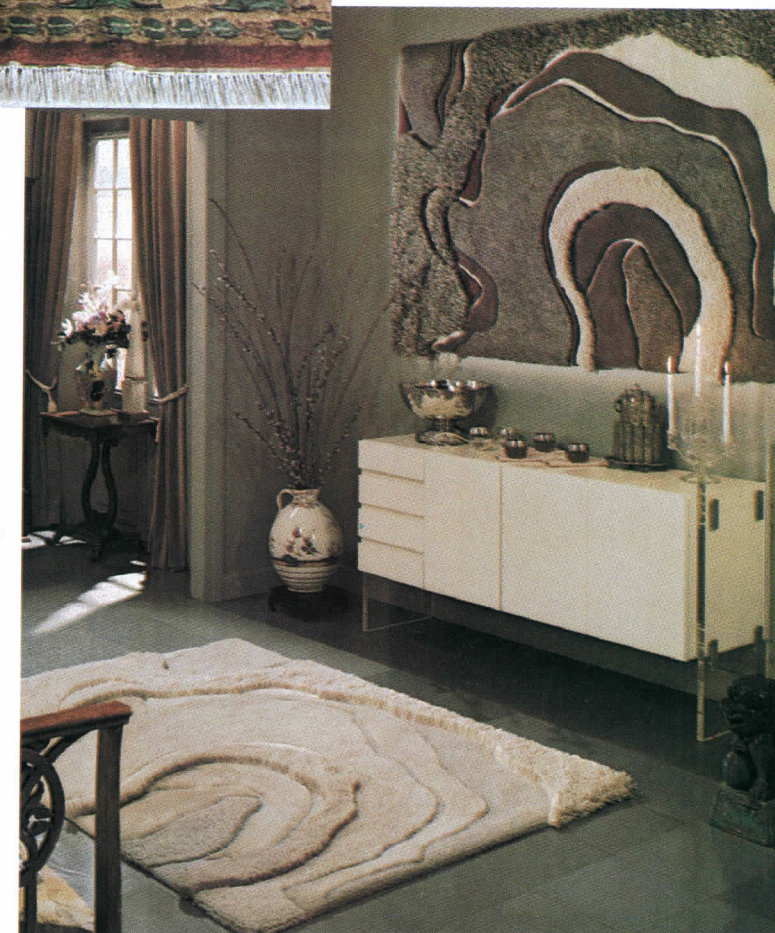
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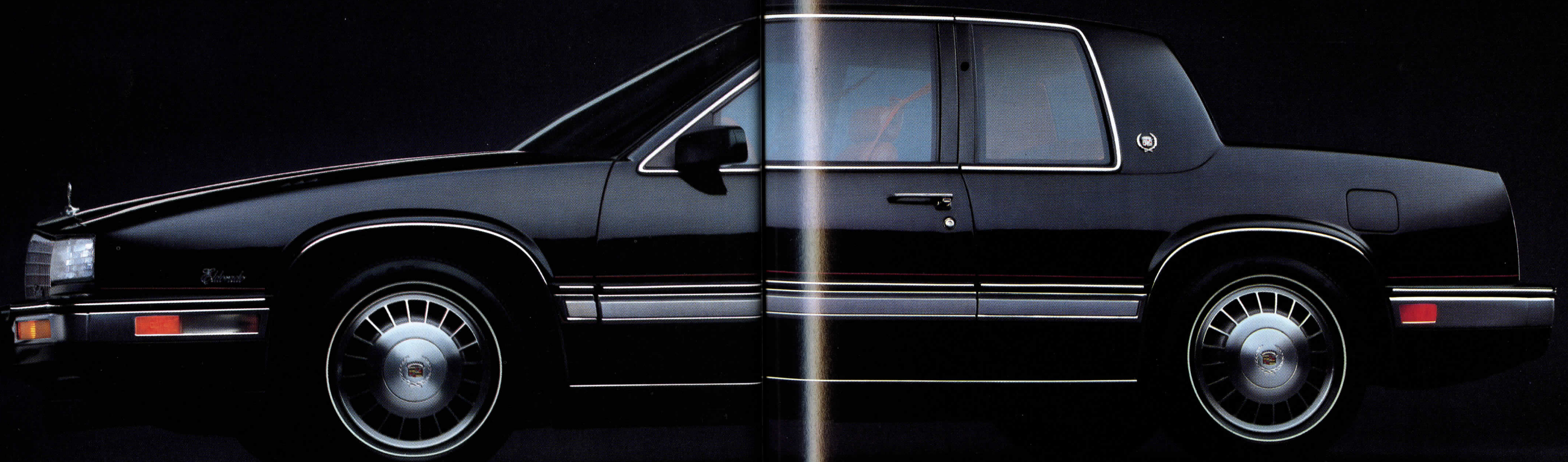
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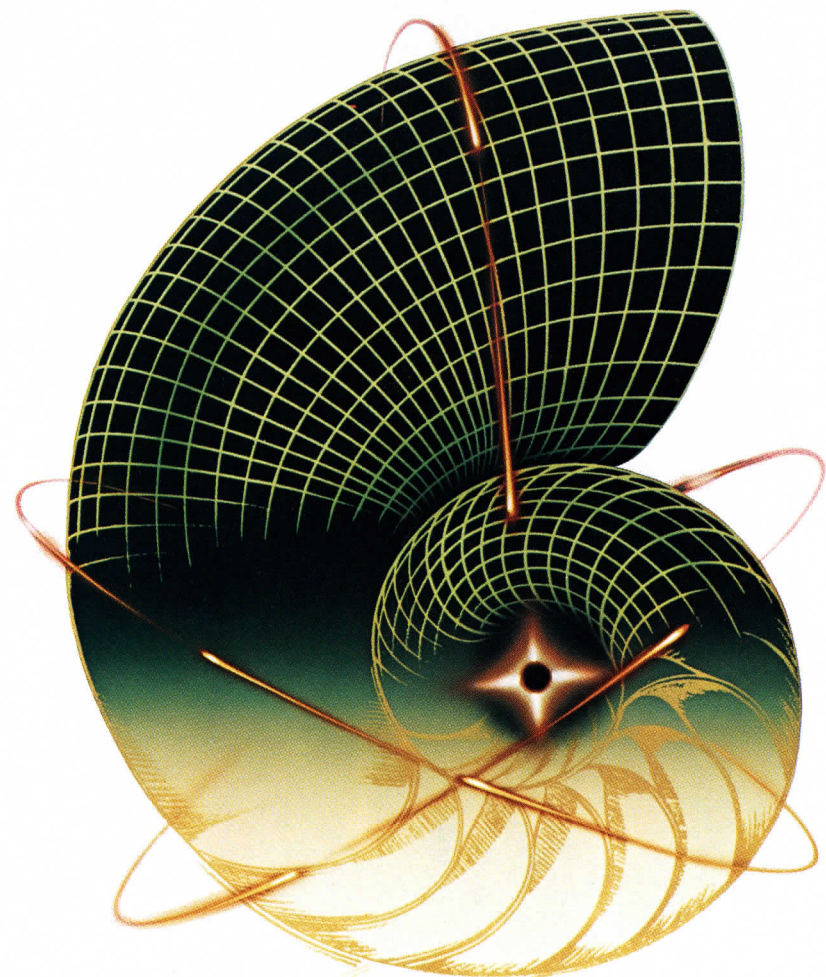
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- Having unusual merit; e.g., an outstanding community event.
- Marked by superiority, as in highest standards of presentation or performance.
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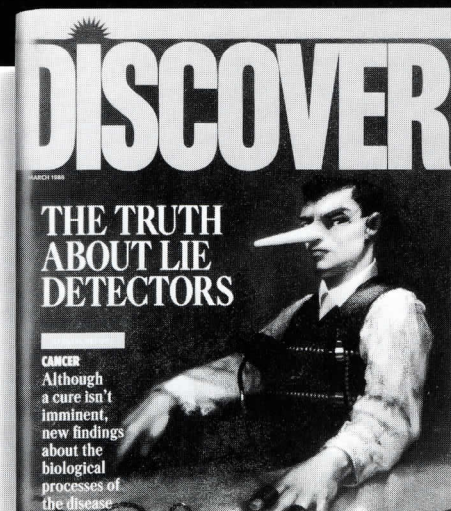


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People used to respond to friendliness. They still do. Housewives used to respond to helpful information. They still do. Businessmen used to respond to facts that helped them solve a problem. They still do.

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

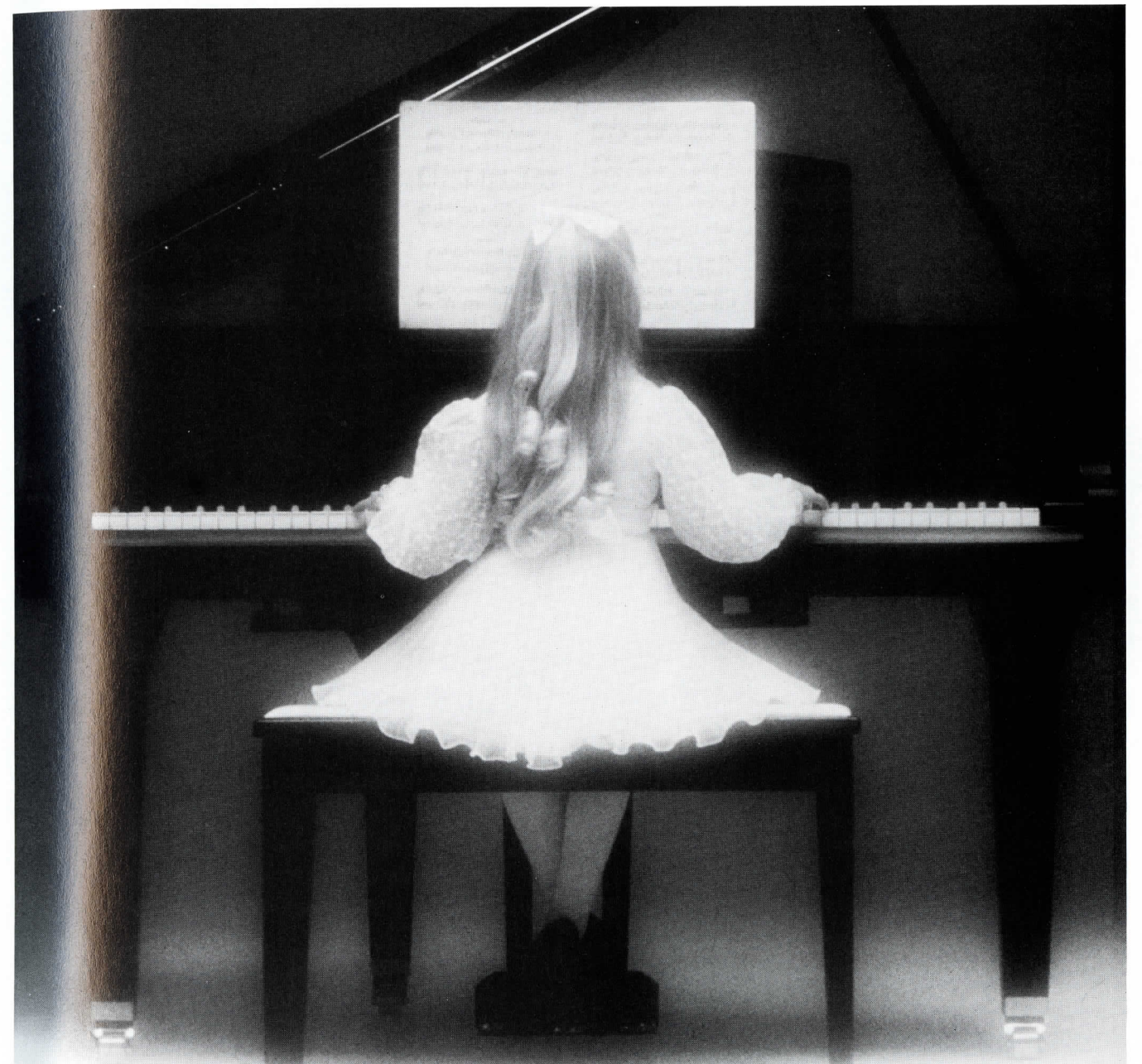
Given a choice between the silly and the sincere, people always used to choose the sincere, and they still do.

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

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Salute the Meadow Brook Music Festival.
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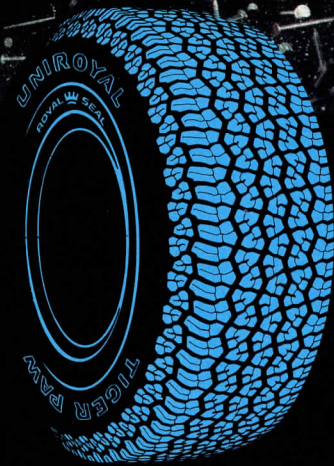


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This remarkable tire automatically seals 90% of tread punctures up to 3/16 of an inch in diameter—permanently.

Royal Seal is an excellent example of Uniroyal's advanced technology protecting you from the harsh realities of the real world. For in addition to the patented

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That's why greatness is part of our heritage.



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At Oakland
University,
Dennis Washington
isn't just a number.

He's somebody
special.

Dennis Washington intends to
make family history.

One of nine children, he will
be the first in his family to
graduate from college and the
first to go on to graduate school.
The Oakland University junior
and Honors College student has
his sights set on becoming an
attorney.

He is working toward his goal
by studying English and political
science, laying a well-rounded
educational foundation for his
future.

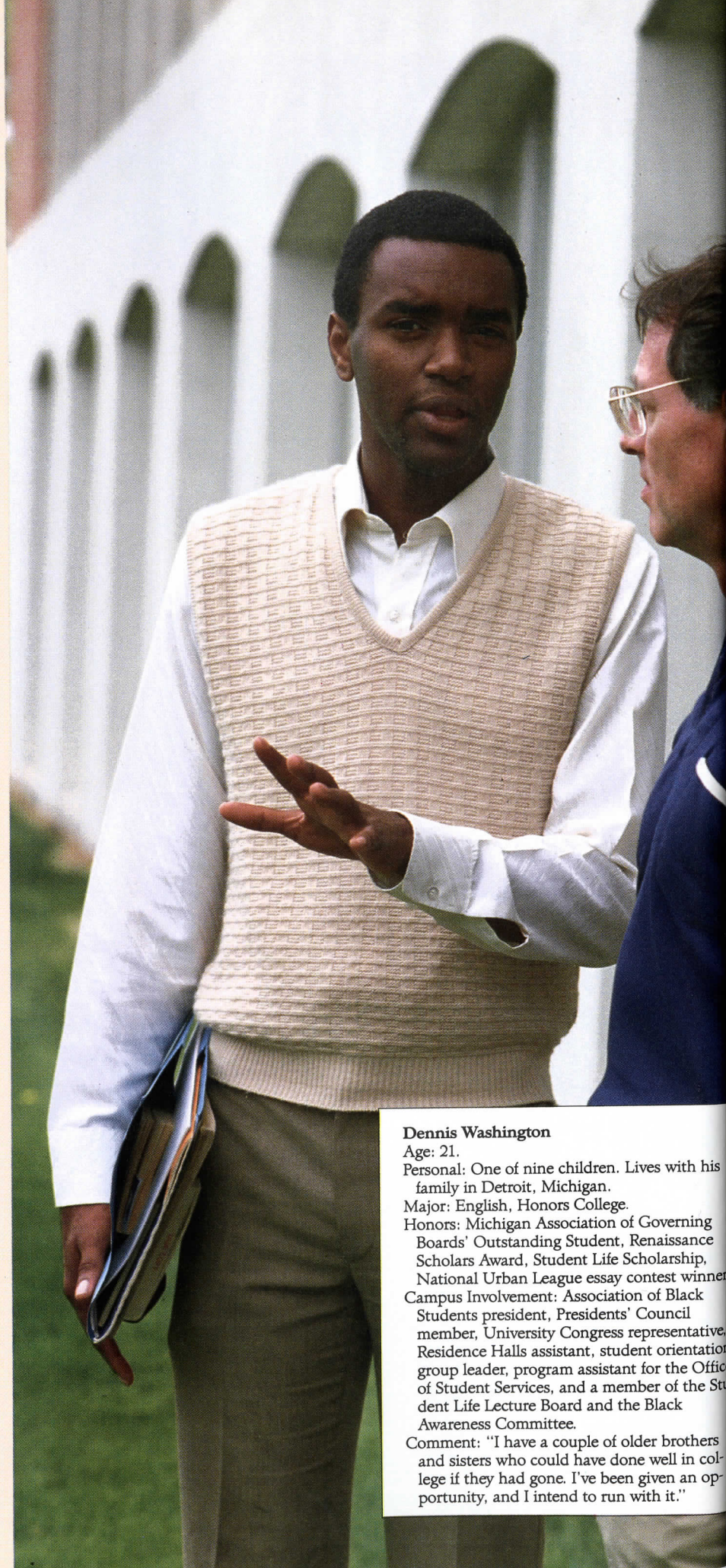
"English is great preparation
for law school," he says. "We do
a lot of critical reading and really
analyze what we read. My
Honors College classes have me
hooked, too. The classes are very
competitive, but it's a supportive
competitiveness, which I enjoy."

Dennis was looking for an en-
vironment that encouraged in-
tellectual and personal growth
when he chose Oakland.

"It's small enough so you can
get to know the professors per-
sonally. And there's a lot of room
here to make your mark."



**The
Distinctive
Choice**



Dennis Washington

Age: 21.

Personal: One of nine children. Lives with his
family in Detroit, Michigan.

Major: English, Honors College.

Honors: Michigan Association of Governing
Boards' Outstanding Student, Renaissance
Scholars Award, Student Life Scholarship,
National Urban League essay contest winner.
Campus Involvement: Association of Black
Students president, Presidents' Council
member, University Congress representative,
Residence Halls assistant, student orientation
group leader, program assistant for the Office
of Student Services, and a member of the Stu-
dent Life Lecture Board and the Black
Awareness Committee.

Comment: "I have a couple of older brothers
and sisters who could have done well in col-
lege if they had gone. I've been given an op-
portunity, and I intend to run with it."

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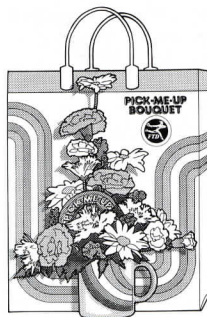


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For Jennifer Dykstra, finding the right place to earn her master's in exercise science was easy.

"Oakland's program looked the best — it was my first choice," says Jennifer, of Royal Oak, Michigan. "There's an emphasis on gaining hands-on experience. The program is small and I get a lot of individual attention from my professors. They know me, my background, my career goals — they're here to help me advance."

One of more than 2,000 graduate students at Oakland, Jennifer was awarded a graduate assistantship that helps her attend school full-time.

She is also an intern at Oakland's Meadow Brook Health Enhancement Institute, where she works in the areas of cardiac rehabilitation and health promotion, and assists with patient consultations and a staff research project.

"It's very challenging and interesting," Jennifer says, "and it relates to my main area of interest: corporate fitness. Working in this field is one way I can help other people to have a better quality of life."



**The
Distinctive
Choice**

Jennifer Dykstra

Age: 27.

Personal: Lives with her husband, David, in Royal Oak, Michigan. Avid runner, cyclist and aerobics instructor.

Program: Master of Science in Exercise Science.

Undergraduate Degree: Bachelor of Science from Eastern Michigan University, 1985.

Academic Activities: Graduate assistant, intern at Oakland University's Meadow Brook Health Enhancement Institute, research assistant on project studying blood factors that will predict the presence of coronary artery disease.

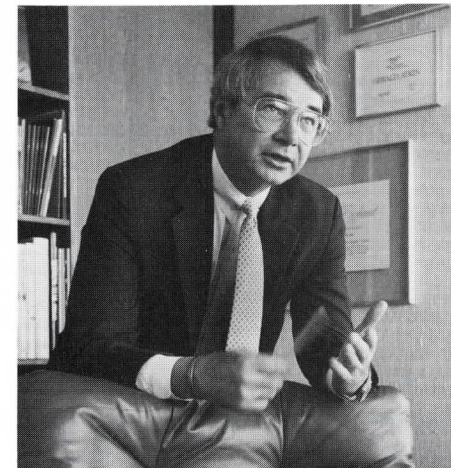
Comment: "During my internship at the Meadow Brook Health Enhancement Institute, I realized I've finally made the right choice for my career. I love what I'm doing."

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"But our stability, of course, gives rise to another frustration; the common



misperception that we are car and truck advertising specialists. We admit to being car and truck advertising knowledgeable. But that's hardly all we are. We have restaurant, beverage and

industrial accounts — even a transit system.

"But the lack of awareness of our other client involvements leads inevitably to a third major frustration. We are often misperceived as just a branch office of a major New York agency. In fact, we offer full service, this full: creative, media, research, management, broadcast, production, even in-house typesetting and keylining.

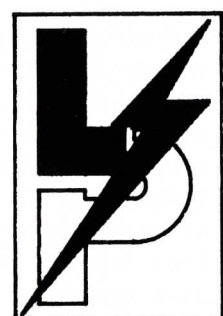
"There. I've done it. Vented my frustrations and tooted our own horn a little, the way we do for our clients. And we intend to do more of it in the near future."

Gerald C. Atkin
General Manager, McCann-Erickson Detroit

McCANN-ERICKSON DETROIT



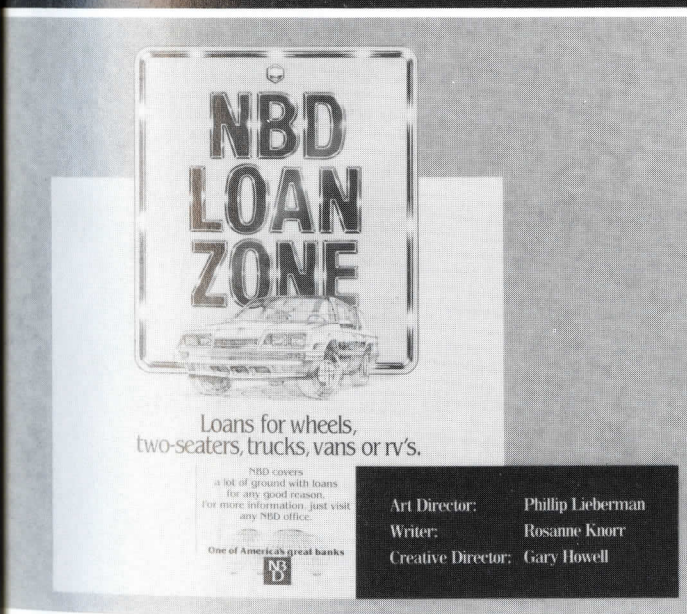
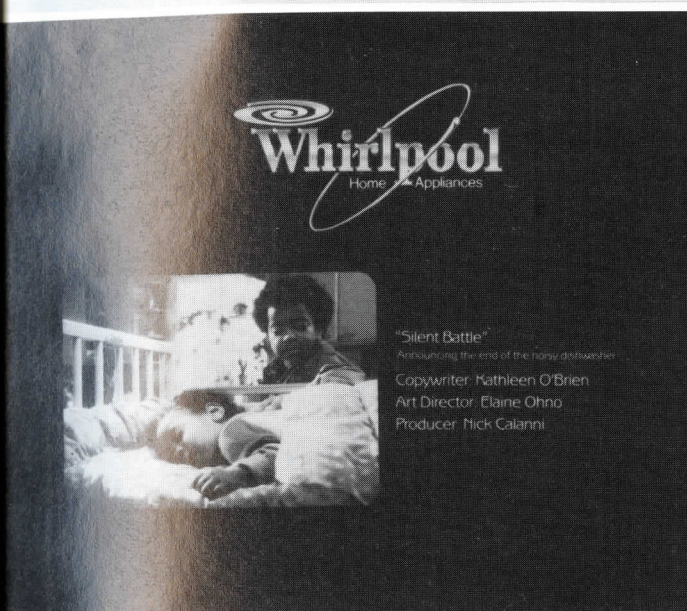
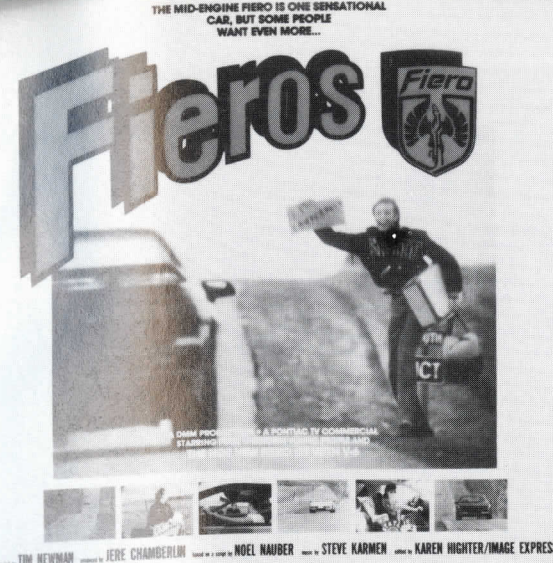
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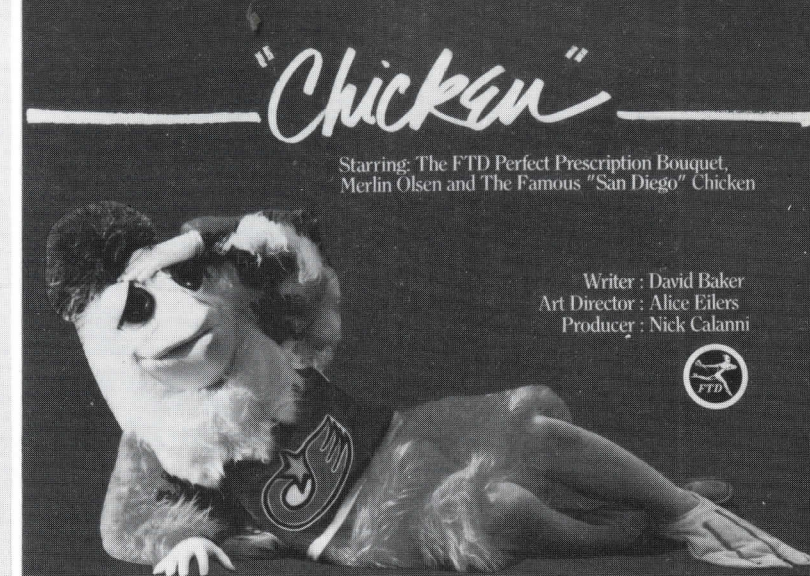
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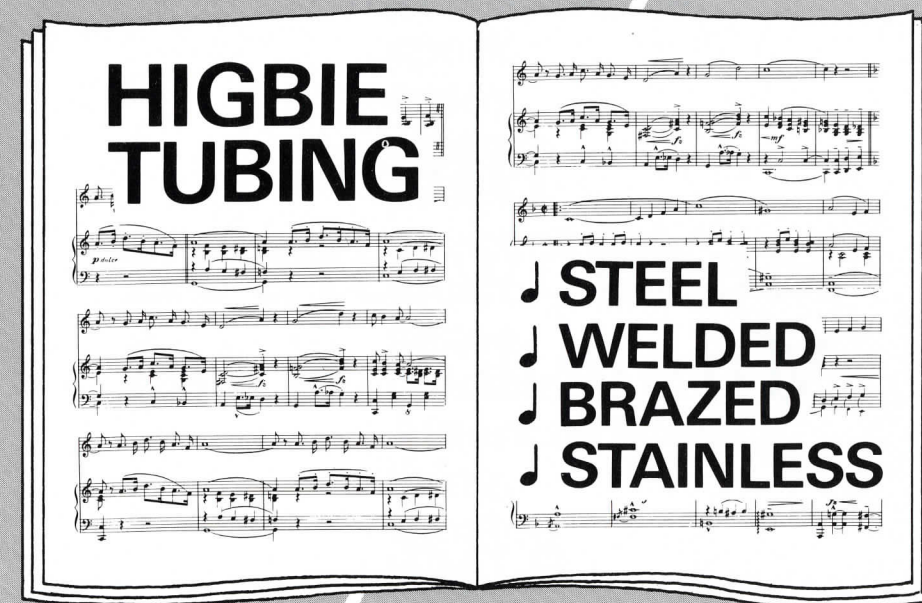
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TIME
ALL THAT MATTERS

DETROIT SYMPHONY ORCHESTRA

Gunther Herbig, Music Director



The Detroit Symphony Orchestra has been a part of Detroit's cultural and civic life since the Symphony's founding in 1914. In the 72 years since then, its presence has grown in the international community as well, strengthened by an impressive roster of conductors, recordings, a much-heralded European tour and radio broadcasts.

Today's Symphony is testimony to the spirit and vision of a group of civic-minded women who sponsored the first Detroit Symphony concert, conducted by the Symphony's first music director, Weston Gales (1914-17).

In subsequent years, the Symphony gradually built upon its reputation as a world class orchestra through the efforts of guest conductors and music directors Ossip Gabrilowitsch (1919-36); Victor Kolar and Franco Ghione (1936-42); Karl Krueger (1943-49); Paul Paray (1952-62); Sixten Ehrling (1963-73); Aldo Ceccato (1973-77); and Antal Dorati (1977-81). Its reputation was further enhanced by the appointment in 1984 of Music Director Gunther Herbig.

Maestro Herbig has appeared in North America with the New York Philharmonic, Saint Louis Symphony, orchestras of Montreal, Toronto, Los Angeles, Pittsburgh, Baltimore, and with the National Symphony in Washington, to name a few.

He has toured with the Dresden Philharmonic and the Leipzig Gewandhaus orchestras in Europe, Japan and Mexico, and he has recorded some 35 discs on the Eterna label with the State Orchestra of Berlin, the Berlin Symphony Orchestra and the Dresden Philharmonic. Performances led by Maestro Herbig have been broadcast on radio in Berlin and Leipzig, in Japan, on the BBC in Great Britain, and in the United States.

Maestro Herbig led the Detroit Symphony in its April 1985 Carnegie Hall concert, making his own Carnegie Hall debut. Then in June 1985, at the invitation of the Casals Festival, he conducted the Detroit Symphony in three festival concerts in San Juan, Puerto Rico. He also led the orchestra's East Coast tour in October 1985, and returned to Washington, D.C. to lead the Detroit Symphony in a special concert celebrating the 99th birthday of the Statue of Liberty.

Detroit Symphony concerts are regularly broadcast on radio in 11 major markets, including New York, Chicago and Washington, and on more than 50 National Public Radio stations by satellite feed. The broadcasts are produced by WQRS-FM, and they are sponsored by General Motors Corporation.

Detroit Symphony recordings currently are available on the London label. Among the most popular are Antal Dorati's recordings of Stravinsky's *The Firebird*, *The Rite of Spring*, for which the compact disc version earned the Grand Prix du Disque, and Tchaikovsky's *Overture 1812*.

Meadow Brook Music Festival at Oakland University, north of Detroit, is the Detroit Symphony's home for eight weeks every summer. It is recognized as one of the nation's major summer music festivals. For the second season, the Chrysler Concert Series of Detroit Symphony performances is sponsored by the Chrysler Corporation Fund.

DETROIT SYMPHONY ORCHESTRA

Gunther Herbig
Music Director

Antal Dorati
Conductor Laureate

Michael Krajewski
Assistant Conductor

Stephen Stein
Exxon/Arts Endowment Conductor

First Violins

Gordon Staples+
Concertmaster
Bogos Mortschikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant
Concertmasters
Geoffrey Applegate*
Beatriz Budinsky*
Marguerite Deslippe*
Derek Francis
Alan Gerstel
Nicholas Zonas
Elias Friedenzohn*
Malvern Kaufman*
Richard Margitza*
Linda Snedden-Smith*
Ann Ourada Strubler*
LeAnn Toth*
Margaret Tundo*
Stacey Woolley*
Velda Kelly**

Second Violins

Felix Resnick++
Alvin Score
Lillian Fenstermacher
Ricardo Cyncynates
Ronald Fischer*
Lenore Iatzko*
Walter Maddox
Roy Bengtsson
Thomas Downs
Yien Hung*
Robert Murphy*
Jacob Robbins*

Bruce Smith*
Joseph Striplin*
Edouard Kesner
James Waring*

Violas

David Ireland++
Philip Forbe
Eugenia Staszewski
LeRoy Fenstermacher
Hart Hollman
Walter Evich
Gary Schnerer
Catherine Compton
Vincent J. Lioni
Glenn Mellow
Darryl Jeffers

Violoncellos

Italo Babini+
James C. Gordon Chair
Marcy Chanteaux++
John Thurman
Mario DiFiore
David Levine
Debra Fayroian*
Barbara Hassan
David Saltzman
Carole Gatwood*
Haden McKay*
Paul Wingert*
Jeffrey Butler*

Basses

Robert Gladstone+
Stephen Molina++
Maxim Janowsky
Linton Bodwin
Stephen Edwards
Craig Rifel

Donald Pennington
Marshall Hutchinson
Raymond Benner

Harp

Elyse Ilku+

Flutes

Ervin Monroe+
Shaul Ben-Meir
Robert Patrick++
Clement Barone

Piccolo

Clement Barone

Oboes

Donald Baker+
Shelley Heron
Robert Sorton++
Trevia Womble

English Horn

Trevia Womble

Clarinets

Paul Schaller+
Douglas Cornelsen
Laurence Liberson++
Oliver Green

E-flat Clarinet

Laurence Liberson

Bass Clarinet

Oliver Green

Bassoons

Robert Williams+
Victoria King
Paul Ganson++
Lyell Lindsey

Contrabassoon

Lyell Lindsey

Horns

Eugene Wade+
Bryan Kennedy
Corbin Wagner
Willard Darling
Mark Abbott++
Keith Vernon

Trumpets

Ramon Parcels+
Kevin Good
Alvin Belknap++
Gordon Smith

Trombones

Raymond Turner+
Joseph Skrzynski
Nathaniel Gurin++
Randall Hawes

Tuba

Wesley Jacobs+

Timpani

Salvatore Rabbio+
Robert Pangborn++

Percussion

Robert Pangborn+
Norman Fickett++
Raymond Makowski
Sam Tundo

Librarian

Elkhonon Yoffe
Charles Weaver, Assistant

Personnel Manager

Oliver Green
Stephen Molina, Assistant



+ Principal

++ Assistant Principal

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—Anonymous

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THURSDAY, JUNE 19
SUNDAY, JUNE 22

Chrysler Concert Series

Gala Opening Night

DETROIT SYMPHONY ORCHESTRA

Gunther Herbig, conductor

Itzhak Perlman, violinist (*Thursday only*)

Malcolm Frager, pianist (*Sunday only*)

Sheila Armstrong, soprano

Alfreda Hodgson, contralto

Dennis Bailey, tenor

Tom Krause, baritone

The Detroit Symphony Chorus

Eric Freudigman, director

Mendelssohn Violin Concerto in E Minor, Op. 64
Allegro molto appassionata—
Andante—Allegretto non troppo—
Allegro molto vivace
(*Thursday only*)

Mozart Piano Concerto No. 16 in D, K. 451
Allegro assai
Andante
Allegro di molto
(*Sunday only*)

Intermission

Beethoven Symphony No. 9 in D Minor, Op. 125, *Choral*
Allegro ma non troppo, un poco maestoso
Molto vivace—Presto
Adagio molto e cantabile
Presto—Allegro assai—Presto

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

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



Gunther Herbig

selected for intensive study with Herbert von Karajan, with whom he worked for two years.

The city of Potsdam engaged Gunther Herbig as its Music Director in 1962. He moved to the Berlin Symphony in 1966 as conductor under Kurt Sanderling, the orchestra's General Music Director.

In 1972 Maestro Herbig became General Music Director of the Dresden Philharmonic, and for one year he held both the Berlin and Dresden positions. He returned to the Berlin Symphony in 1977 as General Music Director, remaining until September 1983.

In this country, Gunther Herbig served as Principal Guest Conductor of the Dallas Symphony Orchestra from 1979 to 1981.

Maestro Herbig was named Principal Guest Conductor of the BBC Philharmonic Orchestra in Manchester in 1981, a post he held until 1983. He currently guest conducts with the BBC Symphony (London) as well as the BBC Philharmonic (Manchester). Other activities undertaken by Maestro Herbig include touring, recording, and radio and television performances.

Gunther Herbig became Music Director of the Detroit Symphony in September 1984. Since then, he has had many successes. He led the Orchestra in two Carnegie Hall concerts and one Kennedy Center concert, conducted three concerts with the Detroit Symphony at the Casals Festival in San Juan, Puerto Rico, and led the orchestra in a special concert in Washington D.C. celebrating the 99th birthday of the Statue of Liberty. In September 1986 he begins his third season with the Detroit Symphony.



Itzhak Perlman

Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm and humanity quite unrivalled in current musical circles. The Israeli-born violinist possesses supreme artistic credentials, but his compelling artistic force results from the mix of personality and technical acumen apparent to music lovers in this country since his first appearance on television in 1958.

Perlman has appeared with virtually every major orchestra in the world, on most of the great concert stages alone or in close collaboration with great artists, on countless national television shows,

and in recording studios here and abroad.

Born in Israel in 1945, Perlman completed his initial training at the Academy of Music in Tel Aviv. Following his studies at the Juilliard School in New York under Ivan Galamian and Dorothy DeLay, he won the prestigious Leventritt Competition, and his remarkable career ensued.

In addition to his concert performances, Itzhak Perlman is an active recording artist on the EMI, Angel, CBS Masterworks, London/Decca, RCA and Deutsche Grammophon labels. Along with the traditional violin repertoire, he has recorded works such as a concerto by Earl Kim (along with the New York Philharmonic), rags by Scott Joplin with James Levine on piano, and a disc of jazz music with Andre Previn and friends.

Among Itzhak Perlman's many honors was his selection in 1981 by *Musical America* as Musician of the Year.



Malcolm Frager

Hailed by *The New York Times* as "a master," Malcolm Frager has performed in over 70 foreign countries. His current schedule of almost 100 engagements includes concerts in Paris and a tour of Norway, Germany and Switzerland, as well as appearances with the Philadelphia Orchestra and the Pittsburgh and Houston symphonies.

Born in St. Louis in 1935, Malcolm Frager began studying the piano at age four, gave his first recital at six and made his orchestral debut at ten, performing Mozart's G Major Concerto, K. 453. At 14, he went to New York to study with Carl Friedberg. Mr. Frager is also a magna cum laude graduate of Columbia University, where he majored in languages—a great asset during his international tours.

Mr. Frager's career was launched dramatically after winning first prize in both the Edgar M. Leventritt Competition in New York and the Queen Elisabeth of Belgium International Piano Competition in Brussels during the 1959-60 season. He is the only pianist ever to have won first prize in both, which *TIME* magazine has called "two of the toughest competitions in music."

In 1967 Mr. Frager discovered the manuscript of the original orchestration of the Schumann A minor Concerto and hopes to publish it one day. He is the first pianist of this century to have performed the original version of the Tchaikovsky B-flat Concerto.



Sheila Armstrong

British soprano Sheila Armstrong appears regularly with the most important international orchestras and conductors, and returns frequently to leading opera companies, including Glyndebourne, Covent Garden, and the Scottish Opera. Since her New York Philharmonic debut in 1971, she has been soloist with nearly every leading orchestra in the United States. In England and Europe, she is a favorite with all the British orchestras as well as the Amsterdam Concertgebouw, Orchestre de Paris, Israel Philharmonic, and others. The many conductors with whom she has worked include Barenboim, Bernstein, Boult, de Burgos, Dorati, Giulini, Haitink, Leppard, Mackerras, Mehta, Ozawa and Previn.

In past seasons, Armstrong has been engaged to sing in various orchestral works, including Beethoven's Mass in C Minor, the St. John Passion, Britten's *Sea Symphony*, *Carmina Burana*, and *The Creation*. At Glyndebourne she has appeared in *The Magic Flute*, *Il Turco in Italia*, *Don Giovanni*, *Dido and Aeneas* and *L'Elisir d'Amore*. Her Covent Garden appearances have included *Boris Gudunov*, *Fidelio* and *Falstaff*. She has also made frequent television appearances, including a lavish BBC production of *Die Fledermaus*.

Sheila Armstrong's extensive recordings include works of Bach, Beethoven, Berlioz, Faure, Grieg, Handel, Mahler, Mozart, Orff, Purcell, Rachmaninoff and Vaughan Williams.



Alfreda Hodgson

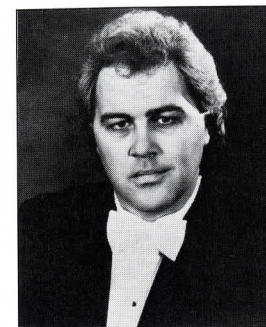
One of England's leading international contraltos, Alfreda Hodgson has sung at all the major European centers and is particularly known for her Mahler performances. Her operatic debut in London was made with the English National Opera singing the role of Ulrica in Verdi's *The Masked Ball*.

Miss Hodgson's musical activities were encouraged by her father, a professional trumpeter. After studying at the Northern School of Music and receiving its highest singing award, she won the Kathleen Ferrier Memorial Prize, the most coveted honor for British singers.

While known for performing with British orchestras, Miss Hodgson travels abroad frequently. She has toured Spain, Germany, Austria and Belgium, and has performed in

Toronto with Andrew Davis, in Cleveland with Maazel and in Mexico with Eduardo Mata.

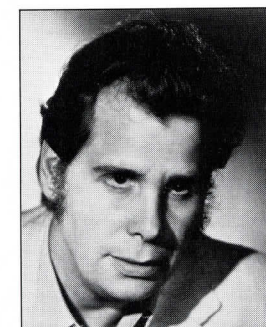
Miss Hodgson, who lives in Manchester, England, has recorded for all the major companies, especially Decca, EMI and Argo. Highlights include *St. John's Passion*, conducted by Benjamin Britten; *The Dream of Gerontius* and *Das Lied von der Erde* with the Scottish National Orchestra and Sir Alexander Gibson; *Messiah*; and Handel's *Jephtha*.



Dennis Bailey

Major international opera houses, leading orchestras and world-class conductors all host tenor Dennis Bailey, who has enjoyed numerous successes, engagements and re-engagements around the world. His wide-ranging repertoire includes over 30 operatic roles, and extensive oratorio and symphonic works. In addition to singing the great 19th century roles, he is renowned for his performances in contemporary works such as Stravinsky's *The Rake's Progress* and Britten's *The Turn of the Screw*. He has pursued a career away from the operatic stage with equal dedication, appearing with the Chicago, National, Pittsburgh, Philadelphia, Boston, Minnesota, Saint Louis, Toronto and Detroit symphonies.

Born in Mississippi, Bailey made his professional operatic debut with the New Orleans Opera in 1974 in *Ariadne auf Naxos*, the same opera in which, seven years later, he made his highly acclaimed European debut at the Glyndebourne Festival Opera. This past season he was heard with the Scottish Opera as Hugh in Weber's *Oberon*; with the Metropolitan Opera as Arbace in *Idomeneo*; with Theatre de l'Opera de Nice as Apollon in Strauss's *Daphne*; and with the Santa Fe Opera as Menelaus in *Die Agyptische Helena*.



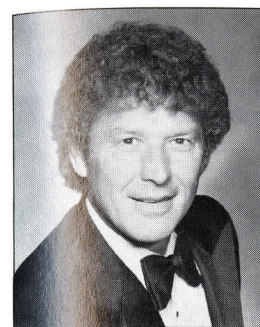
Tom Krause

Equally successful in the fields of opera, concert recital and recording, Finnish baritone Tom Krause is internationally recognized as one of the greatest vocal artists appearing today. "One of the elect song interpreters," stated the *Los Angeles Times*. "He belongs in the small and rarefied company of Dietrich Fischer-Dieskau, Janet Baker and Peter Schreier."

A regular guest at the Paris Opera, Vienna State Opera, Salzburg Festival, the Cincinnati May Festival and the Edinburgh Festival, Mr. Krause was a member of the Hamburg State Opera for many years. He has appeared in leading

roles at La Scala, Milan, the Berlin Opera, the Metropolitan Opera, the Lyric Opera of Chicago, the San Francisco Opera, the Geneva Opera, the Houston Grand Opera and the Teatro Colon of Buenos Aires, as well as the festivals of Bayreuth, Glyndebourne and Prague. The baritone is a frequent guest soloist with numerous leading orchestras around the world.

Mr. Krause regularly tours Europe as a recitalist, having recently appeared in London, Avignon, Vienna, Geneva, Paris, Stuttgart, Frankfurt, Amsterdam, Lyon, Barcelona, Bonn and Venice. His North American recital engagements have included performances in Toronto, Quebec City, New York, Seattle and Washington, D.C.



Eric Freudigman

The Detroit Symphony Chorus is a 120-member group, the nucleus of which is comprised of the 40-member Detroit Symphony Chorale. Formed in April 1985, the Chorale was formerly known as the Kenneth Jewell Chorale. In that capacity it had collaborated with the Detroit Symphony for some 20 years, in addition to performing with the Windsor Symphony, with metropolitan orchestras and chamber ensembles, for the Meadow Brook Music Festival, and in solo concerts. The Chorale has also recorded on the London label with the Detroit Symphony.

In August 1985, the Detroit Symphony Chorus sang with the Orchestra during Meadow Brook Music Festival performances of Beethoven's Ninth Symphony. The 1985-86 season of the Detroit Symphony opened with the Second Symphony by Mahler, a work featuring the Chorus. Also this past season, the Chorale was featured in three Detroit Symphony performances of Handel's *Messiah*, and as a solo ensemble in a five-concert series in metropolitan Detroit churches.

The current director of the Detroit Symphony Chorus, Eric Freudigman, is a distinguished choral conductor, musicologist and jazz musician, and a charter member of the Kenneth Jewell Chorale. He was a featured tenor soloist and associate conductor of that group before becoming its leader in 1976.

Program Notes by Robert Markow unless otherwise noted

Violin Concerto in E Minor, Op. 64

Felix Mendelssohn

Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig.

The sense of facility, polish and effortless grace found in this work totally belies Mendelssohn's struggle to compose it. This enormously popular concerto, Mendelssohn's last major composition, occupied him for over five years (1838-1844), during which he carried on a lively exchange of ideas on its details with the concerto's dedicatee, violinist Ferdinand David. David (1810-1873) and Mendelssohn had met in Berlin as teenagers and remained lifelong friends. When Mendelssohn became conductor of the Leipzig Gewandhaus Orchestra, he instated David as his concertmaster. At the concerto's premiere at a Gewandhaus concert on March 13, 1845, David was of course the soloist. The Danish composer Niels Gade conducted.

Mendelssohn, trained in the classical tradition, nevertheless possessed a romantic streak as well, revealed in the air of poetic fantasy that infuses his music, and in liberties he took with regard to formal construction. There is no opening orchestral introduction, for instance—the soloist enters with the main theme almost immediately. All three movements are joined, with no formal pauses to break the flow. (Beethoven had written concertos with two movements joined—the Violin Concerto and Fifth Piano Concerto—but not all three.) A cadenza normally appeared near the end of a concerto's first movement, but in this work Mendelssohn placed it before, not after, the recapitulation.

The term "well-bred" is often invoked to describe this concerto, and nowhere better does it serve than for the quiet rapture and poetic beauty of the second movement's principal theme. A moment of sweet melancholy in A minor intrudes briefly, with trumpets and tympani adding a touch of agitation. The principal theme then returns in varied repetition and a gently yearning passage, again in A minor, leads to the finale. As in the two previous movements, the soloist announces the principal theme, one of elfin lightness and gaiety. The mood of this movement has often been compared to the fairyland world of an earlier Mendelssohn score, his music for *A Midsummer Night's Dream*.

Piano Concerto No. 16 in D, K. 451

Wolfgang Amadeus Mozart

Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna.

Barely a week separated the completion of this concerto from its immediate predecessor in B-flat (K. 450). Both were written for Mozart himself to play at concerts in Vienna, where for a brief period (in the mid-1780s) he was lionized as a piano virtuoso. Between February of 1784 and December of 1786, he produced 12 magnificent concertos, which collectively stand unequaled as a corpus of such works. The D Major Concerto was first heard at a subscription concert on March 31, 1784.

Just as amazing as the consistency of quality throughout these concertos is the variety of conceptions. The D Major Concerto stands out for its astonishing degree of orchestral prominence and the close unity of solo and orchestra. The opening *tutti*, with its rich sonority (the largest orchestra Mozart had used up to this time in a concerto), striking contrasts of loud and soft, incisive march rhythms and vigorous drive could easily serve as the beginning of a symphony. Even when the soloist enters, the orchestra remains a full partner; not only is the piano sometimes reduced to the role of accompanist or commentator, but the orchestra at times seems to be in dialogue with itself. The biographer Alfred Einstein wondered whether a work like this should better be described as a piano concerto with obligato orchestra or a symphony with obligato piano solo.

The elements of extended lyricism and tenderness which were lacking in the first movement come to the fore in the second. The wind section is reduced to three instruments—flute, oboe and bassoon—which intertwine and enter into intimate dialogues with the soloist in ever-changing combinations. Strings present the opening theme—a gentle, languorous melody which is heard often throughout the movement, each time in different scoring. This grand and brilliant concerto concludes with a finale which recalls the high-spirited world of opera buffa.

Symphony No. 9 in D Minor, Op. 125, Choral

Ludwig van Beethoven

Born December 17, 1770, in Bonn; died March 26, 1827, in Vienna.

"A symphony should be like the world; it must embrace everything," declared Gustav Mahler. Mahler's dictum does not describe every symphony of course, but Beethoven's Ninth (THE Ninth) serves to embody this ideal to a degree scarcely equaled by any other symphony. In its grandeur, elemental power, cosmic scope and affirmation of the universal human spirit, the Ninth embraces a world of emotional expression from deep pathos to exultant joy, from demonic fury to seraphic tranquility, from motoric energy to beatific stasis. The span of this 70-minute work seems to depict a vast structure forming "before our ears."

Twelve years separated the completion of Beethoven's final symphony from the Eighth (1812). Ideas, sketches and fragments had coalesced over a period of many years, but work in earnest commenced only in 1822. The symphony was finished in early 1824, and the world premiere took place on May 7th of that year. The performance of this wildly original music, of daunting difficulty, with just two rehearsals, could not have been very satisfactory. Yet the audience was profoundly moved. This occasioned the famous, true story that biographers love to recount: On stage, Beethoven had been following the performance with his copy of the score. After the last notes, the audience erupted into applause, but Beethoven, totally deaf, was still engrossed in the imagined sounds of the music. One of the singers had to touch his sleeve and turn him around to acknowledge this applause in honor of the world's greatest living composer.

Having definitely decided to incorporate "An die Freude" into his Ninth Symphony, Beethoven struggled greatly to find the proper way to introduce the vocal element in an otherwise

purely instrumental symphony. His solution consisted of an instrumental introduction in which brief references to the three previous movements are peremptorily rejected by a recitative-like passage for cellos and basses. This recitative provides the musical material for the first vocal entry (bass) which proclaims, "Oh friends; not these tones! Let us sing of more pleasant and joyful things," whereupon the famous theme formerly played by the orchestra is now sung ("Freud, Schoner Gotterfunken . .").

The symphony's opening is one of the most famous in the repertory. Barely a moment is required for the listener to recognize that mood of hushed expectancy, created by the sound of stark fifths in the horns, the strange rustling in the lower strings, and the violins' thematic fragments that soon coalesce into a mighty unison outburst for the full orchestra. Though laid out in traditional sonata form (exposition—development—recapitulation—coda), the movement contains a wealth of thematic ideas, and is far too complex to discuss in terms of contrasting first and second themes. The principle of continuous growth pervades instead, with much of the musical material distinguished by its rhythmic rather than melodic interest.

For the first and only time, Beethoven precedes the slow movement of a symphony with the Scherzo. As music of relentless, driving power, the Scherzo is unsurpassed. This huge structure consists of a sonata form Scherzo with two important themes. The central Trio section brings much-needed relief—a breath of fresh air and sunlight. Brighter colors, the major mode and more transparent textures all serve to contrast the Trio with the demonic power of the Scherzo, which is repeated in full.

The Adagio movement, one of the most sublime ever written, stands in stark contrast to the propulsive energy and forbidding grimness of the previous movements. Two lyrical and well-contrasted themes of transcendent beauty are alternately elaborated in a double variation form. A mood of quiet exaltation and profound peace reigns by the closing pages, only to be shattered by one of the most horrendous outbursts in all music.

The Finale, like the Adagio, is laid out in variation form, once the long instrumental antecedent is finished. Beginning with the bass soloist's first stanza, the "Ode to Joy" moves through a series of highly varied treatments: twice for solo vocal quartet (followed by choral response); a Turkish march featuring characteristic "Turkish" instruments—triangle, bass drum, piccolo—with tenor solo; an elaborate orchestral fugue answered by a mighty choral affirmation of the "Ode to Joy"; a stately new theme—"Seid umschlungen" (Andante maestoso)—initially for male chorus and trombones, which in the following section (Allegro energico) combines with the "Ode to Joy" in a great double fugue; a spirited vocal quartet introduced by skittering violins, and joined later by full chorus. This leads up to the famous cadenza for the soloists, where the operatic implications of voices joining an orchestra are fully exploited. Each soloist climbs to the top of his or her range. In a final burst of frenzied joy, the Ninth ends in the realm of Elysium, light years removed from its grave, anguished beginning.

Text for Beethoven's Ninth

The translation of those sections of Schiller's "Ode to Joy" used in the Finale is by Henry G. Chapman as printed in the G. Schirmer vocal score, with revisions by Robert Page.

Bass Solo

O Freunde, nicht diese Töne,
sondern lasst uns angenehmere

anstimmen, und freudenvollere.

These introductory words are by
Beethoven.)

Bass and Chorus

Freude, schöner Gotterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmelsche, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Bruder,
Wo dein sanfter Flügel weilt.

Solo Quartet and Chorus

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele

Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Solo Quartet and Chorus

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bosen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben
Einen Freund, geprüft im Tod;
Wolust ward dem Wurm gegeben,
Und der Cherub steht vor Gott,

Tenor Solo and Chorus

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Wandelt, Bruder, eure Bahn,
Freudig, wie ein Held zum Siegen.

(Text of Verse I, repeated)

Chorus

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Bruder—überm Sternenzelt
Muss ein lieber Vater wohnen!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muss er wohnen.

O brothers, these tones no longer!
Rather raise we now together our
voices,
in songs more agreeable and joyful.

Joy, thou spark from flame immortal
Daughter of Elysium!
So inspired, O heav'nly Goddess,
We invade thy hallowed home.
Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers,
In Thy love we shall abide.

He who has that best good fortune
To his friend a friend to be,
He who wins a noble woman,
Let him join our jubilee!
Yes, and he who's known such
friendship
Welcome to our joyful throng,
But let him who's never known it
Steal away in tears alone.

Joy doth every living creature
Draw from Nature's ample breast;
All the good and all the evil
Follow on her glowing quest.
Kisses doth she give, and promise,
Friends who firm in death have stood
Joy of life the worm receiveth,
And the angels dwell with God!

Glad as burning suns that glorious

Through the heavenly spaces sway,
Haste ye brothers, on your way,
Joyous as a knight victorious.

This embrace for all ye millions,
Give your heart to all the world!
Brothers, out beyond the stars,
Some kind father has his dwelling

Fall ye prostrate, O ye millions!
Do you sense God's presence, world?
Seek him o'er the tent of stars;
O'er the stars rise his pavilions.

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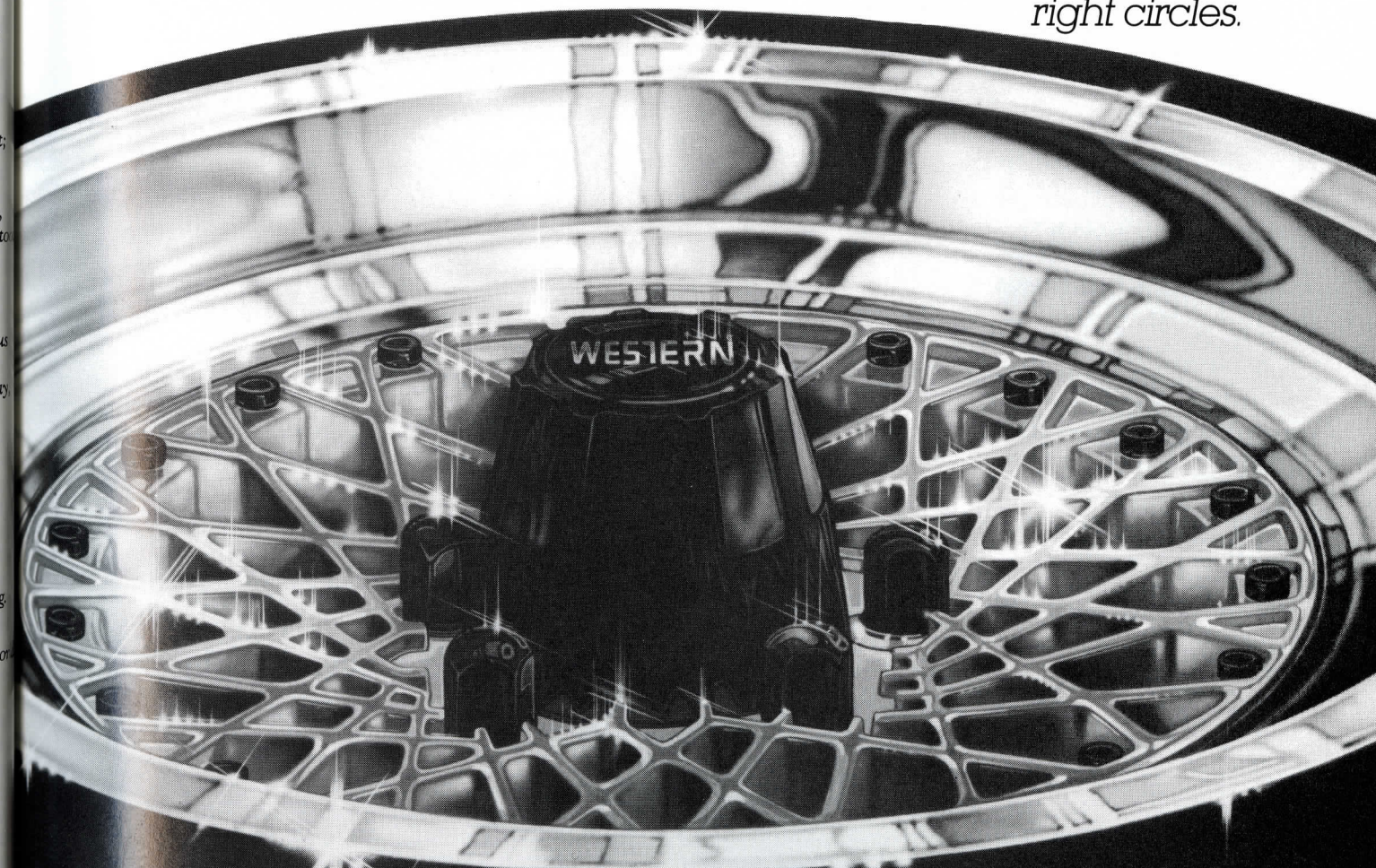
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THURSDAY, JUNE 26

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Gunther Herbig, conductor
Marc-Andre Hamelin, pianist

(Two contemporary works to be announced)

Zwlich

Concerto for Piano and Orchestra—
World Premiere
Lento; Allegro
Andante misterioso
Allegro con brio

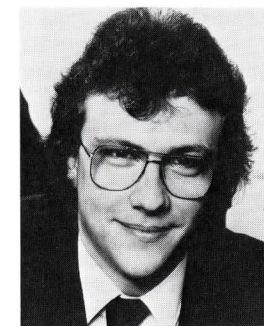
Intermission

Harris

Symphony No. 3

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



Marc-Andre Hamelin

praise for musicality, interpretation and technique.

As part of the Carnegie Hall competition prize, Marc-Andre Hamelin receives a recording contract with New World Records, and will perform Ellen Taaffe Zwlich's new piano concerto with orchestras across North America. This is a work jointly commissioned by the American Symphony Orchestra League, the Detroit Symphony, and Carnegie Hall. Hamelin and the Detroit Symphony will perform the work again in January 1987, first on the Detroit Symphony's subscription season, and then in the New York premiere.

Born in Montreal, Quebec, Marc-Andre Hamelin began his piano studies at the age of five. Among his teachers are Adele Marcus and Harvey Wedeen. Besides his concert activities, he is a doctoral fellow at Temple University.

In addition to his New World records contract, Hamelin has already recorded with the Twentieth Century Consort, the Washington-based contemporary music ensemble. He has also recorded a solo album, produced by Radio-Canada.

SUNDAY, JUNE 29

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

All Beethoven

Gunther Herbig, conductor
Sergei Edelmenn, pianist

Beethoven
Beethoven

Overture to Egmont, Op. 84
Piano Concerto No. 1 in C Major, Op. 15
Allegro con brio
Largo
Rondo: Allegro scherzando

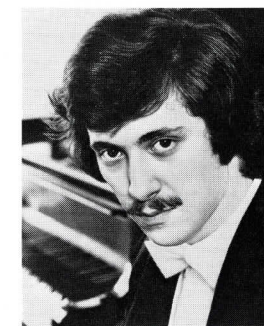
Intermission

Beethoven

Symphony No. 5 in C Minor, Op. 67
Allegro con brio
Andante con moto
Allegro
Finale: Allegro

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



Sergei Edelmenn

In cities across North America, the young Soviet pianist Sergei Edelmenn has received an enthusiastic reception from the audiences and critics who have judged his artistry. "An enormous pianistic talent," said *New York Times* critic Donal Henahan. In Chicago, Robert Marsh of the *Sun-Times* compared reviewing his recital to "being asked to evaluate an exceptional new wine."

Born in Lvov, Ukraine in the Soviet Union, Edelmenn gave his first public performances at the age of ten, playing the First Piano Concerto by Beethoven with the Lvov Symphony. In the ensuing years, he performed in Kiev, Leningrad and Moscow, while studying with his father. He arrived in the United States with his family in 1979, where he has studied with Rudolf Firkusny at the Juilliard School and Claude Frank at Aspen. During his first year, he won the Gina Bachauer Memorial Scholarship Award at Juilliard.

This past season, Edelmenn performed recitals at France's newly-created Montpellier Festival, in Chicago, Seattle and Indianapolis. Other recent engagements have taken him to New York, Minnesota, San Diego, and various European centers.

Sergei Edelmenn records on the RCA label. He makes his Meadow Brook debut at this concert.

Program Notes by Michael Fleming

Concerto for Piano and Orchestra
Ellen Taaffe Zwlich

Born April 30, 1939, Miami, Florida.

Ellen Taaffe Zwlich's Piano Concerto receives its world premiere performance tonight. The score calls for piccolo, two flutes, two oboes, English horn, two B-flat clarinets (one doubling E-flat clarinet), bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, vibraphone, marimba, glockenspiel, piccolo snare drum, tenor

For Gunther Herbig biography, please see page 72.

drum, bass drum, small and medium suspended cymbals, gong and strings. (Duration: 22 minutes)

Since winning the Pulitzer Prize for music in 1983, Ellen Taaffe Zwilich has become one of the most-played American composers. The Indianapolis Symphony commissioned her *Celebration for Orchestra* to open its new hall in 1984, and Andre Previn programmed it at his first concert as music director of the Los Angeles Philharmonic. Her Second Symphony was performed in San Francisco in November 1985, and she is currently at work on a third. Among other projected works is one for the opening of the National Museum of Women in the Arts in Washington, D.C., in 1987. "I'm not doing anything different now, just more of it," she says.

Indeed, she had enjoyed increasing recognition as a composer since 1970, when she enrolled at Juilliard to study composition with Elliott Carter and Roger Sessions. She was the first woman to receive a doctorate in composition from that school. Born in Miami, Zwilich played both jazz and classical music when she was growing up, and composition followed naturally. She received her master's degree from Florida State University, and it was there, she says, that she learned much of the piano-concerto repertoire, playing violin in the orchestra under Ernst von Dohnanyi.

While working on her concerto, in 1985, she says that she reacquainted herself with the instrument, returning to it without any preconceptions. "My first music making had been at the piano," she recalls. "And I have always lived with the piano, and played it, though I wouldn't call myself a pianist."

The Zwilich Piano Concerto was jointly commissioned by the American Symphony Orchestra League, the Detroit Symphony Orchestra, and Carnegie Hall. Attending the performance tonight are delegates from the 1986 conference of the League in Detroit; Marc-Andre Hamelin, the winner of the 1985 Carnegie Hall International American Music Competition, is soloist. The composer has provided the following note:

"The work is in three movements. The first movement begins with a lengthy *Lento* section, followed by an *Allegro*, leading to a cadenza for the piano. Beginning with the initial *Lento* material, the cadenza incorporates ideas from both *Lento* and the *Allegro*. A second *Allegro* follows the cadenza and brings the movement to a close. The second movement, a slow movement, is marked *Andante misterioso*, and the third, which begins with the solo piano, is *Allegro con brio*.

"The quiet theme in muted violins that opens the first movement is the basic idea from which much of the work issues. Apart from the purely musical evolution that occurs, I think the whole piece is perhaps best described as a dramatic work in which the piano is the protagonist. Yet, my concerto does not cast the pianist as the prototypical nineteenth-century 'hero,' battling the orchestral forces and triumphing through overwhelming virtuosity. For, while the piano is often the dominant voice and most frequently the initiator of musical ideas or dramatic moods, my concerto calls for a blending of forces—a joint exploration, if you will, of the piano soloist and orchestra. The pianist is even asked to merge with various sections of the orchestra at times.

"To me, a part of the nobility of the piano is that it can change its color, chameleon-like, to blend with different orchestral colors without losing its special identity. Of all the instruments, the piano is perhaps the most able to be whatever it is asked to be. Apart from the interesting subject of differing pianofortes and their history, a given piano in the hands of different pianists yields different results, depending upon what the imagination of the pianist calls for. And, of course, the instrument reflects the vision of the composer, and where one composer sees in the piano a firebrand, another sees a poet. One composer treats the piano as a percussion instrument; another as a singer. Certainly the vast and wonderful piano repertoire explores this remarkable range. And the world of composer-pianists is large enough to embrace Sergei Rachmaninoff and Art Tatum.

"I particularly relish the irony that, while it most frequently presents itself in 'black and white,' the piano is, in essence, a colorful instrument of imagination and drama, capable of a wide range of roles and moods. At any rate, this is the vision of the piano that inspired my piece. As a token of my greatest respect, it is dedicated to Gunther Herbig."

Program Notes by Leonard Burkat

Overture to Egmont, Op. 84

Ludwig van Beethoven

Born December 17, 1770, in Bonn; died March 26, 1827, in Vienna.

In 1808, the Vienna Court Theaters planned a series of new productions, with incidental music, of plays by Schiller and Goethe. The first two were Schiller's *William Tell* and Goethe's *Egmont*, and the composers chosen were Beethoven and a Bohemian named Adalbert Gyrowetz. It has been said that Beethoven expressed a preference for *William Tell*, but that Gyrowetz got it through intrigue, leaving the supposedly less adaptable *Egmont* to Beethoven.

Goethe wrote the tragedy *Egmont* in 1788, and used as the foundation of his plot the history of Count Egmont, a Flemish captain in the Spanish army under Charles V and Philip II. This sixteenth-century nobleman earned the undying gratitude of the people of the Netherlands by aiding them in their fight for independence from tyrannical Spanish rule. But Egmont also brought about his own ultimate destruction at the hands of the public executioner, by incurring the enmity of King Philip and the Count of Alba. Egmont's death made him a martyr to the cause of freedom and roused the Netherlands to a successful revolution against the Spaniards.

Piano Concerto No. 1 in C, Op. 15

Ludwig van Beethoven

Born December 17, 1770, in Bonn; died March 26, 1827, in Vienna.

Beethoven's Piano Concerto in B-flat Major, written in 1794-95, was the first of his five works in this genre, but the C major Concerto, completed in 1798, was actually the first published and so bears the designation "No. 1." Beethoven himself, known at the time more as a pianist than as a composer, gave the first performance in Prague in 1798. Already possessing the magnetic personality that riveted attention at every performance, he was described by one contemporary as follows: "his magnificent playing and particularly the daring flights in his improvisation stirred me to the depths of my soul; indeed, I found myself so profoundly shaken that for several days I could not bring myself to touch the piano."

The concerto opens quietly with the main theme, but this is soon heard in full orchestral garb, revealing a Beethoven straining at the shackles of classicism from which he was more and more to dissociate himself. A contrasting, lyrical theme soon presents itself in the violins. A military fanfare figure brings the orchestral exposition to a close. The formal design of the movement combines sonata form with the ritornello form of the Baroque concerto. The principal theme of the *Largo* movement is a Beethoven trademark—a bare and simple but sublimely beautiful hymn-like melody. The rollicking third movement, a Rondo, is full of folklike melodies, rhythmic syncopations, irregular phrasings and other musical surprises.

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven

Born December 17, 1770, in Bonn; died March 26, 1827, in Vienna.

The Fifth Symphony was first performed in Vienna on December 22, 1808.

A hundred years ago, Sir George Grove wrote that Beethoven's Fifth Symphony could always be counted on to fill the room. "And this not only among amateurs who have some practical familiarity with music, but among the large mass of persons who go to hear music *pour passer le temps*." Even today, when we have heard the opening bars of the symphony disco-ized, commercialized, and used as a tag to identify Beethoven to those who never set foot in a concert hall, the Fifth retains its power.

Generations of conductors have bent the symphony this way and that, and generations of critics and commentators have heaped interpretation on interpretation. But even the most willful conductor or the most fanciful program annotator cannot obscure the essential character of the work: it is foolproof, and even the interpretations that stretch credibility to the limits are but exaggerations of traits that anyone can perceive.

The symphony sounds inevitable and irrefutable; as with many works that seem to have fallen ready-made from heaven, it required years of licking into shape. Beethoven began sketching his C minor Symphony in 1804, after finishing work on the *Eroica*. He worked on it sporadically until 1806, breaking off to write the *Razumovsky* String Quartets, the Fourth Piano Concerto, the Fourth Symphony and the Violin Concerto. He finished work on the Fifth in 1807 and 1808, and it was presented to the public in December of that year, on a concert that also included the *Pastoral* Symphony, the Choral Fantasy, the Fourth Piano Concerto, several movements from the Mass in C and the aria *Ah! perfido*.

Because the first four notes have taken on a life of their own in the popular mind—and because some conductors fell into the habit of setting apart these and the phrase that follows in a slower tempo—the notion has grown up that the movement is in fact "built" out of four notes. Tovey pointed out the fallacy of this assumption, observing that the movement, far from being a mosaic of short motifs, is exceptionally long-breathed. The secret

of the movement's psychological impact lies in Beethoven's total control of its progress: a bar more or less, and the structure would begin to teeter.

E.T.A. Hoffmann, in a famous review of the Fifth Symphony, proclaimed Beethoven "a purely romantic composer (and for this reason, a truly musical composer)." But the *Andante con moto*, on the surface, seems like an old-fashioned set of double variations, such as Papa Haydn might have written. The modern listener has to imagine himself back into the early nineteenth century to hear the strange pauses, interruptions and changes of pace as "romantic."

The last two movements form a unit, but it was not always so: there are sketches for a finale in C minor, in 6/8 time, marked *l'ultimo pezzo* (the last piece). The solution Beethoven finally arrived at—an unsettling *Scherzo*, in which strange mutterings alternate with passionate cries; dissolving into a C major blaze, interrupted once by the ghost of the *Scherzo*—was one that appealed strongly to the following generations. Its lesson was not lost on Brahms, who exploited the minor-turned-to-major in his First Symphony.

Beethoven has been criticized as a poor orchestrator, and there are passages, like the one in the first movement where bassoons have to stand in for horns, that were conditioned by the limitations of the instruments for which he wrote. But no one who listens closely to the last two movements of the Fifth Symphony will believe that he was insensitive to instrumental color. Who has more knowingly exploited the double basses' ability to strike a mysterious pose—or their grotesque comic talents? And if sophisticates deride the outbursts of trombones and contrabassoon, and the whoops of joy in the piccolo in the finale, can anyone suggest how they might be improved upon?

Beethoven's Fifth Symphony was first performed by the Detroit Symphony in 1918, led by Ossip Gabrilowitsch. Its most recent performance at subscription concerts was in 1982, led by Yoav Talmi.

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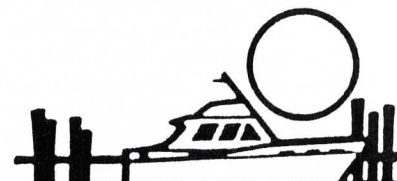
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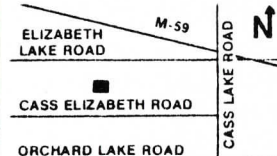
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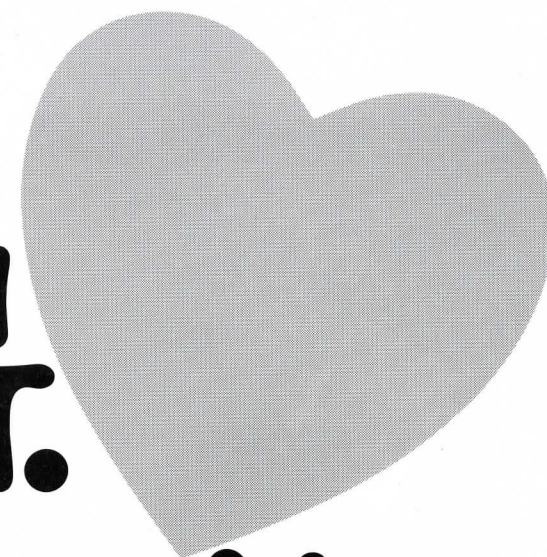
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THURSDAY, JULY 3
SUNDAY, JULY 6

Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Music of America

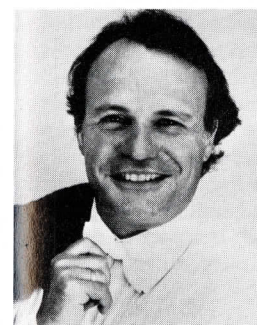
David Zinman, conductor

David Golub, pianist

Schuman	<i>New England Triptych</i> Be Glad, Then, America When Jesus Wept Chester
Gershwin	<i>Rhapsody in Blue</i> Intermission
Ives	Symphony No. 3, <i>The Camp Meeting</i> Old Folks Gatherin': Andante maestoso Children's Day: Allegro Communion: Largo
Copland	Four Dance Episodes from <i>Rodeo</i> Buckaroo Holiday Corral Nocturne Saturday Night Waltz Hoe-Down

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David Zinman

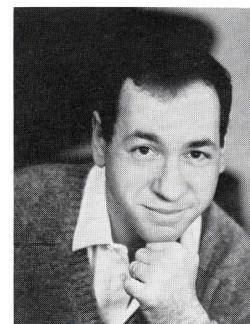
lands Chamber Orchestra.

In 1967, Maestro Zinman made his American debut with the Philadelphia Orchestra and, since then, has conducted all the leading North American ensembles. He first appeared with the Rochester Philharmonic in 1970 in a series of concerts that are now viewed as milestones in the city's musical life. He became the Philharmonic's Music Director in 1974 and, during his 10-year directorship, reestablished the orchestra as a major ensemble.

Maestro Zinman became Music Director of the Baltimore Symphony last season. He continues to be active in Europe, where he has led the Amsterdam Concertgebouw, the London and BBC symphony orchestras and the Rotterdam Philharmonic, where he was Chief Conductor from 1979 to 1982. Mr. Zinman, who has over 35 recordings to his credit, also is an adjunct professor at the University of Rochester's Eastman School of Music.

David Zinman's opportune moment came 23 years ago when he conducted the Netherlands Chamber Orchestra after the scheduled conductor became ill. Reviews hailed him as a major discovery, and the next year he was appointed Music Director of the Orchestra.

Born in New York in 1936, Zinman studied violin at Oberlin Conservatory. He did advanced work in composition at the University of Minnesota and studied conducting at the Berkshire Music Center at Tanglewood. Afterward, Pierre Monteux invited him to become his assistant in Europe, which led to his three-year association with the Nether-



David Golub

of joint performances. The collaboration led to successes in the United States, Europe, Japan and China. Stern said of the pianist, "David Golub is one of the most gifted musicians I have met in many years of music-making." He appeared in the film "From Mao to Mozart" which documented a tour of China made by Stern and Golub. This film went on to win the 1981 Academy Award for best documentary.

Born in Chicago and raised in Dallas, David Golub began his musical studies at a very young age and made his professional debut when he was thirteen, performing with the Dallas Symphony. After winning numerous awards, he entered the Juilliard School under full scholarship, where he earned both the Bachelor's and Master's degrees.

Golub and his Italian-born wife, Maria, currently divide their time between homes in New York and Milan.

New England Triptych

William Schuman

Born August 4, 1910, in New York City.

William Schuman has been a major artistic, educational and administrative force in American music for nearly half a century. In addition to creating a large catalogue of works (the majority orchestral), Schuman has found time to be the first president of Lincoln Center, and for 20 years the president of the Juilliard School. In an interview last year, Schuman remarked that "I am just as busy as I ever was. . . . I'm writing with the same verve, ambition and sense of anticipation as I was when I was twenty-five. The trick is not to lose your enthusiasm." Schuman is currently writing a large-scale work for chorus and orchestra to be premiered by the New York Philharmonic in the 1986-87 season.

Boldly sweeping melodic lines, enormous rhythmic vigor, a predilection for bright sonorities, a stridently aggressive equality and the use of contrasting blocks of orchestral forces are all characteristics common to many of Schuman's symphonic works. So truly distinctive and easily recognizable is his music that Gardner Read, in his book *Style and Orchestration*, has written, "Of all the current American practitioners of orchestral art, William Schuman comes closest to having a truly distinctive orchestral style."

Schuman's activities on behalf of American music are legendary, making it entirely appropriate that he was the first composer to receive the Pulitzer Prize in 1943. Schuman admits to being a "chauvinist," and appreciates being called an American composer. It comes as no surprise then, that a number of his works evoke American scenes and characters. One of these works is the *New England Triptych*, commissioned and conducted at its premiere by Andre Kostelanetz in 1956. The music was inspired by the early American composer William Billings (1764-1800). Each part of Schuman's *Triptych* takes as its point of departure an anthem or hymn text associated with a Billings composition. Schuman has left the following note about Billings and the *Triptych*:

"The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal,

even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings . . . These pieces do not constitute a 'fantasy' on themes of Billings, nor 'variations' on his themes, but rather a fusion of styles and musical language."

The first part of the *Triptych* expresses exultant pride and a spirit of "Shout and Rejoice." The central part evokes a quiet reverence in devout 18th-century New England, followed by the "Chester" hymn and its subsequent transformation into a spirited Continental Army marching song.

Rhapsody in Blue

George Gershwin

Born September 26, 1898, in Brooklyn; died July 11, 1937, in Hollywood.

It is probably somewhat symbolic that George Gershwin was born on one shore of America and died on the other, for his music has been embraced and cherished as has that of virtually no other classical composer this country has produced. Like Aaron Copland, another quintessentially American figure, he was born in Brooklyn of Russian-Jewish immigrants. There was a romantic flair about Gershwin—he had a dynamic personality that attracted adoring friends, he was physically attractive, he had numerous love affairs (though he never married), he commanded world-wide fame while still in his twenties, and he died young.

Rhapsody in Blue, Gershwin's first major orchestral work, was premiered in New York's Aeolian Hall on February 12, 1924 at a concert led by Paul Whiteman. The hall held as many notables from the world of "serious" music as it did from the jazz scene: Kreisler, Heifetz, Rachmaninoff, Stokowski, Mengelberg and Stravinsky were there, to name just a few. *The Rhapsody* proved not only to be the highlight of the concert, but catapulted Gershwin to international celebrity status overnight. During the next dozen years, it earned him over a million dollars in sales from sheet music, performance royalties and records. In its original version, it was written for piano solo and orchestral accompaniment (the orchestration was done by Grofe, initially for jazz orchestra, and later for full symphony orchestra), but over the years it has been arranged for just about everything imaginable: solo piano, piano duet, eight pianos, harmonica, mandolin, chorus, etc.

From its opening clarinet "schmeer" to its outrageously brilliant and jazzy conclusion, the *Rhapsody* carries an identity indelibly American, infused with infectious raw energy, jovial abandon, the clamor of the great metropolis and warmly sincere sentiment. To paraphrase music historian David Ewen, it is as American as rodeos, baseball, tabloids and apple pie.

Symphony No. 3, The Camp Meeting

Charles Ives

Born October 20, 1874, in Danbury, Connecticut; died May 19, 1954, in New York City.

Charles Ives is generally regarded as the father of nearly everything American in American music, and as the father of nearly everything modern in modern music. He anticipated the use of tone clusters, quarter tones, indeterminacy, Pop Art, distribution of musicians over a large performing area, polytonality, polyrhythms and much more. Ives was one of the first serious American composers deliberately to avoid carrying on the tradition of European art music. In spite of a thorough grounding in this culture, Ives turned to American hymn tunes, marches and patriotic songs for his raw material and fashioned them into compositions of remarkably original style in which the time-honored concepts of tonality, unity, progression and resolution were left by the wayside as Ives pursued his own unique roads.

Ives's music had virtually no audience during his lifetime; insurance was his business, and his firm became one of the most successful in the history of insurance. ("How can I let my children starve on dissonances?" Ives once asked.) The Third Symphony was one of his first works to bring him wide acclaim, yet it was not performed until 1947—43 years after completion. It immediately won him the Pulitzer Prize, but Ives was 73 and beyond caring about prizes.

The composer notes that "The themes are mostly based around hymns and from organ pieces played in Central Presbyterian Church around 1901." In fact, both outer movements were reworked from compositions for solo organ which Ives adapted for orchestra. The symphony requires a small orchestra of just four woodwinds, three brass, bells (optional) and strings. The basic mood reminds one of a nostalgic church service of long ago. Even in the march-like central movement, Ives wished "to represent the games which little children played while their elders listened to the Lord's word." Ives's Third Symphony is usually considered to be one of his most accessible and immediately appealing works. Its first performance was heard on May 5, 1947, with the New York Little Symphony led by Lou Harrison.

Four Dance Episodes from Rodeo

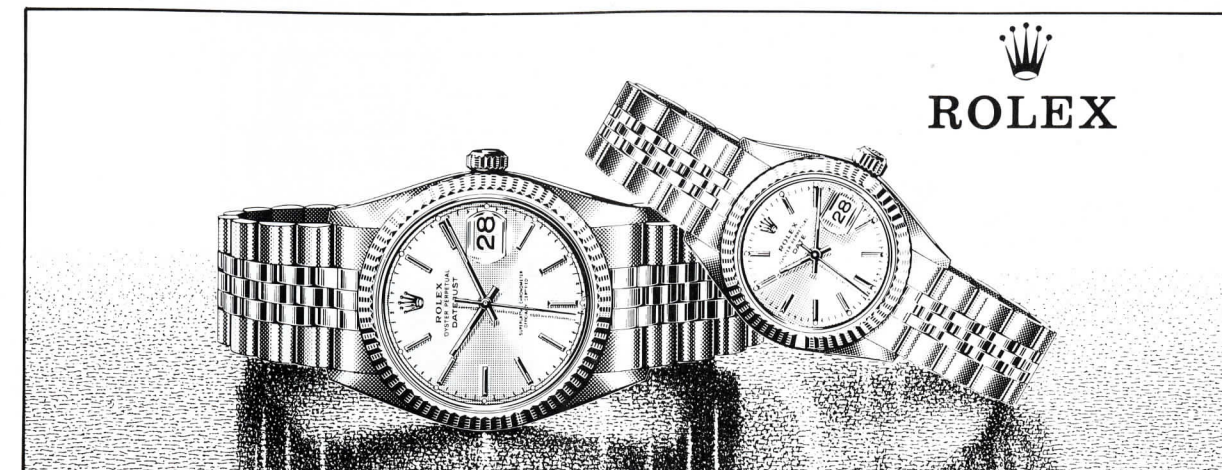
Aaron Copland

Born November 14, 1900, in Brooklyn.

Few composers in the history of American music have enjoyed the success and popularity of Aaron Copland. Although he has written music in many styles and in virtually all categories—symphony, theater works, chamber music, piano music, choral pieces, radio and film scores and even books—his orchestral frescos of rural America continue to be the music most people associate with Copland. These works, written during the late 'thirties and early 'forties, include *Billy the Kid*, *Our Town*, *A Lincoln Portrait*, *Appalachian Spring* and *Rodeo*.

Rodeo was commissioned by the Ballets russes de Monte Carlo and choreographed by Agnes de Mille. The first performance took place at the Metropolitan Opera House on October 16, 1942. The popular suite heard at these concerts was first given the following July at Lewisohn Stadium in New York.

Copland incorporated several American folk songs into *Rodeo*, including "If he'd be a buckaroo by his trade," "Sis Joe," "Old paint" and a square-dance tune "Bonyparte." The whole sound world of *Rodeo*, permeated with the sense of wide open spaces, clean air, folksy spirit and sassy characters, could easily lead one to believe that its composer had lived in the American West during his formative years. Nothing could be further from the truth: he was the son of Russian-Jewish immigrants, was born and raised in Brooklyn and undertook musical studies in Paris.



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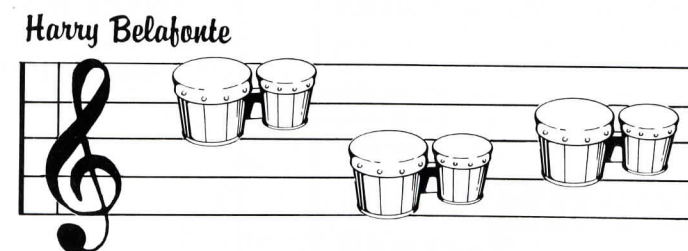
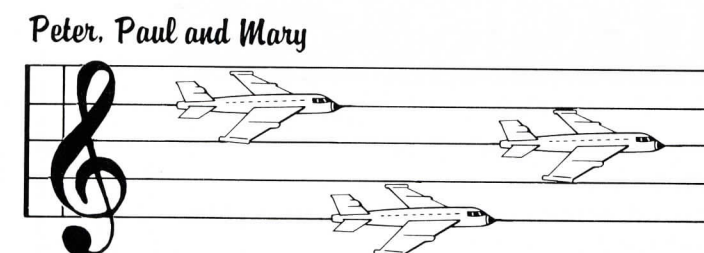
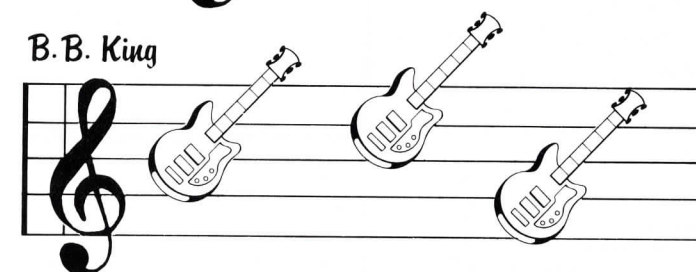
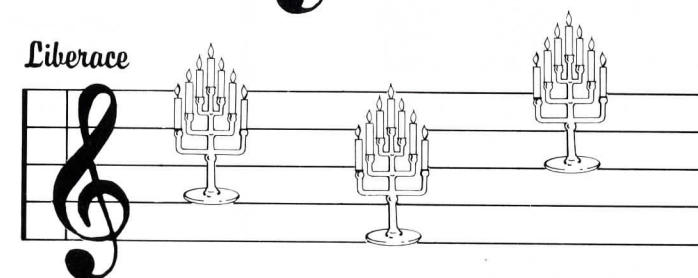
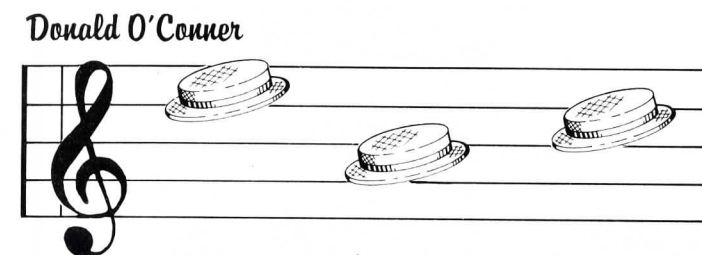
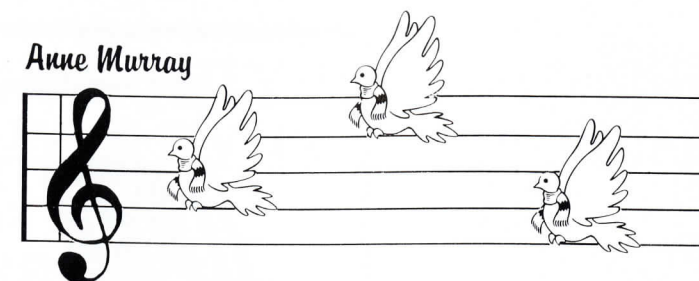
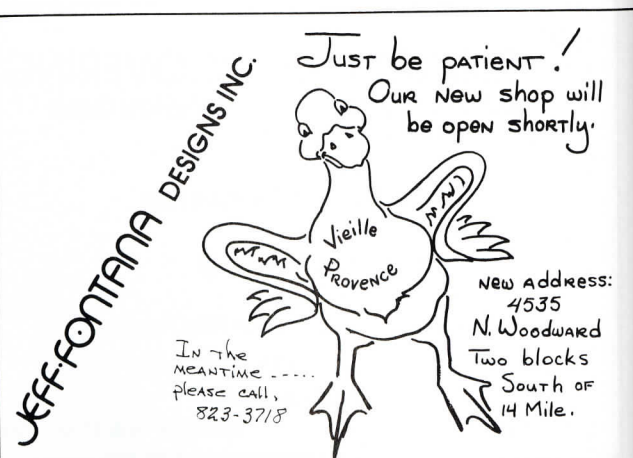
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Chrysler Concert Series DETROIT SYMPHONY ORCHESTRA

Music of Austria

Julius Rudel, conductor
Elly Ameling, soprano

- | | |
|----------|--|
| Schubert | Overture to <i>Rosamunde</i> |
| Mozart | From <i>The Marriage of Figaro</i>
Voi, che sapete (Act 2)
Non so Piu (Act 1) |
| Mozart | Symphony No. 25 in G Minor, K. 183
Allegro con brio
Andante
Menuetto
Allegro |
| Mozart | From <i>The Marriage of Figaro</i>
Deh vieni, non tardar (Act 4)
Dove sono (Act 3) |

Intermission

- | | |
|------------|-------------------------------------|
| R. Strauss | Suite from <i>Der Rosenkavalier</i> |
| Stolz | Im Prater bluh'n wieder die Baume |
| Stolz | Das ist der Fruhling in Wien |
| Suppe | Morning, Noon and Night in Vienna |

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Elly Ameling

Festivals in Carnegie Hall and Toronto. Her summer appearances included the May Festival in Sofia, Bulgaria; Wolf Trap Music Festival; and London's Wigmore Hall. She recently completed extensive recital tours of the U.S., Japan and Korea.

To encourage lieder singing, Mme. Ameling has established the Elly Ameling Lied Prize, awarded annually at the International Vocal Competition of s'Hertogenbosch, The Netherlands. She has received honorary doctorates from the University of British Columbia and Westminster Choir College, and her native government honored her services to music by knighting her Ridder in de Orde van Oranje Nassau.

Overture to *Rosamunde*, D. 644

Franz Schubert

Born January 31, 1797, in Lichtenthal (now part of Vienna); died November 19, 1828, in Vienna.

Schubert's Overture to *Rosamunde* has a curious history. In 1823, the composer was engaged to write some incidental music to a wildly improbable four-act play by Helmina von Chezy. Rather than composing an overture specifically for this occasion, he used the one previously written for his opera *Alfonso und Estrella* (1822-23). But it seems clear that Schubert did not intend this overture to be permanently identified with von Chezy's play (which ran only two performances), because a four-hand piano arrangement of it was published in 1827 by Sauer and Leidesdorf (Vienna) under its original title, *Ouverture zu Alfonso und Estrella*.

About a year later, the same publisher brought out another four-hand piano arrangement, this one called *Ouverture zu Rosamunde*. The work was actually Schubert's overture written for a play by Georg Ernst von Hofmann called *Die Zauberharfe*. Why the composer allowed such a misrepresentation is a mystery, for there are definite thematic relationships between the overture we today call the *Rosamunde* Overture, although it was neither intended for, nor ever performed in conjunction with von Chezy's play. Despite its confusing history, the overture remains one of Schubert's most appealing scores, full of ingratiating melodies and deft orchestration.

Voi, che sapete and Non so Piu from *The Marriage of Figaro*
Wolfgang Amadeus Mozart

Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna.

"Voi che sapete" and "Non so piu cosa son" are sung by the 16-year-old page boy Cherubino (a "trouser" role, in which a male character is given to a female voice). Cherubino has arrived at that special age when the whole new world of love is suddenly blossoming all around him, and he is chasing every skirt in the palace with almost indiscriminate abandon. Both his arias are love songs, directed not at any particular lady, but touching paeans to love as a force of life. "Voi che sapete" (Act

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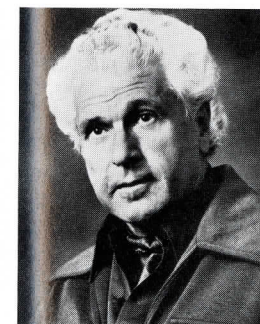


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Julius Rudel

Kennedy Center for the Performing Arts, Washington, D.C., and for Wolf Trap, Virginia.

Since concentrating solely on guest conducting, Maestro Rudel has performed throughout the United States and Europe, appearing with the Metropolitan Opera, Covent Garden, Munich Opera, Vienna State Opera, Lyric Opera of Chicago and the orchestras of Houston, New Orleans and Hamburg.

Among the honors he has received for his numerous opera recordings are the Schwann Catalogue Award for Handel's *Giulio Cesare*, five Grammy nominations and one Grammy Award. His *Rigoletto* has been cited as one of the best recordings by *Stereo Review*, and he was awarded the George Peabody Medal for outstanding contributions to music in America. Mr. Rudel's repertory consists of over 125 full-length operas.

II) takes a lyrical tone of heartfelt sentiment, while in "Non so piu cosa son" (Act I), Cherubino would seem to resemble nothing so much as an amorous butterfly flitting from one beautiful flower to another.

CHERUBINO

Voi, che sapete che cosa e amor, donne vedete, s'io l'ho nel cor, ecc. Quello ch'io provo, vi ridiro, e per me nuovo capir nol so. Sento un affetto pien di desir, ch'ora e diletto, ch'ora e martir. Gelo, e poi sento l'alma avvampar, e in un momento torno a gelar. Ricercio un bene fuori di me, non so ch'il tiene, non so cos' e. Sospiro e gemo senza voler, palpito e tremo senza saper; non trovo pace notte, ne di, ma pur mi piace languir cosi. Voi, che sapete, ecc.

CHERUBINO

Non so piu cosa son, cosa faccio,

or di toco, ora sono di ghiaccio, ogni donna cangiar di colore,

ogni donna mi fa palpar, ecc. Solo ai nomi d'amor di diletto, mi si turba, mi s'altera il petto e a parlare mi sforza d'amore un desio ch'io non posso spiegar, ecc.

Non so piu cosa son, ecc.

Parlo d'amor vegliando, parlo d'amor sognando, all'acqua, all'ombra, ai menti, ai fiori, all'erbe, ai fonti, all'eco, all'aria, ai venti, che il suon de' vani accenti portano via con se. Parlo d'amor vegliando, ecc. E se non ho chi m'oda, parlo d'amor con me. Ah! Son perduto!

CHERUBINO

You who know what love is, ladies, see whether it's in my heart, etc. What I experience I'll describe for you; it's new to me, I don't understand it. I feel an emotion full of desire, that is now pleasure, and now suffering. I freeze, then I feel my soul burning up, and in a moment I'm freezing again. I seek a blessing outside myself, from whom I know not or what it is. I sigh and moan without meaning to, palpitate and tremble without knowing it. I find no peace night or day, and yet I enjoy languishing so. You who know what love is, ladies, etc.

CHERUBINO

I no longer know what I am, what I do;

now I'm all fire, now all ice; every woman changes my temperature,

every woman makes my heart beat faster. The very mention of love, of delight, disturbs me, changes my heart, and speaking of love, forces on me a desire I cannot restrain!

I no longer know what I am, etc.

I speak of love while I'm awake, I speak of love while I'm sleeping, to rivers, to shadows, to mountains, to flowers, to grass, to fountains, to echoes, to air, to winds, until they carry away the sound of my useless words. I speak of love while I'm awake, etc. And if no one is near to hear me I speak of love to myself. Ah! I'm lost!

Translations by William Gann© Capitol (Angel) Records 1961

Symphony No. 25 in G Minor, K. 183

Wolfgang Amadeus Mozart

Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna.

"A declaration of war against music as his patron favored it," was the scholar Karl Geiringer's apt description of the Symphony No. 25 in G Minor. Almost entirely absent are the elegance and pretty grace of accepted Rococo spirit. Pathos, passion, bitterness and a feeling of restless agitation pervade this music, one of only three symphonies in a minor key by Mozart out of a canon of about 50. Milos Forman set the tone of his film *Amadeus* with the turbulence of this symphony's opening movement.

Symphony No. 25 bears the subtitle "Little" (not Mozart's of course) to distinguish it from the "Great" G Minor, K. 550. Mozart was only 17 at the time of writing the "Little" G Minor (1773), but he was already chafing at the restrictive measures imposed on musical taste by his Salzburg employer, the Archbishop Colloredo, who inevitably dismissed this symphony as "too modern."

The symphony opens with a wild and stormy theme. The music breathes a spirit of revolt and impatience, contrasting with the gentle, more lyrical and dance-like second theme. But the mood of dark struggle and despair predominates, particularly throughout the central development section.

The second movement, though in the major mode, conveys a feeling of pathos and resignation. The Menuetto too is heavier, darker, more serious than those Mozart usually wrote. Biographer Alfred Einstein sees in it a "fatalistic determination." The central Trio section, scored for oboes, bassoons and horns, brings a moment of childlike innocence and simplicity far removed from the cruel world of reality.

The final movement returns to the brilliant ferocity of the first. Again, there is a contrasting second theme which throws into relief the sense of urgency and bitter struggle that drive the symphony to its vigorous conclusion.

Deh vieni, non tardar and Dove sono from The Marriage of Figaro

Wolfgang Amadeus Mozart

Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna.

The *Marriage of Figaro* received its premiere at Vienna's Burgtheater on May 1, 1786 to a mixed reception, but it was Prague that truly took this comedy of manners to its heart. Mozart attended a performance there less than a year after its Viennese premiere and reported: "I looked on with the greatest pleasure while all these people flew about in sheer delight to the music of my *Figaro* . . . they talk of nothing but *Figaro*. Nothing is played, sung or whistled but *Figaro*. No opera is drawing audiences like *Figaro*."

The consummate character delineation Mozart created through music contribute in no small part to the enduring success of *Figaro*. The characters' traits, foibles, shortcomings and strengths are as richly illuminated in tone as they are in word—more so, in fact.

"Deh vieni, non tardar" from Act IV is a love song, reposed and sincere, sung by Susanna to her love Figaro who remains unseen in the garden but within hearing distance of Susanna. The sublime simplicity and sheer poetry of the vocal line is underscored by a gently rocking siciliano rhythm, delicate touches of woodwind coloration and pizzicato strings.

The Countess too sings of love, but here is no joy or ebullience. She has lost the affection of her husband Count Almaviva, so ardently expressed in Rossini's *Barber of Seville*, where the Countess is called Rosina. Almaviva is now pressing his unwanted attention on Susanna. The tone of "Dove sono" (Act III), preceded by some wonderfully expressive recitative, is nostalgic as the Countess reflects wistfully on the lost "golden moments of tranquility and pleasure." The aria ends on an optimistic note as she considers the possibility of regaining those golden moments.

Texts for The Marriage of Figaro

Susanna

Guiunse alfin il momento, che godro senza affanno il braccio all'idol mio. Timide cure! Ucite dal mio petto a turbar non venite il mio diletto! Oh come par che all'amoroso foco l'amenita del locl, la terra e il ciel risponda, come la notte i furti miei seconda!

Deh vieni non tardar, o gioia bella, vieni ove amore per goder t'appella, finche non splende in ciel notturna face; finche laria e ancor bruna, e il mondo tace. Qui mormora il ruscel, qui scherza l'aura, che col dolce sussurro il cor ristaura, qui ridono i fioretti e l'erba e fresca, ai piaceri d'amor qui tutto adescia. Vieni, ben mio, tra quests piante acose. Vieni, vieni! Ti vo' la fronte incoronar di rose!

Countess

E Susanna non vien! Sono ansiosa di saper come il conte accolse la proposta. Alquanto ardito, il progetto mi par, ad uno sposo si vivace e geloso!

Ma che mal c'e? Cangiando i miei vestiti con quelli di Susanna, c i suoi co' miei a favor della notte. Oh cielo! A qual umil stato fatale io son ridotta da un consorte crude! Che dopo avermi con un misto inaudito d'infedeltà, di gelosia, di sdegno—prima amata, indi offesa, e alfin tradita—fammi or cercar da una mia serva aita!

Dove sono i bei momenti, di dolcezza e di paicer, dove andraron i giuramenti di quel labbro menzogner! Perche mai, se in piante e in pene per me tutto si cangio la memoria di quel bene dal mio sen non trapasso?

Dove sono i bei momenti, ecc.

Oh! Se almen la mia costanza nel languire amando ognor mi portasse una speranza di cangiar l'ingrato cor, Ah! Se almen la mia costanza, ecc.

At last the moment is near when carefree I shall exult in the embrace of him I worship. Timid care, be banished from my heart, and come not to disturb my joy. Oh, how the beauties of this place, of heaven and earth, respond to the fire of my love. How night furthers my designs!

Come now, delay not, lovely joy, come where love calls you to pleasure. The nocturnal torch shines not yet in heaven; the air is still murky, and the earth silent. Here the brook murmurs, the breezes play and with gentle sighing refresh the heart.

Here flowers are laughing, and the grass is cool; all things beckon to love's delights. Come, my soul, within this hidden grove.

Come! I would crown your brow with roses!

Still Susanna does not come! I am anxious to know how the Count received the proposal. The scheme appears rather daring, with a husband so forceful and jealous!

(resolutely)

But what's the harm in it? Changing my clothes for those of Susanna, and she for mine, under cover of night. Heavens! To what humble and dangerous state I am reduced by a cruel husband, who, after having with an unheardof combination of infidelity, jealousy and disdain first loved, then abused and betrayed me, now forces me to seek the help of a servant!

Where are the golden moments of tranquility and pleasure; what became of the oaths of that deceitful tongue? Why did not, when my life changed into tears and pain, the memory of that joy disappear from my breast?

Where are the golden moments, etc. Ah! If then my constancy still loves through its sorrow, the hope yet remains of changing that ungrateful heart, Ah! If then my constancy, etc.

Suite From Der Rosenkavalier

Richard Strauss

Born June 11, 1864, in Munich; died September 4, 1949, in Garmisch, Germany.

In the opera *Der Rosenkavalier*, premiered in Dresden in 1911, Strauss created his greatest popular success, magically evoking the irresistible charm and nostalgia of Old Vienna. One might suppose that Strauss would have immediately capitalized on his success by assembling a suite of excerpts, but it was many years before this occurred. By now though, there exists a bewildering variety of suites and waltz sequences, some arranged by Strauss, some by others.

At the opera's outset, an impetuous 17-year-old youth, Octavian, believes himself eternally in love with a woman twice his age, the Marschallin. In the course of events, Octavian is asked to present a silver rose (the symbol of betrothal) to Sophie, a sweet young girl engaged, very much against her will, to a fat old lecher named Baron Ochs. Octavian and Sophie fall immediately in love. Ochs is eventually disgraced and forced to let Sophie go her way, while the Marschallin graciously renounces her love for Octavian.

No matter that the dashing Octavian is sung by a soprano, or that the custom of presenting a silver rose was fiction, or that waltzes did not exist in 18th-century Vienna—Strauss's gorgeous melodies, sumptuous orchestration and lilting waltzes sweep listeners into their magical orbit and send them radiantly happy into an idealized, romanticized Vienna that never really existed.

Viennese Songs

Johann Strauss (arr. Dostal): Heute macht die Welt, Sonntag fur mich

Robert Stolz: Im Prater bluh'n wieder die Baume, Op. 247

Das ist der Fruhling in Wien

Champagne, elegant ballrooms, waltzes, glittering chandeliers, romantic strolls through the Prater, splendid buildings and infectious gaiety are the images conjured up on the idealized "Old Vienna." Robert Stolz (1880-1975) comes from a later generation than Johann Strauss, but his music is no less filled with Viennese charm and lilt. The title of his most famous operetta summarizes the Viennese spirit: *Two Hearts in Three-Quarter Time*. Of the 2,000 songs that poured from his pen, "Im Prater bluh'n wieder die Baume" (1916) has been singled out as one of the half dozen most frequently played *Wienerlieder* (Viennese songs).

Morning, Noon and Night in Vienna Overture

Franz von Suppe

Born April 18, 1819, in Apalato, Dalmatia (now Split, Yugoslavia); died May 21, 1895, in Vienna

The genius and precocity of Mozart, Mendelssohn, Schubert Saint-Saens and others are often remarked upon, but Francesco Ezechiele Ermenegildo Cavaliere Suppe-Demelli (Franz von Suppe for short) is rarely mentioned in this connection. Yet by the age of 13, he already had a Mass to his credit, and by 26 twenty theater scores had been written. Among these was the *Volkstuck* (folk play) *Morning, Noon and Night in Vienna*, which bears stylistic imprints of Weber, Auber and Meyerbeer in addition to showing Suppe's fondness for the solo cello. The premiere took place in the city of its title on February 26, 1844. The rhythmic zest and brilliant spirit of this overture, one of Suppe's earliest to remain in the popular repertory, are harbingers of what was to follow in later years with *Light Cavalry*, *Boccaccio*, *Poet and Peasant* and *Beautiful Galathea*.

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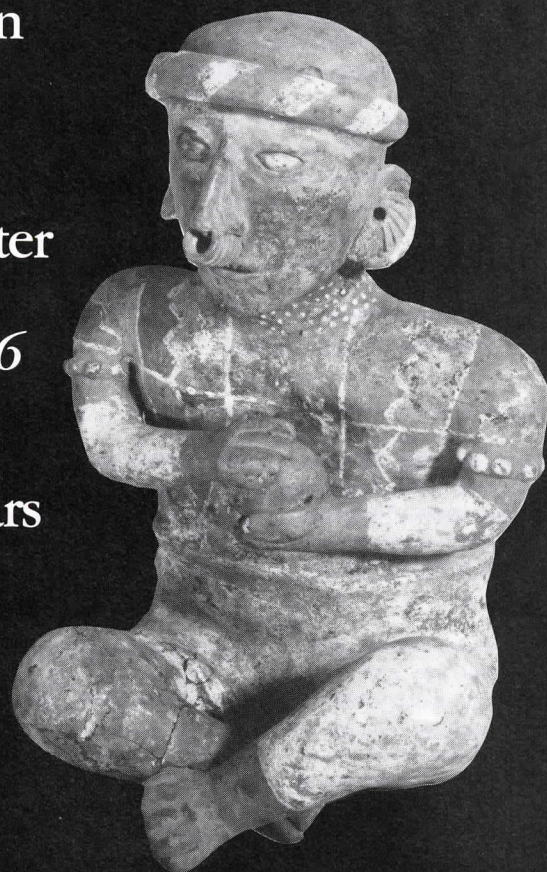
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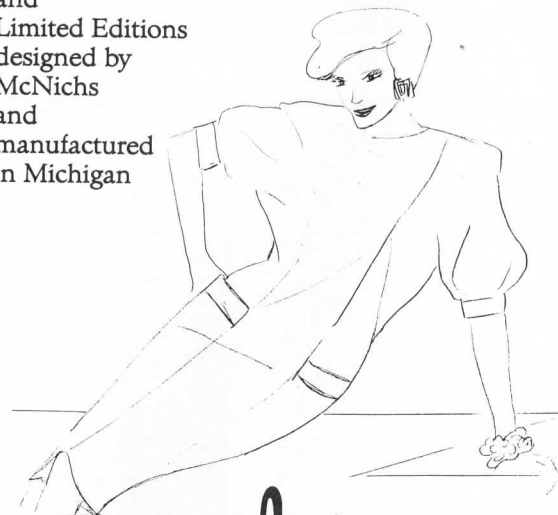
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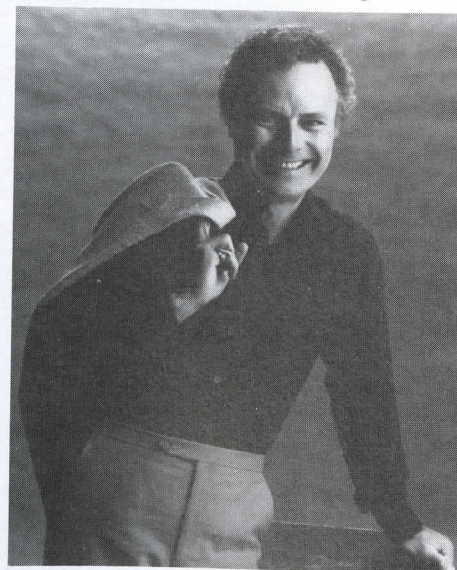


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Music of Czechoslovakia

Jiri Belohlavek, conductor

Ernst Kovacic, violinist (Thursday only)

Rudolf Firkusny, pianist (Sunday only)

Dvorak
Dvorak

Othello Overture, Op. 93
Violin Concerto in A Minor, Op. 53
Allegro ma non troppo
Adagio ma non troppo
Allegro giocoso, ma non troppo
(Thursday only)

Dvorak

Piano Concerto in G Minor, Op. 33
Allegro agitato
Andante sostenuto
Finale: Allegro con fuoco
(Sunday only)

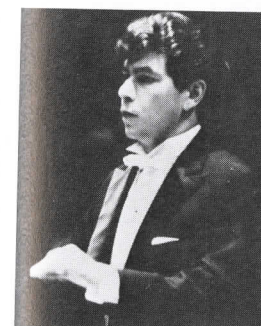
Intermission

Dvorak

Symphony No. 6 in D, Op. 60
Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

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Jiri Belohlavek

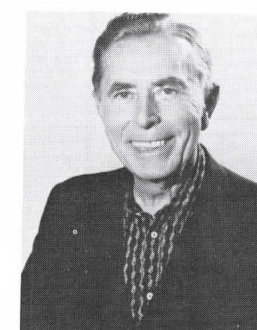
Chief conductor and artistic director of the Prague Symphony Orchestra since 1977, Jiri Belohlavek is one of Czechoslovakia's leading conductors. With his orchestra and with the Czech Philharmonic Orchestra, which he co-conducts, he has toured North America. Born in Prague in 1946, Jiri Belohlavek began his musical studies on piano and cello at the Prague Conservatory, later attended the Academy of Musical Arts, and, in 1968 and 1969, completed three master courses under Sergiu Celibidache in Stockholm. Maestro Belohlavek's career accelerated after he placed as a finalist in the 1971 Herbert von Karajan International Competition in West Berlin. From that time he appeared ever more frequently in Czechoslovakia and abroad, conducting the Moscow State Philharmonic Orchestra, the Dresden Staatskapelle, the Dresdner Philharmonie, Berlin Sinfonie Orchester, Vienna Symphony, Budapest Philharmonic, NHK Symphony in Tokyo, the Japan Philharmonic, and the Brussels Radio Orchestra. In 1972 he was named conductor of the Brno State Philharmonic Orchestra, and toured the United States with it in his very first season. He has also made his mark as an opera conductor.

Jiri Belohlavek led the Detroit Symphony in concerts at Ford Auditorium in November 1984.



Ernst Kovacic

Mr. Kovacic's repertoire is particularly broad, encompassing all the major works of the baroque, classical and romantic periods, with a strong emphasis on twentieth-century and contemporary music. A guest professor at the Musikhochschule in Vienna since 1975, he plays a violin of Giov. Battista Guadagnini (1754).



Rudolf Firkusny

Rudolf Firkusny has long been regarded as one of the greatest pianists of this generation, one whose musical elegance has set a standard in the Classical repertory and whose brilliant technique and emotional projection has made him a much sought-after interpreter of Romantic music. He is considered the reigning interpreter of the works of Smetana, Dvorak, Janacek and Martinu, many of whose works he has recorded.

Mr. Firkusny was born in Napajedla, a small town in Czechoslovakia. By the time he was five and living in Brno, he was brought to the attention of Leos Janacek, who plunged him into a highly unorthodox course of studies, sent him cookies and took him to the premieres of his own works. "He opened for me the gates of music," says Mr. Firkusny.

He made his debut at 10 in Prague and later went to Paris where Alfred Cortot informed him: "You don't need a teacher, you need a public." After studies with Artur Schnabel, Mr. Firkusny made a U.S. tour in 1938 and a Town Hall debut in 1941 which he played, according to TIME Magazine, "with the poise and maturity of a master." That same year he played Dvorak's Piano Concerto (absent from the U.S. for 65 years) with Sir Thomas Beecham, the first of many revelatory performances of Czech masterworks he was to play.

Since then, Mr. Firkusny has made many dozens of world tours. He has performed with most of the world's leading orchestras and conductors and has made numerous recordings for RCA, Decca, DG, Columbia, Vox and Candide. A U.S. citizen, Mr. Firkusny lives in Manhattan with his wife and their two children.

Othello Overture, Op. 93

Antonin Dvorak

Born September 8, 1841, in Muhlhausen, near Prague; died May 1, 1904, in Prague.

The story of *Othello* has inspired numerous composers over the years, including Rossini, Verdi, Shostakovich, Raff, Khachaturian, Amram, Virgil Thomson and Boris Blacher. Dvorak's interpretation of this theme of love and jealousy took the form of a concert overture, conceived as the final portion of a three-part cycle or orchestral pieces collectively entitled *Nature, Life and Love*. Linked by thematic, emotional and philosophical content, the three overtures were composed in 1891 and first performed on April 28, 1892 at Dvorak's farewell concert before his departure for the New World. The composer later separated the three works, designating them *In Nature's Realm*, *Carnival* and *Othello*.

The *Othello* Overture does not follow Shakespeare's play or

any other precise program, but rather, in a sequence of varying moods, seeks to give musical expression to the interplay of passion, bliss, suspicion, jealousy and fury. In a more general sense, the composer is also reflecting on Nature, Life, Divine Will, and the conflict of Good and Evil.

The highly prominent Jealousy motive, marked by four descending notes of a scale, is first encountered within a minute of the overture's slow introduction. The Nature theme (heard in all three overtures) is intoned three times in close succession by woodwinds shortly thereafter against a background of strings and harp, and heard periodically in varied guises elsewhere. A complex web of additional themes, mostly lyrical, is woven into the 15-minute work, one of the most dramatic and substantial of Dvorak's overtures.

Violin Concerto in A Minor, Op. 53

Antonin Dvorak

Born September 8, 1841, in Muhlhausen, near Prague; died May 1, 1904, in Prague.

Dvorak composed his violin concerto in 1879 at the instigation of Joseph Joachim, the renowned soloist for whom Brahms had just written his own violin concerto and who had helped edit the solo part. The connection is significant, for it was Brahms who had been so influential in Dvorak's recent rise to fame. Dvorak sent the concerto to Joachim for editorial comment, which was offered copiously. The revised score was again sent to Joachim, who now delayed responding for nearly two years. When he did, it was again with heavy criticism. The two men met and rehearsed the concerto together with a school orchestra along with a representative from the publishing firm of Simrock, who also contributed his share of comments. Dvorak, by now exasperated, got another soloist, Frantisek Ondricek, to give the premiere, which took place on October 14, 1883. Joachim never played the concerto.

Joachim's objections may be understood in light of his strict classical orientation. Dvorak's concerto contains many irregularities of formal layout which surely bothered the conservative Joachim. In the first movement, for example, the soloist enters after only the briefest of orchestral introductions—just a few bars. Nor is the exposition rounded off with an orchestral *tutti*. The recapitulation is greatly truncated, and there is no pause between the first and second movements. Moreover, there is no cadenza, a fact that no doubt irked the eminent virtuoso. Nevertheless, the bold vigor and ardent lyricism of the themes, originality of formal layout, diversity of character, virtuosic flourishes, sentimental poetry of the slow movement, and Bohemian dance spirit of the finale all contribute to ensuring this concerto a permanent place in the repertoire.

Piano Concerto in G Minor, Op. 33

Antonin Dvorak

Born September 8, 1841, in Muhlhausen, near Prague; died May 1, 1904, in Prague.

Dvorak wrote one concerto each for piano, violin and cello, in that order. Their popularity today corresponds to the chronological order of composition also. Yet Dvorak's irrepressible gift for melody suffuses the piano concerto, and there are many moments of magical beauty, particularly in the slow movement. Perhaps then the concerto's relative neglect has been unjustified, and a re-consideration of its merits is in order.

The Piano Concerto was written during the late summer of 1876 for the prominent Prague pianist Karel Slavkovsky, who gave the first performance on March 24, 1878.

The first movement is laid out along the broad lines of sonata form. The principal theme, rich in dark pathos, is presented by the orchestra at the outset and developed during the initial *tutti* passage. The long-delayed second theme is eventually presented as a lilting, graceful theme for violins, reminis-

cent of Mendelssohn, and is immediately picked up by the soloist. An additional theme appears in the form of a quiet chorale-like passage for string choir followed by a gaily tripping response from the piano. The extensive development section concentrates first on the second theme, then on the first. A grandiose statement of the first theme in G minor heralds the arrival of the recapitulation.

The reflective slow movement consists of a free rhapsody on two themes—the first played by the solo horn in the opening bars, the second by the piano. The later theme combines the simple rustic charm of a melody by Grieg with the delicate tracery associated with Chopin. A mood of romantic tranquility and deep peace prevails.

The final movement bears the definite flavor of Czech dances. As in the first movement, three distinct themes are heard—the first two playful and rhythmically taut, the third sweetly lyrical and yearning.

Symphony No. 6 in D, Op. 60

Antonin Dvorak

Born September 8, 1841, in Muhlhausen, near Prague; died May 1, 1904, in Prague.

Antonin Dvorak was by no means the first Czech composer to write symphonies, but he remains certainly the most important. Like Beethoven, Spohr and Schubert before him, he left a canon of nine. Also like Beethoven, his Sixth bears a special affinity with nature, not in a programmatic sense (there are no subtitles), but in spirit and mood. Additionally, many listeners find points of reference with respect to Brahms' Second Symphony, which Dvorak had heard and loved shortly before beginning work on his Sixth.

The impulse to write this symphony originated in Dvorak's close friendship with the conductor Hans Richter. After Richter's great success in conducting the Viennese premiere of Dvorak's Third Slavonic Rhapsody, the conductor asked Dvorak to write a symphony for him to premiere. Dvorak produced the score in remarkably short order: the sketches required a month, and the full score just a month more; by October of 1880, it was ready. The first performance did not go to Richter, however. Due to his illness and to orchestra politics, Adolf Cech led the premiere in Prague on March 25, 1881. The symphony was published by Simrock (also Brahms' publisher) as No. 1, and for many years it bore this number until the complete cycle of nine were published and the numbering re-ordered.

The Sixth Symphony was written at the high point of Dvorak's "Slavonic" period, which included the Slavonic Dances, the Rhapsodies and Czech Suite. The music draws its inspiration from the Slavonic land and people to which the composer felt so closely attached. No actual folk tunes are quoted, but the rhythms, the spirit, melodic shapes, blend of major and minor tonalities, metrical irregularities and details of scoring all contribute to a typically Czech sound and atmosphere. The formative influences of the Czech land and people are expressed in these quotations from musicologist Otakar Sourek:

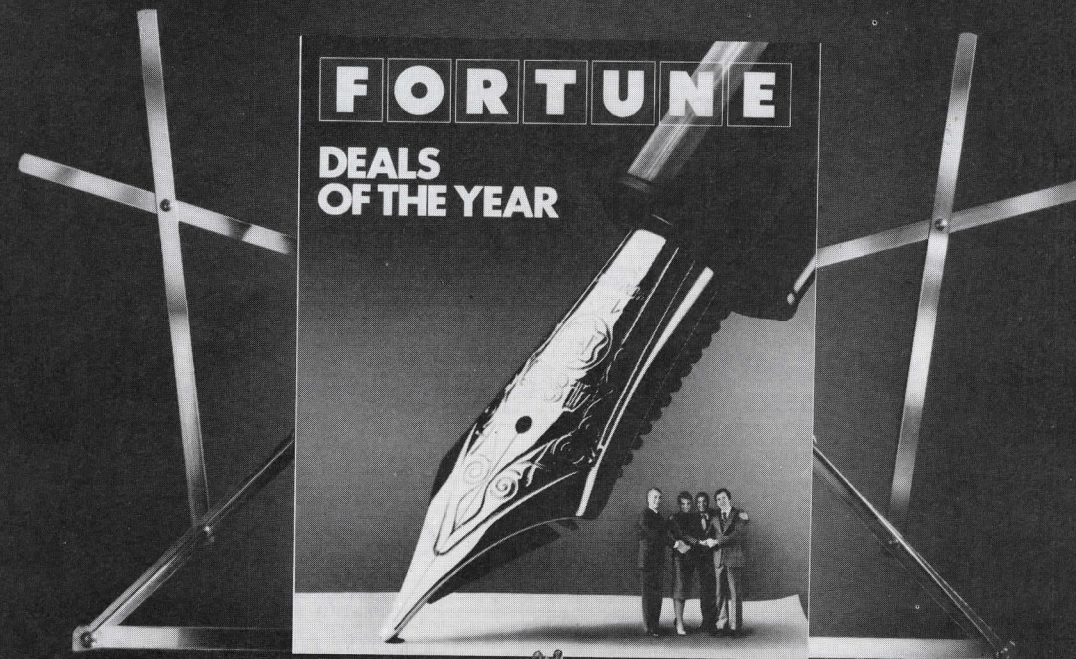
"The first movement . . . would seem to open up before us the sunny Czech countryside in which everything is blossoming, singing, fragrant and full of happy, contented fulfillment. . . ."

"The second movement has the quality of a softly yearning nocturne and of an ardently passionate intermezzo. Its mood evokes the poetic magic of a warm summer night. . . ."

The third movement could almost belong to the sets of Slavonic Dances. It is a *Furiant*—a whirling, fiery national dance with a characteristic rhythmic pattern of changing beats (two beats three times, then three beats twice). The Trio section suggests the slower *Sousedska* folk dance, in which the piccolo is used to gently humorous effect.

The Finale, bursting with joy and exuberance, and boasting no fewer than four distinct themes, puts the crowning touch on one of Dvorak's most splendidly conceived orchestral compositions.

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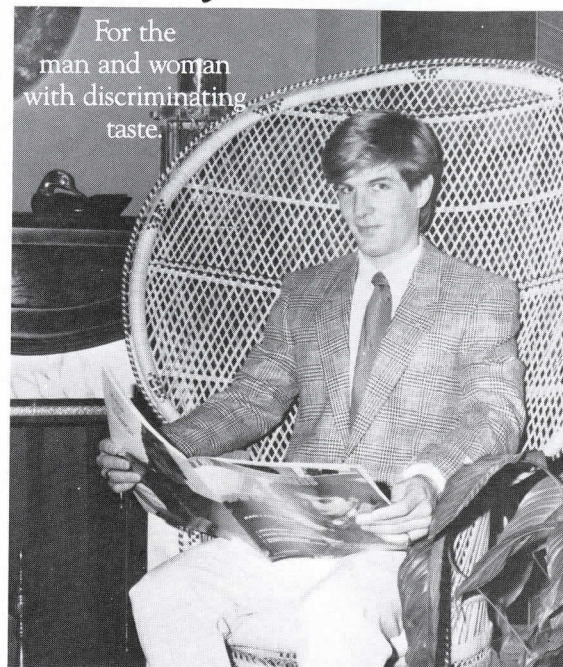
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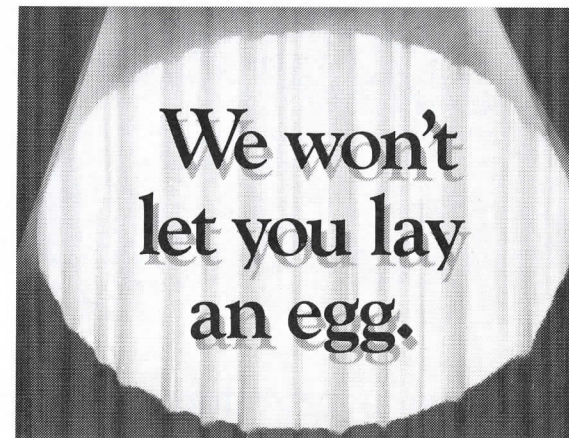
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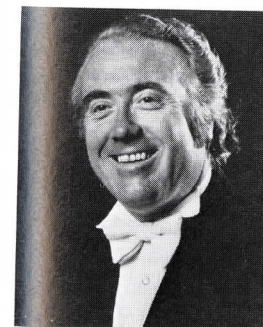
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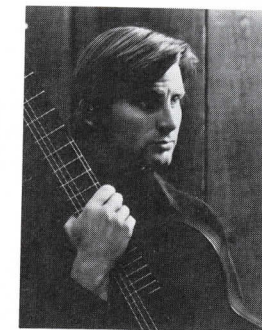
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Theo Alcantara

Born in Cuenca, Spain, Theo Alcantara began his musical training as a seminary choir boy at age 7. He received diplomas in piano and composition from the Real Conservatorio de Musica in Madrid and a diploma in conducting from the Akademie Mozarteum in Salzburg. During the years he studied, he also toured as a concert pianist and served as associate conductor of the Camerata Academica Orchestra. In 1964, Maestro Alcantara became Conductor of the Frankfurt Opera Theatre, an appointment he held until 1966, the year he won the Silver Medal at the Mitropoulos International Conducting Competition in New York. Maestro Alcantara currently is music director of the Phoenix Symphony, which has become a major orchestra during his tenure. Equally in demand on both opera and orchestra podiums, he has performed with many of the major opera companies and symphony orchestras throughout the United States and South America. He has appeared with the Metropolitan, Washington, Pittsburgh and Canadian operas and with the symphony orchestras of Philadelphia, Vancouver, Dallas, Seattle and San Diego. He also has conducted performances in Berlin, Madrid, Copenhagen and Paris.



Christopher Parkening

Since he was a teen-ager, Christopher Parkening has commanded national attention for his artistry, until now he ranks as America's leading virtuoso of the classical guitar.

At the age of eleven, Parkening became an active guitar student, and he won his first triumphs while still in his teens. Later, he took up academic and music studies at the University of Southern California. For his teachers, he sought out the great masters: the legendary Piatigorsky for interpretation, and Segovia for master classes in California and Spain.

Parkening's heavy performance schedule takes him across North America every season, where he plays on the best-known concert series and with the major symphony orchestras. Europe and Japan have also hosted the American guitarist on tour.

His best-selling albums for Angel Records have greatly augmented Christopher Parkening's international fame.

This concert marks Parkening's Meadow Brook debut.



Natalie Hinderas

Ohio-born pianist Natalie Hinderas began her training as a child with help from her musician mother, Leota Palmer. At age eight she performed her first full-length recital. "Girls simply were not encouraged to seriously consider a concert career—especially black girls," she commented. "But my family's background and love of classical music was a propellant to my studies."

She graduated with highest honors from Oberlin Conservatory of Music and received scholarships to study at Juilliard and the Philadelphia Conservatory. In 1971 she released "Natalie Hinderas Plays Music by Black Composers," a recording that had a profound effect on the music world and prompted *Musical America* to write that "Natalie Hinderas is one of the finest pianists now extant." She is a professor of music at Temple University.



Kathleen Segar

Since her debut with the Michigan Opera Theatre in 1981, Kathleen Segar has performed there in many roles. She made her Detroit Symphony Orchestra debut with Antal Dorati in 1979, and since then has been a frequent performer with the orchestra.

Miss Segar earned both undergraduate and graduate degrees from the University of Michigan. She has received many awards, including the Samuel J. Lang Opera Scholarship and the Francis Robinson Professional Engagement Award. In 1982 she was honored as a Metropolitan Opera Auditions National Finalist.

Last year Kathleen Segar toured as Siebel with the New York City Opera National Company's production of *Faust*.

Sinfonia Sevillana, Op. 23

Joaquin Turina

Born December 9, 1882, in Seville; died January 14, 1949, in Madrid.

Joaquin Turina, along with his compatriot Manuel de Falla, studied in Paris during the years prior to World War I. Both Spanish composers, who were to become the most important of their generation, were greatly influenced by the heady new aesthetics of Debussy, Ravel, Dukas and Florent Schmitt. After returning to Spain in 1914, Turina devoted himself to composing music inspired by scenes, sounds and images of his native coun-

try. He is best remembered today for his orchestral works, of which *Sinfonia seviliana* is a representative example.

Composed and premiered in Madrid in 1920, *Sinfonia seviliana* describes scenes of Turina's native Seville.

The first movement, *Panorama*, opens with an impressionistic haze that Turina undoubtedly learned from Debussy. The charms of Seville and its sunny countryside are portrayed through several Spanish dance melodies. Seville's river, the Guadalquivir, is depicted in the second movement, where gentle rippling effects accompany a plaintive English horn melody as the river meanders through the city. The dreamy, tranquil mood suggests siesta time. A sweetly lyrical solo violin shares the melodic interest. The peace is broken occasionally by brief, noisy, dance-like passages. The subject of the third movement is the ancient town of San Juan Aznalfarache, located in the province of Seville and famous as the site of a Roman fortress. A succession of folk dance melodies infuses the music with a festive atmosphere.

Fantasia Para un Gentilhombre

Joaquin Rodrigo

Born 1901 in Sagunto, Valencia

Completed in Madrid in 1954, the *Fantasia para un Gentilhombre* was commissioned by and dedicated to Andres Segovia. Segovia performed the world premiere with the San Francisco Symphony under Enrique Jorda in March 1958.

Except for several brief episodes in the last movement, Rodrigo derived all thematic material for his *Fantasia* from the music written around 1667 by Gaspar Sanz (1640-1710). Sanz was an outstanding guitarist and teacher who was employed by both Philipp IV of Spain and his son, Don Juan of Austria. Sanz's short, simple melodies (in addition to his harmonies, which also influenced Rodrigo's *Fantasia*) reflect the change in musical taste and style which took place in Spain between the end of the Sixteenth Century and the middle of the Seventeenth. During this period, the noble and stately pavaes and gilliards gave way to the lighter dance styles of the Villanos, Espanoletas and Canarios. This lighter style, notes Rodrigo, "is more appropriate to the hurly-burly of the popular theatre than to palace balls."

Regarding the *Fantasia*, the composer himself has written: "My ideal was that if Sanz could hear this work, he would say, 'While it isn't exactly me, I can recognize myself.' The *Fantasia* is divided into 5 movements. The *Villano*, which opens the work, is developed monothematically within a melodic framework appropriate to the period. Following is a *Ricercare* in which I have worked out the fugue which Gaspar Sanz had only sketched. *La Espanoleta* is interrupted by an episode which serves as a trio, or middle part. *Toques* (fanfare) of the *Caballeria de Napoles* (Bugle Calls of the Naples Cavalry) obviously makes reference to the time when that kingdom was in close contact with Spain. The *Danza de las Hachas* (Hatchet Dance), with its great rhythmic animation, is like a duel between the guitarist and the orchestra. The work ends with a *Canario*, popular folk dance full of forced gayety [sic]."

Piano Concerto No. 1

Alberto Ginastera

Born April 11, 1916, in Buenos Aires; died June 25, 1983, in Geneva.

Argentina's best-known composer was born of an Italian mother and a father of Catalan descent.

Alberto Ginastera was heavily involved in promoting Argentine music and in developing the musical life of his country. Many of his early works evoke nationalistic flavor and native scenes. Later he turned to more modern and dissonant idioms, as displayed in the First Piano Concerto, which received its world premiere by Joao Carlos Martins and the National Symphony Orchestra in Washington, D.C., on April 22, 1961 during

the Second Inter-American Music Festival. The score is dedicated to the memory of Serge and Natalie Koussevitzky.

Although the concerto is divided into the four traditional symphonic movements, the composer has created a unique formal structure for each one. The first begins with a series of chords in the orchestra, followed by a short piano cadenza; this passage is repeated to different pitches. From this harmonic matrix the movement's ten variations are developed.

The second movement is a breathless "hallucinating" scherzo characterized by extreme lightness, softness and speed.

The third movement is, by contrast, extremely slow. Ginastera calls it "an intensely lyrical interlude," though this may be stretching the meaning of "lyrical." Certainly though, an aura of uneasiness and quiet foreboding hangs over the music. The movement ends with a whispered chord in the strings, incorporating all 12 pitches of the chromatic scale.

The foreboding of the third movement proves justified in the cataclysmic eruption of the final movement, which crackles with demonic fury and explosive power in every bar.

The Three-cornered Hat

Manuel de Falla

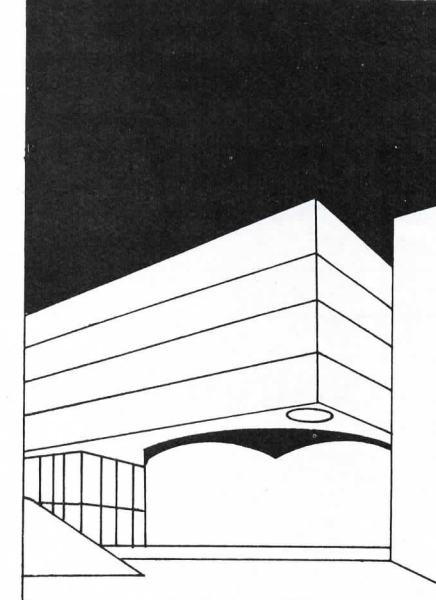
Born November 23, 1876, in Cadiz; died November 14, in Alta Gracia, Cordoba, Argentina.

For his colorful ballet score *The Three-cornered Hat*, the great Spanish composer Manuel de Falla drew upon Pedro de Alarcon's short novel *El sombrero de tres picos*, which had already served Hugo Wolf as the libretto for his opera *Der Corregidor*. de Falla first created a pantomime entitled *The Corregidor and the Miller's Wife*, which was produced with great success in Madrid in 1917. Shortly afterwards, Serge Diaghilev asked de Falla to arrange a ballet for his Ballets russes, based upon the pantomime music. The composer revised the score and added two new numbers, the famous "Miller's Dance" and the "Final Dance" (Jota). With choreography by Massine and decor by Picasso, the first performance of the ballet took place at the Alhambra Theatre in London on July 22, 1919, Ernest Ansermet conducting. The new title became *The Three-cornered Hat* (the hat being the corregidor's symbol of office), and the production was hailed as one of Diaghilev's most brilliant achievements.

The music is Spanish to the core, but the plot is familiar everywhere—the pretty wife of a young miller is pursued by an amorous, elderly corregidor who is thwarted and humiliated in his advances. Part I opens with a fanfare and shouts of "Ole!" A plaintive solo voice gives warning to wives to be on their guard against men in pursuit of adventure. The orchestra paints a picture of the miller and his wife at their chores. The corregidor enters in a stately procession. A bassoon solo accompanies his solo advance to the wife. She dances a *fandango* to tantalize him, and he responds with an old-fashioned *minuet*. In the meantime, the miller has been watching, much amused by his wife's performance, for they had pre-arranged to make a fool of the corregidor.

The most famous dances of this ballet all come from Part II, which takes place that evening. The miller, his wife and the neighbors celebrate St. John's Eve in a scene of great merry-making. They dance a *seguidilla*, full of sinuous melodies, and evocative of the starlit, perfumed Andalusian night. This is followed by the "Miller's Dance," a *farruca*, which opens with a brilliant horn cadenza. Languorous melodic phrases are punctuated by heavy outbursts from the strings. A series of mid-adventures brings in turn the wrongful imprisonment of the miller, the return of the corregidor to the wife, his plunge into the millstream, the escape of the miller, and the latter's discovery of a wet and grumpy corregidor in his bed, his wife having fled in terror by this point. The misunderstandings are all cleared up, and to general rejoicing, everyone joins in the "Final Dance," the *jota*—a dance in triple meter with shifting moods and rhythms, rising to a brilliant conclusion.

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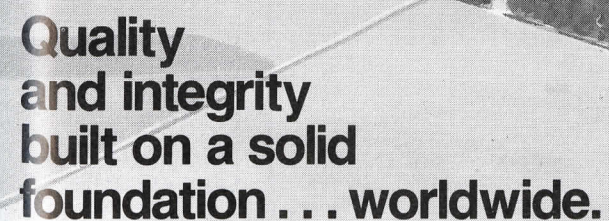


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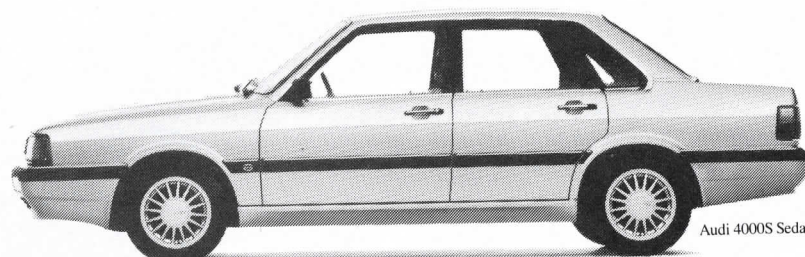


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THURSDAY, JULY 31
SUNDAY, AUGUST 3

Chrysler Concert Series
DETROIT SYMPHONY ORCHESTRA

Music of Scandinavia

Paavo Berglund, conductor
Viktoria Mullova, violinist

Grieg Symphonic Dances, Op. 64, Nos. 3 and 4
Allegro giocoso
Allegro molto e risoluto

Sibelius Violin Concerto in D Minor, Op. 47
Allegro moderato
Adagio di molto
Allegro ma non tanto

Intermission

Sibelius Symphony No. 2 in D, Op. 43
Allegretto
Andante, ma rubato
Vivacissimo
Finale: Allegro moderato

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

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Paavo Berglund

raised the orchestra to an international standard and became renowned for his highly successful tours. From 1975 to 1979 he was Music Director of the Helsinki Philharmonic.

Maestro Berglund also has extensive experience with British orchestras. From 1972 to 1979 he was Principal Conductor of the Bournemouth Symphony Orchestra, and he continues to tour with and guest conduct all the London orchestras.

North American engagements this year include concerts with the orchestras in Los Angeles, San Francisco, Pittsburgh, Vancouver, Dallas and Cincinnati.



Viktoria Mullova

Finnish conductor Paavo Berglund is recognized as an international authority on the music of Sibelius. He currently is working on a project for EMI to record the complete symphonic works of Sibelius with the Helsinki Philharmonic Orchestra.

Born in Helsinki in 1929, Paavo Berglund studied in Vienna, where he was influenced by such conductors as Knappertbusch and Furtwangler. He returned to his native country at age 20 to become a violinist in the Finnish Radio Symphony Orchestra; 13 years later, in 1962, he became its Principal Conductor. During his eight-year tenure, he

As a child prodigy violinist in the Soviet Union, Viktoria Mullova's career was cut out for her. "From the age of five, I knew that I was going to be a professional," she said. She studied at the elite Central Music School in Moscow, won the Wieniawski Competition at age 16, the Sibelius Competition at age 21 and the Gold Medal at the Tchaikovsky Competition at 22. That year, after two years of planning, she and her fiancé, conductor Vakhtang Jordania, defected to the West.

Now, in only her third season since leaving the Soviet Union, her career has soared. Last year she made her debut with the Boston, Philadelphia and London orchestras. During 1986-87, she will perform with the Pittsburgh Symphony Orchestra and the Munich Philharmonic, both under Lorin Maazel, and the Royal Philharmonic under Andre Previn.

"She's the miracle girl of all time," said her manager, Harold Shaw, in a *New York* magazine cover story of Miss Mullova. "Usually, you have to book appearances two years in advance. Viktoria just walked in and was able to have 20 recitals on only a few months' notice."

Symphonic Dances, Op. 64, Nos. 3 and 4

Edvard Grieg

Born June 15, 1843, in Bergen; died September 4, 1907, in Bergen.

Building on the stylistic inheritance of the German romantic tradition (Grieg had studied in Leipzig), he integrated elements of Norwegian folk melody with touches of his own musical personality—the fondness for certain intervals, the rhythms of national dances, and melodic turns of phrase.

The sounds, sights and folklore of Norway are evoked in much of Grieg's music, and the Symphonic Dances are no exception. The thematic ideas come from a collection of national folk tunes, which Grieg used as the material to develop free fantasies. In Dance No. 3, the melody comes from a *springdans* of the Amot region, and in No. 4, Grieg incorporated two of his own 25 Norwegian Dances and Songs (Op. 17), of which one is based on an old mountain ballad with a march-like spirit, and the other a wedding song from Valdres.

The Symphonic Dances were probably written for the first Bergen Festival in 1898, when the first performance took place. A piano duet version also exists, but it is uncertain which came first.

Violin Concerto in D Minor, Op. 47

Jean Sibelius

Born December 8, 1865, in Hämeenlinna (Tavastehus), Finland; died September 20, 1957, in Järvenpää, near Helsinki.

Jean Sibelius wrote his only large-scale work for solo instrument and orchestra in the summer of 1903, and conducted the premiere himself in early 1904. After substantial revisions in 1905, the work was re-introduced in Berlin with soloist Karl Halir and no less a celebrity than Richard Strauss on the podium. Chronologically, the concerto comes between the Second and Third symphonies.

Sibelius's affinity for the violin stemmed from his youth, when he aspired to become a great violinist. "My tragedy," he wrote, "was that I wanted to be a celebrated violinist at any price. From the age of 15, I played my violin for ten years, practicing from morning to night. I hated pen and ink . . . My preference for the violin lasted quite long, and it was a very painful awakening when I had to admit that I had begun my training for the exacting career of an eminent performer too late."

The solo part is one of the most difficult in the entire repertoire. Virtuoso passages abound, but they are welded to disciplined musical thought; there is no empty display material here. The orchestral writing bears much evidence of Sibelius's deep interest in this medium, and serves a far greater purpose than a mere backdrop for the soloist. Dark, somber colors predominate, as is this composer's tendency, lending an air of passionate urgency to the music.

Attention to the formalities of sonata form is largely avoided in favor of originality of thought. In the first movement, there is no development section as such; instead, each of the three main themes is fully elaborated and developed upon initial presentation. A cadenza occurs at the point where a full development would normally stand, followed by a recapitulation of the three themes, each of which is subjected to further expansion. In the *Adagio* movement, Sibelius contrasts the long, dreamy and reflective opening theme with a turbulent and darkly passionate section in the minor mode. The Finale, in rondo form, calls to the fore the full technical prowess of the soloist. Energetic rhythms suggestive of the polonaise and gypsy dances offer further elements of excitement to this exuberant movement.

Symphony No. 2 in D, Op. 43

Jean Sibelius

Born December 8, 1865, in Hämeenlinna (Tavastehus), Finland; died September 20, 1957, in Järvenpää, near Helsinki.

So many people have read so many things into Sibelius's Second Symphony that its purely musical argument sometimes gets lost. To Finns searching for nationalistic connotations in anything their compatriots wrote, the Second Symphony, with its broad scale and heroic gestures, provided a perfect vehicle. The composer's own avowal that "I am a poet of Nature. I love the mysterious sounds of the fields and forests . . ." has been used to detect nature imagery in the symphony, but composition of the Second Symphony preceded this statement. Folk material? Some of Sibelius' themes may sound like popular tunes, but Sibelius himself asserted that "I have never used a theme that was not of my own invention." And what about geographical implications—those darkly brooding Finnish forests, silent lakes and wintry landscapes? The Second Symphony was composed mostly in warm, sunny Italy during the spring of 1901, with the first performance taking place a year later in Helsinki, Sibelius conducting.

The success and popularity of this work (the most frequently performed of Sibelius' seven symphonies and the longest as well by a good margin) have not depended on the imaginative minds that devised the foregoing theories. As a structure in sound, the symphony stands on its own as one of the most magnificent

creations in the orchestral repertoire. In the tensions arising from the opposing elements of the score, the contrasts of mood, the continuous control of pace, the fusion of the component parts into an organic whole, and the vast sweep of its trajectory from humble beginnings to the mighty apotheosis, the Second Symphony embraces a true symphonic world of towering strength.

The first movement opens with softly throbbing chords in the lower strings. This and several motives heard in rapid succession comprise the first theme group. Sibelius is concerned not so much with long, broadly-arched themes as he is with arranging small fragments into a coherent whole as the movement unfolds. Sibelius once described the symphonic process as follows: "It is as if the Almighty had thrown down pieces of a mosaic from Heaven's floor and asked me to put them together."

The second movement is drawn in grey, solemn colors. A chant-like theme given initially to two bassoons in octaves over a pizzicato bass accompaniment is answered by a complementary theme for oboes and clarinets.

The Scherzo might best be described as a whirling blizzard of sound. The central Trio section provides the greatest possible contrast in its idyllic, pastoral melody sung by the oboe. The furious Scherzo is then repeated in modified form, followed by a return of the Trio, now shortened, which acts as a lengthy bridge passage to the Finale.

As in Beethoven's Fifth, the two final movements are directly connected; out of the transition material arises the Finale's noble, majestic first theme. Sibelius covers much emotional territory in this movement. In contrast to the optimistic, affirmative opening, swirling ostinatos in the lower strings create a distinct mood of gloomy turbulence at several points. Resolution, triumph and glory inform the massive final pages of the symphony as the brass intone their chorale-like theme.

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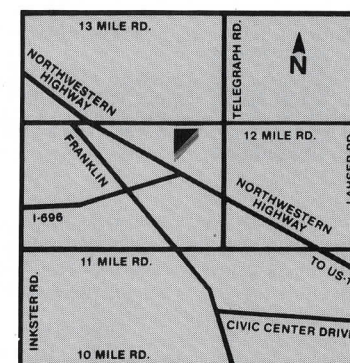
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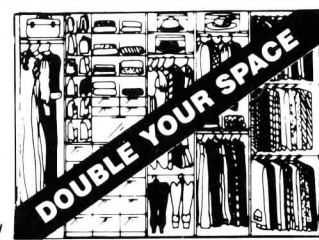
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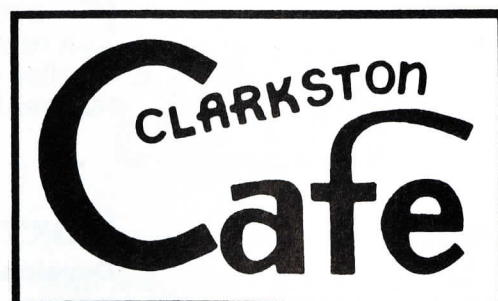
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**THURSDAY, AUGUST 7
SUNDAY, AUGUST 10**

**Chrysler Concert Series
DETROIT SYMPHONY ORCHESTRA**

Russian Favorites

Daniel Nazareth, conductor

Gordon Staples, violinist (*Thursday only*)

Jose Feghali, pianist (*Sunday only*)

Tchaikovsky Violin Concerto in D, Op. 35

Allegro moderato
Canzonetta; Andante
Finale: Vivacissimo
(*Thursday only*)

Tchaikovsky Piano Concerto in B-flat Minor, Op. 23

Allegro non troppo e molto maestoso—
Allegro con spirito
Andante semplice—Prestissimo—
Andante semplice
Allegro con fuoco
(*Sunday only*)

Intermission

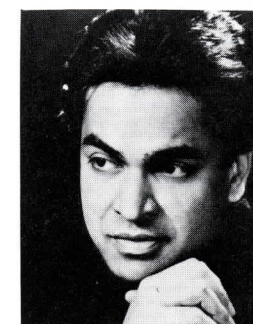
Stravinsky Firebird Suite (1945 version)

Introduction, Prelude and Dance of the
Firebird, Variations
Pantomime I
Pas de deux: Firebird and Ivan Tsarevich
Pantomime II
Scherzo: Dance of the Princesses
Pantomime III
Rondo (Khorovod)
Infernal Dance
Lullaby: Firebird
Final Hymn

Tchaikovsky Overture 1812

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



Daniel Nazareth

the Royal Academy of Music, London, where he was awarded the Sir Adrian Boult Cup.

Mr. Nazareth made his opera debut in 1977 when he conducted a new production of Mozart's COSI FAN TUTTE at the International Festival of Two Worlds in Spoleto, Italy. He later conducted new productions in Toronto, Canada and Verona, Italy.

Honors include receiving the Leonard Bernstein Conducting Fellowship and the Koussevitsky Music Foundation Conductors Award in 1976 and winning the International Ernest Ansermet Conducting Competition in 1978.

Among Mr. Nazareth's recent engagements were appearances with the Hamburg, Helsinki and Berlin philharmonics, Frankfurt State Opera Orchestra, Bavarian Radio Symphony Orchestra, Vienna Symphony Orchestra, Dresden Staatskapelle and Mozarteum Orchestra.



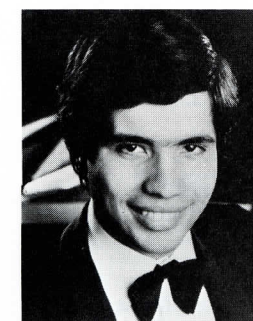
Gordon Staples

Gordon Staples, concertmaster of the Detroit Symphony since 1968, was born in Los Angeles and began playing the violin at the age of six. When he was ten, his family moved to Vancouver where he studied for six years with Gregori Garbovizky, a former pupil of Leopold Auer. Mr. Staples began giving concerts at the age of 13, and at 14 he was staff soloist for the Canadian Broadcasting Company, performing weekly over the trans-Canada radio network.

Further study followed with Jami Szanto at the Philadelphia Academy of Music, from which Mr. Staples graduated, and with D.C. Dounis in New York.

He made his much-acclaimed New York debut, at age 19, as soloist with the New York Little Symphony. He concertized extensively in the United States, Latin American and Canada before joining the Detroit Symphony Orchestra in 1955. He was named assistant concertmaster in 1956 and concertmaster in 1968.

Through the years, Gordon Staples has appeared frequently as soloist with the Detroit Symphony. His most recent solo performances at subscription concerts took place in April 1983, when he played the Barber Violin Concerto, conducted by Sixten Ehrling. In June 1983, he performed at Meadow Brook's opening concert, honoring the summer music festival's 20th anniversary, playing Brahms's Double Concerto along with principal cellist Italo Babini, and conducted by Sixten Ehrling.



Jose Feghali

At age 25, Jose Feghali has acquired more honors than most artists would expect in a lifetime. Gold Medal Winner of the Seventh Van Cliburn International Piano Competition, he also won second prize in the 1979 Queen Sofia Competition, Madrid; first prize in the 1980 International Young Artists Competition/Turnbridge Wells; and first prize in the 1982 Dudley Piano Competition. He also was winner of the 1981 Greater Arts Association Competition and the 1984 Young Concert Artist Trust.

While some young competition winners have reputations for awesome technical ability but little individuality, Los Angeles Herald Examiner critics said that Mr. Feghali "defied any

stereotypes of the flashy, interpretively-shallow prize winner . . . and again proved himself to be an eloquent, deeply personal musician . . ."

Mr. Feghali has given recitals in Spain, Brazil, Columbia, Switzerland, England and the U.S. His broadcasts have included recordings for British, Spanish, Brazilian and Columbian radio and television.

Born in Rio de Janeiro, Mr. Feghali studied in London with Maria Curcio Diamand and at the Royal Academy of Music with Christopher Elton. Mr. Feghali's interests include electronics, philosophy, psychology, parapsychology and table tennis.

Violin Concerto in D, Op. 35

Peter Ilych Tchaikovsky

Born May 7, 1840, in Votkinsk, Russia; died November 6, 1893, in St. Petersburg.

"The Russian composer Tchaikovsky is surely not an ordinary talent, but rather an inflated one, with a genius-obsession without discrimination or taste. . . . Such is also his latest, long and pretentious Violin Concerto. Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear."

Incredible as it may seem today, these were the words that greeted the world premiere of Tchaikovsky's Violin Concerto in Vienna in 1881. The quotation is by the notorious critic Eduard Hanslick, but eight of the ten reviews that appeared in Vienna voiced much the same sentiment. The circumstances leading to the concerto's first performance were hardly auspicious.

Tchaikovsky composed the work during March and April of 1878, while staying at Clarens, on Lake Geneva, Switzerland. There he was visiting his composition student, Yosif Yosifovich Kotek, who was at the time undertaking a cure for tuberculosis, and who was the one responsible for introducing Tchaikovsky to the wealthy Nadezdha von Meck. The composer wrote to Mde von Meck that he was inspired by the "freshness, piquant rhythms, beautifully harmonized melodies of Lalo's *Symphonie espagnole*" and shortly afterwards that the concerto "is hurrying towards its end. . . ." Kotek expressed dissatisfaction with the second movement. Mde von Meck was not entirely pleased by the concerto either. But the biggest blow was probably the rejection from the celebrated virtuoso and teacher Leopold Auer, to whom the work was dedicated. Auer pronounced it unplayable. Not until nearly four years after completion did Alexander Brodsky take up its cause, giving the first performance not in Russia, but in Vienna.

Tchaikovsky rewrote the dedication to Brodsky, who went on to perform the concerto in London, and then to Moscow, eventually winning public support. Even Auer, in his old age, finally saw its merits; it would become one of the mainstays in the repertoires of his prodigies, including Elman, Heifetz and Zimbalist.

Although full of bristling bravura passage work, the concerto also contains a wealth of pure romantic lyricism for which Tchaikovsky is so noted. The first movement boasts both a lyrical first and second theme, and even the cadenza emphasizes the expressive over the virtuosic. The second movement, subtitled "Canzonetta," has a certain melancholic wistfulness to it—soulful though not mournful. This brief movement is followed without pause by the exhilarating Finale, whose themes suggest Russian dance tunes, especially the *Trepak*.

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

Peter Ilych Tchaikovsky

Born May 7, 1840, in Votkinsk, Russia; died November 6, 1893, in St. Petersburg.

On Christmas Eve, 1874, Tchaikovsky sat before his friend and conductor Nicolai Rubinstein at the Moscow Conservatory to play for him the piano concerto he had almost completed. "I played the first movement. Not a single word, not a single

remark! . . . Then a torrent poured forth from Nicolai, gentle at first, then growing more and more into the sound of Jupiter . . . my concerto was worthless and unplayable . . . so clumsy, so badly written that it was beyond rescue." As a result of the bad feelings between Rubinstein and the composer, the dedication was changed to Hans von Bulow, who performed it on a tour of the United States. The world premiere took place then on October 25, 1875, not in Russia, but in Boston, from where von Bulow sent what is thought to have been the first cable ever sent from Boston to Moscow, telling Tchaikovsky of the great success of his concerto. The composer's confidence had borne fruit, and this work went on to become the world's most popular piano concerto. Even Rubinstein changed his mind in later years and performed the concerto often.

Another curious fact about this work: Its most famous theme, that beautiful, lyrical song played by the violins just after the opening horn fanfare, is used as introductory material only, and never returns. Furthermore, this theme occurs in the key of D-flat major, not the key of the concerto, B-flat minor.

Firebird Suite (1945 Version)

Igor Stravinsky

Born June 17, 1882, in Oranienbaum, Russia; died April 6, 1971, in New York City.

The premiere of the ballet *The Firebird* on June 25, 1910 at the Theatre national de l'opera in Paris was an enormous success, and catapulted Stravinsky into the international spotlight.

It was almost inevitable that a suite be extracted from the 45-minute work, and within a year Stravinsky had done just that. This first concert suite was published in 1912, made from the same plates as the original full-length score with only slight modifications. A second suite, somewhat different from the first and with reduced orchestral forces, was prepared in 1919. This 1919 suite is the most popular of the *Firebird* suites, so popular in fact that in one recent season it was the most frequently performed classical work in the repertory of North American orchestras. In 1945 Stravinsky prepared a third suite, incorporating all the music of the second plus additional passages from the full-length ballet. Listeners familiar with the Second Suite will note that the third opens with the same Introduction, followed by the same glittering "Dance of the Firebird" (including the "Variations" section). The Third Suite then diverges with Nos. II-VI, beginning with the somber, richly exotic and sensuous "Pas de deux." The remaining sections of the Second Suite then resume in order, i.e., Nos. VII-X.

Stravinsky poured his utmost creative talents into the score of the *Firebird*, resulting in music of sumptuous hues, exotic fantasy and orchestral enchantment. Its powers to seize and fix a mood can be found at every turn—in the opening bars an atmosphere of night, mystery and evil are conjured up by the vaguely hypnotic ostinato pattern in the double basses; the riotous colors of the Firebird herself are depicted by the woodwinds, celesta and percussion in her dance; and a glorious Finale replete with massive, gleaming brass chords leaves no doubt as to the happy outcome of the plot.

The plot can be briefly summarized as follows: It is night (Introduction). Prince Ivan, after a day of hunting, chances upon the walled-in garden of the green-taloned, ferocious monster King Kashchei. Shivering, eerie orchestral effects stimulate fantastic images in the mind. Ivan spies a wondrous creature—half-bird, half-woman. After observing its dance, he pursues the Firebird and captures it (Pantomime I). To the accompaniment of sensuous, orientally-tinged orchestral writing, the creature begs Ivan to be set free (Pas de deux—the fluttering of the Firebird's gorgeous wings are suggested by the flute and oboe). Taking pity on the Firebird, Ivan releases it and as a reward, is presented with one of the bird's golden feathers, which he may wave in time of need to summon the Firebird's magical assistance (Pantomime II). At dawn, a bevy of beautiful enchanted princesses emerge

from Kashchei's palace and dance with golden apples before Ivan, who promptly falls in love with one of the princesses. (Scherzo: Dance of the Princesses). A quiet, lyrical interlude (Pantomime III, solo horn) leads to another dance for the lovely princesses (Rondo-Khorovod). Ivan's advance to his chosen maiden is blocked by Kashchei's retainers, leading to the appearance of the great demon himself. They all try to bewitch Ivan, but with the magic feather he summons the Firebird, who sends all the monsters into a wild, frenzied dance (Infernal Dance), following which they are lulled into a deep sleep (Berceuse). The Firebird then causes Ivan to discover an egg within which is contained Kashchei's soul and the secret of his immortality. Ivan smashes the egg, whereupon Kashchei expires (not part of the suite). With the spell broken, Kashchei's zombies resume human form, the castle becomes a cathedral, and all rejoice as Ivan and his favorite princess are married.

Overture 1812

Peter Ilych Tchaikovsky

Born May 7, 1840, in Votkinsk, Russia; died November 6, 1893, in St. Petersburg.

Tchaikovsky's *Overture 1812* is one of the most sensational sound spectacles ever created. It was specifically designed to commemorate the victory of Russia over Napoleon's invading

forces during the winter of 1812. Tchaikovsky originally wrote the celebratory work for the consecration of the Cathedral of the Saviour in Moscow. As this was to be an outdoor performance, given in the great square in front of the Kremlin, Tchaikovsky planned to incorporate an additional brass band, cannon fire in the distance, shotguns, and the pealing of every church bell in the vicinity. But as it happened, the church festivities took place without Tchaikovsky's music, and the premiere was delayed until an all-Tchaikovsky concert at the 1882 Russian Art and Industrial Exhibition.

The musical content can be described as a potpourri: the Russian hymn "God preserve thy people" (the opening passage for eight cellos), the French national anthem "La marseillaise," a Novgorod folk song, two themes from earlier works by Tchaikovsky, and the culminating Russian National Hymn, played to the accompaniment of pealing bells and, in some performances, cannonades of gunfire.

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NEW YORK PHILHARMONIC

ONE HUNDRED AND FORTY-FOURTH SEASON 1985-86
ZUBIN MEHTA, MUSIC DIRECTOR

WEDNESDAY, AUGUST 13

Leonard Bernstein, conductor
Glenn Dicterow, violinist

**Bernstein
Bernstein** Overture, "Candide"*
Serenade (after Plato's "Symposium") for Solo
Violin, String Orchestra, Harp and Percussion*
I Phaedrus; Pausanias (Lento; Allegro marcato)
II Aristophanes (Allegretto)
III Erixymachus (Presto)
IV Agathon (Adagio)
V Socrates: Alcibiades (Molto tenuto; Allegro
molto vivace)

Intermission

Tchaikovsky Symphony No. 6, B minor, Opus 74
("Pathétique")*
I Adagio; Allegro non troppo
II Allegro con grazia
III Allegro molto vivace
IV Adagio lamentoso; Andante

*Recorded by the New York Philharmonic and currently available

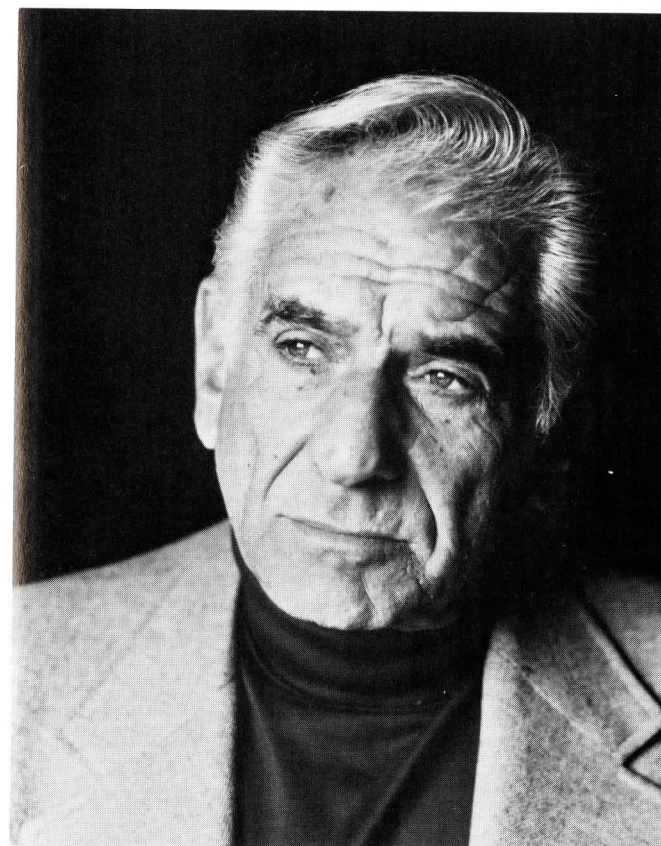
Steinway Piano
CBS Masterworks, Deutsche Grammophon, London, New World, RCA
The New York Philharmonic is a member of the American Symphony Orchestra
League.

Leonard Bernstein's international reputation is unequalled among American musicians. He was appointed Music Director of the New York Philharmonic in 1958, the first American-born and -trained musician named to such a prominent post, and in 1969 was given the lifetime title of Laureate Conductor.

As a composer, Leonard Bernstein has written for the concert hall, for the ballet, for Broadway, and for film. His orchestral work includes the symphonies *Chichester Psalms*, *Serenade*, and *Halil* and ballets *Fancy Free* and *Dybbuk*. For Broadway he composed scores to *On the Town*, *Wonderful Town*, *West Side Story*, and *Candide*. He wrote the score for the film *On the Waterfront* and in the field of opera he has written *Trouble in Tahiti* and *A Quiet Place*. The latter was the first transatlantic commission ever. *A Quiet Place* was written jointly for the Houston Grand Opera, where it was premiered in 1983, the Kennedy Center, where it was performed later that year, and La Scala, where it was produced in 1984. In April of 1986, Mr. Bernstein conducted this work himself at the Vienna State Opera. Mr. Bernstein's *Mass*, written for the opening of the Kennedy Center in 1971, was revived there for the Center's tenth anniversary and was the first work by an American-born composer ever produced at the Vienna State Opera.

Mr. Bernstein has been honored by a number of orchestras around the world. From April 29 to May 11 of this year, the London Symphony Orchestra in cooperation with the Barbican Centre produced a Leonard Bernstein festival, the largest of its kind honoring a living musician. In June, Paris saluted him, and President Francois Mitterand presented him with the coveted Legion d'Honneur. Six of his appearances this season have been made possible by grants from Ebel, the Swiss watch manufacturer, in celebration of Ebel's 75th anniversary. On the occasion of its fiftieth anniversary, the Israel Philharmonic will tour eight cities with Mr. Bernstein, starting with a gala performance in New York on September 11th, 1986. Mr. Bernstein has been made an honorary member of the New York and Vienna Philharmonic Orchestras.

Mr. Bernstein is known to television audiences for his *Young People's Concerts* as well as for many concert broadcasts. His books on music are published around the world in many languages. The Norton Lectures at Harvard, "The Unanswered Question," were published, recorded, and televised. He has made hundreds of recordings, and in addition to the world's major symphony orchestras has conducted the Metropolitan, La Scala, and Vienna State Operas. Leonard Bernstein has won ten Emmys, ten Grammys for his records, and a Grammy for Lifetime Achievement.



Leonard Bernstein



Glenn Dicterow

Glenn Dicterow is now in his sixth year as New York Philharmonic Concertmaster, occupying the Charles E. Culpeper Concertmaster Chair. Born in Los Angeles, Mr. Dicterow made his debut with the Los Angeles Philharmonic at the age of eleven. He went on to distinguish himself by winning numerous awards and competitions, including the Young Musicians Foundation Grant and Coleman Competition Award in Los Angeles, the Kimber and Klumpky Awards in San Francisco, the Marjorie Merriweather Post Competition in Washington, DC, and the National Federation of Musicians Award. At the 1970 Tchaikovsky Competition in Moscow, he was the only American to be ranked among the top laureates. He is a graduate of The Juilliard School, where he studied with Ivan Galamian. He made his New York Philharmonic debut in 1967 and has appeared with Orchestras throughout the United States, and has played widely in recital. Mr. Dicterow has made three recordings: works of Wieniawski with Zubin Mehta and the Los Angeles Philharmonic; the complete chamber music for strings of Hermann Goetz; and the Violin Concerto of Lee Holdridge with the London Symphony, the composer conducting. In April of 1978, he gave the world premiere of the Holdridge Concerto with the American Youth Symphony conducted by Mehli Mehta. He also played the solo violin part in the score for the film "The Turning Point."

Mr. Dicterow made his Philharmonic solo debut as concertmaster performing the Vieuxtemps Violin Concerto No. 4 in October 1980.

During the 1986-87 season, Mr. Dicterow will perform as soloist with the symphonies of Boise, Kansas City, Montreal and San Bernadino, among others.

The New York Philharmonic

Founded in 1842, the New York Philharmonic is by far the oldest symphony orchestra in the United States and one of the oldest in the world. In continuous operation throughout two-thirds of our nation's history, the Philharmonic has played a leading role in American musical life and development. Currently, the Philharmonic plays some 200 concerts a year, most of them in Avery Fisher Hall, Lincoln Center, during the thirty-five weeks of its subscription season.

Zubin Mehta became Music Director of the New York Philharmonic in the fall of 1978. Mr. Mehta was previously Music Director of the Los Angeles Philharmonic and the Montreal Symphony. His predecessor, Pierre Boulez, left the New York Philharmonic in the spring of 1977 to assume the directorship of l'Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. Mr. Boulez succeeded Leonard Bernstein, who was given the lifetime title of Laureate Conductor when he resigned from the Orchestra in 1969. In 1971, Mr. Bernstein conducted his 1,000th New York Philharmonic concert, the only conductor in the Orchestra's history to reach that record.

The roster of composers and conductors who have led the Philharmonic include such historic figures as Anton Rubinstein, Tchaikovsky, Dvorak, Weingartner, Mahler (Music Director from 1909-11), Rachmaninoff, Richard Strauss, Mengelberg, Furtwangler, Toscanini (Music Director from 1929-36), Stravinsky, Koussevitzky and Walter (Music Advisor from 1947-49). Soloists who have performed with the Orchestra include the great instrumentalists and singers of many generations.

After seventy years in Carnegie Hall, the Philharmonic moved in 1962 to Philharmonic Hall at Lincoln Center. The building was later renamed Avery Fisher Hall in recognition of a major gift, a portion of which was used in 1976 to completely redesign the auditorium. On March 7, 1982, the Philharmonic performed its 10,000th concert, a milestone reached by no other orchestra in the world.

Program Notes© by Paul Affelder and Leonard Burkat

Overture to "Candide"

Leonard Bernstein (1918-)

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

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

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

Serenade for Solo Violin, String Orchestra, Harp and Percussion Leonard Bernstein

Inspired by Plato's *Symposium*, Leonard Bernstein's *Serenade* for Solo Violin, String Orchestra, Harp and Percussion was written on commission from the Koussevitzky Music Foundation, and completed in August, 1954. *Serenade* had its first performance on September 12 of that year, in Venice's Teatro Fenice, with Isaac Stern as soloist and the composer conducting the Israel Philharmonic Orchestra.

The following commentary is by Leonard Bernstein:

There is no literal program for this *Serenade*, despite the fact that it resulted from a re-reading of Plato's charming dialogue, *The Symposium*. The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet. The "relatedness" of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one.

For the benefit of those interested in literary allusion, I might suggest the following points as guideposts:

- I. *Phaedrus; Pausanias (Lento; Allegro marcato)*. Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (*Fugato*, begun by the solo violin.) Pausanias continues by describing the duality of lover and beloved. This is expressed in a Classical sonata-allegro, based on the material of the opening *fugato*.
- II. *Aristophanes (Allegretto)*. Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime storyteller, invoking the fairy-tale mythology of love.
- III. *Erixymachus (Presto)*. The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short *fugato* scherzo, born of a blend of mystery and humor.
- IV. *Agathon (Adagio)*. Perhaps the most moving speech of the dialogue. Agathon's panegyric embraces all aspects of love's powers, charms and functions. This movement is a simple three-part song.
- V. *Socrates: Alcibiades (Molto tenuto; Allegro molto vivace)*. Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the *Allegro*, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration.

Program Notes© 1979 by Leonard Burkat

Symphony No. 6 in B Minor, Op. 74 (Symphonie Pathétique)

Peter Ilyich Tchaikovsky

(Born May 7, 1840, in Votkinski; died November 6, 1893, in Saint Petersburg)

In February, 1893, Tchaikovsky wrote to his beloved nephew, Vladimir Davidov, to whom he later dedicated the Sixth Symphony, "I must tell you how happy I am about my work. As you know, I destroyed a symphony that I had begun in autumn, for it contained little that was really fine. The idea came to me for a new symphony, this time with a program, but a program of a kind that remains an enigma. Let those who can guess it. The work will be entitled *A Program Symphony*. The program is pervaded by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now that I am home again, I have settled down to sketch the work, and it is going so well that in less than four days I have completed the first movement, and the rest of the symphony is clearly outlined in my mind. The form will be novel. For example, the *Finale* will not be a great *Allegro* but an *Adagio* of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I still may accomplish much. (Abridged)"

Tchaikovsky conducted the first performance of this Symphony, his Sixth, in Saint Petersburg on October 28, 1893. Finding the members of the orchestra ill-disposed towards his work, he did not rehearse thoroughly and it made a poor impression.

The composer's brother Modeste later wrote: "The morning after the concert, I found him sitting with the score of the symphony in front of him. He had agreed to send it to (his publisher) that very day, but could not decide on a title. He did not wish it to have only a number, and he had abandoned his original intention of calling it *Program Symphony*. 'What would *Program Symphony* mean,' he said, 'if I will not give the program?' I suggested *Tragic Symphony* as an appropriate title, but that did not please him. Suddenly *Pathetic* occurred to me. I remember, as though it were yesterday, how he exclaimed, 'Bravo! Splendid!' And then and there he added to the score the title that it will always carry. (Abridged)"

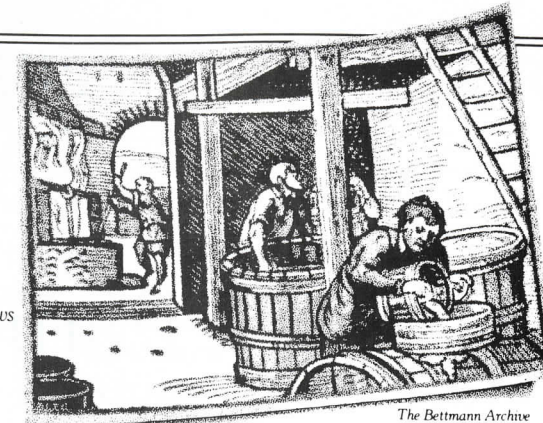
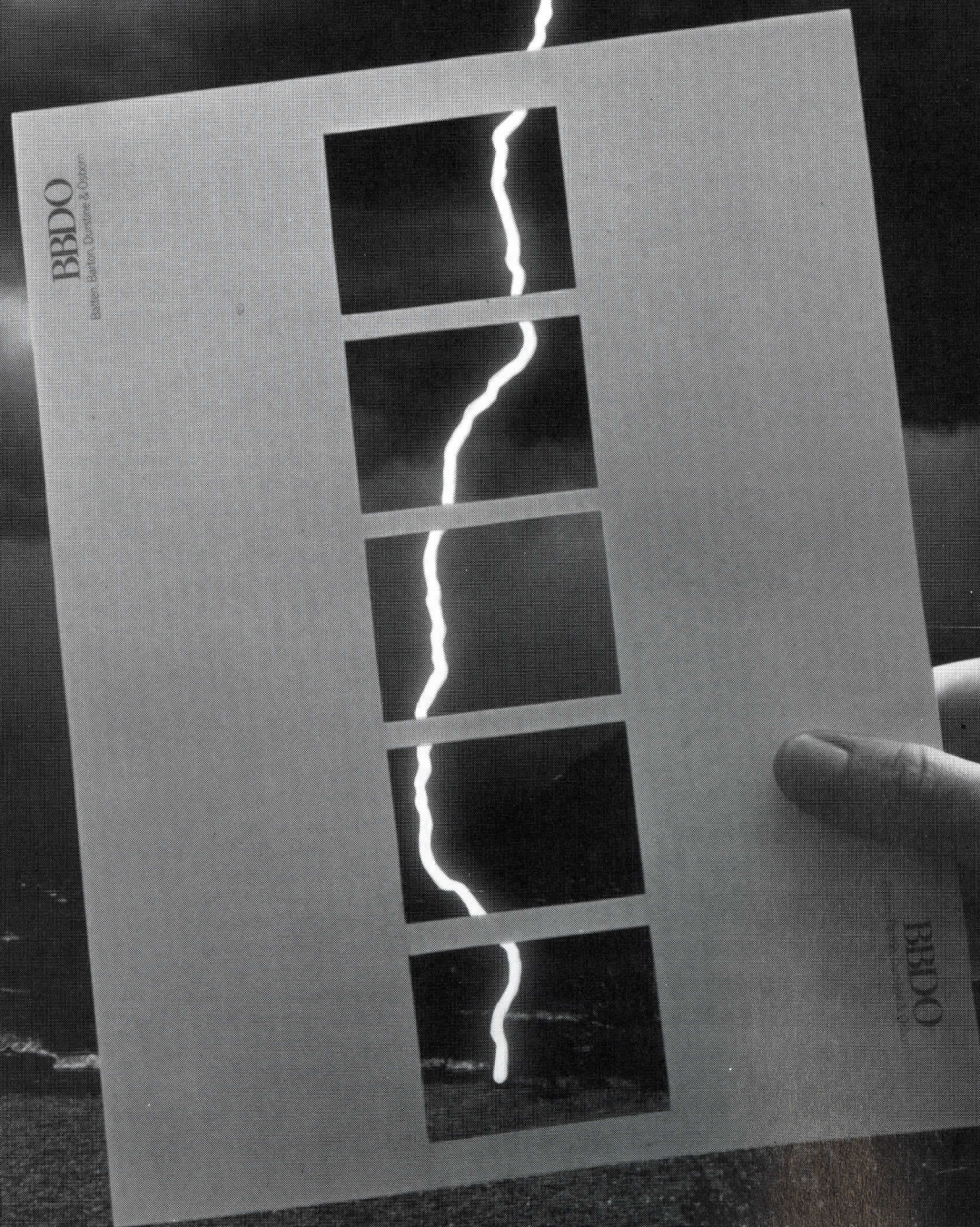
A week later the composer was dead. On November 1, despite the warnings of his friends, he suicidally drank a glass of unboiled water, and in five days he succumbed to cholera.

The *Pathetic Symphony* is a dark-toned work, but posterity has given up trying to guess what the enigmatic program may have been. Tchaikovsky was perhaps sunk more deeply than usual in gloomy introspection and he made every movement but the third end by quietly fading away into the resignation of silence. Nevertheless, in the important first and fourth movements, the music of the contrastingly lyrical themes seems to win out over the desolate first subjects.

The Symphony opens *Adagio* with a melancholy theme played by a solo bassoon and low strings, but the music soon rises and livens. There are tense pauses, balanced contrasting phrases that are questions and answers, a quotation from a Russian church chant for the dead, and everywhere the musical rhetoric of passion. The second movement, *Allegro con grazia*, with five beats per measure, is a kind of irregular, stumbling waltz, and the third, *Allegro molto vivace*, combines the character of a sinister scherzo and a militant march. To close, there is a *Finale* that begins *Adagio lamentoso*, rises to a climax, and subsides to passionless resignation.

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

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The Israel Philharmonic Orchestra, which has an equally proud history, this year celebrates its 50th anniversary. The Jewish Welfare Federation is proud to join in partnership with the Meadow Brook Music Festival in bringing this cultural event to the people of Detroit.

Joel D. Tauber

Joel D. Tauber
President

ISRAEL PHILHARMONIC ORCHESTRA

THURSDAY, AUGUST 28

Zubin Mehta, conductor

Ben-Haim To the Chief Musician
Beethoven *Symphony No. 2 in D Major*, Opus 36
Adagio molto — Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Intermission

Tchaikovsky *Symphony No. 4 in F Minor*, Opus 36
Andante sostenuto — Moderato con anima
Andantino in modo di canzonzo
Scherzo — Pizzicato ostinato
Finale

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



Zubin Mehta

Zubin Mehta is Music Director of both the Israel and New York Philharmonics. For over twenty years, he has been an annual guest conductor with the Berlin Philharmonic and frequently leads the Vienna Philharmonic, the l'Orchestre de Paris, the Vienna Staatsoper and the Royal Opera at Covent Garden. Born in Bombay, Zubin Mehta studied at the Academy of Music in Vienna. From 1961 to 1967, he was music director of the Montreal Symphony, and in 1962 became music director of the Los Angeles Philharmonic. Following sixteen years of his tenure there, Mr. Mehta was appointed Music Director of the New York Philharmonic. He became the first permanent Music Advisor of the Israel Philharmonic Orchestra in 1969 and later held the post of Music Director. In 1981, the *Israel Philharmonic Orchestra* voted him Music Director for Life.

THE ISRAEL PHILHARMONIC ORCHESTRA CELEBRATES 50TH ANNIVERSARY IN 1986 U.S. TOUR

1986 United States' Tour

Founded in 1936, the Israel Philharmonic Orchestra (IPO), celebrates its 50th Anniversary this year. The Orchestra marks its first half-century of musical and artistic achievement, with 18 concerts in 15 cities throughout the United States, beginning in Los Angeles in August and culminating with two New York City performances in September.

To commemorate fifty years of life — a musical milestone for a national symphony group 12 years older than the nation it represents — there will be a special 50th Birthday Celebration. Scheduled prior to the first September New York performance at Avery Fisher Hall, Lincoln Center, this event will be attended by members of the IPO, **Maestro Mehta**, solo artists, members of the diplomatic corps, friends and benefactors of the IPO, and will be held at the Fisher Hall.

IPO History

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

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

To the Chief Musician

Paul Ben-Haim

Born July 5, 1897, in Munich; died January 14, 1984 in Tel-Aviv.

Until his death in 1984, Paul Ben-Haim was considered one of Israel's leading composers. He received his musical training in his native Germany, studying piano, composition and conducting at the Munich Academy of Arts (1915-20). After serving as assistant conductor under Bruno Walter and Hans Knappertsbusch (1920-24), he was conductor at Augsburg (1924-31) before returning to Munich. The beginning of Nazi rule forced him to leave Germany in 1933; he emigrated to Israel, settling in Tel-Aviv and changing his name from Frankenburger to Ben-Haim.

He worked as a piano accompanist and teacher until he was able to support himself through composition and teaching composition. During the following years Ben-Haim established himself as an important member of Israel's music community. He received the State Prize of 1957 for his orchestral piece *The Sweet Psalmist of Israel*, and was several times awarded the Joel Engel Prize of the city of Tel-Aviv.

Although Ben-Haim stayed essentially within the Western tradition, he absorbed influences from his adopted country. He became acquainted with Jewish and oriental folksong, and much of his music is marked by the cantillation and pastoral mood of Middle Eastern peasant music, together with the rhythms of such dances as the *hora*.

To the Chief Musician was composed in 1958, and was inspired by Psalm 49, the dedication of which reads "To the chief musician, a psalm for the sons of Korah."

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

Throughout its 50-year history, the IPO has performed under the direction of some of the world's greatest conductors.

The IPO Today

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

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

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

As it begins its sixth decade, the IPO's 110 musicians, under the direction of **Maestro Mehta**, form a mature and established ensemble. Following the high standards set by the original seventy players, the IPO is Israel's international ambassador, speaking the language understood throughout the world — great music.

Program Notes © by Leonard Burkat

Symphony No. 2 in D Major, Op. 36

Ludwig van Beethoven

Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna.

Beethoven wrote his Second Symphony in the summer and early autumn of 1802. It is one of the most joyous, serene compositions of his entire career, yet it was written during one of the saddest times of his life. On the advice of his doctor, Beethoven left Vienna for several months that year to live in the quiet country village of Heiligenstadt. On October 6, shortly before he returned to the city, he wrote a will in the form of a letter to his two brothers, a touching statement in which he admitted the horror and pain of a terrible affliction he had tried to keep secret — that he was losing his hearing.

"How could I possibly admit an infirmity in the *one sense* which ought to be more perfect in me than in other people, a sense that I once possessed in the highest perfection, a perfection such as few in my profession enjoy or have ever enjoyed! When I am with other people, a terrible terror seizes me and I fear that my condition will be noticed. What a humiliation it was, when someone standing next to me heard a flute in the distance or heard a shepherd singing, and I heard nothing. I would have ended my life — but my art held me back. To leave the world before I have brought forth everything that I feel within me is impossible. I hasten, with joy, to meet death. If it comes before I have been able to develop all my artistic powers, I should wish it to come later, but even so I should be happy, for it would free me from a condition of endless suffering. [Abridged]" A few days later he added a postscript of utter despair, but by November Beethoven had returned to Vienna, taking with him

the score of the Second Symphony, which he had completed at about the same time as the letter.

The next big public event of his career was a concert on April 5, organized with the assistance of his noble, faithful, generous friend, Prince Carl Lichnowsky, who had also worked hard to help Mozart during the sad, last years of his short life. The long program included Beethoven's First Symphony and the first performances of three important works: his Second Symphony, Third Piano Concerto and oratorio *Christ on the Mount of Olives*. They had intended to perform some other vocal works too, but there simply was not time for everything.

The single rehearsal for all this difficult, new music was scheduled on the same day as the concert. At five o'clock that morning, Beethoven sent for one of his students, whose help he needed to prepare some of the music. The rehearsal began at eight and went badly. At half past two, Prince Lichnowsky, who had been there from the start, had a lunch brought in for all the performers so that they could continue rehearsing.

The concert began at six and the musical friend whom Beethoven had asked to turn pages for him in the Piano Concerto was shocked to discover that they were almost all blank. The composer had not had time to write out the solo part, which was, of course, completely formed in his mind. The friend later recalled that Beethoven signalled to him at the ends of the "invisible passages, and my ill concealed anxiety about missing the turning points amused him greatly."

The concert was well attended but the new works were not entirely successful. The oratorio, which is no longer frequently performed, was found to be inexpressive, and the Second Symphony was thought "to strive for novelty and surprise," but one forward-looking critic found in it confirmation of his "long-held opinion that Beethoven, in time, can effect a revolution in music, as Mozart did."

Symphony No. 4, in F Minor, Op. 36

Peter Ilych Tchaikovsky

Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg.

Early in December, 1876, a friend brought to Tchaikovsky a commission from a wealthy widow, to arrange something — we do not know what — for violin and piano. He worked quickly, and at the end of the month she sent him a note of thanks. It was the beginning of an extraordinary fourteen-year intimacy between two people who never met but carried on a voluminous correspondence. The woman's name was Nadezhda Filaretovna von Meck. She later paid him a generous annual stipend in order to free him from the burdens of teaching and hackwork, and he often visited her country estates — but only when she was elsewhere.

In January, 1877, just as Tchaikovsky's new ballet, *Swan Lake*, went into rehearsal, he began to sketch his Fourth Symphony. By May of that year, their correspondence had brought them so close together that he wrote, "I am very busy now with the Symphony I started this winter, which I want very much to dedicate to you, because I think you will find in it an echo of your innermost feelings and thoughts."

The work did not proceed quickly. There were distractions. Ideas for *Eugene Onegin*, his greatest opera, kept getting in the way. On June 8, he wrote, "I have finished the Symphony — I mean in outline . . . If you do not wish to have your name on it, we can omit it. You and I will know to whom it is dedicated." Earlier in the same letter there is a quick reference to "something else that bothers me greatly. I cannot write you about it now."

The news was that he planned to marry. The subject was a complex one. The issue was not simply that the two women might be jealous. The problem was Tchaikovsky's homosexuality and his decision to accept as his wife a strange, insistent young woman who pressed herself upon him despite his repeated ex-

planation that he did not love her and, as a husband, would not.

In a long letter of July 15, 1877, Tchaikovsky wrote to Madame von Meck, "Naturally, having lived thirty-seven years with an antipathy towards marriage, it is painful to be suddenly converted by destiny into the finance of a woman to whom I am indifferent . . . Have you not read again and again between the lines of my letters how deeply I cherish our friendship and how warm my feeling for you is? How much I wish to prove, not by word but by act, all my gratitude and sincere love for you. I have only one way: my music . . . I shall inscribe on the [Fourth] Symphony, 'Dedicated to my friend.' And so goodbye, my dear, good, sweet friend . . . Please tell no one what led to my marriage. Only you know."

The marriage took place on July 18, while Tchaikovsky was trying to finish the Symphony. The couple was together for about two weeks out of the next two months, and in September the composer failed in a suicide attempt. His brother took him to Switzerland, where he regained some emotional stability, and to Italy, where he returned to work on the Symphony. On January 7, 1878, it was done and on February 22, in Moscow, it was performed for the first time.

Neither the critics nor the public liked it very much and Tchaikovsky did not write another symphony for eleven years. The Fourth Symphony had to make its way slowly into the musical world until it could reach its present position as one of the most popular in the entire repertory. When the possibility of a performance in Paris came up in the 1878-9 season, Madame von Meck paid the costs of rehearsing this difficult, modern work. It failed there, too. Ten years later, there were signs of slow change. Tchaikovsky wrote in his diary about a performance he conducted in Dresden, "The audience did not like the first movement very much. They liked the *Andante* better and the Scherzo still more. After the Finale, a real success." In London, in 1893, the Symphony was triumphant at last.

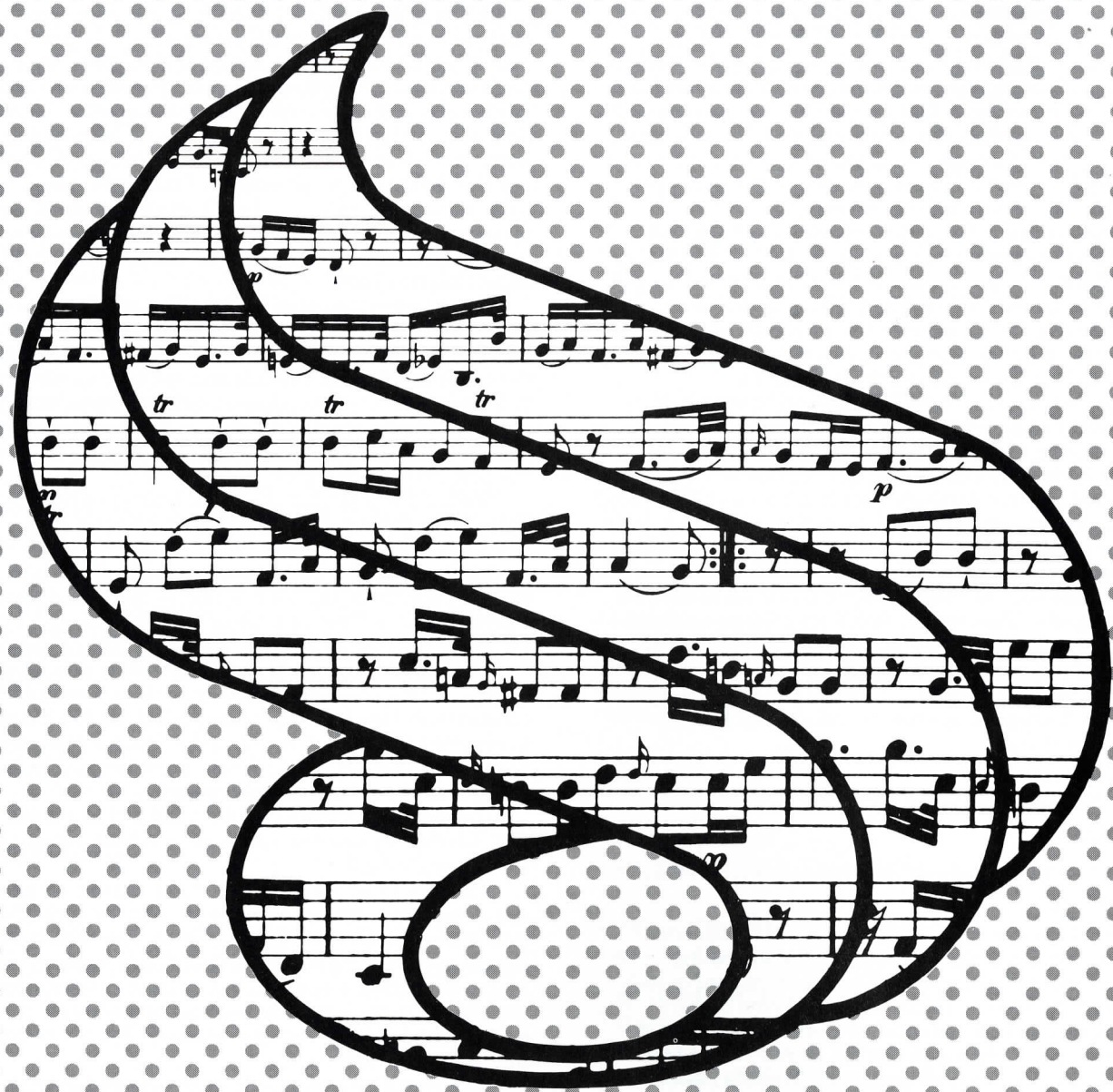
The best guide through the Fourth Symphony is still the one that Tchaikovsky wrote in a long letter to Madame von Meck in 1878, here abridged:

"Our symphony has a program that I can express in words to you alone. The introduction is the germ of the entire Symphony, its central idea. This is Fate, the force that prevents our hopes of happiness from being realized, that jealously watches to see that peace and happiness not be complete or unclouded. [Successive new themes express] growing discontent and despair. A sweet vision appears but bitter Fate awakens us. Life is a continuous shifting, grim reality.

"The second movement [*Andantino in modo di canzona*] expresses another aspect of longing. One regrets the past but is too weary to start a new life. The third movement [a scherzo] expresses no definite feelings but is a series of capricious arabesques. The mind is empty, the imagination free to draw curious designs, disconnected images like those that pass through the mind before falling asleep, beyond reality, incoherent.

"The fourth movement [*Allegro con fuoco*]: If you find no joy in yourself, seek it in others. See how the people find their pleasures. Here is a peasant holiday festival [A Russian folk song is heard.]. No sooner do you forget yourself, than merciless Fate reappears. The others pay no attention. There are simple, profound joys in the world. Take them and life will be bearable after all."

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



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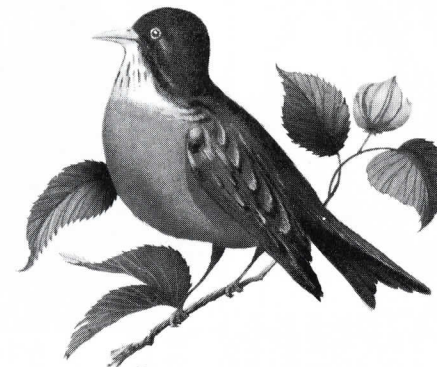
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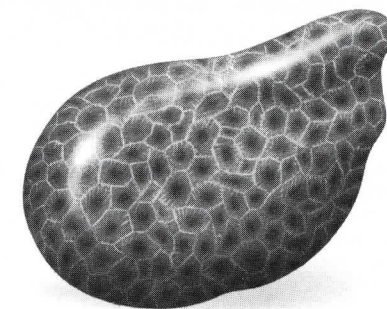
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AFTER

This is I after 16 short years as a WQRS listener. Rich, trim and sexy.

How classical music changed my life.

The other day at Ma Maison, as I was waiting for the attendant to retrieve my chocolate brown Caddy, the Saudi prince I'd been noshing with said, "Say Bill, how did an unassuming guy like yourself come to be so rich, so trim, so...sexy?"

My eyes grew misty. "It wasn't always this way, Ahmed, old buddy..."

My mind raced back to the Bad Time, before the investment tips, the real estate empire, before Dino bought my screenplay and I bought my Columbia 50...

Once I was a lot like you.

Working at a nowhere job, hitting the singles bars, watching situation comedies in my free time. I tipped the scales at a hefty 232, but my bank balance couldn't have tipped the bus boy at the Midnight Mission.

Finally, I hit bottom...picked up by the Troy police for barreling my old heap the wrong way over some parking lot spikes.

My last friend in this lonely world, Hardy Gustavsen, set me straight while he was driving me back to Detroit.

"Bill, get hold of yourself! Start listening to WQRS!"

"Gosh, Hardy, don't they play classical music? I'm not sure I cotton to that high brow stuff!"

Aside from a couple of summers at Meadowbrook and Aspen, and one semester in Casals' Master Class...

I knew absolutely nothing about classical music.

"Bill, who would be wrong if you got better?"

Looking into his steely blue eyes, I

realized Hardy was right. I resolved to give WQRS a shot.

At first, it was quite painful. Listening to all those 100-piece groups was confusing — I was used to having the drums on the right and the bass on the left and the singer in the middle. All those semidemihiemiquavers made my head spin.

But I started to feel the beneficial effects of classical music listening in just one short week.

In no time, I was using napkins with every meal, I switched from Bourbon to an unpretentious Montrachet and I became able to hear sirens even with my car windows rolled up.

Soon I was spending every night with WQRS and a good book, like Aquinas' Summa Theologica.

I realized that some of the wealthiest, most famous people in this world listened to classical music — Napoleon, Bismark, George Washington, Beethoven...and many others who are yet alive today.

Then I met Marlene. The first girl who knew there was more to Also Sprach Zarathustra than the theme from 2001. And I fell in love.

Today, I'm on top of the world with a wonderful wife, close friends in high places and a promising career in foreign currency manipulation.

Can classical music do for you what it did for me?

A few years back, scientific studies showed that when dairy cows are played classical music the quantity and quality of their milk dramatically improves.

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-Robert Motherwell

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Yeager and his fellow test pilots helped develop and refine today's high-speed combat aircraft designs. Along the way, Yeager also became the first man to fly more than twice the speed of sound. And he reached into space by flying over 100,000 feet.

Later other duties called, including more combat flying and directing the flight-training program for the astronauts.

Though he is now retired from the Air Force, Yeager still flies as a test consultant for aircraft manufacturers.

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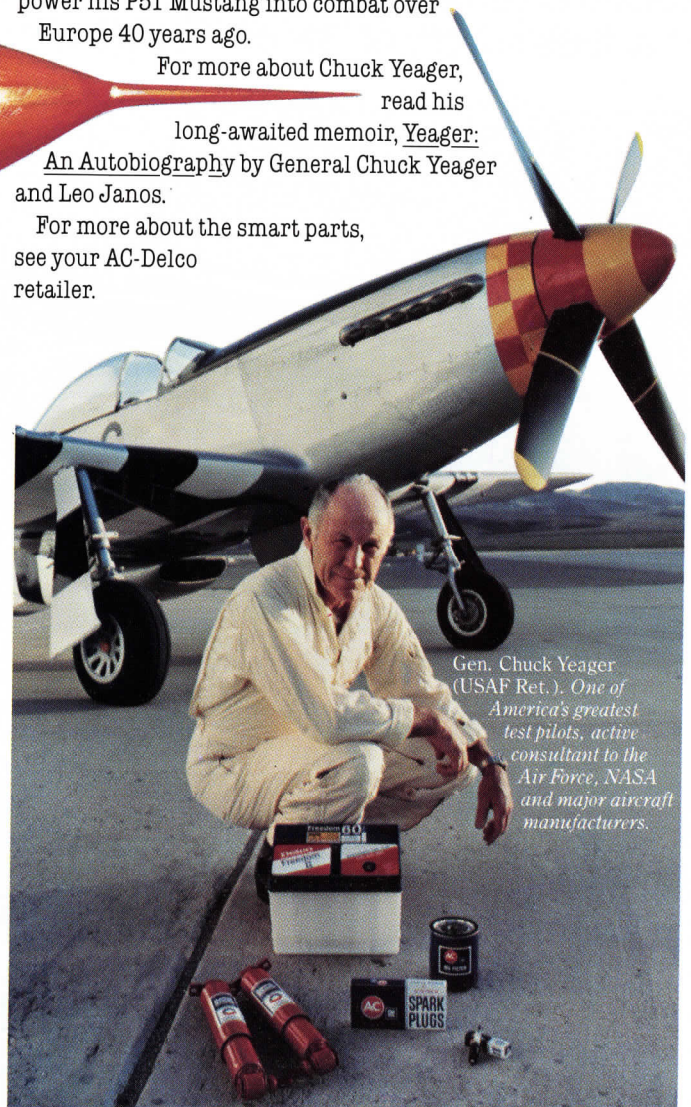
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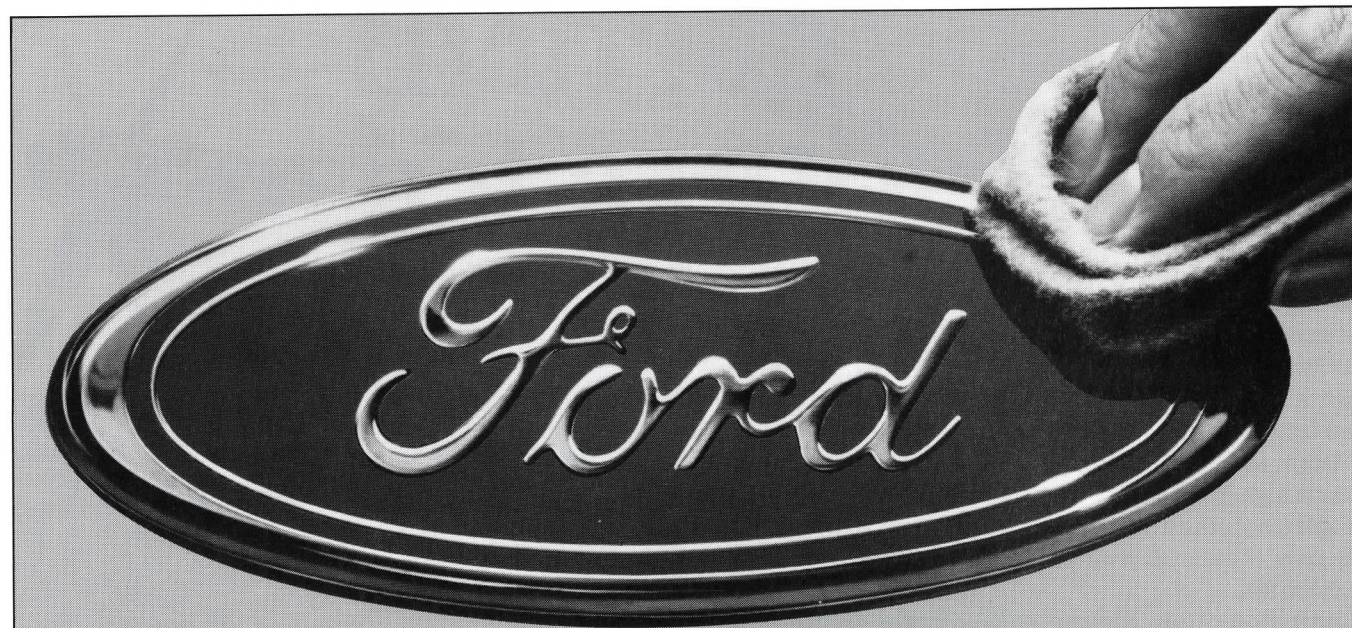


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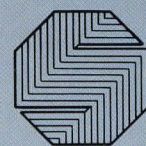
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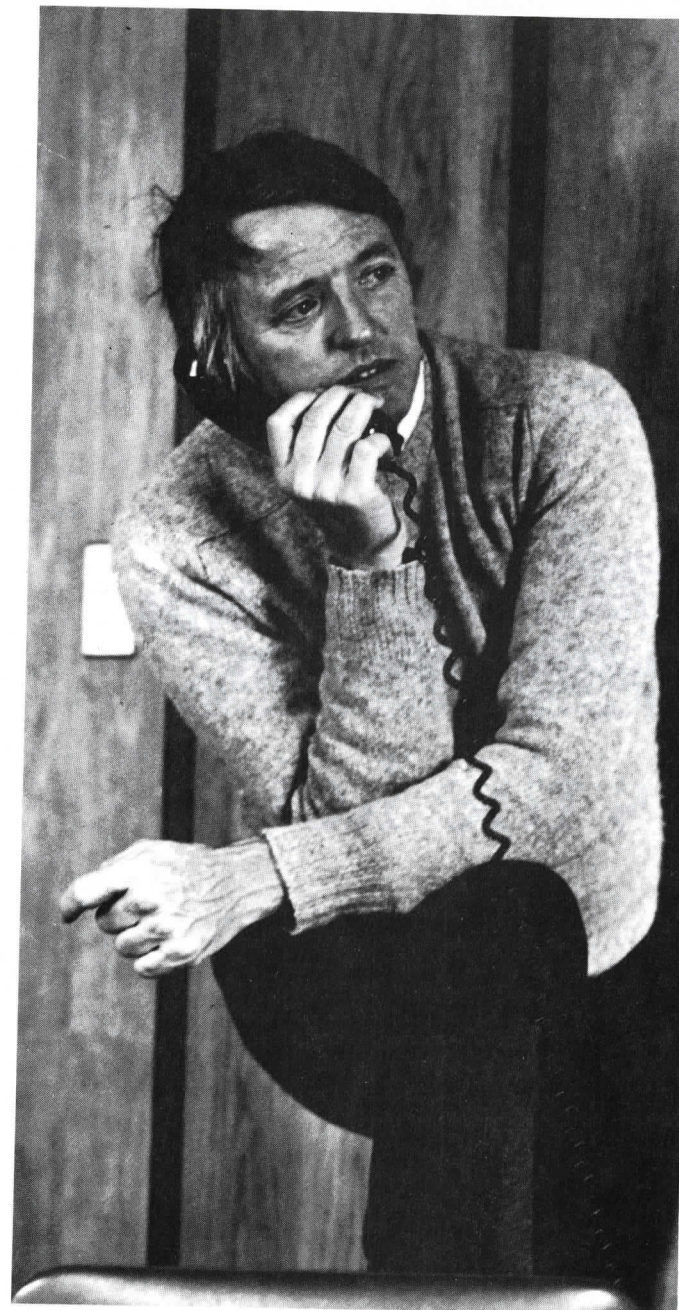
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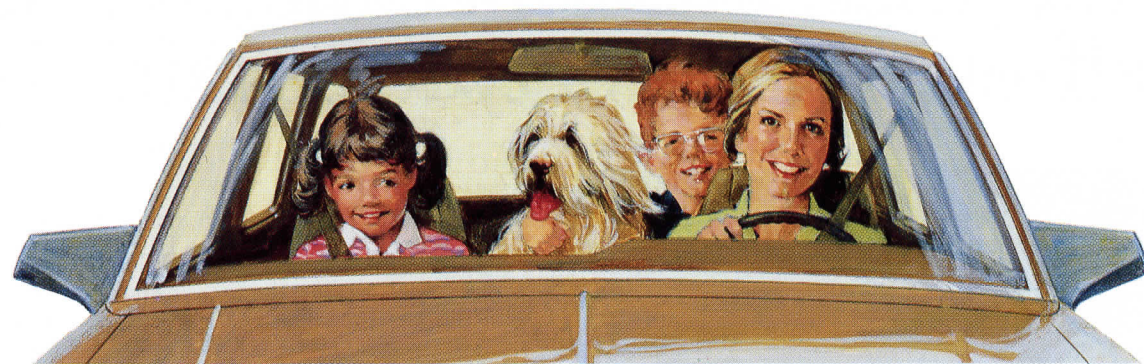
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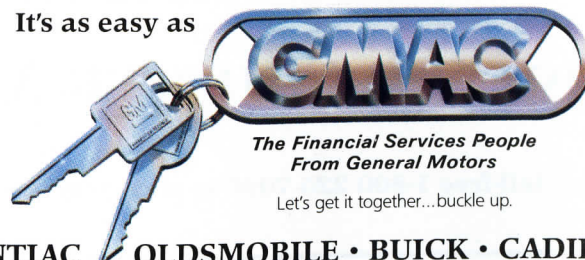
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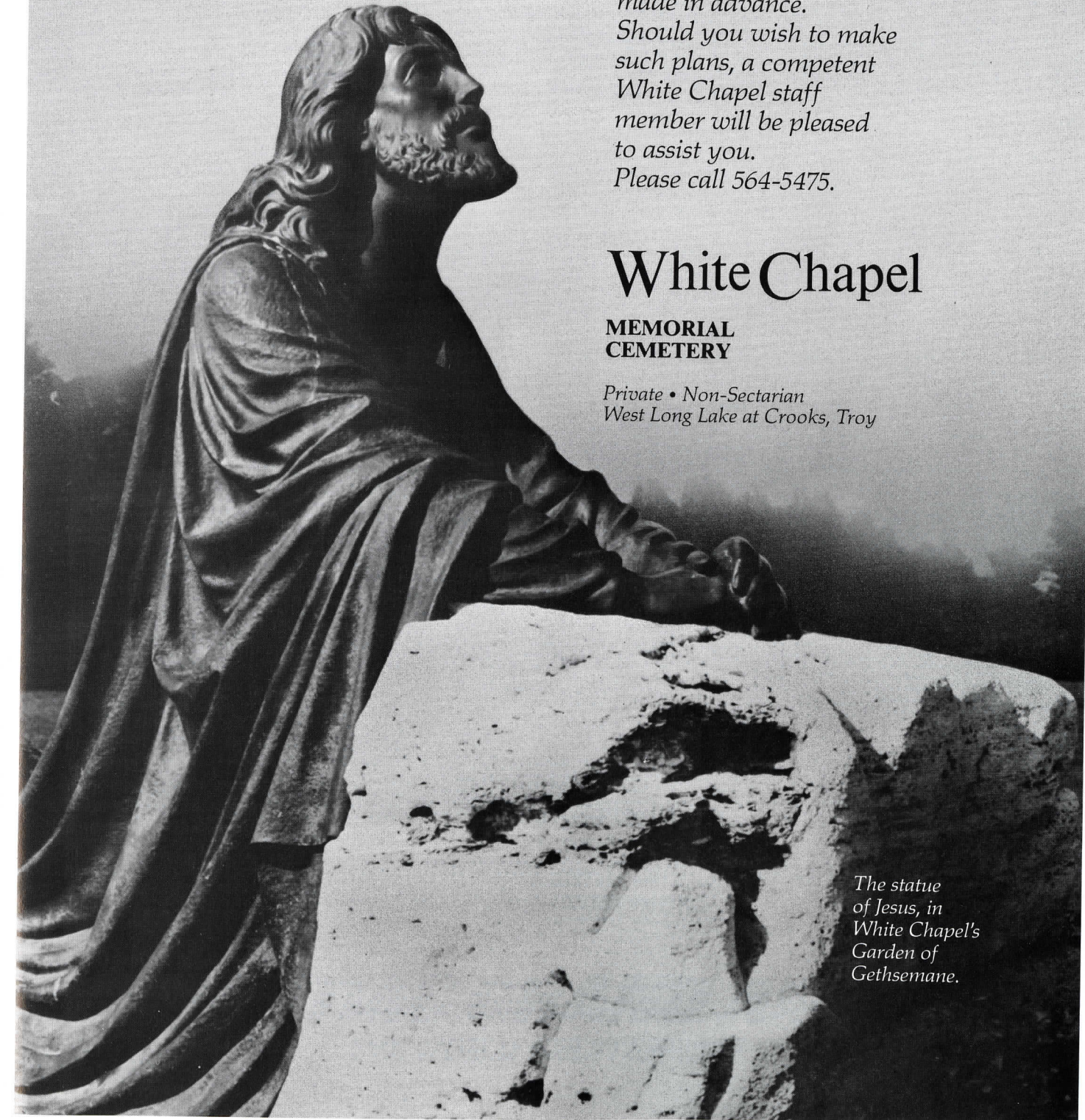
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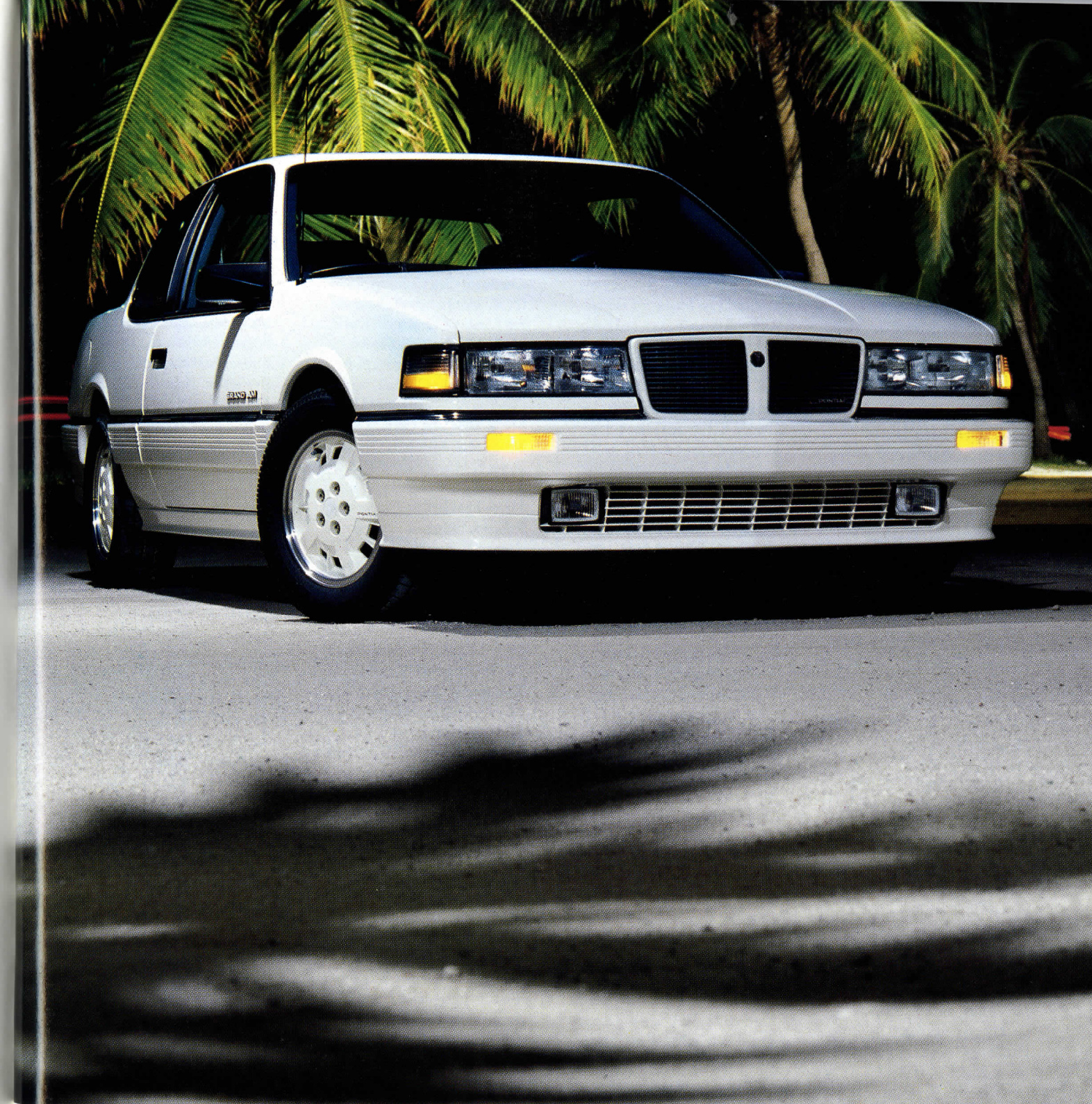
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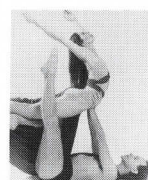
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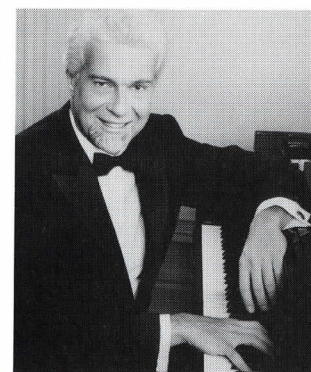
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I bore
long after it was heard
no more*

*William
Wordsworth*



*What
passion
cannot music
raise and
quell?*

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*Music
is the thing
of the world
that I
love most*

Samuel Pepys

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Philharmonia Orchestra of London Thurs, Sept. 11
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Moscow State Symphony Thurs., Oct. 16
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Cologne Radio Orchestra Sat., Nov. 1
André-Michel Schub, Pianist
L'Orchestre National de Lyon Tues., Nov. 11
Serge Baudo, Conductor
Gerard Poulet, Violinist
Murray Perahia, Pianist Sun., Dec. 14
Warsaw Sinfonia Tues., Feb. 3
Yehudi Menuhin, Conductor/Violinist
Kiri Te Kanawa, Soprano Tues., Feb. 10
Vienna Philharmonic Tues., March 3
Claudio Abbado, Conductor
Chamber Orchestra of Europe Fri., April 3
Lorin Maazel, Conductor
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Bonus Concert

Jean Guillou, Organist Sun., April 12

Chamber Arts Series

Chamber Music Society of Lincoln Center Sun., Oct. 5
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Guarneri Quartet Fri., Feb. 13
Vienna Symphony Virtuosi Fri., March 6
Gary Karr, Double bassist Sun., April 5
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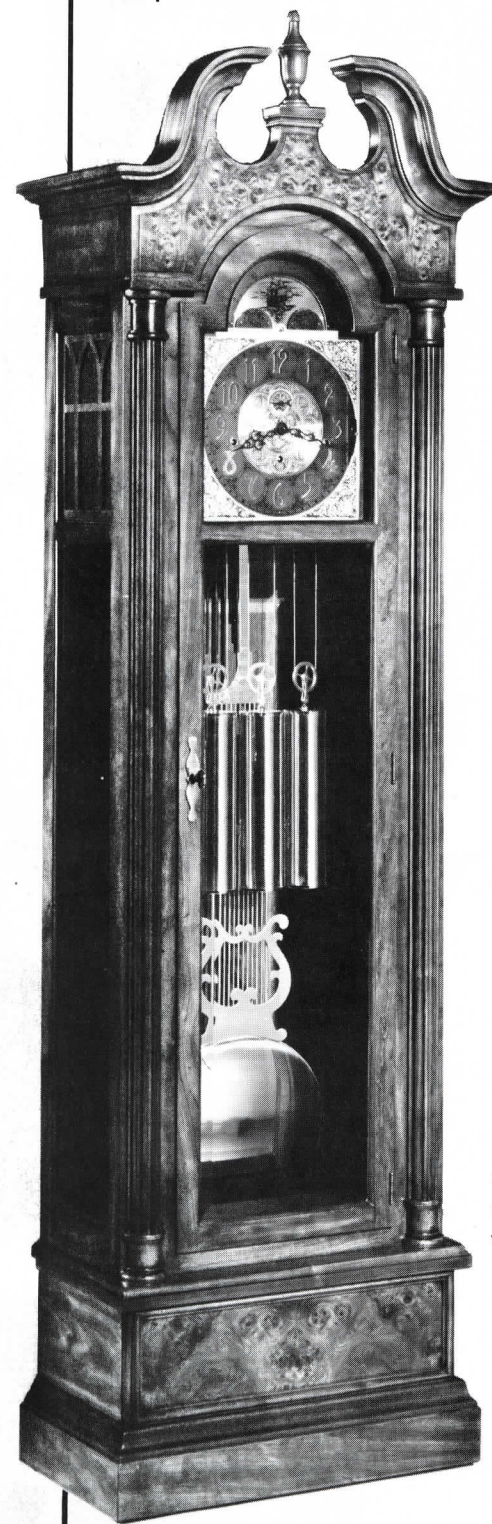
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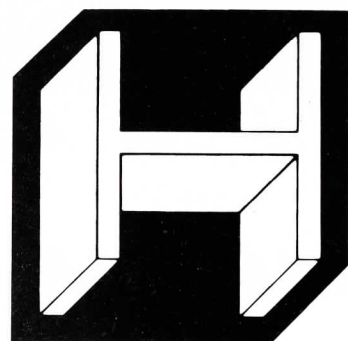
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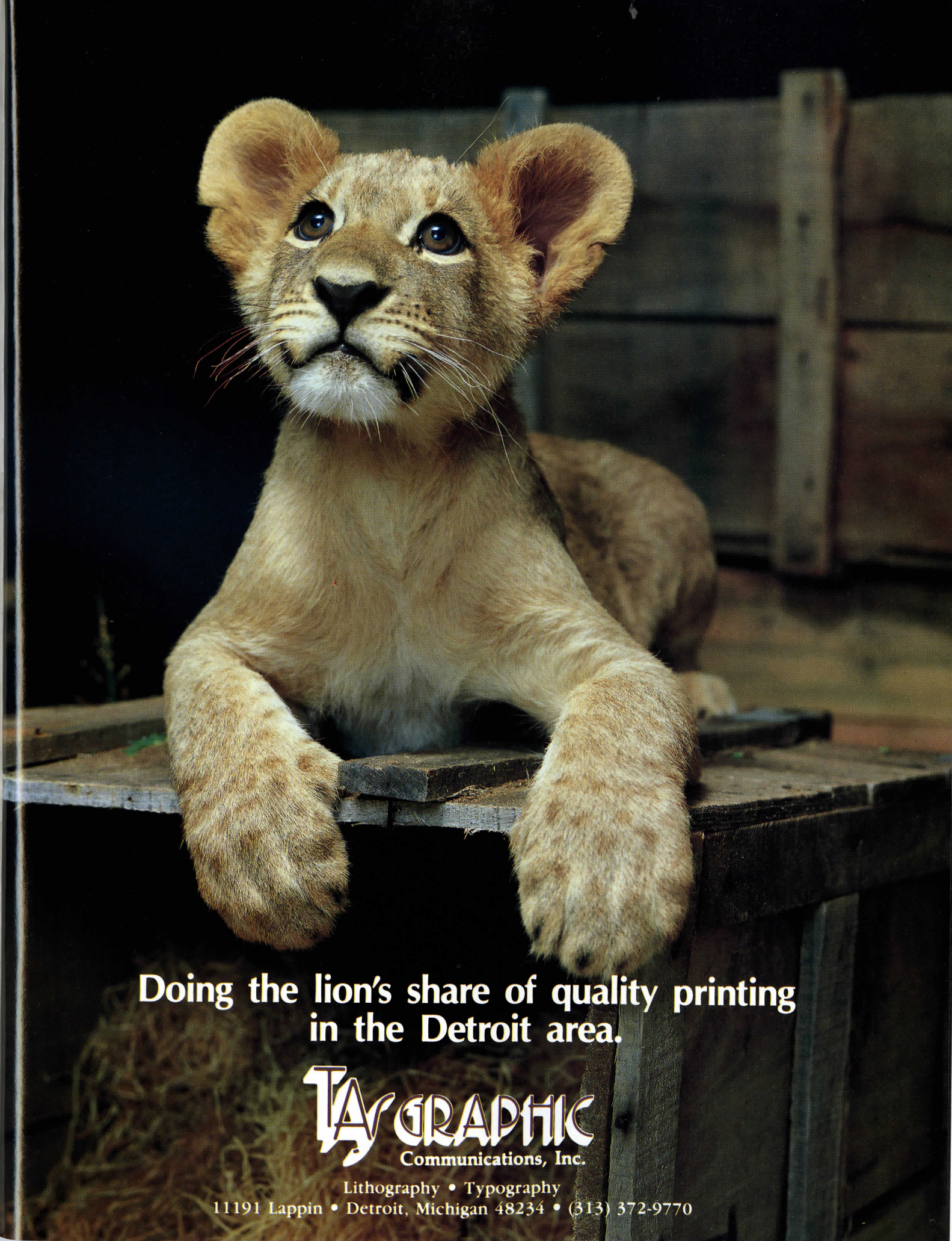
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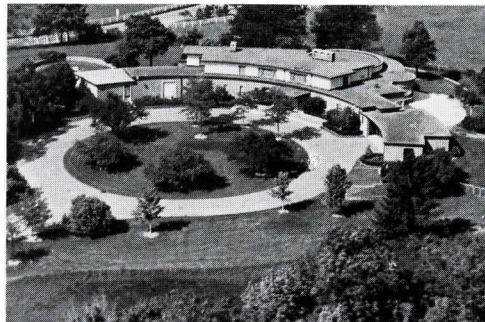
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Planned and executed by the Historic Preservation Committee (Michigan Chapter) of the **American Society of Interior Designers**, this one-time-only event presents a 1950s interpretation of the retirement home built for Oakland University benefactors Alfred and Matilda Dodge Wilson.

Sunset Terrace was designed by William Kapp of Smith, Hinchman & Grylls, who also designed Meadow Brook Hall, the Wilsons' principal residence. The house is primarily curvilinear and features a large round living room. Like

Frank Lloyd Wright prairie homes admired during that period, Sunset Terrace captures the outside view and brings the environment inside by its extensive use of glass. All furnishings and appointments provided by ASID are exemplary designs compatible with that period of architecture.

A unique experience for visitors, **Sunset Terrace Revisited** provides revenue for continuing operation and preservation of Sunset Terrace. After **Sunset Terrace Revisited** closes August 24, the home will be used as a small conference center annex to Meadow Brook Hall, as will the newly renovated Shotwell-Gustafson Pavilion, which now accommodates programs requiring large exhibition areas or seating capacity up to 1,000.

\$5 general admission

\$4 group rate tickets

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Meadow Brook Hall

Oakland University Rochester, Michigan

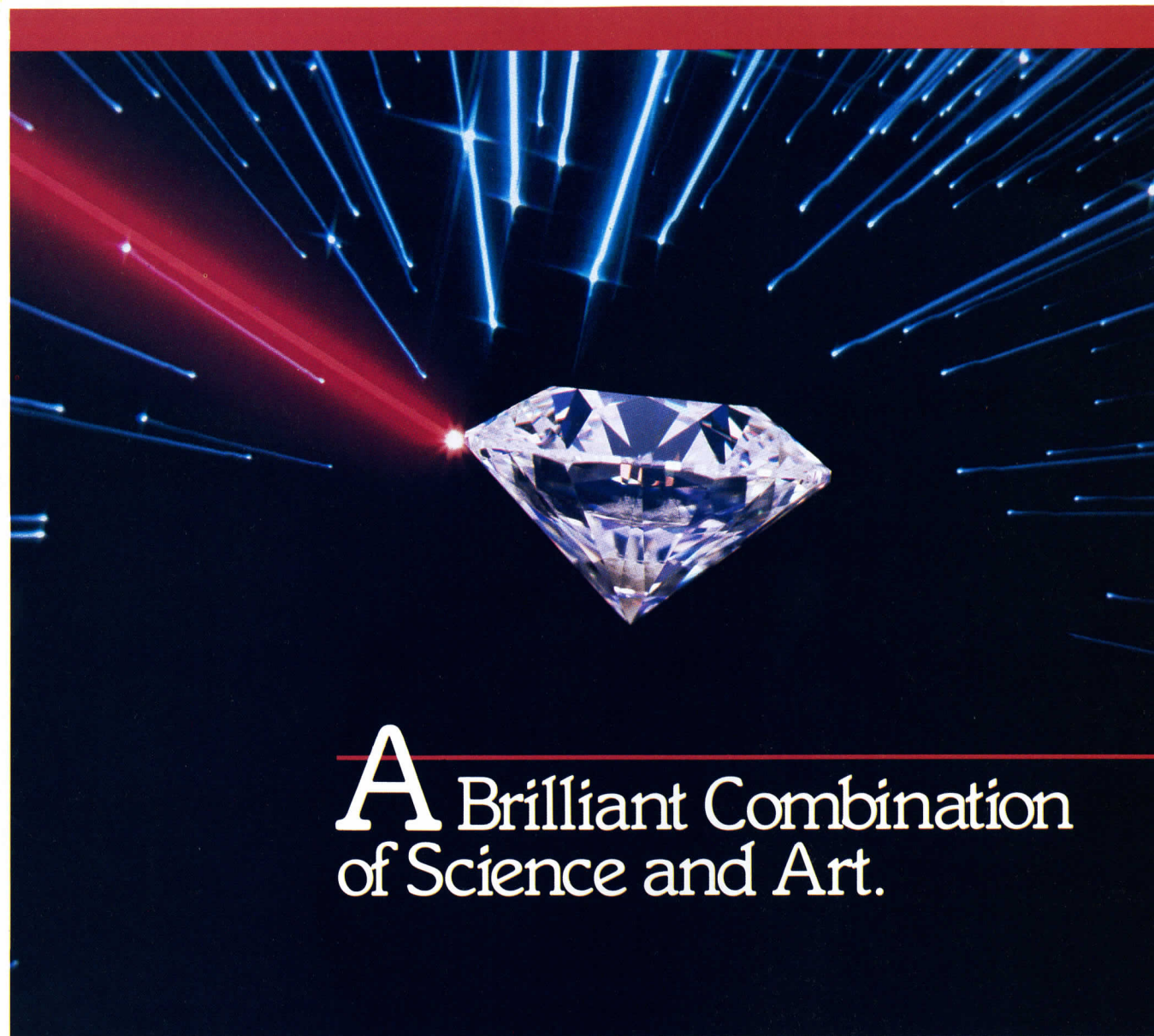
"Everywhere I go, people knock me over looking for Marlo. One day a truck driver came along waving and honking. I thought, 'Finally, my fan,' until he leaned out the window and said, 'Hello, Merv!'"

Marlo Thomas'
husband, Phil
People, March 3, 1986

The unknown side of People^{weekly}

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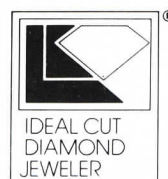
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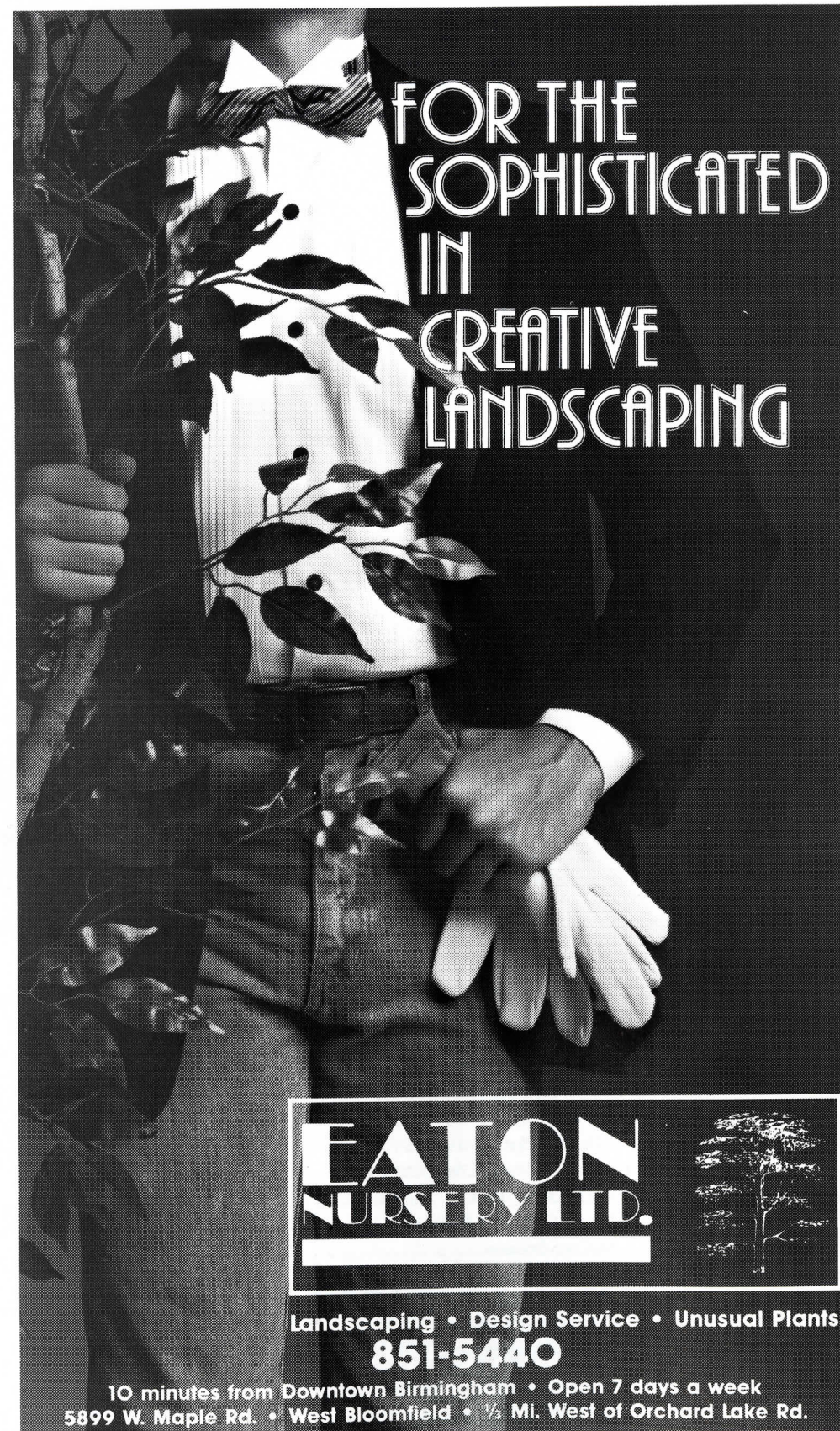
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